

The United Way came a little closer to its goal of \$400,000 on Thursday, as the Steven P. Roman Foundation donated a cheque for \$25,000 to the United Way's York Region Campaign. The cheque was presented by Tony

Roman, Mayor of Markham, right, to Bob Higgs, Executive Director of the Regional Campaign, and John Stevenson, President of the United Way, York Region, centre. Paul Burns Photo.

For Seniors...

The fourth quarter

By LESLIE HOLBROOK

It's just about the end of an era. Bing Crosby, well into the Biblical three score years and ten, died doing one of the things he liked best — at the end of a final round of golf — which he won.

That is the way I would like to go — not playing golf because I don't think much of the game and play it poorly (perhaps the reason I don't think much of it). How fortunate to be able to pack it up suddenly — without waste- away, painful illness —

while still enjoying this great life. If there was any person in entertainment — or likely in any other field of endeavour — better known to our generation than Bing, I don't know who it would be.

Bing sang words you could hear and that made sense, tunes that were memorable. (Oh, I'll admit that not all of them made sense; there was "Mairzy doats and dozy doats", for example.)

I'll take a small bet that most senior readers of this column — born and or raised on this continent, at least — can associate key events in their lives with songs made famous by Der Bingle.

There was B-B-Blue of the Night and G-G-Gold of the Day, Wait "Til the Sun Shines, Nellie, Irish Lullaby (with a few more nonsense words, admittedly), June in January, Pennies from Heaven and, of course, White Christmas.

His relaxed style of singing, the rhythm, the lyrics were a far cry from to-day's raucous, hip-swinging, mike-maulers with their phoney theatrics as a substitute for talent.

Money-grabbing jackals in the mad, mad modern music industry will not be able to capitalize on the gullibility of Bing's fans, as they did with a lesser singer who died recently — fans who fought over grave flowers and continue to spend millions of dollars on tasteless memorabilia.

Readers' questions and comments should be sent to *Stouffville Tribune* c/o P.O. Box 1506, Guelph, Ontario, N1H 6N9.

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Memorial record albums of Crosby songs will be big sellers among those of mature years; but I'm certain that

Amusing selections from *Selected Strawberries* (as opposed to *Selected Poems!*) were proof of her far reaching imagination and ability to spoof endlessly.

Her celebration of life, which surely every poet must exhibit in one form or another comes through in her poems for children.

Susan Musgrave

Poetry is absorbing

By Helen Boatz Last week the first of a series of Poetry Readings by a selection of Canadian poets got off to a promising start at the Whitechurch - Stouffville Public Library. The intense and magnetic quality of Susan Musgrave's presence and writing kept her audience

absorbed and stimulated. Not unlike the late American poet Sylvia Plath, Musgrave admits that death is the dominant theme in her poetry. She justifies this by suggesting it is her only way of working through her personal dread of dying and hopes in turn may enlighten

others. But do not get me wrong, her work is not depressing. Evolving mainly out of her own personal life experiences, Musgrave's poems reach a psychological depth that is quite exciting.

Particularly evocative was a tribute to deceased friends "Verne and Jane". Her ability to capture the feelings of extreme quiet experienced when one carries on with life, despite news of the tragic ending of others has universal meaning. Incredible and rage seethed from her soul. Powerful stuff.

heightened experiences and feelings. Poems, brooding and refined, letters of love straight from the heart, notes from a nightmare world, extracts from diaries, distinguished broadcasts of the time; they were all there as it happened, and they are here in the book. And of course there are some light notes.

Book contains war paintings

By George Foord A TERRIBLE BEAUTY — The Art of Canada at War. During the two World Wars, Canada commissioned prominent and promising artists to make paintings and drawings for historical record. The resulting collection from the two wars remained stored in a warehouse in Ottawa for over 30 years after World War II ended. Recently, just over a hundred of these works were selected from a total of over Five Thousand. They will be going on tour across Canada, to various galleries during the next year or so. They can be seen in Oshawa, at The McLaughlin Gallery, December 9th to 31st.

These are the pictures which make up half of the book, the other half being taken up with written pieces, also from the two war periods. The last major showings of Canadian war art were in 1945 and 1946, and I recall the overwhelming power of Charles Comfort's immense oils, and in particular the large water colours done in Italy. I think it is doubtful whether either the British or U.S. artists matched the best of Canada's war art.

It must have been very difficult to make such a limited selection from such a vast wealth of material. Forty-nine artists are represented, and there are many familiar names, including Charles Comfort, Will Ogilvie, Alex Colville, Carl Schaeffer, Molly and Bruno Brobak. From World War I there is F.H. Varley, A.Y. Jackson, and to my astonishment, C.W. Jefferys. How his historical drawings in the school books, delighted generations of Canadian children!

Work of the services is shown, including that of Paul Goranson and Eric Aldwinckle with the Air Force, and Leonard Brooks and Jack Nichols with the Navy. Goranson's work is especially dramatic, and Aldwinckle has a marvellous watercolour of a Sunderland plane in the rain. The writing in the book can be read independently. It is a wonderful mix of

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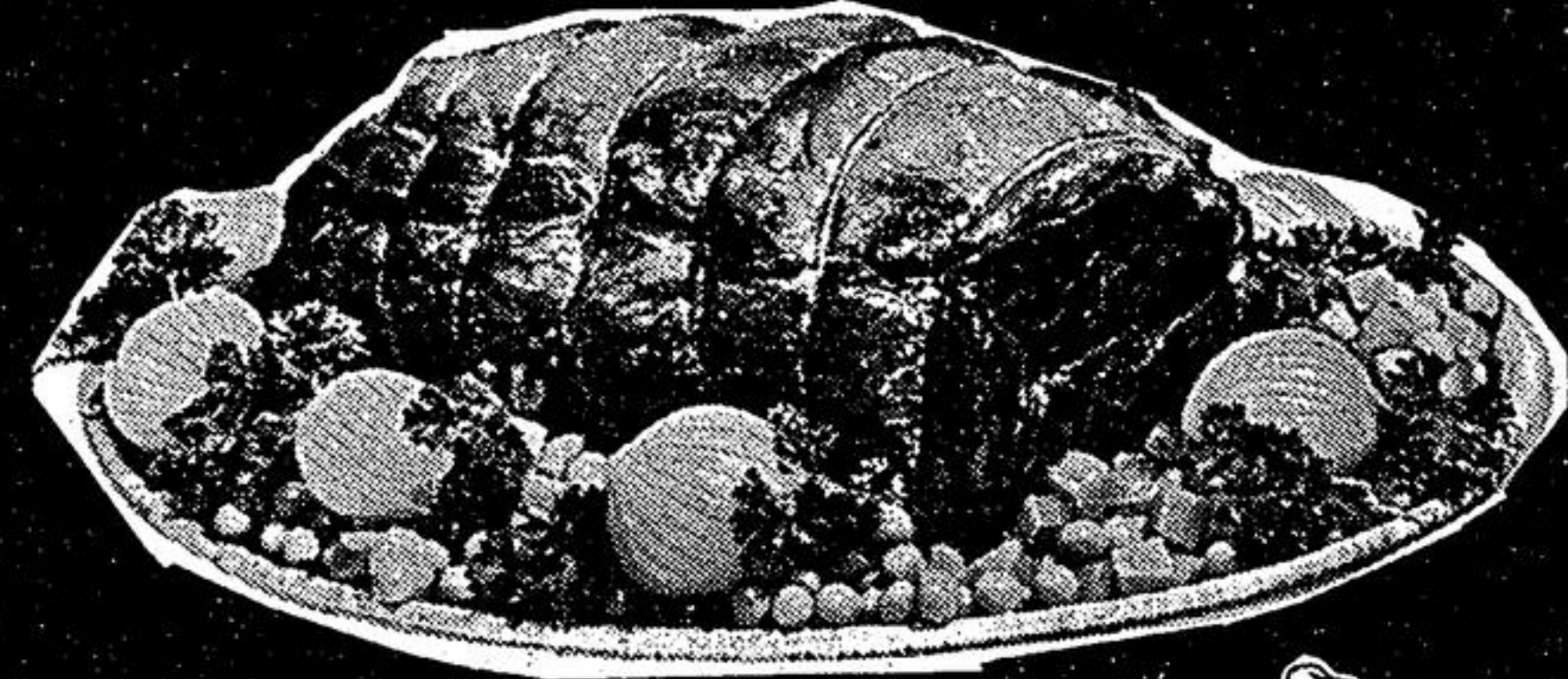
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