

# BOOKS AND US



A series of talks  
about books by

**C. R. SANDERSON**

Chief Librarian of the  
**TORONTO PUBLIC  
LIBRARIES**



Heard every  
**SUNDAY 5 p.m.**  
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# "BOOKS AND US"

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**Curtain calls to Mr. Sanderson's  
broadcast of December 10th  
on Plays—**

★ One reads plays for various reasons. Perhaps you believe that its merit depends on the play itself rather than on its presentation. Perhaps you read to recall recent memorable performances—the magic of Paul Robeson's **Othello**, the artistry of Helen Hayes in Ryerson and Clements' **Harriet**. Remembering too the beauty of Maxwell Anderson's verse in Miss Hayes' portrayal of **Mary of Scotland** it is difficult to concede not this but **Winterset** to be his finest play.

★ Eugene O'Neill does cry out against injustice in his earlier play **The Hairy Ape**, but it is the timeless character of the human passions he presents in his greatest tragedies. In **Strange Interlude** he applies the stream of consciousness to the drama, and **Mourning becomes Electra** follows the outline of the Greek tragedy **Electra** though laid in New England.

★ War's impact on civilized, unprepared peoples occupies Robert Sherwood in **Idiot's Delight** and **There shall be no night**, while Lillian Hellman's **Watch on the Rhine** shows individual integrity fighting Naziism.

★ The phenomenal "G.B." (Shaw) enlivens the reading versions of his plays with brilliant prefaces, but as dramas perhaps **Saint Joan** and **Candida** only will endure.

★ Anthologies collect the best and give us a basis for comparison. Outstanding are **The Theatre Guild Anthology** and Gassner's **Twenty Best Plays of the Modern American Theatre**, while Cerf and Cartmell's collection **Thirty Famous One-Act Plays** does a service for drama's problem child—the one-act play.

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