

## Just an Island and You--

# What 10 Books Would You Take?

By Jane Clark

If you were permitted to take only the proverbial ten books with you if exiled to the proverbial desert island, what would they be? The first of a series of faculty members to answer this question was Allen Hugh Smith, assistant professor of law.

When I asked it, he leaned back in his chair, laced his hands together, and stared at the far corner of the ceiling.

"Well, it makes a difference, of course," he began, "whether you mean what do I consider to be the best books ever written, or if you mean which I enjoyed reading most the first time, or if you mean which one would I enjoy re-reading to the exclusion of all others."

I chose the last category, since these desert islands people are always cast away on with only ten books are presumed to be devoid of literate people and printing presses.

"This isn't necessarily in the order of importance," he warned, "but I'd take one of the Oz books with me, certainly, and probably the one, 'Glenda of Oz.'"

His next two choices were more in keeping with what one is expected to take to a deserted desert island—"Summa Theologica" by St. Thomas Aquinas, and Plato's "Symposium." Then he pased for a moment, and with a slight shrug, went on "I suppose, out of a sense of duty more than anything else, I'd take Oliver Wendell Holmes' 'The Common Law' along, too."

One novel appears on the list—Evelyn Waugh's "Brideshead Revisited," which Mr. Smith recently read and which impressed him greatly. Covering drama and poetry, he selected a complete Shakespeare, including sonnets, and "The Four Quartets" of T. S. Elliot. He also commented in passing, "If I knew of a really good Elizabethan poetry anthology, I'd probably take it instead

of one of the other books, but I don't."

His eighth choice was *The Bible*, and "for pure literary beauty, the King James version." He went on, "If you'll notice, my list leans toward the meaty, provocative type of literature, and the Bible is certainly both."

Returning to the lighter side again, he chose Dorothy Sayre's "The Nine Tailors," a mystery laid in the English countryside and concerning the detective, Lord Peter Wimsey. "I'd take that because it is an excellent piece of writing, and has especially fine descriptions of the characters of rural English folk."

Choosing the final book proved to be the most difficult task. After a few minutes of thought he said, "It looks as if I'd go away with only nine books," but for the tenth volume he finally selected "Confessions of St. Augustine," which makes my list rather heavily loaded toward theology, I suspect," he finished.

## Movie Reviewer

# Likes 'Mourning Becomes Electra'

By Jess Brame

Eugene O'Neill's *Mourning Becomes Electra*, currently showing at the Mayflower theater, is a powerful and moving story of the tragic destruction of an entire New England family. The Mannons, despite their worth, strength, and ability, are destroyed by defects which they cannot overcome.

Ezra Mannon, the patriarch of the clan, who, having tasted death, now desires life, is murdered by his wife, Christine, who, hating him and loving Adam Brant, the romantic sea captain, destroys both husband and lover, and, in desperation, ends her own life. The tragic aftermath of these events, the near madness and suicide of the son, Orin Mannon, and the eventual isolation of his sister Lavinia, within the great house of the Mannon mansion, is presented with an artistry which the screen rarely achieves.

Among a cast which includes such names as Raymond Massey, Katina Paxinou, Leo Genn, and Kirk Douglas. Rosalind Russell stands out as a dramatic actress of greater power and range. The sophisticated, brittle persons whom she has portrayed before have not prepared us for the surprising ability which she presents here. As Lavinia, standing statuesquely, draped in black, on the steps of the Mannon mansion, in sharp contrast to the white pillars of the house, she is an arresting figure.

Katina Paxinou, of *For Whom the Bell Tolls* fame, turns in a strong and more than competent performance, as Christine. Some of the most moving scenes in the picture take place when mother and daughter lunge at each other in verbal combat. Raymond Massey, as the father, gives us a first rate recreation of Ezra. Michael

Redgrave, one of the best of English imports, makes his usual brilliant but calm and controlled appearance in the creation of an important role.

Addicts of O'Neill will be pleased to hear that Hollywood, not in its usual manner, has treated the play very well. The cuts, necessary in a play of this length, are well done. There are no real losses of continuity, nor are any major events or incidents taken out. A few scenes are added, but the spirit of the play is not destroyed.

The staging is interesting in

that the camera's eye confines itself largely to the front of the Mannon mansion, three rooms within the house, and Adam Brant's ship, the *Flying Trades*. So, Hollywood has followed the stage version closely.

*Mourning Becomes Electra* is of the best. It stands up as a motion picture and as a successful transcription of the play, despite what some of the critics may have said of it. Its psychological realism and dramatic qualities should make it enjoyable to almost anyone, whether a lover of O'Neill or not.

## Among the Stacks--

# 'Without Magnolias'

By Jo Gilbert

The American Negro has been the subject of many pieces of literature since Joel Chandler Harris. But few among the authors have tried to portray the upper-class Negro, the Negro whose way of life compares to the average "white." One of the few is Bucklin Moon, whose "Without Magnolias" (Doubleday and Co., \$3) won the George Washington Carver award this year.

The basic story is that of the Mathews family, a middle class family in Florida. Interwoven with it are the stories of people whose lives touch upon the destiny of that one family. Esther Mathews is a widow with three children—Luther who leaves his job as bar tender to work in the ship yards, Bessie, the secretary to the president of the small Negro college in the town, and Alberta, who went north to New York's Harlem.

One of the elemental conflicts of the book is the struggle between Rogers, the college presi-

dent, and a member of the college's board, the editor of a small liberal paper. The show-down comes when the editor demands the firing of Eric Gardner, radical young professor at the college, who is also Bessie's boy friend.

The book is good and written with warmth and understanding. At times Eric isn't quite believable but on the whole Moon does an excellent job. He drives home his point subtly instead of using the usual sledge-hammer tactics of most writers of this subject material.

Earle Stanley Gardner, probably the most prolific writer of mysteries, comes out with a new one: "The Case of the Cautious Coquette" (William Morrow and Co., \$2.50) It is usual Perry Mason formula with the usual cast of characters: the team of Mason, Della Street, and Paul Drake versus the usual stupid district attorney and police. Also, the end is the usual brilliant court room scene dominated by Attorney Mason. Like Little Orphan Annie, Mason always wins.

Incidentally, the best thing I've read in a long time is "Cheaper by the Dozen" by Frank B. Gilbreth, Jr. and Ernestine Gilbreth Carey (Thomas Y. Crowell Co., \$3). It's the humorous account of how Papa Gilbreth raised a family of twelve. In my opinion, it's a "must" on your reading list.

## Pictorial Melange



**BIRD ON HAND** — Evelyn Knight, singer, receives assistance from talkative pet parakeet at her home in Hollywood.



**FASHION PARADE** — Models in new fashions drive around Rome's Piazza di Siena after appearing at the horse show.



**STANDING JUMP** — An Austrian rider jumps his mount from a standing position in a Rome horse show exhibition.



**AMBASSADOR-FISHERMAN** — Javier Najera Torres, Mexican boy ambassador to the U. S., fishes with Karen Ince, his guide for a day at the Gypsy Trail Club, Carmel, N. Y.

# OREGON DAILY EMERALD

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