



National Library  
of Canada

Bibliothèque nationale  
du Canada

Canadian Theses Service

Services des thèses canadiennes

Ottawa, Canada  
K1A 0N4

## CANADIAN THESES

## THÈSES CANADIENNES

### NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30.

**THIS DISSERTATION  
HAS BEEN MICROFILMED  
EXACTLY AS RECEIVED**

### AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30.

**LA THÈSE A ÉTÉ  
MICROFILMÉE TELLE QUE  
NOUS L'AVONS REÇUE**

Dominant Themes and Images in the  
Collected Work of Mac Shoub, Quebec  
English-Language Radio Dramatist

Jeannette St. John Winter

A Thesis  
in  
The Department  
of  
English

Presented in Partial Fulfillment of the Requirements  
for the Degree of Master of English at  
Concordia University  
Montreal, Quebec, Canada

July 1986

©Jeannette St. John Winter, 1986

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-32263-2

ERRATA

Page 38, line 14. "Five half-hour adaptations" should  
read "Five sixty-minute adaptations."

Page 94, line 4. "Toronto" should read "Montreal."

Page 101, line 15. "thirty-minute adaptation" should  
read "sixty-minute adaptation."

Page 131, line 17. "Toronto" should read "Montreal."

Page 136, line 4. To be inserted:

42. 09. 06. "The Three Sisters" (Anton Chekhov),  
Montreal CBC National Network. 60 min.  
2004268.

WINTER

## ABSTRACT

Dominant Themes and Images in the  
Collected Work of Mac Shoub, Quebec  
English-Language Radio Dramatist

Jeannette St. John Winter

This first study of the radio dramas of Mac Shoub begins with a general examination of the plays; these are seen as falling into four distinct phases with respect to subject and treatment. The war-related drama of the initial phase is followed by drama focused on the individual and the city which, in turn, gives way to a third phase of psychology and mystery drama, and to a final phase that deals with emotional reactions to social problems of the time. The major themes and images of the canon, such as those touching on life in death, bereavement and retribution, are then discussed. Nine plays, selected for their outstanding literary qualities and their aptness to illustrate the recurrent themes and images are examined individually. A short section gives details of Shoub's biography and of the social conditions prevailing during his radio writing career (1942-1965). The Appendices include a list of Shoub's original radio dramas in chronological order, a list of his dramatic adaptations, and a list of his CBC television plays.

## FOREWORD

Research for this thesis on the radio dramas of Mac Shoub has been made possible by the accessibility of transcripts, ancillary materials, and tapes in the Radio Drama Archives--particularly the Mac Shoub Collection--in the Centre for Broadcasting Studies, Concordia University, and by documentation and information provided me by Mac Shoub himself. The motivation for pursuing this work has been threefold: it falls within the scope of a wider study of English-language radio drama originating from Montreal, now being undertaken by the Concordia Centre for Broadcasting Studies (CCBS) with Quebec government (FCAC) funding. It also clarifies the literary merit of a playwright whose work, devoted to a medium that of itself ensures no lasting recognition, constituted a major contribution to the flourishing Golden Era of radio drama in Canada from 1940-1960. Finally, it helps to confirm the importance of radio drama not only as a distinct art form but, in its time, as the first manifestation of a national English-speaking theatre in Canada.

I would like to take this opportunity to express my thanks to those who have contributed to this thesis either through their own research or through the helpful sugges-

tions and encouragement they have given me. I would like to thank my thesis supervisor, Dr. Howard Fink, the founder and present Director of the CCBS and Director of the Radio Drama Project, for his counsel and encouragement. I would like, also, to acknowledge with thanks the assistance I have received from Dr. John Jackson, retiring Director of the CCBS and Principal Investigator of the SSHRCC project: "Social Formations and Radio Theatre: a Study of English-Language Radio Drama." I would like, finally, to thank Mac Shoub himself for the time he set aside from his busy schedule for interviews and innumerable telephone conversations over the past eighteen months, and for the additional material he donated to the Mac Shoub Collection in the course of my research. I hope that this thesis will convince him of the importance of writing his own account of those early days in radio to enrich the efforts now being made to reconstruct our cultural history.

## TABLE OF CONTENTS

1. Introduction	
Development of Drama for Radio _____	1
Procedures _____	7
Shoub: A Man of His Time _____	11
2. The General Structures and Scope of the Plays	17
3. The Plays	
The Major Themes and Images _____	44
Choices and Methods of Analysis of Selected Plays _____	55
4. Analyses of the Selected Plays	59
"Dear Mom and the White Angel" _____	60
"O Day of Joy and Gladness" _____	64
"In the End Is the Beginning" _____	72
"Only the Tears Have Spoken" _____	76
"Thank You, Edmondo" _____	83
"Night Call" _____	90
"Ashes in the Wind" _____	94
"The Old Man Says 'No'" _____	102
"The Trial of Addie Garth" _____	109
5. Conclusion _____	117
6. Bibliography _____	119
7. Appendices	
Original Plays in Order of Their First Broadcasting Date _____	125



Adapted Plays in Order of Their First  
Broadcasting Date \_\_\_\_\_

135

Television Plays Performed on CBC  
Networks \_\_\_\_\_

141

Note:

In the footnotes and bibliography, the CCBS numbers indicate the Concordia Centre for Broadcasting Studies' reference number, which in the case of radio drama scripts, is that of the Radio Drama Bibliography.

## 1. INTRODUCTION

### Development of CBC Radio Drama

Art, particularly collaborative art, blossoms, has its moment of glory, bears fruit, dies, blossoms elsewhere, differently. A blessing and a wonder when it bursts into existence ever, anywhere.

In early 1942, when the first radio play of Mac Shoub was produced from Montreal over the National Network of the Canadian Broadcasting Company (CBC), radio drama in Canada was breaking away from the derivative, journalistic type of production that had marked a large proportion of its output during the 30s, and was assuming a distinctive national character.

Two major factors influenced this development of an indigenous cultural expression. The first was government financial support of a National Broadcasting Company whose Radio Drama Department was able to recruit much of the creative and dramatic talent in the country. Such support permitted a centralized dramatic production of the highest

<sup>1</sup> Leonard Peterson, "With Freedom in Their Eye... .," Canadian Theatre Review, Fall 1982, p. 29.

quality, unhampered by the dictates of sponsors and open to experimentation. The second was the call to national unity, prompted by Canada's participation in the Second World War and by a realisation of the inherent potential of drama to arouse and sustain patriotic fervour.

This wartime period saw the development of a unifying national voice that would not only inspire and entertain, but would also encourage a critical examination of the society in which it flourished. Its significance is testified to by the playwright, Leonard Peterson, whose career in radio began at the same time as that of Mac Shoub. In a 1964 interview, conducted by Roger L. Jackson, Peterson says of the first war years:

There was a sort of idealism throughout Canada, along with a bitterness about the terrible social problems generated by the depression. ... For the first time, there was a sort of general criticism of our society done in an artistic manner.

Both Shoub and Peterson contributed, through the medium of drama writing, to the preliminary process of

2  
Roger L. Jackson, An Historical and Analytical Study of the Origin, Development and Impact of the Dramatic Programs Produced for the English Language Networks, Diss. Wayne State, (Michigan: University Microfilms, 1980), p. 60.

national introspection, or critical evaluation of their society, in the two years preceeding the most flburishing period of Canadian radio drama history. The golden age, as it is frequently called, began in 1944 and continued until the late 1950s, when televised drama stole its audiences, and when sophisticated taping processes robbed radio drama of the spontaneity and dramatic tension that distinguished it as an art form.

With the country's most skilled writers, producers, actors, and technicians involved in its creation, the radiophonic stage became an eloquent national theatre in 1944. Indigenous drama up to that time had been only sporadically presented on the traditional stage in a few theatre groups throughout the country which were then financially impoverished and almost non-productive. The prospect of dramatic productions on a national scale was enticement enough for any writer or artist involved with drama. The public funds, backing the dramatic enterprise, assured an income to those involved and, with scarcely any restrictions on the flow of creative thought, excellence became the keyword.

The success of radio drama as a popular art form and as a national stage that reflected the critical social conscience of the period while entertaining, inspiring, and provoking to action, is measured by its accessibility to a

widely varied audience that might otherwise have been deprived of the vital force that is drama. Northrop Frye, in the section "Theory of Genres", in Anatomy of Criticism depicts the type of society in which drama, "the genre of the spoken word," is most vigorously present.

Drama, like music, is an ensemble performance for an audience, and music and drama are most likely to flourish in a society with a strong consciousness of itself as a society. ... When a society becomes individualized and competitive ... music and drama suffer accordingly, and the written word almost monopolizes literature.<sup>3</sup>

The "radical of presentation", as Frye calls the act of confrontation between the word and its audience, which furnishes a basis for his categories of literary genres, is purely aural in radio drama. "The world of social action and event, the world of time and process, has a particularly close association with the ear," says Frye. He then suggests that art is central to events and ideas just as literature is central to the arts.<sup>4</sup>

<sup>3</sup> Northrop Frye, Anatomy of Criticism (Princeton: Princeton Univ. Press, 1957), p. 249.

<sup>4</sup> Frye, pp. 243-44.

The literature, in the form of scripts, that is central to the art form of radio drama during its most prolific outpouring in Canada, comprises part of what Robert L. McDougall calls "the secret and fugitive records of its palmy days." In a 1985 review of the CBC radio drama bibliography, Canadian National Theatre on the Air, 1925-1961, McDougall claims that radio drama in Canada was "quite simply the best in the world during the forties and fifties." He then draws a parallel between the spoken dramatic art form of radio and the verbal scenarios of the Elizabethan stage, which demanded the same undivided attention and suspension of disbelief from its audience.

Radio's apparent limitation was its strength. The sound of the human voice became all important, as it had been under different circumstances for the Elizabethan dramatists; the bugaboo of the visual was set aside, and the imagination, suitably cued, and of course endlessly fertile and flexible in its<sup>5</sup> resources, set the scenes as needed.

Unlike Elizabethan or any other stage drama, however, radio drama did not become modified through contact with

<sup>5</sup> Robert L. McDougall, Theatre History in Canada, Vol. 6, no. 5 (1985), pp. 89-91.

the audience. For the most part, scripts were used for one broadcast and then forgotten. Only a few were ever published and the single performance, which was rarely recorded, constituted the creative act that can never be fully reconstructed even if a copy of the script has been conserved.

The study undertaken in this thesis will centre on the original written work of Mac Shoub, one of the most energetic writers of radio's golden age. It will seek to establish the major themes that shaped his dramatic vision, and to examine the manner in which he used radio writing techniques to create tension and immediacy.

## Procedures

I have implied that not many are likely to seek entry into this apparently arcane area of research. I hope I am wrong. The golden age of radio drama carried a substantial share of the burden (and it was a burden in those days) in the development of literary and artistic talent in Canada for almost three decades.<sup>6</sup>

The major impetus given in the mid 70s to the study of English-language radio drama in Canada (from its beginning, in 1925, to the present) was that of the collecting, cataloguing, and preservation of broadcast scripts from every part of the country. The initiative was taken by Dr. Howard Fink of Concordia University, whose concern over the possible disappearance of what might be called radio drama's "artifacts", arose from an appreciation of their importance in the country's cultural history.

The project he initiated in 1973 was supported by Canada Council and, at a later date, Quebec government funding, and by the collaboration of an efficient research

<sup>6</sup>

McDougall, p. 91.



team. Its maturation was marked by the opening of the Radio Drama Archives at Concordia University on December 7, 1976. At that time Concordia became the official depository for all CBC radio drama scripts and related material in English from 1923 into the future. Research connected with the radio drama project was facilitated by the opening of the Concordia Centre for Broadcasting Studies (CCBS) in June 1981.

The scripts deposited in the CCBS Archives are made accessible for research through the index numbers in the reference work, compiled by Howard Fink with the assistance of Brian Morrison and the research team: Canadian National Theatre on the Air, 1925-61/ CBC-CRBC-CNR Radio Drama in English; A Descriptive Bibliography and Union List (Toronto: University of Toronto Press, 1983). The work lists each play, records its production and script details, and, in many instances, provides a brief description of its dramatic content. In addition to this general collection of scripts, the Archives holds several personal collections, donated by broadcasting writers and artists. The Mac Shoub Collection is one of these. This collection contains, among other things, copies of most of the original radio dramas written by Mac Shoub and produced by the CBC, some of the serialized adaptations prepared by Shoub, several television scripts,

7

Michael Sheldon, Presentation at opening of Concordia Radio Drama Archives, recorded Dec. 7, 1976. (CCBS: T N00-1009).

a scrap book, and two books containing the published texts of the award-winning TV plays "Thank You, Edmondo" and "Ashes in the Wind."

The gathering of material for the writing of this thesis has therefore presented no problem. Moreover, Mac Shoub himself has been ready to discuss his radio writing days and the manner in which he views his contribution to Canadian radio drama's most productive era. The interviews, taped on two occasions, have provided valuable information on the plays and the climate in which they were created and produced. Interviews with others involved in CBC productions, conducted by myself or by members of the Radio Drama Project's research team, have been helpful in supplying additional background information.

The wealth of material available makes choices inevitable. In the present thesis, therefore, I have chosen to limit my study to the original radio plays written by Shoub for the CBC and broadcast between January 1942 and December 1965--Shoub's "golden-age" radio plays. Seventy such plays are available in script form, of these only five taped productions have been located up till now.

A close reading of all the original plays led to the choice of nine scripts for a more detailed study. These selected plays display outstanding literary and dramatic qualities in Shoub's canon and they illustrate the themes

and ideas that predominate in his work.

As with many of the more prolific radio playwrights, Mac Shoub was skilled in the art of adaptation. Most of the major productions of the classics, from Homer to O'Neill, had been prepared by Shoub for presentation as thirteen-episode serials. A short consideration of two adaptations, significant in Shoub's writing career, will be made in the general survey of the dramatic literature.

The Mac Shoub Collection also contains several television scripts, some of which Shoub adapted from his original radio dramas. Mention will be made of a script in this category only if a significant change has been effected in the televised version of a radio play under discussion, since a study of the TV scripts in general falls outside the scope of this thesis.

Two chronological listings of Mac Shoub's radio dramas, original and adapted, are included in the Appendices. These listings supplement, and occasionally amend, the alphabetical listings in the CBC radio drama bibliography mentioned above. A chronological listing of Shoub's original and adapted television drama, including some produced for networks other than the CBC, is also included.

# Mac Shoub: A Man of His Time

Art originates in the individual vision, yet it is fed by the collective experience. ...

And, however isolated the processes of creation may be, it is a social activity, conditioned in form as well as in content by the time, the place and the circumstances in which it is made.

Mac Shoub was born in Montreal on June 5, 1919, into what he calls a "liberal lower-middle class Jewish family". As a child, he had a vivid imagination which, combined with a voracious appetite for reading, led him at an early age into the world of drama. He started acting at the YMHA Little Theatre on Mount Royal Avenue, the gathering place for many Jewish youngsters in those days. The encouragement he received from some excellent reviews convinced him to audition for radio, the CBC being the major outlet in the late 30s for professional actors. Rupert

<sup>8</sup> George Woodcock, Strange Bedfellows: The State and the Arts in Canada (Vancouver: Douglas and McIntyre, 1985), p. 18.

<sup>9</sup> Mac Shoub, interview with Jeannette Winter, November 28, 1985. (CCBS no number).

Caplan, one of the four major figures in the production of radio drama during this period, hired the young Shoub, who immediately adapted himself to the radio medium.

Before long, Shoub became critical of the "standard clichéd situation" presented by the plays in which he acted. "Being young and arrogant and full of myself," he told me, he expressed his opinion and was challenged by Caplan to write something better. He went home and wrote a play based on a short story by Kressman Taylor called "Address Unknown," published in Decade 1931-1941: A Commemorative Anthology by Hamish Hamilton in 1941.

Looking back at that time, Rupert Caplan, in a 1974 interview with Howard Fink, recalls his astonishment on finding that the script displayed a perfect understanding<sup>10</sup> of radio writing and techniques. Caplan was, however, reluctant to take on the production of the play, which was submitted to the CBC Script Department at Toronto, whose editor, Alice Frick, forwarded it to Andrew Allan in Vancouver who produced it over the CBC Western Network. Since this was a time-consuming process, Shoub's first attempt at playwriting was only broadcast four months after the Caplan production of his first original play from Montreal.

Shoub's creative flow continued with the writing of

10

Rupert Caplan, interview with Howard Fink, June 11, 1974. (CCBS no number).

hundreds of scripts, both original plays and adaptations, of which only two were ever refused. One of the rejected scripts, "The Gentlemen Talk of Peace," is in the Mac Shoub Collection of the CCBS, its refusal will be briefly discussed in the next section. For years, Shoub was Caplan's most prolific writer and, apart from a series of plays written for Raymond Whitehouse in Vancouver, almost all of Shoub's work was produced by Caplan. The steady output of good quality drama from Montreal enabled Caplan to maintain an independent position within the CBC, which was otherwise moving towards a centralized process of script distribution and national programming.

At the age of 24, one year after writing his first play, Mac Shoub was described by Herbert Whittaker of The Montreal Gazette, as "a radio playwright, and a successful one." And--lest we today forget what a backward look of 46 years implies-- he continues, "As an example of that rare bird he is well worthy of investigation." In an article dedicated to "the young Montrealer," one of whose plays had been selected for The Best Plays of 1942 series, Whittaker, after enumerating an impressive list of dramatic works by Shoub, writes:

Mac Shoub is a young man of strong convictions and he writes them into every script. He says himself that he refuses to write escape maté-

rial in sick times like these. He does not regard himself as a blatant propagandist but rather one who believes firmly. So he has turned down invitations to write programs which deal in pleasant escape for the radio listener. ... He is a patriot and a highly expressive one.<sup>11</sup>

In the light of Shoub's complete work, this early description of him as a "patriot" seems inappropriate, as my general analysis of the plays will demonstrate. Shoub himself refers to some of the plays Whittaker lists in the Nazi Eyes On Canada series as "junky propaganda."<sup>12</sup>

In spite of the volume of writing he was able to sell and the acting roles he continued to play, Shoub had to supplement his income by working as an advertising copywriter to support his young family. He had met Lisa Herscovitch in his acting days at the YMHA when she was singing in a Gilbert and Sullivan production. They were married in 1940 and had two sons, Russell and Eric.

The advent of television created new markets for Shoub's writing, both in Canada and the United States. The

<sup>11</sup> Herbert Whittaker, "Mac Shoub, Radio Playwright," The Montreal Gazette. Wednesday, March 24, 1943.

<sup>12</sup> Mac Shoub, interview with Jeannette Winter, April 3, 1986. (CCBS no number).

almost intuitive sense of the demands of the medium that had launched Shoub's radio writing career, served him in the new medium of television broadcasting. He and Joseph Schull were providing practically all the television scripts coming out of Montreal in the late fifties and early sixties. He participated as a writer and as editor in the Shoestring Theatre series, which he developed in collaboration with Michael Cane and Ken Davey.

Shoub's successful transition to television was an experience not shared by many in the field, actors and writers alike. Two of his scripts were published in 1954 and 1957 as the best television plays of the year. The first, "Ashes in the Wind," was a Kraft Television Theatre production published in The Best Television Plays: Volume 111, by Merlin Press in 1954. The second, "Thank You, Edmondo," winner of the Harcourt Brace Award for 1957, was published in Best Television Plays, by Harcourt, Brace and Company in 1957. But, in spite of his success, Shoub saw television writing as a means of livelihood rather than as his particular creative medium. He is reported to have said, in a CBC Times article, "I don't mind writing television plays for money, but it is on radio that I really get my aesthetic reward."<sup>13</sup>

13

"He Only Writes When the Spirit Moves Him," CBC Times, June 12-18, 1955, p. 1.



In 1965, Shoub wrote his last radio drama script. He was disillusioned about the effects sponsorship was having on the creative process in that it fostered a bland, non-committal type of drama that was geared primarily towards entertainment rather than reflective thinking. Shoub had entered the field of radio playwriting with a challenge, he had proved his point that drama should stimulate the mind, provoke a reaction, and uphold the moral code of the society it reflects. He no longer had to write to earn a living and he chose therefore to abandon a career, spanning a quarter of a century, that he described in the November interview I had with him, as "my privileged position in participating in that golden age of radio theatre."<sup>14</sup>

14

Shoub interview. November 28, 1985.

## 2. THE GENERAL STRUCTURE AND SCOPE OF THE PLAYS

In theory, few men are as free as a playwright. He can bring the whole world on to his stage. But in fact he is strangely timid. He looks at the whole of life, and like all of us he only sees a tiny fragment; a fragment, one aspect of which catches his fancy.<sup>15</sup>

A deep interest in the theatre and the world of the imagination shaped Mac Shoub's dramatic vision at an early age. An observer of life and of human responsibility for war and destruction, he had a decided opinion about what the focus of his writing would be. The choice he made in his first script, the adaptation "Address Unknown," produced by Andrew Allan over the Western network on May 12, 1942, suggests already the concern for moral integrity, and the preoccupation with the emotional effects of its abandonment that would characterize his original work. It should be noted that although this was the first script sold by Shoub to the CBC, it was not his first to be

<sup>15</sup>

Peter Brook, The Empty Space (New York: Avon Books, 1968), p. 32.

produced (see p.12). Shoub's first broadcast script was an original play, "Dear Mom and the White Angel," produced in Rupert Caplan's Montreal Drama series over the Trans-Canada network on January 5, 1942. In this play, Shoub brushes aside the rosy world of wartime escape drama, described by Peter Brook as the "romantic theatre, the theatre of colours and sounds, of music and movement, [which] came like water to the thirst of dry lives."<sup>16</sup> In its place, the dramatist presents the battlefield in which a young soldier comes to a realization of the meaning of sacrificial death in the cause of freedom.

In introducing "Only the Tears Have Spoken," a play broadcast in 1945, in the aftermath of the war, when the extent of the atrocities perpetrated against the Jews was revealed, the Narrator says:

The story you are about to hear is the story of one German family. ... It is not a political document offering a panacea. It is an artist's interpretation of a vital moment in History. It is offered to the people with one hope.....that it will stimulate discussion and reflection on the vital problem it poses."<sup>17</sup>

<sup>16</sup> Brook, p. 39.

<sup>17</sup> Mac Shoub, "Only the Tears Have Spoken," Montreal Drama. Prod. Rupert Caplan, Montreal, CBC Trans-Canada Network, May 17, 1945. (CCBS:M004305), p.1.

The play, which will be dealt with in more detail in the next section, touches on particularly sensitive problems in the light of the sentiments aroused by the war. The dramatization of that "vital moment in History," through the enactment of a post-war confrontation of two political ideologies within a country that witnessed the rise to power, then the downfall, of a fanatical nationalist movement, is the occasion for a penetrating search into human motivations, collective guilt and justifiable violence. It permits an examination of family relationships, with the inevitable conflicts between generations, and a striving after alternative forms of conduct that seek to replace institutional cruelty with individual compassion. By confronting his audience with the effect of global disaster on individual lives, the dramatist not only arouses sympathy for the murderer, a symbolic figure of justice, but also challenges the passive attitude that unwittingly condones injustice.

During the early period of his writing, Shoub deals with several aspects of war and of the individual caught up in it, a victim of his country's ambition or of his people's cruelty and indifference. For the most part, the dramas take place overseas, either on the battlefield or in the home. Their major concern is the exposure of corrupting and dogmatic ideology--fascism for the most part--and the upholding of a morality that springs from an individual

integrity and liberty. Subtle as well as blatant methods of indoctrination provide a story for "When Thy Day Comes." The corruption of personal greed and ambition is worked into the background of the battlefield in "Divided They Fall." The grim realisation of a slow and inevitable death faces the survivors of a troop carrier plane that had crashed at sea in "In the End Is the Beginning." And the humiliation of the returning soldier who finds that society regards him as an undesirable, rejecting not only his presence, but all he stands for as a soldier, is expressed in "Dauntless Once in Khaki." Written for the most part in blank verse, the play is a hymn whose final invocation constitutes a plea for the acceptance of the returned soldier and his reintegration into the world he fought to save. The almost scriptural admonition of the last stanza reflects the collective involvement of humankind in both good and evil--the eternal dichotomy of existence.

And that those who bear witness against them  
first

examine their own souls for the sign of blame  
and blood;

And that they are not to be known as men who  
walk in

Hell but rather as men who strive the entrance  
to Heaven;

And that all that has become of the shining  
 truths and  
 deathless promises stirred up by the breeze of  
 waving  
 flags shall be forgiven unto men from this  
 time on, so help us God.<sup>18</sup>

In his wartime drama as well as in his later work, Shoub provides a stimulus for reflection through which, in the words of Martin Esslin, a "human community directly experiences its own identity and reaffirms it." This confirming of the identity of a group is the thrust of a collective art form, theatre, that Esslin in An Anatomy of Drama describes in this way:

And it is of the very essence of ritual that it not only provides its congregation (or, in theatrical terms, its audience) with a collective experience on a high spiritual level, but also in very practical terms teaches them, or reminds them of, its codes of conduct, its rules of social coexistence. All drama is therefore a political event: it either reasserts or undermines the code of conduct of

18

Mac Shoub, "Dauntless Once in Khaki," Radio Repertory. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, October 10, 1946. (CCBS: M005743), p. 20.

a given society.<sup>19</sup>

In the sense of Esslin's definition, Shoub's drama is a political event: in that it presents a socially conscious code of behaviour that is fundamental to the democratic ideology of the nation. The forces obstructing the achievement of the ideal, like hatred, jealousy, and greed, provide the dramatic conflict which, in its development, permits "a memorable insight into the nature of existence, a renewal of strength in the individual to face the world." Esslin equates this catharsis with religious enlightenment or illumination.<sup>20</sup>

By the end of 1945, the broadcasting of Shoub's war-oriented plays was complete but for one notable example, that of "Thank You, Edmondo," which survived as a radio play until 1961 and was adapted for a televised broadcast on NBC television in 1957 when it won the Harcourt Brace Award as one of the best television plays of the year.

During what might be called the first phase of Shoub's writing career, only two of his drama broadcasts were not related to the war. They are "Variations on a Theme" and "Born To Be Hanged," both of which are significant in

<sup>19</sup> Martin Esslin, An Anatomy of Drama (New York: Hill and Wang, 1976), p. 29.

<sup>20</sup> Esslin, p. 29.

Shoub's canon; the first, because it provides an insight into the influences of other playwrights on Shoub's work, the second, because it was Shoub's first attempt at writing a suspense drama that involved murder.

"Variations on a Theme," first broadcast on November 28, 1943 in the Montreal Drama series produced by Rupert Caplan, is a play that survived repeated rebroadcasts over a period of twelve years. Its description is given in an anonymous CBC memo drawn up for its third production, again in the Montreal Drama series, in 1946.

A fascinating piece of writing both from the listeners' point of view and from that of writing technique, Shoub has taken a theme and treated it in three different ways, the ways being characteristic of three prominent authors of the day. A musician struggling for a livelihood and recognition is the basis of the three  
21  
stories.

The three authors are Shoub himself, Norman Corwin, called by the Commentator in the play "Columbia's wonder boy," and Arch Oboler of whom the Commentator says: "Every radio writer owes a great debt to Mr. Oboler for it was he who

21  
Communiqué, CBC Montreal to CBM and Trans-Canada, Thursday, April 11, 1946. (CCBS: M005723).



pioneered the advent of radio literature." Shoub is publicly acknowledging the important place both dramatists had in his own radio writing career, during which he had little contact with other writers in the field. Shoub's mastery of the medium is demonstrated in three distinct interpretations of the premise that "jealousy destroys not only itself but the object of its love." He does this in just thirty minutes of drama.

The inspiration for the play came to Shoub as he listened to Brahms's Violin Concerto in "D" Major, whose "Joachim Cadenza" is worked into the dramatic structure of each story. A "Second Variations on a Theme," produced in 1945 for Montreal Drama, was also repeated on Radio Repertory, Winnipeg Drama, and Summer Stage; its last CBC broadcast, in 1955, took place more than ten years after its first. The writing styles in which it is expressed are identified by the play's narrator as those of Clifford Odets, Thomas Wolfe, and William Saroyan.

The second of the two plays that reflect none of the prevailing wartime conditions, "Born To Be Hanged," was broadcast three weeks after "Variations," on December 19, 1943. In spite of the similarity in the title, the script bears no resemblance to "Man Born To Be Hanged," a stage

22

Mac Shoub, "Variations on a Theme," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, November 28, 1943. (CCBS: M005723), pp. 1, 10, & 20.

play by Richard Hughes, which won the first Canadian Amateur Drama Festival Bessborough Cup in 1933.

Shoub's play, a drama of suspense that confronts the mystery of inherited traits of character and the ineluctable fate that is each man's destiny; can be considered as the precursor to a series of thirteen mystery dramas that Shoub was to write in 1950. The Its Murder series, comprising thirteen plays produced by Raymond Whitehouse from Vancouver, was the most substantial quantity of Shoub plays produced by anyone but Rupert Caplan.

"Born To Be Hanged" uses to advantage the radio drama medium, in its swift and fluid changes in time, place and character. An obsessive fear of a family curse, the despair it creates over three generations, and the surprise ending provide the tension and horror that is heightened by the image-provoking capacity of "drama for listening." Presented in the 1943 Christmas holiday season, the play elicited an unfavourable public reaction, in sharp contrast to "Variations," probably because it was considered inappropriate for the festive occasion.

As if to set the stage for a new focus in his drama, Shoub wrote "The Song of the City" which was broadcast on December 20, 1945. The scenario is that of the city, the pulse of a nation's life stream; its inspiration was Montreal. The city personified, "a sprawling place with its head in the clouds and its feet in the water," is a

multi-faceted being composed of living, articulate members that are its churches, shrines, historical buildings, trains, and freight yards, as well as its people who play out their brief lives within its boundaries.

The Speaker combines the elements of the metropolis in an introductory monologue, accompanied by descriptive music that traces the origins of the nation back to the pastoral and idyllic vision of the early settlers. There is no sentimental lingering; narrative and music rapidly sketch the upheaval of native people ousted from their home "with the children and the happiness," and the fate of settlers slain in the military territorial battles fought for the country's independence. The city's historic and racial complexity is established as a backdrop for its present life.

These monuments swirl out of history, out of the dusk of time...showing the pattern of heritage, the woof and warp of tradition, the strands of which reach back into every country in the globe...into every language, every creed  
23  
and every racial trait.

The theme of the city is enlarged upon in My City, a series of thirteen plays, all written by Shoub and produced

23

Mac Shoub, "The Song of a City," Panorama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, December 12, 1945. (CCBS: Z000260), pp. 1-2.

by Caplan, that were broadcast weekly from May 11 to August 3, 1948. The city of the series is no longer the specific city of Montreal but a city that shares in the common history of the nation. Preserving the same multiplicity of images that marked "Song of a City," Shoub examines the significance of the city in a sequence of poetic impressions that bring to life its many aspects. A bustling city train terminal reveals its good and bad features through the eyes of its users in "The Station". "The All-Night Restaurant" gives an amusing portrayal of a hostile and cynical radio writer in an all-night cafe. A patrol policeman in "The Man on the Beat," helps kids and drunks with firm kindness. A lively hotel, a newspaper enterprise, an advertising agency, a mayor's office--all subjects that are exploited continually by today's televised drama--undergo a critical scrutiny that reveals their hidden realities, and the human anguish and joy associated with their existence.

The third episode in the My City series, "The Hospital," might be seen as a prelude to the drama of Shoub's final radio writing period when he took on the very real social problems of his time and produced some of his finest drama. Several stories interweave in "The Hospital"; a young woman loses her baby, a doctor performs his first operation, a patient undergoes a cancer check. Their portrayal could illustrate the "ritual" that Esslin equates to

drama, for they embody the concepts of Hope, Courage and Tenacity, virtues that are enshrined in our Judeo-Christian moral code.

"The Hospital" was rebroadcast from Vancouver over the International Network of the CBC on October 13, 1948 in the series On Stage. It was later included in a May 1950 "Joint Hospital Fund Broadcast" in which CBM, CFCF and CJAD participated.

The It's Murder series was among the psychological and mystery plays that might be said to represent a third phase in the playwright's career. Scripts for the series were started on a Friday and dispatched on the following Monday by special delivery to Vancouver from where they were broadcast on Tuesday night of the same week. "They were hectic and exciting times," said Shoub who prepared several adaptations and some original drama for the Montreal studios during the same period.

24

The Vancouver producer, Raymond Whitehouse, had received his training from Caplan in Montreal. While there, he had worked on three Shoub plays, "224 Maple Drive," "Wait and See," and "By Night on My Bed," all of which were mystery and suspense dramas. The experience prepared him for the thirteen-episode It's Murder series, which was to

24

Mac Shoub, telephone interview with Jeannette Winter, September 16, 1985.

give Shoub an opportunity to experiment with a type of drama that, in its appeal to the imagination, is ideally suited for the radio medium. Shoub's scripts deploy varied techniques to highlight the particular dramatic situation of each story, from stark dialogue to the stream of consciousness approach. Whether the plays present a realistic situation, as in "They Never Die, Do They," in which a woman's pent-up hatred causes her death, or the bizarre tale of a man possessed who transfers his phobia to his listener, as in "How Crazy Can You Get?," there is always an underlying moral message that places the work on a level above that of pure entertainment.

In "Vengeance Is Mine," the protagonist, a victim of State injustice, is released after being incarcerated for 14 years for a murder he never committed. The revenge he seeks on the woman who falsely accused him has already been meted out by powers other than his--as the title implies in its scriptural connotation--through the tortured existence she lives. "They Never Die, Do They," presents the ironic situation of a would-be murderer killed by the same device she planned for her victim. The title refers to her early dreams of marital harmony, dreams that "become layered over  
25  
with disappointments and frustrations."

25

Mac Shoub, "They Never Die, Do They," It's Murder.  
Prod. Raymond Whitehouse. Vancouver, CBC Trans-Canada  
Network, August 11, 1950, (CCBS: M001127), p.1.

An unusual angle on a murder perpetrated, without hate, malice or bloodshed, but through "emotional friction," gives "Death - Handle With Care!" a psychological dimension that is developed in later mystery dramas like "The Man Who Couldn't Disappear," and in Shoub's last radio plays. The drama, which uses melodramatic tension-builders that Shoub rarely resorts to, such as the sound of pouring rain and thunderclaps, deals with a married woman's fatal trauma over the forced adoption of her expected child. "Death - Handle With Care!" can be considered as the link that connects with the last phase of Shoub's work, already taking shape nine months before the first episode of the It's Murder series.

"Ashes in the Wind," the first major play of this last phase, was produced by Caplan on October 26, 1949 from the Toronto studios of the CBC over the Trans-Canada Network. The production was a first for original Canadian radio drama in that it ran for two hours on the CBC Wednesday Night series. No other original drama of that length had been broadcast in Canada before, nor, possibly, in North America, Shoub is purported to have said in a CBC Times article devoted to the play. "Ashes in the Wind" is described by Shoub in the article as being inspired by a statement of Freud's that human suffering has its origin in three sources: the body itself, subject as it is to pain and decay; the outer world with its destructive forces; and

human relationships that can generate what appears to be the most acute suffering. How Freud's argument is developed as the drama unfolds will be examined in the selected play analysis following this section.

In the article, Shoub also describes the process of the articulation of human emotion in most of us who "put our reactions through a sieve of intelligence before realising them in words." The characters of "Ashes in the Wind," he says, do not experience these "reflective delays" so that their innermost feelings of fear, hope, and guilt surface rapidly and, in doing so, a bond is formed between the drama and the listeners, who recognize the deep-seated, unvoiced sentiments of their own subconscious. Shoub further describes the play in this way:

It is a graph of human emotions reacting to a given stimulus. I have tried to make it an implicit, penetrating comment on a common human experience. The big hurdle presented itself in this problem: how to lift a common experience  
26  
out of the commonplace.

"Ashes in the Wind" was not rebroadcast as a two-hour drama but the script was adapted by the author for a 60-

26

"Drama of Human Emotion," CBC Times, Eastern Region Schedule, October 23-29, 1949. p. 3.



minute performance on Summer Stage, again produced by Caplan, this time from Montreal on July 22, 1956. Shoub's 30-minute television adaptation of the play was performed on Kraft Television Theatre, which earned it a place among the year's finest productions. It was the first of Shoub's plays to be published in the American publication, The Best Television Plays (1954). "Thank You, Edmondo" was published<sup>27</sup> by the same editor in 1957. On both occasions, Mac Shoub was the only Canadian dramatist represented in the year's selection.

The raw emotion that characterizes "Ashes in the Wind," issues from a problem which was very real at the time of its writing, that of the sudden incapacitating sickness of an elderly woman and the repercussions the sickness has on her family. The same type of dramatic treatment is given two other human problems, widowhood and withdrawal, or lack of interest in life, caused through the death of a loved one.

"The Trial of Addie Garth," a "trilogy on widowhood," was broadcast on Drama in Sound, one episode a week for three consecutive weeks in September 1958. It had been preceded by an hour-long play, in August of the same year,

27

The Best Television Plays: Volume III, ed. William I. Kaufman (N.Y.: Merlin Press, Inc., 1954).  
Best Television Plays, 1957, ed. William I. Kaufman (N.Y.: Harcourt Brace & Co., Inc., 1957).

called "Goodbye the Ghosts," which contained the basic characters and conflict of the trilogy but not the final act which elaborates the process of the protagonist's reawakening to life.

The second play of emotional withdrawal following the death of a loved one, is "Hush, Mahala, Hush," which depicts two generations in opposition and captures the mental aberrations arising from inconsolable grief. The play, broadcast on Summer Stage, June 21, 1959, is the last of Shoub's major works that focuses on woman protagonists as symbols of family unity and of life.

It is the quality of these plays that they deal with situations that seem familiar enough to us now through frequent media exposure both in the docudrama, with its clinical exposition of facts devoid of emotional nuances, and in popular drama, with its exploitation of the emotional and its sacrificing of the didactic. When plays like "Ashes in the Wind" and "The Trial of Addie Garth" were written, they were innovative works that sometimes evoked audience disapproval because of the frankness with which they revealed the flaws in human behaviour.

Other plays that might be defined as belonging to this phase of creative activity are "Hit And Run," dealing with a man's remorse and eventual acceptance of the justice he tries to avoid by abandoning the victim of a car accident;

"The Black Carriage," which depicts the symbolic drama of the death of a baby in its carriage; and "A Matter of Life," an early original television play produced in 1957, which focuses on the problem of drug addiction and the father/ daughter relationship in a motherless home.

Shoub's "Elegy to the Uncelebrating," a 1960 New Year's Day production, directly descended from the 1948 My City series insofar as subject, style and tempo are concerned, brings other problems to life in brief, poignant scenes--the final moments of a broken marriage; a wife-beating teacher's dread of going home for fear of again losing his control; and a streetwalker's death wish. "Where there was a cause that seemed worthwhile, I didn't mind being a bit of a polemicist," Shoub told me during an interview. He then recalled the social atmosphere of the times and the secrecy which shrouded behavioural and social deviations from what was considered normal conduct.

Shoub's dramatizations of such subjects are reminders, in any period, of our human propensity to err, or to sin, or to break the law--whichever viewpoint fits our ideology. They also point the way to retribution and transformation while evoking sympathy and compassion for those involved.

Two plays, "The Old Man Says 'No'" and "Study in Black

... And Other Colors," produced within the last decade of Shoub's radio writing career, evolve about a social problem but without the same urgency to define it in its more commonplace setting. This seems to establish a less intense bond of recognition between the listener and the characters, at least on the level of emotion. The plays are fast paced with a strong story line that suggests a greater affinity with the realistic writing of Shoub's murder plays.

The protagonist of "The Old Man Says 'No'" is not the urban victim of city developers but a rural settler of British Colombia who temporarily obstructs plans for the expropriation of his land for the development of "the world's largest power site at Kooka Landing, 160 air miles west of Prince George."<sup>29</sup> A scenario not unlike that of Earl Birney's "The Damnation Of Vancouver," broadcast by the CBC in 1952.<sup>30</sup>

While Birney's play is a satirical protest against the proposed damn, and an indictment against the destructive sweep of industrial development on nature and society,

29

Mac Shoub, "The Old Man Says 'No'," Summer Stage. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, October 1, 1957. (CCBS: M005690), p. 11.

30

Earle Birney, The Damnation of Vancouver, (Ontario: McClelland and Stewart, 1977). Birney claims the scheduled 1957 TV performance was refused on account of a parliamentary committee's ruling on what it called "highbrowism" in CBC broadcasting. p. 5.

Shoub's play, satirical in some of its elements, is a reconciliation with progressive industrialism and its effect on individual lives.

"The Old Man Says 'No'" is the one play of Shoub's canon that might fit William Solly's theory "that there would seem to be a genuine, even an instinctive, predilection in our [Canadian] drama for the problems of the aged."<sup>31</sup> It will be considered in this context in the following section since it also illustrates the major themes dominating Shoub's drama.

"Study in Black ... And Other Colors," the last of Shoub's radio dramas, broadcast in December 1965, is not available as a script although a taped copy does exist. A play that presents the dilemma of good and evil, its protagonist, a black lawyer of irreproachable integrity, is challenged with a bizarre proposal to commit a murder that would vindicate his father's lynching death, his mother's resulting madness, and the squalor and deprivation of his childhood. Overtly a racial confrontation, the play has an underlying level of meaning reminiscent of a morality play. The black protagonist strives to overcome the temptation, with its promise of vengeance, riches, and power, with

31

William Solly, "Nothing Sacred," Dramatists in Canada, (Vancouver: University of British Columbia Press, 1972), p. 47.

which the white figure of evil, "the Devil," entices him. The female character, the lawyer's wife, is the rational voice of a moral code based on the scriptural ideal of love. The only post-war play by Shoub with a non-Canadian setting, dictated perhaps by a sense of historic perspective, it touches on the universal problem of racial discrimination and hatred.

Apart from the original plays, or types of plays, mentioned in this review of Shoub's work, some historic plays, like "The Trial of John Doughty" and "La Corriveau," were written by Shoub for the Famous Canadian Trials series. They are included in the chronological list of original dramas in the Appendices.

In this first assessment of the original radio drama writing of Mac Shoub, four major divisions, or phases, have been suggested. The plays within each phase are not necessarily confined to strict chronological boundaries although they might, for the convenience of the next step in the consideration of his work, be classified as follows:

- Phase 1 War and war-related plays, 1942-May 1945,
- Phase 2 The individual and the city, June 1945-1949,
- Phase 3 Psychology, mystery and murder, 1950-1957,
- Phase 4 Drama of Human emotion deriving from common  
social problems, 1957-1965.

Because of the large amount of drama produced and

adapted from classical works that, with Rupert Caplan's vision and Mac Shoub's writing skills, acquainted a listening audience with literature they might otherwise never have known, it seems worthwhile to note briefly the major adaptations falling within the different phases of Shoub's original writing.

The list of adapted plays in the Appendices has been drawn up from the CBC Drama Bibliography, the Mac Shoub collection, and from articles in the Shoub scrapbook. It is possible that several plays have been omitted because of the lack of adequate records. However, conversations with the author himself would seem to indicate that the most significant adaptations have been recorded.

Five half-hour adaptations have been identified in the initial phase of Shoub's radio writing career, three of them in the CBC Russian Play Series which included Chekhov's Three Sisters. Included also is "Address Unknown" which was mentioned at the beginning of this chapter. Looking back, with a long experience of radio writing behind him, Mac Shoub evaluates this early initiative:

It was a tremendously difficult thing to do, virtually impossible because it's ["Address Unknown"] simply a series of letters, that go across the water from Germany and back until

the final one comes back marked "address unknown." So there's basically nothing in there and it was a pretty new form that I just<sup>32</sup> inadvertantly created for myself.

There were two adapted plays in the second phase, one was "The Dybbuk," by S. Ansky. A metaphysical drama, whose title means "the devil," it represents one of the rare occasions when Shoub worked with a strictly Jewish story. The play, which was broadcast twice from Toronto on CBC Wednesday Night, with Rupert Caplan producing, was later adapted by Shoub for television.

The third phase, from 1950 to 1957, included a prodigious amount of adapted drama that helped maintain Montréal's status as a major centre for radio drama, in spite of the growing tendency towards a centralized drama production from Toronto. During this period, Homer's The Odyssey and The Iliad were each broadcast in thirteen weekly installments. The Odyssey, which received a 1954 Ohio State Radio Drama Award for the interesting and provocative way in which it handled the classics, was rebroadcast the following year.

Cecil Woodham-Smith's Florence Nightingale was dramatized in thirteen half-hour broadcasts from April to



July, 1955. In writing this adaptation, Shoub made use of the heroine's letters and diaries, which she conserved from an early age, as an additional source of dialogue. <sup>33</sup> In August of the same year, the first of a weekly thirteen-part dramatization of Woodham-Smith's The Reason Why was broadcast. This account of events leading to the fatal "Charge of the Light Brigade," which sealed Britain's military defeat in the Crimean War, was followed by a third serialized adaptation of a Woodham-Smith work, her book on the Irish famine, The Great Hunger. Shoub recalls writing the thirteen episodes and there is evidence in his private papers that they were produced by Caplan in Montreal. The dates of broadcasting are not known, however, since no scripts and no official records are available. The few records maintained by the CBC, or by Caplan himself, of broadcast drama productions of the time were either lost or destroyed in the transfer to new headquarters, before Howard Fink initiated the search to recuperate the "artifacts" of this important period in Canada's cultural history.

A series of Damon Runyon stories was also prepared for thirteen half-hour broadcasts from November 1955 to January 1956. It was followed by Thomas Hardy's Tess of the

33.

"The Life Story of Florence Nightingale,"  
CBC Times, April 10-16, 1955, p. 12.

D'Urbervilles which was dramatized by Shoub for weekly broadcasts from August to September 1956. That same year, Hugh MacLennan's Two Solitudes was presented in seven episodes. During a recent interview I had with him, MacLennan recalled that the radio dramatization of the novel, which focuses on French/English relations in Montreal, was "very good." "Canada had a very good record with radio plays, one of the best in the world, in the old days," he added.<sup>34</sup>

Shoub, like Caplan, was aware of the importance of French-language theatre and radio drama in Québec. A long-standing friendship with Marcel Dubé, the French Canadian playwright, led to a Shoub-translation and adaptation of Dubé's play "Zone." Dubé, in turn, translated and adapted for television "Ashes In The Wind" ("Cendres") and "La Corriveau" ("La Cage") both of which appeared on the French-language television of the CBC (CBFT) in 1957. In 1961, Shoub's translation and adaptation of Dubé's "Le Temps des Lilas; Médée" was broadcast under Caplan's direction, on CBC Wednesday Night.

One of the most outstanding programs, that illustrates Shoub's capacity to selective judgement in the adaptation of theatrical drama for radio, is "Anvil unto Sorrow," a

34

Hugh MacLennan, interview with Jeannette Winter, May 15, 1986. (CCBS: no number).

commemorative broadcast dedicated to the life and works of Eugene O'Neill. The three-hour program, preserved almost in entirety on tape, traces O'Neill's development as a playwright through excerpts from his plays, adapted for the medium of radio. In spite of the puritanic approach Caplan had adopted in his work, imposed to a large extent by the social context, Shoub refused to compromise with the O'Neill vocabulary. The reaction from certain quarters was voiced in a public protest to Parliament expressed by a House member who thought fit to congratulate CBC for its Grey Cup program in the same protestation speech. As a comment of the times, an excerpt from the speech is recorded here:

Just so that we would not ever have a repetition of a program that was broadcast on March 10 in the form of an appreciation of Eugene O'Neill, I should like to tell the house some of the things that were broadcast on that program. This was the filthiest program I have ever heard over any radio. The cursing that went on in it was absolutely disgusting. there were some 125 pages of script, and I believe in 22 places they took the Lord's name in vain. It was a very low type of program. Eugene O'Neill may have been a very great writer, but I do not believe it was fitting or becoming for our radio broadcast-

ing system to pay tribute to the man in a manner  
that would be disgusting to most Christian homes in  
the dominion.<sup>35</sup>

The program was not the last of O'Neill's work to be presented as radio drama to a 1950's Canadian audience, however. "Anvil unto Sorrow," was hailed as a triumph in literary and theatrical circles, and Carlotta O'Neill, the playwright's widow, impressed by the production and the interest it aroused, granted exclusive Canadian rights to Caplan for the production of "Long Day's Journey Into Night," a play O'Neill withheld from production during his lifetime. After its Canadian stage premiere at Le Théâtre du Nouveau Monde, Shoub prepared a two-hour radio script of the play which was broadcast on CBC Wednesday Night on September 23, 1959. A "First Award in the class of cultural programs," was given the play by the Ohio State University in 1960.<sup>36</sup> Another O'Neill play, "Desire Under the Elms," and three Chekhov plays were among the comparatively few adaptations Shoub prepared during the last phase of his playwrighting career.

<sup>35</sup> Mr Hosking, House of Commons Debates,  
Official Report, Thursday, June 10, 1954, pp. 5807-8,

<sup>36</sup> "Rupert Caplan," CBC Times, August 13-19,  
1960, p. 10.

### 3. THE PLAYS

#### The Major Themes and Images

Moreover, as we shall see, while democratic taste dictated that the most frequently broadcast dramatic forms would be popular radio, such as mystery, adventure, comedy, and soap opera, the necessity for radio dramatists to express themselves in these popular forms sometimes produced drama able to communicate serious themes in a meaningful fashion.

The above statement, cited from a descriptive and analytical article on the development of North American radio drama, anticipates what Howard Fink calls "serious Canadian radio drama in English." In contrast to the banal and stereotypic drama of the sponsored production, this serious, often experimental, radio drama was able to flourish under the aegis of a government that established the necessary structures to favour its growth and survival.

<sup>37</sup> Howard Fink, "The sponsor's v. the nation's choice: North American radio drama," Radio Drama, ed. Peter Lewis, (New York: Longman, 1981), p. 188.

The regional centres created across the country were each endowed with a "long-running series ... as the show-case for serious radio-drama activities." The Montreal regional series, Montreal Drama, was under Rupert Caplan's direction from its establishment in 1941 until his retirement in 1968. Each regional series, says Fink, "received the creative stamp of the producers who were responsible in turn for its production."<sup>38</sup>

Speaking of the type of freedom that the artist then enjoyed in comparison with the constraints that bind a writer in the commercial field, Mac Shoub is reported to have said:

It was an exciting thing to be a young Canadian writer ... you could go off-beat, grow, experiment. .... But the CBC has been horribly seduced by the advertisers [in 1958]. ... It's got to be safe, for the sponsor. This is the big corporate attitude. The sponsors would rather<sup>39</sup> the script be dull--but safer--than good.

It is evident from a survey of the themes around which Shoub builds his stories, that a good drama for him is one

38

Fink, pp. 232-236.

39

George Brimmell, "The Gloomy Shoub Lashes Out," The Telegram, Toronto, Saturday, November 1, 1958. p.TV-7.

that sets its characters in a dramatic confrontation with the fundamental mysteries of human life; death, suffering, man's inclination to evil, and his capacity for good-- themes that have constituted the basis of man's myth making in all societies and at all times.

Shoub's concern with death, evil, and retribution marked the choice of his first adapted play "Address Unknown," in which an act of betrayal, justifiable even in its horror, becomes the grounds for an equally sordid act of retribution. Here death is implicit in the two actions, the first, the death of an innocent victim, the second, the death of her betrayer. In a later original play, "Vengeance Is Mine," Shoub develops the idea of the innocent victim, figuratively dead in the unjust imprisonment that robs him of his youth, whose betrayer's death, also figurative, is that which comes from a mind tortured by a constant confrontation with the evil which it engendered.

In his first original radio play, "Dear Mom and the White Angel," Shoub introduces the theme of death as a life-giving sacrifice, a theme not uncommon in times of war when the blood of the slain soldier becomes the purifying force through which a new and peaceful world can be founded. The presence of an Angel in the play sets the sacrifice on a higher, metaphysical plane akin to the archetypal Easter sacrifice which, in the Christian belief, is the propitiatory act through which mankind is saved. A

similar symbolic and sacrificial death theme is present in "Thank You, Edmondo."

In "Study in Black ... And Other Colours," the underlying innocent-victim and vengeance themes are made more forceful through the the angel-like character of Easter.

"Angel-like," that is, in its scriptural connotation of messenger and mouthpiece of God. In her role as counsellor to her husband, who is torn between Good and Evil, Easter becomes like the scriptural angel of God, possessing "the wisdom ... to know all things that are in the earth."<sup>40</sup>

The child as innocent victim is the universal child, victim of the ravages of war and of oppressive systems that kill through the suppression of freedom. "Suffer Little Children," one of Shoub's early war plays, elaborates the innocent victim theme through a combination of scriptural images, a fantasy afterlife, and the grim effects of modern warfare on the lives of civilians.

The symbolic death of freedom is the theme of a 1942 play "If a Man Should Dream," chosen for the Best Plays of the Year series from Vancouver in 1943. A call to arms to Canadians, it is a reminder of the historical struggle for freedom fought and won through the "blood of martyrs." Freedom is lost, in the dream fantasy, when the Nazis invade Canada. The development of the theme through

40

II Samuel 14:20.



successive images of repression culminates with the image of freedom as a fragile flower needing care for, should it die, "everything worthwhile dies with it. There is nothing to live for ... nothing."<sup>41</sup>

Death that assumes more significance than life, not because of its sacrificial nature, but because of the ease with which it can be accommodated in society, is present as a theme in the bitter satire of "Dauntless Once in Khaki." The commemorative statues raised up for the dead

... become a place for sparrows to rest

And a place for rain to fall

And the wind to whisper.

And men, being duty bound, shall occasionally

deposit at their feet

Wreaths more alive than they.<sup>42</sup>

In contrast, the dead wife, in "The Old Man Says 'No'," is a source of life to the old man, whose stubborn refusal to comply with the expropriation ruling is caused by his incapacity to accept life without his dead bride. Death as the ineluctable end to all life is a theme of "In the End"

41

Mac Shoub, "If a Man Should Dream," Pre-Campaign War Savings Broadcast. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, July 26, 1942. (CCBS: no number), p. 14.

42

Mac Shoub, "Dauntless Once in Khaki," Radio Repertory. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, October 10, 1946. (CCBS: M005743), p. 9.

Is the Beginning," which celebrates life in the midst of death, as three doomed men discuss various philosophies of human existence.

The enigma of life in death, or the potential of life in death, is present in much of Shoub's work where, in its more ominous appearances, when the symbol of continuity perishes, it is made to serve as a warning of human nature's capacity to destroy that which maintains it in life. In "Wait and See," a husband destroys his pregnant wife whom he believed to be incapable of bearing the children he craved for. His near confession to what seems a perfect crime, contains the elements of the theme of life in death, "If murder were the only way for me to bring life to creation I would ..."<sup>43</sup>

The paradoxical themes of death in life and life in death form a synthesis in "Simmelweiss," a drama about the 19th-century Austrian physician of the same name, who discovered the cause of puerperal fever, the killer of hundreds of mothers and newborn babies. Crusading for hygiene in the hospital, Shoub's Semmelweiss discovers the life-destroying potential of death which is expressed, through the Narrator, in this way:

And suddenly in a flash, his mind reeling,

43

Mac Shoub, "Wait and See," Listening Room Only. Prod. Raymond Whitehouse. Montreal, CBC Trans-Canada Network, August 16, 1949. (CCBS: M005796), p. 19.

Semmelweiss knew the truth--a corpse was not  
a dead thing. It was alive--with the germs of  
death!<sup>44</sup>

The theme of regeneration, explicit or implicit in Shoub's work, is common to all human belief; whether the regeneration transpires on the same level of being, through a continuation of inherited experiences and through reincarnation, or on a higher level of being, through a spiritual resurrection. Joseph Campbell calls it "the primal mythological scene" in which "the cycles of the plant worlds become models for the myths and rituals of mankind."<sup>45</sup> The role of ritual in drama as a means to sustain the moral code of a society has already been discussed in relation to Shoub's work (see p. 21).

Many other aspects of death are incorporated into Shoub's dramatic themes: accidental death; death through sickness, fear, and despair; and the metaphorical death which is the withdrawal from life through desperation, insanity, and misery. Contingent upon this theme is that of bereavement which, except in the case of the old man mentioned above, is presented from the woman's point of

<sup>44</sup> Mac Shoub, "Semmelweiss." Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, no date. (CCBS: no number), p.6.

<sup>45</sup> Joseph Campbell, Myths To Live By (New York: Bantom Books, 1972), p. 55.

view. It might be said that "Ashes in the Wind" deals with a type of bereavement by anticipation, in which case the patient's unmarried son, Willie, who lives with his widowed mother would be the first affected. Mrs Crandall's physical death occurs only at the play's end, however, so that its repercussions on Willie's life extend beyond the action of the play.

Shoub deals with bereavement by a confrontation of its resulting loneliness and grief, which leads to a reconciliation on the part of the bereaved with the death, followed by a recommitment to life. So that bereavement becomes a kind of spiritual death from which a new life emerges. The bereavement theme, predominant in the last phase of Shoub's radio drama writing, will be examined in more detail in some of the selected plays of the next section. The theme does have its antecedents in Shoub's earlier writing, but the bereaved characters are not depicted with the same degree of intensity and emotional strain. In "Hello Joe, What Do You Know?," a 1944 play that uses fantasy and dreams to produce a supernatural effect, the bereaved wife is reconciled to death through visions of her lost loved ones. "My Own, My Native Land," "The Hospital," and "When Thy Day Comes," all present various aspects and images of female bereavement, the last with no reconciliation to life and, this, because its major theme is the loss of freedom which, in Shoub's work, is synonymous with the loss of

life itself.

Guilt and retribution are also interwoven into many of Shoub's radio drama themes, particularly those of the early war plays and the mystery/murder plays. The guilt is all-consuming, slowly destroying its subject through self-imposed torture. "Vengeance Is Mine" and "The Man Who Murdered My Wife" illustrate the theme of guilt and the power of the conscience over the mind and body.

Retribution, on the other hand, is punishment imposed on the unjust from outside powers, usually by a symbolic figure of Justice. It is the theme of "Death and Transfiguration" and "Will You Forget?" both plays from the first phase of Shoub's writing. The supernatural force of retribution is made explicit in the 1949 play, "Wait and See."

BIERCE: If I killed her, and you will never know,  
Captain, if I did--it would have been with a  
clear and easy conscience. With the voice  
of God beside me.

WILSON: Too many people hear that voice without  
understanding it fully, Mr Bierce. And if you  
have appointed yourself an agent of human des-  
truction, rest assured He will speak further  
to you. You will be hearing from Him again.<sup>46</sup>

46

Shoub, "Wait and See," p. 18.

The universality of human greed and cruelty is another preoccupation of Shoub's that occurs frequently in themes which, invariably, are offset by individual acts of kindness, unexpected sacrifice, and heroic resolution as in "Let There Be Light," "Will You Forget," and "By Night on My Bed." In the latter play, a woman's deep-seated fear of men, arising from a traumatic incident in her youth, is overcome through a man's love.

If the virtue of love is the ideal underlying most of the dramatic situations in Shoub's work, the presence of its antithesis provides some of the major conflicts that reappear in many of the plays. It is through this dichotomy--love/hate, good/evil--that Shoub's work becomes the "political event" about which Esslin speaks in An Anatomy of Drama, in that it serves as a reminder of the "rules of social coexistence" and reasserts "the code of conduct of a given society."<sup>47</sup>

The script of an unproduced satirical play "The Gentleman Talk of Peace," one of two that were refused during Shoub's radio playwriting career, indicates that Shoub felt strongly about the dehumanizing effect of power politics. The play, written at the war's end in 1945, is critical of the authoritative figures involved in negotiating peace without regard for those, from all nations, who

sacrificed their lives for its cause.

It has not been possible to cover all the plays in this survey. Those mentioned were judged to be the most appropriate for the context in which they are used. The radio plays that are treated in greater detail in the following section have been selected because they illustrate the predominant themes, images and ideas mentioned above, and because they demonstrate exceptional literary and dramatic qualities in Shoub's canon.

### Choices and Methods of Analysis of Selected Plays

'Radio,' I once heard a particularly sonorous Corporation executive say, 'is, essentially, an aural medium.' That is true only to the extent that print is a visual medium. You must be able to see in order to read; you must be able to hear in order to listen to a radio play. Neither statement says anything at all, though, about what should be written for the radio set rather than for the printed page.

48

It is unfortunate that the plays selected for a more detailed study are not available in the form of taped broadcasts. The one exception, "Thank You, Edmondo" and an earlier, shorter, version of the trilogy "The Trial of Addie Garth" entitled "Goodbye the Ghosts," have provided an opportunity, however, to experience the written word in the context for which it was intended. Listening to these tapes, and to the four others in the Mac Shoub Collection (indicated with an asterisk in the play lists in the Appendices), has been helpful in elucidating production

48

Jonathan Raban, "Icon or symbol: the writer and the medium," Radio Drama, ed. Peter Lewis (New York: Longman, 1981), pp. 81-82.



directions, and in demonstrating the importance of intonation, pacing, volume, pitch, contrasting voices, music, sound effects and silence--technical features taken into account by the dramatist in the writing of the radio play.

Words that might seem insignificant on the printed page assume a depth of meaning and a purpose in the unfolding drama, that can only be fully appreciated once they are set in motion through the medium for which they were prepared. The plays are specifically radio plays and are, moreover, not interchangeable with theatrical plays, where much of their dialogue would be superfluous and their spatial and temporal transitions unworkable.

A study of the words of the scripts such as this thesis is, cannot bring to life the art form, although it can attempt to discover, through the written artifact, the secret of its impact on the listening population. The study can also evaluate the qualities of the artifacts as dramatic literature belonging to a particular period in the country's cultural history.

The rationale for the selection of the following plays has already been given in chapter 1. No attempt has been made to select plays in each of the phases suggested as guides to the various stages of Mac Shoub's creative drama (see p. 37). However, as a point of reference, it might be noted that no plays have been selected from the second phase, "the individual and the city," and only one from the

□

third phase, "psychology, mystery and murder." This exclusion in no way implies that the scripts, many of them outstanding in their field, do not warrant more detailed consideration. It means only that, in my opinion, Shoub's qualities as a radio dramatist concerned with human values, beliefs, emotions, and needs, are best illustrated in the chosen texts enumerated below in the order of their first broadcasting date.

- Dear Mom and the White Angel - January 5, 1942
- O Day of Joy and Gladness - September 9, 1944
- In the End Is the Beginning - April 5, 1945
- Only the Tears Have Spoken - May 5, 1945
- Thank You, Edmondo - January 24, 1946
- Night Call - December 1, 1949
- Ashes in the Wind - October 26, 1949
- The Old Man Says 'No' - September 1, 1957
- The Trial of Addie Garth - August 17, 1958

The nine plays will be considered in chronological order. The preparatory steps were basically the same in the case of all the plays in the canon. These were, first, an examination of the dramatic structure through the plot, the characters, the elements of tension, and the climax and resolution. Second was an examination of the specific radiophonic features revealed in the playwright's written directions: sound effects, tone of voice, pacing, and so

on; and revealed also in the time and place changes that carry the story into the past or future, and give characters and events more depth. Interior monologue, overlapping dialogue, and fantasy sequences are other features of the radiophonic form of drama considered at this stage. Third there was an examination of the plays as literature: in the symbols, figures of speech, themes, levels of meaning, and myths they contain.

This preliminary study revealed the distinctive features and similarities of the plays and led to the final choices of the nine plays which form the basis of the more detailed examination. Since the thematic content of the plays has already been discussed as a major unifying feature the commentaries on the selected plays will respond primarily to the individual character of each play.

The works of Martin Esslin, An Anatomy of Drama, and of Northrop Frye, Anatomy of Criticism, both already cited in this thesis, together with that of Eli Mandel, Criticism: The Silent-Speaking Words have been used in conjunction with the scripts, and they have provided the guidelines for some of the observations. Since the collected plays have already been discussed in relation to their social context, no further consideration will be given this aspect of the drama, unless it is essential for the understanding of a particular play, as in The Trial of Addie Garth.

#### 4. ANALYSES OF THE SELECTED PLAYS

One had to unlock a certain inhibitory process in the listener by what one was doing. The listener became caught. Then, suddenly, those inhibitors, like a draw-bridge ... a portculis, would suddenly come up and they [the listeners] would enter this imaginary world.<sup>49</sup>

The imaginary world of Mac Shoub, peopled with recognizable characters who, by their acts, words, and emotions, reveal the heights to which humanity can rise and the depths to which it can descend, is a world that acknowledges a superior force which unites individuals in their quest for life and fulfillment.

The supernatural, in Shoub's work, is rarely personified by a being, or an element, that is distinct from the character experiencing its influences. It is present rather as an underlying energy which gives the work something of a religious or, more explicitly, a scriptural quality that is absent from the work of Norman Corwin, one of the two dramatists who most influenced Shoub's early writing. Cor-

win might use biblical names and biblical stories, with which to build a play, but the mode is satirical and the effect, iconoclastic. His notes on "Samson," a 1941 radio drama, are indicative of his approach:

Many an irreverent man in a tight spot has petitioned his god for help. The whole legend is atheosophic, so that the liberties of this version need offend no zealot of the church.<sup>50</sup>

Shoub's early work would seem to reveal the influence of Corwin more in its style, which combines free verse, long monologues and pithy dialogue, in the directness of its attack, in its democratic sentiment, and, occasionally, in the choice of subject. The following plays might, in some measure, owe a debt to Corwin, one of America's finest radio dramatists, but they bear the indelible stamp of their originator, Mac Shoub.

\* \* \*

"Dear Mom and the White Angel" (January 5, 1942) is a play about a young soldier's discovery of the meaning of life, which he communicates in a letter to his mother

50

Norman Corwin, "Samson," More By Corwin  
(New York: Henry Holt & Co., 1944) p. 226.

written from the battlefield moments before he is killed by a shell. A drama of contrasts, this first broadcast work of Mac Shoub uses to advantage the possibilities of drama for listening with its shifts in place and time, and its inner dialogue. The satirical boy-meets-girl scene of the play's opening presents the superficial conversation of a chance encounter, accompanied by romantic music that, as the dialogue progresses, reaches its finale in the wedding march. The transfer to the field of battle is made through a challenging Narrator figure that voices the playwright's concern. "Is it enough?" he questions, with reference to the sentimental love scene, "Or shall it be sterner stuff? Nobler stuff? The stuff that dreams <sup>51</sup>are made of?"

The Narrator's role is over. The message that the play delivers is now voiced by the Angel. This supernatural character, whose presence can be taken either as the voice of Tommy's enlightenment or as an actual spiritual manifestation, is prefigured by words and scenes from Tommy's childhood. The advantage, here, of radio over stage drama is that it does not impose a visual image of a character, the Angel, who might not be credible to all listeners, but allows the imaginative process of each listener to "see" the character in the way it chooses.

51

Mac Shoub, "Dear Mom and the White Angel," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, January 5, 1942. (CCBS M007694), p. 2. All future references to this work appear in the text.

As a fantasy figure of Tommy's imagination, the Angel could be the reasoning mind that, when confronted with imminent death, understands suddenly and clearly the meaning not only of its own life, through a revival of past events, but the meaning of all life, through a spiritual illumination or catharsis.

ANGEL: What are these things, soldier? These things learned by you who are so young in years and yet older than all time in spirit?

TOMMY: It is the knowledge that I am free. I have never been as free as I am now. My conscience is free for I know what it is I fight for.  
... And we who fight ARE free people. We are men, without shadows. (p. 10).

As a "real" character, the Angel on the battlefield has entered into the mythology of warfare. Angelic visitations as precursors of death or of victory in battle were the frequent claims of soldiers on the battlefield in the two world wars.

Whether arising from the imagination or from a supernatural incarnation, the Angel is a symbolic figure of wisdom and of rebirth. From this perspective, the play could be seen as a 20th-century version of the myth-play which Frye traces back to the auto sacramentales, or Eucharist plays, of the Middle Ages. He comments:

The appeal of the myth-play is a curious mixture of the popular and the esoteric; it is popular for its immediate audience, but those outside its circle<sup>52</sup> have to make a conscious effort to appreciate it.

On the level of religious symbolism, the Angel in the play represents what Frye, in the above context, calls "the symbol of spiritual and corporeal communion," as well as the symbol of resurrection or reawakening to a new life.

Although angels appear frequently in the Old and New Testaments, only twice are they depicted as white figures, on both occasions in connection with the resurrection. The "white Angel" of the play has its archetype in the angel that sat near the opened sepulchre of Jesus, its "raiment white as snow," and in the two angelic figures, clothed in "white apparel" who appeared to the apostles after the<sup>53</sup> ascension of Jesus into heaven. The association with rebirth is strengthened by the insistence on the power of death to create life. Tommy's words, less lyrical than the Angel's, are echoed at the end by his grieving mother, "together we'll make a newer, better world" (pp. 11-12).

Death and life, peace and war, freedom and bondage, these are the contrasting components of the themes that

52

Frye, p. 282.

53

Matthew 28:3; Acts 1:10.



Shoub deals with in "Dear Mom and the White Angel." Their dramatization in the main battlefield scene, and in the memory scenes, produce the conflict that carries the story forward to its inevitable climax, which is Tommy's death. The resolution comes with the reception by his mother of the "killed in action" message and the implication that Tommy's ideal will survive in, and through, his mother.

Contrasts in speech patterns--the clipped realistic dialogue of soldiers, the self-conscious writings of Tommy, the lyricism of the Angel--together with the contrasts of dramatic situation and scenes, contribute to maintain the tension in the play and to give the drama a depth of meaning that avoids the type of superficial emotion criticized in the satire of the opening scene. As a first play, "Dear Mom and the White Angel" carries the seed of the themes and ideas that were to be elaborated upon by Shoub during his radio playwriting career.

\* \* \*

In "O Day of Joy and Gladness" (September 29, 1944), Shoub had written a work that earned a first award at the Ninth American Exhibition of Educational Radio Programs at Columbus, Ohio. The judges' citation on the occasion reads:

For their astuteness in presenting to the

public, authors and producers who, through their apparently unhampered abilities, are enabled to create and project radio drama of originality, emotional appeal and intellectual integrity.

The judges feel that all of the offerings by the Canadian Broadcasting Corporation, through these dramatic programs [Stage 45, Montreal Drama, CBC specials], have shown courage and leadership in attacking vital, current, human problems. They were by far the finest programs submitted in the opinion of the judges.

54

The above citation is meant to do more than record the attributing of an award to a play, "O Day of Joy and Gladness;" the qualities of which become evident through a study of the script and the context that initiated its creation. The judges' comments have been included to show the esteem with which Canadian radio drama was considered in a country (USA) that had witnessed the decline of its own radio drama a few years before. They also serve as a reminder that ideas and stories which were original and innovative in the 40s and 50s have since been used and reused by a media that is in constant need of material.

54

"CBC Wins Four Firsts at Columbus," CBC Staff Magazine, Vol. 1, no. 8., June 1945, p. 2.  
(Lister Sinclair's "A Play on Words," and Len Peterson's "Mulrooney's New Year's Party" also won first awards.)

"O Day of Joy and Gladness" is a play that conceals its complexity in a seemingly simple story that deals with the problem of racial prejudice as experienced in the life of a Canadian soldier returning from the war. A straight-forward approach keeps the play's action in the present, except for one scene in past time that serves to recapture the moment when the soldier, as a young Jewish boy, first becomes aware of the prejudice and hatred displayed towards his race in a country, Canada, that professes to be democratic.

Shoub dispenses with a narrator to set the scene for what appears to be the inauspicious homecoming of a group of wounded soldiers who pass the time playing cards in the train carrying them back. Instead, Shoub innovates with a terse opening dialogue that creates the atmosphere of the men's expectancy and hope, and establishes the protagonist, Maxie the Jewish soldier, as different from the others although one with them in the camaraderie that prevails among men who have each fought in the same war for the same cause. The wounds they have received are a visible sign of their unity. The soldiers, concerned about their reception as invalids in a country that must accommodate a flood of returning men, reassure themselves of the promises that they will be taken care of. Their anxiety gives way to an exchange of stories about their various war injuries that are first indications that things are not what they seem.

MAXIE: Listen, if I pulled through, anybody can.  
Ever see where I got mine?

JACKSON: No.

MAXIE: Right in the chest. Smack on. Could almost  
look through me.

JACKSON: Bother you?

MAXIE: Naw, not a bit. Left quite a mark, though.

55

The appearance of the white-uniformed attendant who directs Maxie off the train; the hall where he checks in that receives "a lot of G.I.s" every day (p. 8); the abundant flowers that "just grow" (p. 10); and the sympathetic Yank who lets Maxie spill out his whole bitter story of the discrimination and hatred he has endured, are all indications to the listener that this is no ordinary world.

But Shoub does not indulge in facile punch lines and the revelation that Maxie is, in fact, dead and that he now exists, like all the other characters in the play, in a different order of things, is not meant to shock the audience as it shocks Maxie. The audience has been aware of this for a long time. Complicity with the dramatist is a bonding device, says Esslin, that places the listener in a

55

Mac Shoub, "O Day of Joy and Gladness," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, September 29, 1944. (CCBS: Z005314), p. 4.  
All future references to this work appear in the text.

privileged position from which to judge a character's situation and to anticipate the solution to the conflict in which he is involved. The process of suspenseful expectation provides the tension necessary to carry the story to the climactic moment that culminates the play's life-in-death theme.

MAXIE: (WILDLY) Don't say that! You...you're kidding...don't lie to me...I got a wife and kid...look, I got pictures...(VICIOUSLY)  
Stop looking at me! stop it! I'm not dead!  
(CRIES) I'm not! I'm not! (p.16).

Maxie's reconciliation with his fate ties in with the resolution of the play's principal objective, or, in Esslin's definition, "its main element of suspense ... the major theme of the play,"<sup>56</sup> which, in "O Day of Joy and Gladness," is that of racial intolerance.

By giving his primary theme the compelling setting of a supernatural drama which unfolds before an audience already aware of its significance, Shoub is able to sustain interest in the legitimate indignation and perplexity of its Jewish protagonist. The character of Maxie Myers is the archetypal Jew of Christian imagery. From the play's opening scene, Maxie is an outcast, caught up in his own

<sup>56</sup>  
Esslin, p. 45.

silence while participating in a game that involves him with money, and the accumulation of it, through winnings he seems almost reluctant to acquire. The first Jewish stereotype is thus unobtrusively established; Maxie is the "poker vulture hangin' around," threatening to swallow up his comrades' cash with his inexplicable luck at the game (p. 2). Maxie's state of isolation from the group is next made evident when he is asked to leave the train ahead of his comrades to facilitate, as we afterwards realise, his meeting with the Commanding Officer at the checking in.

It is through Yank the "one man reception committee," that Maxie discloses his personal reason for joining the war. He wanted to fight back for the final indignity suffered by his much persecuted race when "Adolf started making fertilizer outa my people" (p. 12). Prepared to admit his own selfishness--"a slow, painful, growth, this becoming selfish" (p. 12)--Maxie traces its development to the hurtful realization of his difference from other children and his need to defend himself from their abuse and ridicule, and even from their physical attacks.

Through a transition in the play's action to Maxie's early childhood, Shoub is able to capture more vividly the moment of awakening to the life that would be his, as Mrs Myers attempts to answer the questions that have begun to trouble the young Maxie.

MAXIE: Robert's mother said I mustn't eat them,

Why, ma?

MRS MYERS:(REALISING HE WILL HAVE TO BE ANSWERED)

Because you're Jewish, darling.

MAXIE: Aren't all the people Jewish, Mama?

MRS MYERS:No, zindele, there are very many different kinds of people in the world. You will learn all about them when you grow up.

MAXIE: When will I grow up, mama?

MRS MYERS:(DOWN) You have grown up already, my son.

(p. 13).

It is Mr Myers, the patriarchal figure of fortitude and wisdom, who counsels his young son to prepare for the hatred and despising that originated "so very long ago the beginnings are almost lost" (p. 15). Maxie, as a soldier returning from the war, wants to preserve the son he has never seen from the pain and humiliation of his own life that his own father, years before, would willingly have borne in his place.

Maxie clings to the belief that things will change, that the sacrificed Jewish blood of the ghettos and lime kilns will wipe away the inborn prejudices and bring in a world of happiness and love, a "day of joy and gladness" (p. 18). But the historic dimension of years of persecution and intolerance overcomes this hope, as he realizes "Nothing's gonna change. Nothing" (p. 17). And so Shoub

passes the problem and its resolution on to the listeners.

Through their involvement in the process of the play, they have become involved in the resolving of its problems and have gained an insight into their own, perhaps unconscious, attitudes towards people who differ from themselves.

The self-examination is made more compelling by Shoub's discrete use of Christian symbols and metaphorical language, especially those connected with the crucifix and the bearing of the cross and of one another's burdens. The last scene of Maxie's reconciliation provides the final, poignant touch.

MAXIE: ... Get killed and be happy. That's one way.

YANK: Maybe. It's changing. Thy will be done on Earth as it is in Heaven. ... It isn't until you get here that you really understand what that means. I think we can go back and check you in. You ready?

MAXIE: What's he like the C.O.?

YANK: One of the boys. Got here like the rest of us.

MAXIE: Did he get it bad?

YANK: (QUIETLY) Him? He was crucified. (p. 18).

\* \* \*



The dramatic situation that serves as a scenario for "In the End Is the Beginning" (April 5, 1945), a play of ideas, is one that, of itself, creates tension. Three survivors of an air crash are spending their seventh day marooned in a lifeboat, each man knowing it is his last day of life. The focus never leaves the lifeboat. There are no escape scenes into the past, no emotional exchanges about pre-war life and happiness, nothing to relieve the tension of a relentless death at sea. A play that must have had a deep effect in its broadcast form, "In the End Is the Beginning" was selected for The Play of the Week series and rebroadcast three months after its first performance. It was produced again in 1950 by James Kent in the Winnipeg Drama series, five years after its first broadcast.

Since there are no recordings of this stimulating work, the reader of the script must use his imagination to create the dramatic atmosphere for the setting of the play that Shoub describes in these directions:

Sound: The wash of the sea: the sound of wind and water up close against the boat: this sound is constant throughout in various degrees of pitch: always the lonely far off[f] sound of watery emptiness: always the close familiar sound of lapping: wind: establish and bring

down slowly as

Music: (creeps in tremolo: strings: punctured every  
other bar by the deep horn: fluttering:  
hovering: like a soul about to die: hold down  
57  
behind).

The musical tremolo is repeated with haunting insistence at intervals in the play (pp. 7, 13, 14) and the sound effects break through at dramatic points in the dialogue, as when four of the five original men in the boat prepare to bury their dead companion (p. 9).

Although this play falls within the context of war and its dramatic situation arises as a consequence of war, its underlying theme, which is the virtue of faith in the confrontation with death, reaches beyond the realm of war into that of human experience at large. The dialogue in the boat brings together different ideas on human existence and purpose. Of the five men originally saved after the plane crashes at sea, only one makes no contribution to the discussion. It is his approaching end that becomes the occasion, however, for the others to express their personal beliefs about the nature of life and the meaning of death.

57

Mac Shoub. "In the End Is the Beginning," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, April 5, 1945. (CCBS: M004098), p. 1.  
All future references to this work appear in the text.

Howells, a war correspondent, whose opening soliloquy provides the expository background to the play, is an objective observer of life. It is his commentary, a dispassionate assessment of their plight, that announces the day as being that of their deaths. Not given to prayer during his life-time, his last long narration becomes an appeal to humanity to remember and learn from his useless death, which he describes in detail from the physical deterioration of his own body. He ends his dying monologue in these words:

(QUIETLY: NARRATING) Those were my last words. Saying them I had said all. That was my prayer to a God I had never troubled to ask for anything. I lay there ... weak ... waiting to die on this, the seventh day. ... (p. 15).

As an observer of behaviour, Benton, the elderly psychoanalyst, is one of the two dominant characters. The approach of death in the confined surroundings of the boat gives him an opportunity to prove his contention that "men who had been stripped of civilized controls ... would be forced to resort to basic instincts" (p. 3). He is opposed by Stein, the Jewish pilot, whose faith transcends that of the Hebrew religion, which he had studied as a youth with the idea of becoming a rabbi. It is Howells that seeks to know what motivated Stein's decision:

HOWELLS: What changed your mind?

STEIN: The things I read. The things that told me of the misery and poverty that the few had always hung around the necks of the many. And the lies that I saw. The lies that said...believe and you shall be led forth from the darkness. But...there must be a leader. ...Jesus was a leader not a passive preacher. (p. 11).

Stein sees the war as an opening from darkness to light, and as a fight for his goal of a better life.

Daniells, a troop entertainer, has spent his life, up till then, unthinkingly acting a role and existing in a superficial way behind a mask. His sensuous representation of death that constitutes his one monologue, is the counterpart to that of Howells' clinical observations. On the sixth day, he jumps into the sea and so robs Benton of the chance he was waiting for to observe him going mad and slowly dying.

Benton's cynical negative philosophy serves as a foil to Stein's positive idealism. Esslin refers to this examination of two opposing positions as the "control-mechanism" which forces a good playwright to "experience all the feelings of each one of his characters from the inside,<sup>58</sup> however much he may disapprove of them." In making Benton

58

Esslin, p. 96.

as convincing a character as Stein, Shoub maintains the tension of the play through the thrust of the opposing arguments. It is Stein, though, who has the final illumination about death and its generative force that is implicit in the play's title. He quotes the words in Eliot's context [East Coker], where they are juxtaposed with Mary Queen of Scots' motto, "In my beginning is my end." And it is Stein who passes his interpretation, with its message of hope, to the dying Benton. "Think of those words, Benton ... That's what he must have been thinking on the cross. He was so right. He did begin something" (p. 17).

The faiths of Stein and Myers encompass Hebrew and Christian beliefs with Jesus as the central figure, at once uniting and dividing the two--a compelling way to present a code of ethics and a spiritual ideal to an audience largely comprised of Judeo-Christians. Whether it represents a literary synthesis through which its author can project a message, or whether it is a personal statement of belief, it must inevitably engage the listener in some kind of reflection about his own position on the subject.

\* \* \*

In "Only the Tears Have Spoken" (May 17 1945), a post-war drama which depicts the return of a young German soldier

to his family, and the aggressive acts that provoke his murder, Shoub maintains his vision of a newer and better world arising from the devastation of the recent conflict.

A play with four characters, each an archetypal figure, "Only the Tears Have Spoken" has two basic themes. On the level of realism, there is a conflict of ideologies, resolved by the suppression of that which is militant and aggressive. On the level of the archetypal, innocence is saved by justice from hatred and vengeance, and hope is reborn. On the emotional level, the play might well be described as one of disillusionment. Willie, the returning soldier, is disillusioned about the defeat of the German Army and about the lack of support his people manifested during the war when they were called upon to make sacrifices for the glory of the fatherland.

WILLIE: ... this man [Hitler] was as a second God, and for his people he had a wonderful dream. But his people had no courage. ... They could not see beyond their own graves. He said..be strong ..and they were weak! He said..fight.. and they<sup>59</sup> ran! He said..believe..and they wouldn't.

59

Mac Shoub, "Only the Tears Have Spoken," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, May 17, 1945. (CCBS: M004305), p. 13.  
All future references to this work appear in the text.

The Father, who has become mayor of the town where he and his daughter settle after the death of his wife from a bomb that destroyed his old house, is disillusioned by his only son's inability to accept defeat and to see war for the horror it is. He is disillusioned, too, about his own lack of courage and leadership in denouncing the evil he had witnessed. "Twelve years is too long for a man to cringe," he tells Willie who repeatedly accuses him of being a traitor and of working for the underground against the cause of the Fatherland. The dream of happiness and mutual love that was once the Father's, is expressed by him after Willie's return, when it has become evident that it will not be fulfilled, and it is elaborated upon in the play's final resolution when Willie's death becomes the symbolic act through which the dream of a new beginning is made possible.

FATHER: I dreamt that one day I would come out from the darkness and I would walk to the top of the hill and there I would wait for my boy. ... And we would look at each other and say ... "Listen, everything is changed. Up till now only the tears have spoken. But that is ended. Now will be a time for building and happiness." (p. 6).

Anna's disillusionment over her brother's hate and

arrogance is compounded by the anticipation of Willie's reaction to the Jewish child she adopted after finding him hiding in a closet of the new home, where he had been a terrified witness of his own mother's murder by Nazi soldiers. "I lived with hope...hope that the war would end," she says in the monologue that reveals her dream, "hope that we'd laugh again..And now, it's all so different" (p. 6). Knowledge of the child's origin and presence sharpens Willie's hate, and the pistol with which he had threatened his father becomes the threat on the child's life. When it seems certain that he will use it to kill the child, he, like the audience, discovers its loss. By withholding the information on Anna's theft of the pistol, Shoub maintains the tension of the play and effects a dramatic shift in roles, when the victimized become the holders of power and the aggressor becomes the victim. Sending the boy upstairs, Anna shoots her brother as mercilessly as he would have shot the child.

The dramatic irony of the execution scene is intensified by Willie's desperate appeal to the Jewish child, the victim who had endured his scorn and hatred, not to leave him alone with his sister. He knows that only the child's presence could preserve him from his sister's murderous intent. "No more 'little Jew'?" Anna sneers, as the child gains the upper floor, where he had been when the soldiers invaded the house and killed his mother. Before releasing



the trigger, Anna recalls her vow, made earlier in the play, that Willie would never touch a hair of her adopted son's head. "He is a new world, my Eric," she says, "and no harm shall come to him" (pp. 20-21).

The return of the avenging son, the threat he makes on his father's life and, later, on the child's, which threat provokes "the counterbalancing movement" that, in its fulfillment, "resolves the tragedy," are all elements of what Frye, in his "Theory of Myths," calls the "revenge-tragedy." "In its most elementary form," he says earlier, "the vision of law (dike) operates as lex talionis or revenge."<sup>60</sup>

The act of retaliation is perpetrated by Anna, the staunch figure of justice who, in killing her soldier brother, is avenging the slaying of the child's mother and symbolically wiping away the memory of her murder from the boy's mind. The slaying of Willie becomes, then, the expiatory act which wipes away the injustices of war. Eric, the innocent victim, is the archetypal sacrificial figure. "He has meaning for us," the Father tells Willie, "In some small way we will be able to atone for what has happened" (p. 14). Preserved from death through Anna's act, the child assumes fully the symbol of new life and hope.

The Father, whose name is not revealed, is at once the

authority figure of whom Anna, in almost scriptural terms, asks forgiveness, "Oh Father...forgive me, my Father!" (p. 21), and the archetype of a people blind to its failings. In self-accusation he says of himself and of the German people: "Ignorance, that was our badge. A great stupid wall of ignorance hiding from us our passive guilt, our emptiness" (p. 16). Even with the threat of death upon his house, the Father refuses to see the danger, "... he is one and we are three," he tells the frightened child, "Together we can stop anything he wants to do" (p. 19). But he fails to acknowledge that reasoning is powerless in the face of a weapon wielded by a man, albeit his own son, who has been inculcated into a doctrine of hatred. Only when the murder has been committed does he assume his responsibility and dignity, and then his assurance to Anna that he will "attend to the authorities," suggests his intention to take upon himself the onus of the crime. "Go upstairs," he tells Anna after the slaying, "your son...is waiting" (p. 21).

Willie, in his death, becomes the symbol of the Father's own passivity and cowardice, a symbol of the world in corruption, the world he had failed to help become a better place. The Father's moment of bitter self-reproach is also his moment of illumination.

FATHER: (BITTERLY) Why don't you cry old man? Where are the tears? There on the floor is your

world. (QUIET) Diseased. Dead. ... Let the world go by. Hide from it. Turn your back on the misery, the hate, the tears ... ignore it so that tomorrow another son will come home to die, and then another, and still another until the whole world lies dead in a stinking heap because of you and men like you. (p. 22).

In life, Willie is the archetypal figure of passionate hatred and ruthless patriotism. His unchanged attitudes are symbolized by the wearing of his Army boots, which he refuses to relinquish in spite of the cheap civilian suit he was forced to exchange for his soldier's uniform (p. 2).

Shoub, in "Only the Tears Have Spoken," has presented a moral dilemma in a story whose archetypal characters are recognizable as ordinary people who have become victims of the society in which they live. The act of violence at the play's climax is gradually prepared for from the beginning, when Willie comes home; its justifiableness is left for the listener to determine. That this is the playwright's intention is expressed by the Narrator in the opening lines of the play which aims to "stimulate discussion and reflection on the vital problem it poses" (p. 1).

\* \* \*

In the second post-war play under consideration, "Thank You, Edmondo" (January 1 1946), Shoub examines two possible attitudes about war and the ultimate sacrifice it demands of those who fight. The one attitude is that of veneration for the defenders lost in the fight for a country's freedom, sincerely felt but centred on the finality of death as a noble act for an immediate cause. The other is that of recognition of death in battle as a source of life and fruitfulness; a theme that Shoub develops in many different ways throughout his canon.

The story of "Thank You, Edmondo," evolves about the discovery of the grave of a Canadian soldier, killed while defending his post and buried hastily by his comrades, in an Italian field allotted to a group of peasants at the end of the war. The young man, Edmondo, who discovers the grave as he prepares to plough the section assigned him, is overcome with awe. When the oldest peasant, Gabriel, deciphers the English inscription on the makeshift cross that marks the grave, Edmondo demands that the entire field be preserved, to commemorate the soldier's sacrifice and to respect the wishes of the epitaph written for him by his comrades.

GABRIEL: (READS) Here lies the... body... of a

Canadian soldier. He came... to fight... for

this land. On this spot... he was killed.  
 Let this resting place... be his then. Treat  
 him well... you who find him. Let him rest  
 in peace... for he is a soldier of God.

Ridiculed by Francesco, the irreverent leader of the group, who wins over the less convinced Luigi, Edmondo defends his stand by threatening them both with a knife. When that and reasoning fail, Edmondo puts a curse on the produce of the field, "may it rot in your entrails and the entrails of your families and strike you all dead!" (p. 15). Unperturbed by the curse, Francesco urges the others to continue the ploughing but the superstitious Luigi refuses to co-operate. At this impasse, Gabriel, the wise old peasant, proposes the intervention of the village priest to remove the curse and suggest a course of action.

In the presence of the priest, who has heard the arguments of both sides, a vote is decided upon to resolve the problem. Gabriel, the last to declare himself, casts his lot with Edmondo and thus divides the group equally. The priest is then called upon to make the decisive vote and, aligning himself with Francesco and Luigi, his deci-

61

Mac Shoub, "Thank You, Edmondo," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, January 24, 1946. (CCBS M005717), p. 9.  
 All future references to this work will appear in the text.

sion to plough the field holds sway. Edmondo's quest to honour the soldier's death-wish has failed, but not completely, for, in blessing the field to remove Edmondo's curse and to give the peasants' toil a greater motive than that of their own sustenance, the priest evokes the continued presence of the dead soldier's spirit while, at the same time, he imparts a sacramental meaning to his shed blood.

PRIEST: ... Thy hand has been laid upon this field  
and Thou hast sprinkled it with mortal dust  
And when each hath taken unto himself his  
share let there yet be that left which will  
give food unto the hungry and the stranger  
and the wanderer. And let the spirit of him  
who now rests there ever prevail. (p. 25).

The unpredictability of this response shocks Edmondo who had felt secure, before the priest, in his position of reverence towards the dead foreigner, who had fought for his country's freedom. Had the group pleaded their cause before the military officials, who portioned out the land to be cultivated by the peasants, the decision would have been predictable. On this point, Esslin says, "Predictability is the death of suspense and therefore of drama." He refers not only to the action but to the verbal accoutrements of the developing plot:

Each surprising formulation, each verbal

felicity, each grain of wit or original verbal image, contribute to the interest, the unpredictability, the attention-holding quality of the dialogue.<sup>62</sup>

Shoub uses the tension, created by the dispute and by the anticipation of its resolution in the scene before the priest, to sustain interest in the complex ideological aspects of the dilemma aroused by Edmondo's stand.

The archival tape of "Thank You, Edmondo" from the Drama Series presented by the International Service of the CBC, illustrates the veracity of Esslin's statement as the full texture and import of the spoken dialogue takes form. The role of the dead soldier, most appropriate to the aural medium, provides a sonorous contrast to the voices of the peasants, while the calm, friendly tone of the priest's voice invites the audience to take him into their confidence just as the quarrelling men do. The details of the contention are presented to the priest with an economy of words that accentuates the tension by pinpointing the nature of the problem and the argument of each of the men involved.

EDMONDO: It is written there [on the cross] that  
the field shall be his resting place.

<sup>62</sup> Esslin, p. 47.

FATHER: Yes. It is so written.

EDMONDO: I say we are not to plough that field.

FRANCESCO: He would rather have us starve.

LUIGI: There are children, father, who wait for this crop. It is necessary if we are to live.

GABRIEL: The boy looks upon the dead one as a saviour. He has laid upon the field a curse should we plough it. (pp. 18-19).

The priest's responsibility before this conflict of spiritual and material needs, is alleviated by his assertion that the dead man will "supply the answer" (p. 22); this is an ironic touch because the dead man, as one of the play's characters, has already let the audience know that the priest is his mouthpiece. In his second monologue, after the men leave the field, this unseen witness of the argument and the decision to resolve it through outside help, says of the priest "I would have my soul sit at his elbow to see the right words come from his lips" (p. 17).

In aligning himself with Edmondo for the vote, Gabriel, the old wise man, makes it an occasion to laud a noble sentiment while warning against the self-interest that is its inherent danger. From the story point of view, the tied vote obliges the priest to make a pronouncement which, in the light of the dead soldier's own words, is the



"right" one, the one that he would have wished for even though it seems to deny the wishes expressed in the epitaph. The priest's "Go then and plough your field" (p. 25), with the promise of fruitfulness implied in the blessing, is a tribute to the sacrificial value of the soldier's death.

The resolution of the conflict also provides an insight into the meaning of democratic freedom. The priest tells Edmondo how close he was to betraying the principles of freedom the soldier died for and he himself upheld, by seeking to impose his ideals on his companions, first by persuasion, then by force, and, finally, by supernatural powers. The settling of the dispute through a vote was the priest's way of showing Edmondo how the principles of democracy he claimed to respect, could be applied in everyday life.

On the level of myth and metaphor, the play, in its story and symbols, is a celebration of life and productivity. The soldier, in the opening monologue, speaks of his grave and of the earth's "fertile warmth" (p. 1). Shortly after, with the peasants' arrival on the scene, Edmondo observes, "It is so warm this earth ... like a woman when she smiles." Although Luigi and Francesco laugh at Edmondo's imagery, claiming he knows nothing about women, Gabriel elaborates the simile:

GABRIEL: ... First, Edmondo, be told the earth is  
not like a woman -- It is a woman. Feel it.

(PAUSE) It is alive, no?

EDMONDO: Yes.

GABRIEL: But not always so. Sometimes she grows cold  
to us. She will not give of her favours.  
... Understand then, you must treat her with  
respect if she is to give you the things  
you want. (p. 4).

The act of ploughing the earth in conjunction with the  
destroyed symbols of war, as represented by the rifle butt  
from which the cross marking the soldier's grave was  
formed, is a biblical image for peace and prosperity.

...and they shall beat their swords into plow-  
shares, and their spears into pruning hooks:  
nation shall not lift up sword against nation,  
neither shall they learn war any more.

63

Transforming the battlefield to a fruitful place is linked,  
in the play, with the sacrificial victim through whose  
death a new life and a new order of things is made  
possible. The cross as the Christian image of resurrection  
and immortality is present from the opening to the closing

63

Isaiah 2:4.

of the drama, when it lies "flat on the freshly-turned earth" while Edmondo sobs over the grave site.

"Thank You, Edmondo," whose title echoes the soldier's words in the last line of the play, was produced six times as a radio play before Shoub adapted it for television. A CBC kinescope production was sold and shown in six European countries, and an hour-long version was prepared by Shoub for NBC's Matinee Theatre. In May 1957, it was printed in The Montrealer and, in the same year, it won a Harcourt Brace Award and was published in the Best Television Plays, 1957. For the second time, Mac Shoub was the only Canadian playwright to be represented among the winning authors.

\* \* \*

"Night Call" (January 12 1949), a psychological play, is one of the first of the mystery series that Shoub prepared during the third phase of his radio drama writing career. The nightmarish quality of the drama is achieved through the strangeness of the story, the manner of its presentation, and the spare dialogue. Sound effects are essential to the atmosphere of "Night Call"--the ticking clock, the breathing, and the throb resembling an amplified heart beat that "skips in with a frightened thud of drums" to underscore ominous moments in the Doctor's dialogue

64

with the Woman. Silence also is important; the script allows for several pauses which add to the unreal, dream-like quality of the play.

The protagonist, a doctor, whose name is revealed only at the play's end when its sinister implication becomes evident, is preparing to sleep in the early hours of morning after a harrassing day's work. In a distraught state of mind, he anticipates events that he feels have already happened. He tells his story in a monologue, alternately talking to himself in the second person or of himself in the first. The sense of déjà vu is already being communicated. "After a while," he says, "you get the feeling that you know exactly how it's going to happen" (p. 1). The audience knows, as he does, that the telephone will ring.

The unknown woman caller claims to have picked his name, which turns out to be Morgassen, from the directory because its sound appeals to her. She begs him to visit her, claiming a sickness that she avoids naming, referring to it as "a matter of life and death" (p. 3). The death she refers to is his own. Although he knows neither the woman nor the new neighbourhood where she lives, he is driven by an inexplicable compulsion to the right address.

64

Mac Shoub, "Night Call," On Stage. Prod. Raymond Whitehouse. Vancouver, CBC International Network, January 12, 1949. (CCBS M000464), p. 6.  
All future references to this work will appear in the text.

"I've never been on this street before and yet I seem to know it well," he says, "know it in the sense that somewhere it holds meaning for me" (p. 7).

The dialogue with the Woman, who anticipates his every reaction to her words, increases the drama's hallucinatory effect. Without realizing why, he fulfills her predictions even up to the point of striking her. As if fixed in time he is unable to leave, waiting for her to call the next move even though his professional mind has already diagnosed her schizophrenic state. When he summons up courage to question her powers over his thoughts and actions, he analyzes his own inability to control either himself or the events of his life.

DOCTOR: There it was. I said it. "As if you can see it happening." My head began to spin with the foolishness, the helplessness of it.

(DELIBERATE: TENSE) For I, too, felt that it had already happened, somewhere, somehow, in some way ahead of time...and now, here I was moving into it, joining hands with it. (p.16).

"Night Call" seems to approach surrealist drama with the disorientation sustained through the dialogue, the sense of *déjà vu*, the free movement in time, the juxtaposition of actions and words, and the atmosphere of the dream state with its sharpened perception. It is closer to expressionist

drama, however, in the revealing of the inner thoughts in conjunction with the physical actions performed during their process. The pattern of the Doctor's discourse, alternating irregularly between objective and subjective, is maintained throughout the play in a series of monologues that intensify the dramatic situation. These interior monologues have the effect of distancing the Doctor from himself so that he can observe and comment upon his own behaviour. The process is echoed in the character of the Woman when she starts to refer to herself in the third person: "She doesn't believe you...you're like the rest. ...You're dead...dead like the rest. Everybody's dead...she's alone in the world (p. 17).

"Night Call" is one of the few Mac Shoub plays that was not produced by Rupert Caplan. Raymond Whitehouse undertook its production on three occasions, once in Montreal and twice in Vancouver, while James Kent and Gustaf Kristjanson each prepared a production from Winnipeg. The play was also adapted by Shoub for CBC television. A French version, translated by Jeanne Frey, was performed on Radio-Canada's Théâtre d'été in August 1961. After its first broadcast, "Night Call" was retitled "224 Maple Drive,"--the address of the mysterious woman patient--and underwent a slight change in its conclusion which left it open to the alternative interpretation of its being the drama of the Doctor's nightmare rather than that of his real experience.

\* \* \*

"Ashes in the Wind" (October 26 1949) is without doubt one of Shoub's most remarkable plays. Written as a two-hour radio drama, the first original Canadian radio play of that length, it was produced by Rupert Caplan from Toronto on the CBC Wednesday Night series. It was rebroadcast, with slight modifications, from Montreal as a play of one and three-quarter hours. It was subsequently readapted by Shoub as a one-hour play for broadcast on Summer Stage from Montreal on July 22, 1956, when it earned a First Award from Ohio University for overall excellence.

In a 1974 interview with Howard Fink, Rupert Caplan, who by that time had retired from the CBC after producing hundreds of Canadian plays, recalls his reaction to the 79-page script that Shoub submitted to him in 1949:

I was never moved by scripts. I looked at it from the point of view of production. I said 'Mac, this is the finest thing I have read in my life in association with original Canadian plays --this is the finest. You've really got to me!'

<sup>65</sup>  
<sup>65</sup> Rupert Caplan, interview with Howard Fink, June 11, 1974. (CCBS no number).

In the development of Shoub's drama, it would seem that the previously discussed play, "Night Call," with its strong element of subconscious probing, was a precursor to "Ashes in the Wind." The experimental nature of that play, and its evident success, permitted Shoub to embark even deeper into the realm of the underlying mental processes that engender human emotion and determine human action.

In the CBC introductory article to the broadcast, previously cited in this thesis [p. 31], Shoub speaks of the influence on his work of Strindberg whose "peculiar power lay in his ability to make his characters speak emotions rather than considered opinions."<sup>66</sup> Frye includes Strindberg as one of the authors in most of whose writings, implicitly, at least, "the auto (or the myth-play) symbol of communion in one body is reappearing, but in a psychological and subjective form, and without gods." It is the "communion" of the "spiritual and corporeal" which Frye, in his "Theory of Genres," describes as being the symbol that the myth-play brings into prominence. "The action of the archetypal masque takes place in a world of human types, which at its most concentrated becomes the interior of the human mind."<sup>67</sup> The characters in "Ashes in the Wind" are each presented in the psychological and subjective manner

<sup>66</sup> "Drama of Human Emotion," CBC Times, p. 3.

<sup>67</sup> Frye, pp. 282 & 291.



described by Frye above, just as the Doctor in "Night Call" is a combination of narrator and participant, or the alternatively objective and subjective observer of his own thoughts and actions.

"Ashes in the Wind," which, like "Night Call", has its doctor who is called to a patient in the night, is the story of a family suddenly thrown into anguish and emotional disorder through the fatal, but lingering, sickness of the mother, Mrs Crandall, who is the central figure in the drama. Her approaching death, the nature of her sickness, and the effects it has on the lives of those closest to her is the focus of the dramatic action.

The doctor, who, with his wife, represents one of the three couples in the play, is the moderator figure in the emotional storm that breaks out among the characters. Every possible combination of characters--brother with brother, sister with brother, husband with wife, sister-in-law with sister--produces another aspect of the conflict. As the frustration and fear steadily intensify, and as their causes become more explicit, the dilemma of the characters in the play, who want Mrs Crandall to live but, at the same time, find themselves wishing for her death, becomes increasingly compelling. The dramatic conflict, with its physical and human dimension and its articulation of the subconscious feelings, permits the audience to examine what might be its own conduct in a similar situation and, in

this way, involves the audience in the play's action.

This dramatization of a social problem, which was very real in a period that had no socialized health insurance programs, raises the question of the extent to which the resources of the living should be expended to preserve the clinically dead. Shoub is presenting a variation of the dilemma facing the priest in *Thank You, Edmondo* (see p. 87), where consideration for the economic need of the peasants would result in a seemingly sacrilegious act. Although not a central issue, the question of euthanasia underlies part of the dialogue in "Ashes in the Wind," while Ben, Mrs Crandall's son-in-law, in a moment of desperation, confronts the doctor openly on the subject.

BEN: But she's dying anyway - why should she suffer?

You could make it easier for her, couldn't you?

VIC: I could. In a matter of seconds.

BEN: It would be a blessing for her.

VIC: And for you.

BEN: For all of us, doctor. <sup>68</sup>

Ben is expressing sentiments which, normally, he would seek to conceal, and it is only when Vic, the doctor, asks him

68

Mac Shoub, "Ashes in the Wind," CBC Wednesday Night. Prod. Rupert Caplan. Toronto, CBC Trans-Canada Network, October 26, 1949. (CCBS: Z000511), p. 47. All future references to this work will appear in the text.

if he would be prepared to effect the mercy killing himself that he realizes the degree to which his behaviour has been affected by the emotional and financial strain of Mrs Crandall's sickness.

Suffering is the central theme of this play, however, in the threefold aspect Freud gives it, in the passage Shoub cites at the beginning of the play:

Suffering comes from three quarters; from our own body, which is destined to decay and dissolution, and cannot even dispense with anxiety and pain as danger signals; from the outer world, which can rage against us with the most powerful and pitiless forces of destruction; and finally from our own relations with other human beings. The unhappiness which has this last origin we find perhaps more painful than any other ... (p. 1).

The suffering from within the body is dramatized in the character of Mrs Crandall, while its "danger signals" are present in each character. The suffering from the outer world and its destructive raging is depicted in the struggle to maintain a normal life while coping with the burden of Mrs Crandall's sickness. Willie tries to fight it off by drinking, "it's like a big cushion wrapped around your head ... when they hit you it doesn't hurt so much" (p. 45). Each successive measure to keep Mrs Crandall alive--new

medication; a nurse; an oxygen tent--comes as a blow to the family members whose time and money is absorbed in the effort. "An old lady gets sick," says Oscar, Mrs Crandall's elder son, "and suddenly five, six people find themselves shooting down a hill without brakes" (p. 75).

The worst suffering is that caused by personal relationships, with the strife and conflict that arise through fear, mistrust, and guilt. The characters are blind to their own weaknesses, accusing one another of the faults they have themselves; and there is no stemming the flow of ill feeling generated in each as the demands of the unconscious patient increase. The tension is relieved only when Ben decides to make the final sacrifice by selling off his life insurance to help finance the oxygen tent needed by Mrs Crandall. Through this gesture, a state of compromise and mutual respect precede the ailing woman's death.

In the long form of "Ashes in the Wind," the major role is reserved for the doctor, whose part is considerably reduced in the hour-long play. In both versions, however, Vic is at once the power figure, the sustainer of life, and the scapegoat. In a conversation with his wife, after Mrs Crandall has died, Vic speaks of his position in relation to the living family and the dead woman.

VAN: Poor old lady.

VIC: Ashes in the wind. She'll never suffer any

more. An enviable situation sometimes..

VAN: Cynic.

VIC: You think so? Look, I'll tell you something.

Those people, her family, they're lucky.

Everything's behind them now. A few tears, a

sore heart, and then everything's a memory. But

what about me?

.....

That old lady entangled me, too. And not only

her...Death frightens me as much as it does

anyone else - even more because I'm the guy they

choose to fight it with. (pp. 76-77).

Without the possibility of listening to the radio broadcast, it might be suggested that "Ashes in the Wind" in its one-hour readaptation is a more intense and powerful play. But the shorter version does not allow for the same character development, especially that which establishes the three couples in their home backgrounds; and Willie's dependence on his dying mother. It has also eliminated many of the doctor's longer monologues which provide a rational voice in contrast to the family's emotional ones. The shorter version, as a consequence, is more directly centred on the conflict and its repercussions within the family, which seems to intensify the play's urgency through the stark, unalleviated flow of emotion and suffering.

"Ashes in the Wind" has had numerous lives. After the

original two-hour broadcast on October 26, 1949, and the shorter version mentioned above, it was prepared for a sixty-minute broadcast on July 22, 1956, in which version it was presented over the BBC in Autumn 1957. As a television play, it was translated by Marcel Dubé with the title "Cendres" for a performance on CBFT Téléthéâtre on January 3, 1957, when it was shown in its longest television production of ninety minutes. A shorter, hour-long television version had been produced in 1951 in New York<sup>69</sup> "with great success," according to Caplan. By November 1956, Shoub's sixty-minute television adaptation had been shown five times on English-language television in Canada. In 1957, it became the first hour-long Canadian television play to be presented by the BBC in England. Shoub prepared a thirty-minute adaptation for Kraft Theatre in 1952. The script was published in The Best Television Plays, Volume III after winning the award for best play in 1953.

In the CBC Times article referred to above, Mac Shoub, speaking of the opinion held by many at the time [1949] that radio drama is "an illegitimate imposter" in the world of art, is reported to have said that he wrote "Ashes in the Wind" "to prove to myself once and forever that such a thing as radio literature does and can exist." Given that

69

Rupert Caplan. CBC memo to H.J. Boyle, "Stage '52" and "CBC Wednesday Night." October 29, 1951. (CCBS: Caplan file).

drama in all its forms falls into one of the "primary categories of literature" outlined by Frye in his<sup>70</sup> "Polémical Introduction" to Anatomy of Criticism, and given that Shoub, in "Ashes in the Wind" creates an imaginary world where familiar experiences serve to enforce a code of behaviour (through the dramatization of its deviations) and to perpetuate the collective myths that give value and purpose to human existence, then Shoub can be said to have met the challenge he set for himself.

\* \* \*

"The Old Man Says 'No'" (September 1 1957) is an exception to the generalization that there is little overtly Canadian in subject, setting or style in most of Shoub's radio drama. The "Canadianism" implicitly there, in images, language patterns, and themes, could be accidental -- Edmondo might be any soldier, not necessarily Canadian, and the story would have the same meaning; the City might be any city in North America, not necessarily Montreal; and Mrs Crandall might be any aging mother struck down by sickness in any country. Be that as it may, there is little likelihood that Shoub's "The Old Man Says 'No'" could be

taken for anything but a Canadian play. Its setting and characters are specifically Canadian as is its theme which is the struggle of an isolated pioneer to preserve his hard-fought means of survival. This interpretation is clear in a CBC description of the play:

A human interest drama, produced by Rupert Caplan in Montreal, an old sourdough clings tightly to his little homestead in remotest B.C.: his land and his memories are more important than the fortune offered him by a power company needing  
71  
property for a dam-site.

On the underlying, symbolic level the theme (one familiar in Shoub's plays) is not exclusively Canadian: life in death, or the life-sustaining force of death on the bereaving survivor. In its realistic Canadian setting here, the symbolic meaning is more submerged than in others of his plays.

A work that uses satire to convey some of its more outspoken statements, "The Old Man Says 'No'" opens cold on a brisk dialogue between top executives of Power Producers Limited, that sets the tone for one of the two contrasting character groups involved in the tension-building situation of the play's action. After a brief exchange, which

71

CBC Times August 1957, p. 3.



establishes the play's theme and indicates where the dramatic conflict will arise, the men drink to their success in gaining legislative approval for their industrial project. At this point the announcer gives the play-credits, and then the two major characters of the opposing group--the men who must leave their land on account of the proposed project--are introduced. A contrast is thus immediately established in the setting (urban/rural), the language (educated/rustic), the tone (businesslike/defiant), and the perspective (progress/deprivation). Only one character crosses the boundaries of each group; he is the idealistic young executive, Ed Dillop, who hopes to win over the old man whose stubbornness might otherwise oblige him to use the power invested by law in his company. The play's solution, contrived by Dillop, absolves Power Producers Limited through the humanitarian act that follows the old man's compliance with the expropriation order.

Davey Root, the old man of the title, is an isolated trapper and logger who lives several miles away from the settlement, with its thirty-member population, that is his human community. Marcus Crimp, a man of the same age, is the settlement's postman who becomes the foil for Root's opposition to the big-business corporation. His counsel and sympathy sustain the old man and, finally, as the play progresses towards reconciliation and resolution, lead to a meeting between Root and Dillop.

As previously mentioned [p. 36] William Solly, in "Nothing Sacred," speaks of the popularity of old people as protagonists in Canadian plays. He adds:

... it is tempting to speculate why so many should choose this limited point of view, this concentration upon the twilight of age. Perhaps it is only because the juxtaposition of the new and the old (the one in setting, the other in characters) is aesthetically pleasing; but, more probably, it is because the juxtaposition is a necessary dramatic balance, that the only way many of our playwrights can cope with the spectacle of a young fresh land<sup>72</sup> is by peopling it with the tired and senile.

The balancing of old with new, in the physical sense that Solly implies, where the aged man strikes a dramatic contrast with the young land, is one of the thematic possibilities of "The Old Man Says 'No'," as it is in the metaphorical sense of new life arising from the old. For, in the play, the "new" land is already "old" and its development for the water power project can only come about by the destruction of the old settlement with the homesteads that had been built by its first settlers. The process, described in a newspaper release from the

72

Solly, p. 47.

development enterprise, illustrates the scope of the transformation on the region's topology:

The flood, when it comes, will not result in a national disaster. For brilliant men, the best engineering minds on the continent, are skillfully calculating and planning every step which will soon result in 125 feet of water on top of each and every dwelling along this picturesque lake.  
73

The almost gleeful announcement of the destruction of the early dwellings together with the allusion to the relative unimportance of the "disaster" on the national scale, maintains the satirical nature of the dramatization of the characters involved in the industrial venture. Solly, it should be noted, recognizes satire to be a strong component of Canadian writing.

The regenerative process, implicit in the destructive process, is elaborated in the continuation of the press release:

When these extensive plans are completed, (they are reputed to be the most complicated and

73

Mac Shoub. "The Old Man Says 'No'," Summer Stage. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, September 1, 1957. (CCBS: M005690), p.11. All future references to this work will appear in the text.

expensive ever attempted in Canada), many thousands of our people will be employed; and perhaps a new city larger than Saskatoon, will spring up where now there are only rocks and trees and wilderness. (p. 12).

The predicted vitality of the new land provides the contrast with the condemned state of the old. The contrast is echoed in Crimp's own life which, with the gradual revelation of the motive for his defiance, is seen to draw its vitality from death.

From this perspective, the old man does not fulfill the same role as that of Solly's "tired and senile" inhabitants of a "young fresh land," who serve to create the "necessary dramatic balance" in the plays of Canadian writers striving to find a place for the individual within the magnitude of nature. Shoub's old man is one with the "old" land because the land is his life. "I buried my life in this land," he tells Crimp, "Ain't no one gonna wash me away after all these years" (p. 14). The image of his buried life takes on its true meaning towards the play's end, with the knowledge that Root's 19-year old wife lies buried at the back of the house, where she died in their first winter together. "She ain't never gonna be dead for me! She ain't never gonna be dead!" he cries (p. 47).

Root, moreover, is not the "essential" Canadian type

that Solly depicts as being "slow-moving, slow-witted and illiterate," neither is he the comic figure Solly associates with the old man of the habitual rural setting. Root is rather a man still afire with the youthful vision of the early days when he thought he'd "never see God's heaven through the tops of them Douglas firs." (p. 48).

Apart from a brief scene with the receptionist at the switchboard (pp. 19-20) no woman characters take part in the action of the play. The presence of the dead wife, Mary Helen Root, is strongly felt, however, even before Crimp reveals the cause of his friend's obstination to Dillop-- the grave with its carved inscription, "Our Light is Flown, Our Beautiful, That Seemed Too Much Our Own, Ever To Die" (p. 42). As the earth is the source of female images of productivity in "Thank You, Edmondo," so the grave of the dead bride is the source of life in "The Old Man Says 'No'." Some of the play's most lyrical passages are those related to her presence.

ROOT: She knows I done that. I got birds singin' like the Lord's own church bells for her... I got the clean sun warmin' her an' the pure rains cleansin' her. I got golden aspens dancin' the day for her an' valley winds singin' her songs. I promised her that, an' while I'm alive that's how it's got to be. An' no power company gonna

come between me and that promise. (p. 50).

After its first broadcast in 1957, "The Old Man Says 'No'" was made available to overseas services, in 1958, as a two-installment radio play. It was rebroadcast, in its hour-long version, on Midweek Theatre in 1965. A televised version was prepared by Shoub for a General Motors Theatre production from Toronto, in 1958.

\* \* \*

First broadcast as a shorter play entitled "Goodbye the Ghosts" on August 17, 1958, the three-part "Trial of Addie Garth" (October 21; 28; November 4, 1958), focuses on the stages of a woman's grief at the death of her husband, her readjustment to widowhood, and her awakening to a new life. Once again, the dead character, whose fatal accident is announced in the opening scene, has a powerful effect on the living.

The memory of Andrew G. Garth pervades the atmosphere of the confined world that becomes Addie's after his death. Contented as she was with her orderly, comfortable life as a wife and mother, the bereaved woman has suddenly to grapple with a problem of gigantic proportion. Its significance in her life is symbolized by her husband's second name, Grumbo, which is that of the giant in the fairy tale

of Tom Thumb. Once she is able to overcome her grief and to reconcile herself to her new situation, she lays the giant to rest and sets out on a path of her own, the archetypal widow "for whom all things begin with Death."

Addie Garth is essentially a woman of the 1950s, the post-war era when the aggressive, independent career woman of the war years had gradually given way to what Betty Friedan calls the "housewife-mother." Friedan describes the demise of the self-assertive woman and her replacement by a woman of the new mystique, reflected through and, to a certain extent, created by her image in popular literature, including that of radio, television and film. She writes:

The end of the road, in an almost literal sense, is the disappearance of the heroine altogether, as a separate self and the subject of her own story. The end of the road is togetherness, where the woman has no independent self to hide even in guilt; she exists only for and through her husband and children.

Such were the Addie Garths of the day. Mac Shoub was

74

Mac Shoub, "The Trial of Addie Garth, Part 1: The Ordeal," Drama in Sound. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, Oct. 21, 1958. (CCBS: Z002884), p. 1. All future references to this work will appear in the text.

75

Betty Friedan, The Feminine Mystique (New York: Dell Publishing Co. Inc., 1963), p. 41.

breaking new ground in his portrayal of a woman who steps out of her expected role, and becomes "a special kind of heroine. The kind that writers don't often write about, "the kind that maintains the silence expected from one in her situation because "a silent problem may hardly be a problem at all" ("The Ordeal" p. 1).

Pat Pearce, radio and television critic, conveys the import of the play at the time. In a review entitled "Study in Loneliness Makes Moving Play," she writes:

... last night, playwright Mac Shoub tackled an unusual theme. ... His heroine was that figure of desperate loneliness, the widow, the woman whose life pattern has been all set, compound of all those often intangible things that go to make a marriage, and who must suddenly learn to  
76  
live that life alone.

Addie's courageous fight to extricate herself from the stagnation of a living death is finally resolved by the promise of moral support and friendship from an understanding man. That Shoub's play ends on a note which could be construed as an entry into a second domestic situation for Addie might come as a disappointment for today's reader. In

76

Pat Pearce. "Study in Loneliness Makes Moving Play," The Montreal Star. August 18 1958, p. 24.



the context of Shoub's writing, however, the figure of Adam, the friend of the last scene, is symbolic as much as realistic. He rejects the contrived meeting planned by the concerned brother-in-law and approaches Addie in his own way, "It was all wrong. Like...peddling merchandise," he explains later.<sup>77</sup> Adam is the sign of Addie's new freedom. He stands at the door to her house inviting her to explore the world outside, to start a new life. It is the same door that served to admit the bearers of the message of death in the opening scene, which death was not only her husband's but also her own.

No recordings of "The Trial of Addie Garth" trilogy are available although the recording of the shorter, 60-minute production, "Goodbye the Ghosts," is in the Mac Shoub collection of the CCBS. The taped production brings out the full texture of the dramatic structure through its blending of background sound with human voice and its articulation of grief through verbal directions that attain their effect as they are put into action. The different types of male and female voice--Marcus' thickened with drink, Ena's clear and questioning, the doctor's authoritative, and Addie's shaken or controlled but always with a hint of the underlying emotions--contribute to the atmos-

77

Mac Shoub, "The Trial of Addie Garth, Part 3: The Hunger" Drama in Sound. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, Nov. 4, 1958. (CCBS: M005909), p. 34.

phere of grief and confusion that marks Addie's widowhood.

Preference for an aural rather than a visual tool of expression in the study of radio drama might seem to say nothing about the author's writing ability, although it does reflect the excellence of the actors and the director in their interpretation of the script. But "the actors embody and interpret the text provided by the author," says Esslin, and "the author has at his disposal a very powerful instrument for imposing on the actors the manner of interpretation he desires." The instrument to which Esslin

78

refers is style. It is the distinctive style written into each character and revealed in particularities of language, ways of expressing feelings, and attitudes adopted in the face of the tragedy, that permits them to come to life as convincing personalities in the dramatic production of Addie Garth's bereavement.

In keeping with the imposed confinement of widowhood, the play has only one setting--the house in which Addie had spent the carefree days of her married life. Its rooms acquire their own distinctive atmospheres as Addie passes through her trial and slowly returns to life. The kitchen and living room, where solicitous friends and family members gather in forced gaiety as they try to avoid allusions to the tragedy, contrast with the hushed bedroom

78.

Esslin, p. 34.

where Addie is comforted by the Reverend and the Doctor, and where, once alone, she breaks down overcome by grief and loneliness. The bedroom later becomes the chaotic scene of Addie's exorcising of the ghost that was her husband when she "buries" his clothes in a trunk that she dragged up from the basement, "bump by bump." As well as marking Addie's returning interest in her own life, the trunk scene acquires deeper significance through the image of Sisyphus, which Addie applies to herself in describing to her sister her daily confrontation with monotony and isolation.

ADDIE: I'm beginning to feel like him [Sisyphus].

Get up every morning, I'm going to roll my rock up the hill. It's heavy, but I'm going to roll it up ... Yes, that's how it starts every day, rolling that rock. Then the post-man comes, or you look at a picture ... And you forget about rolling the rock. But that rock - it doesn't forget. Down it comes, and you're at the bottom again.

79

The original play "Goodbye the Ghosts" was a one-hour drama with two acts. The trilogy retains the first two acts

79

Mac Shoub, "The Trial of Addie Garth, Part 2: The Ghosts," Drama in Sound. Prod. Rupert Caplan. Montréal, CBC Trans-Canada Network, Oct. 28, 1958. (CCBS: M008825), p. 8. All future references to this work will appear in the text.

as parts one ("The Ordeal") and two ("The Ghosts") and has a new act as part three ("The Hunger"). The complete drama, one and a half hours in length, takes place at three different periods in Addie's life, the day of her husband's death, one month after, and a year later.

The tension of the emotional ordeal is maintained even after the turning point, or catharsis, of the exorcising scene in which Addie breaks into uncontrollable laughter, triggered off by her daughter's reaction to one of Marcus' habitual light jokes. The author's directions for this laughing scene take up three quarters of a page ("The Ghosts," pp. 25-26) as he describes how the first hesitant giggle meets with suppressed laughter, which gains momentum and spreads to each of the four persons in Addie's room, before it bursts into an explosion of sound. The taped production of the scene, which follows closely the details given by Shoub, has a spontaneous and infectious quality, that can hardly fail to draw in the listener as the dramatic tension is eased and Addie rids herself of her husband's ghost.

In the shorter play, "Goodbye the Ghosts," the laughter is a prelude to the drama's resolution; in the trilogy, it is a step towards the more complete reconciliation of the longer play. Shoub is able to maintain the dramatic tension into the last part by shifting the focus of the source of conflict, which becomes that of Addie's

resistance to the socially acceptable mores governing a widow's life. Addie's attitude sets up a tension between herself and her daughter, who is the first to reprove her mother's growing need to express her slowly reviving taste for life. The two women become rivals and Addie sees her daughter as an obstruction to the fulfillment of her emotional and physical needs. It is only when Addie is about to break through to the outside world, which Adam's presence enables her to do, that her reintegration into the society from which she had been isolated for so long, becomes a possibility. The promise of the play's ending is the promise expressed early on, when Addie was struggling with the shock of her husband's death. "But this isn't the end. For you it's only the beginning - a beginning of something that will need all your strength and courage" ("The Ordeal," p. 20). The Reverend's words go beyond a simple reconciliation to a changed status; they contain the hope of a new life arising from the old.

"The Trial of Addie Garth" was broadcast twice in 1958. Its scheduled appearance as a three-part television play to launch the Montreal contribution to the CBC-TV network Playbill, in October 1958, was cancelled on account of the live coverage of Prince Philip's visit. Its first televised performance was consequently on Midsummer Theatre in Fall of the same year and, in May 1959, the trilogy was produced for Shoestring Theatre.

## 5. CONCLUSION

Like the real world itself it, [drama] is open to infinite interpretation. . . . This is the source of one of the most intriguing and mysterious aspects of drama-- that dramatic works can contain meanings of which their authors must almost certainly have been unaware.

80

In the writing of this thesis, the original radio dramas of Mac Shoub have been examined from the perspective of their major themes and images and of their development in his canon. The role of Shoub's radio plays in serving as reminders of the "rules of social coexistence," and in reasserting "the code of conduct of a given society," which Esslin claims to be part of the function of drama, is shown to be of great importance in his work as a whole.

81

The radio plays, with one or two exceptions, could be classified by theme and writing technique into four major phases: first, war and war-related plays, January 1942 to May 1945; second, plays about the individual and the

80

Esslin, p. 113.

81

Esslin, p. 29.

city, June 1945 to 1949; third, psychology, mystery and murder plays, 1950-1957; and fourth, drama of human emotion deriving from common social problems, 1957-1965. Although the subject and style of the plays undergo changes as the work moves from the realistic phases to the psychological, the themes that mark Shoub's work reappear in many different guises. Death as a sacrifice and as a source of life is seen to be related to scriptural images in many plays in the first phase. The paradoxical themes of death in life and life in death constitute its variations in the second and third phases. In the fourth phase, bereavement and reconciliation to life are part of the thematic content of the dramas of human emotion.

The importance of Shoub's contribution to the golden age of Canadian radio drama is revealed in the dramatic and literary qualities of his work and in the prolific output maintained by the dramatist during the twenty five years of his radio writing career.

There are other aspects of Shoub's work that might have been considered, such as the woman protagonist, the element of fantasy, or the relation of his dramas to French-language radio drama in Quebec, but these are outside the scope of this thesis. It is to be hoped that further studies will be undertaken on the work of Mac Shoub and on Quebec English-language radio drama during the most significant period in its history.

## BIBLIOGRAPHY

Artaud, Antonin. The Theatre and its Double. Translated by Mary Caroline Richards. New York: Grove Press Inc., 1958.

Best Television Plays. Ed. William I. Kaufman. New York: Harcourt Brace & Company Inc., 1957.

The Best Television Plays: Volume III. Ed. William I. Kaufman. New York: Merlin Press, Inc., 1954.

Birney, Earl. The Damnation of Vancouver. Ontario: McClelland and Stewart, 1977.

Brimmel, George. "The Gloomy Shoub Lashes Out." In The Telegram. Toronto: Saturday, November 1, 1958.

Brook, Peter. The Empty Space. New York: Avon Books, 1968.

Campbell, Joseph. Myths To Live By. New York: Bantom Books, 1972.

Caplan, Rupert. "Stage '52" and "CBC Wednesday Night". CBC Memo to H.J. Boyle. October 29, 1951. CCBS: SRC40A05.

Caplan, Rupert. Interview with Howard Fink. June 11, 1974. CCBS no number.

"CBC Wins Four Firsts at Columbus." In CBC Staff Magazine. Vol. I, no. 8, June 1945.

Communiqué. CBC Montreal to CBM and Trans-Canada. Thursday, April 11, 1946. CCBS: M005723.



Corwin, Norman. "Samson." More By Corwin. New York: Henry Holt & Co., 1944.

"Drama of Human Emotion." In CBC Times: Eastern Region Schedule. October 23-29, 1949.

Esslin, Martin. An Anatomy of Drama. New York: Hill and Wang, 1976.

----- . The Theatre of the Absurd. New York: Penguin Books, 1983.

Fink, Howard. "Canadian Radio Drama and the Radio Drama Project." In Canadian Theatre Review. Toronto: University of Toronto Press, Fall, 1982.

----- . "The sponsor's v. the nation's choice: North American radio drama." In Radio Drama. Ed. Peter Lewis. New York: Longman Inc., 1981.

----- and Brian Morrison. Canadian National Theatre on the Air 1925-61/CBC-CRBC-CNR Radio Drama in English; A Descriptive Bibliography and Union List. Toronto: University of Toronto Press, 1983.

Friedan, Betty. The Feminine Mystique. New York: Dell Publishing Co. Inc., 1963.

Frye, Northrop. Anatomy of Criticism. Princeton: New Jersey: Princeton University Press, 1957.

Hamelin, Jean. Le Renouveau du Theatre au Canada Francais. Ottawa: Les Editions du Jour, 1961.

"He Only Writes When the Spirit Moves Him." In CBC Times. June 12-18, 1955.

Hoskings, Mr.. In House of Commons Debates: Official Report.

Thursday, June 10, 1954.

Holy Bible. King James' Version. London: Scripture Gift Mission. n.d..

Innis, Harold A.. The Bias of Communication. Toronto:

University of Toronto Press, 1951.

Jackson, Roger L.. An Historical and Analytical Study of the Origin, Development and Impact of the Dramatic Programs Produced for the English Language Networks.

Diss. Wayne State. Michigan: University Microfilms, 1980.

Langer, Lawrence L.. The Age of Atrocity: Death in Modern Literature. Boston: Beacon Press, 1978.

"The Life Story of Florence Nightingale." In CBC Times, April 10-16, 1955.

"Mac Shoub: Radio Dramatist." In CBC Times. January 1949.

MacLennon, Hugh. Interview with Jeannette Winter. May 15, 1986. CCBS no number.

McDougall, Robert L.. In Theatre History in Canada. Vol. 6, no. 5 (1985).

Mandel, Eli. Criticism: The Silent-Speaking Words. Toronto: CBC Publications, 1966.

Pearce, Pat. "Study in Loneliness Makes Moving Play." In The Montreal Star. August 18, 1958.

Peterson, Leonard. "With Freedom in Their Eye ...." In  
Canadian Theatre Review. Toronto: University of Toronto  
 Press, Fall, 1982.

Raban, Jonathan. "Icon or symbol: the writer and the  
 medium." In Radio Drama. Ed. Peter Lewis.  
 New York: Longman Inc., 1981.

"Rupert Caplan." In CBC Times. August 13-19, 1960.

Sheldon, Michael. Presentation at opening of Concordia Radio  
 Drama Archives. Recorded December 7, 1976. CCBS: T N00-  
 1009.

Shoub, Mac. Interview with Jeannette Winter. November 28,  
 1985. CCBS no number.

----- Interview with Jeannette Winter. April 3, 1986.  
 CCBS no number.

----- Telephone Interview with Jeannette Winter.  
 September 16, 1985.

----- "Ashes in the Wind," CBC Wednesday Night.  
 Prod. Rupert Caplan. Toronto, CBC Trans-Canada Network,  
 October 26, 1949. CCBS: Z000511.

----- "Dauntless Once in Khaki," Radio Repertory.  
 Prod. Rupert Caplan. Montreal, CBC Trans-Canada  
 Network, October 10, 1946. CCBS: M005743.

----- "Dear Mom and the White Angel," Montreal Drama.  
 Prod. Rupert Caplan. Montreal, CBC Trans-Canada  
 Network, January 5, 1942. CCBS: M007694.

- . "If a Man Should Dream," Pre-Campaign War Savings Broadcast. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, July 26, 1942. CCBS no number.
- . "In the End Is the Beginning," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, April 5, 1945. CCBS: M004098.
- . "Night Call," On Stage. Prod. Raymond Whitehouse. Vancouver, CBC International Network, January 12, 1949. CCBS: M000464.
- . "O Day of Joy and Gladness," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, September 29, 1944. CCBS: Z005314.
- . "The Old Man Says 'No'," Summer Stage. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, October 1, 1957. CCBS: M005690.
- . "Only the Tears Have Spoken," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, May 17, 1945. CCBS: M004305.
- . "Semmelweis." Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, n.d., CCBS no number.
- . "The Song of a City," Panorama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, December 12, 1945. CCBS: Z000260.
- . "Thank You, Edmondo," Montreal Drama. Prod. Rupert Caplan. Montreal, CBC Trans-Canada Network, January 24, 1946. CCBS: M005717.

----- . "They Never Die, Do They," It's Murder.

Prod. Raymond Whitehouse. Vancouver, CBC Trans-Canada  
Network, August 11 1950. CCBS: M001127.

----- . "The Trial of Addie Garth: A Trilogy," Drama in  
Sound. Prod. Rupert Caplan. Montreal, CBC Trans-Canada  
October 21, 28 & November 4, 1958. CCBS: Z002884;  
M008825; M005909.

----- . "Variations on a Theme," Montreal Drama.  
Prod. Rupert Caplan. Montreal, CBC Trans-Canada  
Network, November 28, 1943. CCBS: M005723.

----- . "Wait and See," Listening Room Only. Prod.  
Raymond Whitehouse. Montreal, CBC Trans-Canada Network,  
August 16, 1949. CCBS: M005796.

Solly, William. "Nothing Sacred," Dramatists in Canada.

Vancouver: University of British Columbia Press, 1972.

Whittaker, Herbert. "Mac Shoub, Radio Playwright." In The  
Montreal Gazette. Wednesday, March 24, 1943.

Woodcock, George. Strange Bedfellows: The State and the  
Arts in Canada. Vancouver: Douglas and McIntyre, 1985.

## 7. APPENDICES

### Original Plays in Order of Their First Broadcasting Date

This chronology supplements the alphabetical Show listings in the Radio Drama Bibliography. The chronological listing gives the first broadcast of each play; subsequent broadcasts are enclosed in parenthesis under the first listing.

Unless otherwise stated, the plays were produced by Rupert Caplan from Montreal over the Canadian Broadcasting Company (CBC) National or Trans-Canadian Network. The MOO and ZOO catalogue numbers are those of the Canadian National Theatre on the Air 1925-61/CBC-CRBC-CNR Radio Drama in English bibliography, and as used on the scripts in the CCBS collection. Uncatalogued pre-1961 plays were not traced at the time of bibliography's compilation, while post-1961 plays fall outside its chronological scope.

Page numbers indicate the length of the written scripts. Unless otherwise stated, the broadcast time for each play is 30 minutes.

A title preceded by an asterisk indicates that a taped copy of the broadcast is available in the CCBS Archives.

- 42.01.05. "Dear Mom and the White Angel," Montreal Drama.  
25 mins. 12pp. M007694.

- 42.06.10. \* "My Own, My Native Land," Montreal Drama.  
25 mins. 15 pp. M008732.  
[a note written on script by Mac Shoub  
indicates that play was repeated twice; no  
other details are available]
- 42.07.05. "Dear Mr. Axis," Montreal Drama. Z005614.  
[no transcript available]
- 42.07.08. "Thunder On, Democracy," The Play of the Week.  
13pp.  
(42.07.22. Montreal Drama. 13pp. M007813.)
- 42.07.26. "If A Man Should Dream," Pre-Campaign War  
Savings Broadcast. 14pp.  
(43.01.31. Best Plays of 1942. Vancouver  
National Network. Prod: Rupert Caplan.)
- 42.08.02. "Suffer Little Children," Pre-Campaign War  
Savings Broadcast. 11pp.
- 42.12.08. "Let There Be Light," The Play of the Week.  
12 pp. Z004246.
- 43.03.24. "When Thy Day Comes," Montreal Playhouse. 16pp.  
Z004249.  
[Shoub's personal records indicate a rebroadcast  
on Sound of Voices; no other details are  
available.]
- 43.05.05. "Will You Forget?" Montreal Playhouse. 14pp.  
Z004235.

- 43.07.07. "Variations on a Theme," Montreal Drama. 29pp.  
 (43.08.28. Montreal Drama. Z005229.  
 44.10.05. Montreal Drama. Z005315.,  
 46.04.11. Montreal Drama. M005723.  
 50.06.15. Winnipeg Drama. Winnipeg Trans-  
 Canada. Prod: James Kent. Z004977.  
 51.02.15. Prairie Playhouse. Winnipeg  
 Eastern Network. Prod: James Kent.  
 M004644.  
 54.10.02. Saturday Playhouse. Z001681.  
 55.08.21. Summer Stage. Z001931.)
- 43.12.19. "Born To Be Hanged," Montreal Drama. 20pp.  
 M006743.
- 44.03.01. "Hello Joe, What Do You Know," Montreal Drama.  
 21pp. M004038.  
 (44.09.22. Montreal Drama. Z005313.  
 54.06.19. Saturday Playhouse Z001666.)
- 44.09.01. "A Soldier from the Wars Returning," Montreal  
Drama. 18pp. M004470.  
 (44.07.01. no details available.  
 45.02.01. Montreal Drama. M005756.)
- 44.09.29. "O Day of Joy and Gladness," Montreal Drama.  
 18pp. Z005314.  
 (45.01.18. Montreal Drama. M004282.)



- 45.02.22. "Death and Transfiguration," Montreal Drama.  
20pp. M006854.
- 45.04.05. "In the End Is the Beginning," Montreal Drama.  
17pp. M004098.  
(45.07.12. Montreal Drama. Z005334.  
50.04.06. Winnipeg Drama. Prod: James Kent.  
Winnipeg Eastern Network. Z004967.)
- 45.05.17. "Only The Tears Have Spoken," Montreal Drama.  
22 pp. Z005337.  
(45.07.26. Montreal Drama. M004305.)
- 45.06.21. "Second Variations on a Theme," Montreal Drama.  
19 pp. M005719.  
(46.03.21. Radio Repertory. M004437.  
50.01.26. Winnipeg Drama. Prod: James Kent.  
Winnipeg Eastern Network. Z004957.  
55.08.28. Summer Stage. Z001932.)
- 45.12.20. "The Song of a City," Panorama. 18pp.  
Z000260.
- 46.01.24. \* "Thank You, Edmondo," Montreal Drama. 25pp.  
M005717.  
(46.03.07. Radio Repertory. M004550.  
54.08.28. Saturday Playhouse. Z001675.  
61.06.29. Halifax Theatre. Prod: Anthony Ross.  
Halifax Eastern Network. Z003900.)

- 46.02.07. "Fantasy with a Southern Exposure," Radio Repertory. 18pp. M005713.  
(47.03.13. Popular Playhouse. 23pp. M005678.)
- 46.04.25. "The Kid and the Canine," Radio Repertory.  
21pp. M005724.  
(50.10.12. Winnipeg Drama. Prod: Esse Ljungh.  
Winnipeg Eastern Network. M004147.)
- 46.06.16. "Case History," National Clothing Collection.  
17pp.
- 46.10.10. "Dauntless Once In Khaki," Radio Repertory.  
20pp. M005743.
- 47.03.27. "Hit and Run," Popular Playhouse. 26pp.  
M005680.  
(50.03.16. Winnipeg Drama. Prod: James Kent.  
Winnipeg Eastern Network. Z004964.  
54.05.15. Saturday Playhouse. Z001661.)
- 48.05.11. "Prologue," My City. 17pp. M005966.
- 48.05.18. "The Station," My City. 23pp. M005967.
- 48.05.25. "The Hospital," My City. 19pp. M005968.  
(48.10.13. On Stage. Prod: Raymond White-  
house. Vancouver International  
Network. M001135.  
50.05.19. Joint Hospital Fund Broadcast.  
CBM, CFCF, CJAD.)
- 48.06.01. "The Hotel," My City. 21pp. M005969.

- 48.06.07. "The All-Night Restaurant," My City. 23pp.  
M005970.
- 48.06.15. "The Newspaper," My City. 18pp. M005971.
- 48.06.22. "The Sound Of My City," My City. 20pp. M005972.
- 48.06.29. "The Man On The Beat," My City. 26pp. M005973.
- 48.07.06. "The Advertising Agency (Part I)," My City.  
17pp. M005974.
- 48.07.13. "The Advertising Agency (Part II)," My City.  
19pp. M005975.
- 48.07.20. "The Bar," My City. 21pp. M005976.
- 48.07.27. "The Mayor. Of My City," My City. 21pp. M005977.
- 48.08.03. "The Apartment House," My City: 23pp. M005978.
- 49.01.12. "Night Call," On Stage. Prod: Raymond White-  
house. Vancouver International Network. 22pp.  
M000464.
- [Produced as "224 Maple Drive" in subsequent  
broadcasts. See 49.09.02.]
- 49.08.04. "224 Maple Drive," Listening Room Only. 20pp.  
Prod: Raymond Whitehouse. Montreal Trans-Canada  
Network. M004224.
- (50.08.18. It's Murder. Prod: Raymond  
Whitehouse. Vancouver Trans-Canada  
Network. 25pp. M001430.
- 51.08.16. Prairie Playhouse. Prod: James Kent.  
Winnipeg Trans-Canada. Z005074.

54.09.16. Prairie Playhouse. Prod: Gustaf  
Kristjanson. Winnipeg Trans-Canada.  
M007963.

[First produced as "Night Call". See 49.01.12.]

49.08.16. "Wait and See," Listening Room Only. Prod:  
Raymond Whitehouse. Montreal Trans-Canada  
Network. 23pp. M005796.

(50.09.01. It's Murder. Prod: Raymond  
Whitehouse. Vancouver. 26pp.

60.10.17. Vancouver Theatre. Prod: Jim  
Henderson. Vancouver Trans-Canada  
Network. M000344.)

49.09.13. "By Night on My Bed," Listening Room Only.  
Prod: Raymond Whitehouse. Montreal Trans-Canada  
Network. 23pp. M000461.

49.10.26. "Ashes in the Wind," CBC Wednesday Night.  
Prod: Rupert Caplan. Toronto Trans-Canada.  
120 mins. 79pp. 2000511.

(56.07.22. Summer Stage. 38pp. 60 mins.  
M005654.)

[Shoub's personal records indicate a rebroadcast  
of a 105-mins. version from Montreal in 1949; no  
other details are available.]

- 50.07.14. "The Guy with the Eye in the Middle of His Head". It's Murder. Prod: Raymond Whitehouse. Vancouver Trans-Canada Network. 27pp. M001427.
- 50.07.21. "How Crazy Can You Get?" It's Murder. As above. 25pp. M001436.
- 50.07.28. "Jealousy Will Get You Nowhere." It's Murder. As above. 29pp. M001428.
- 50.08.04. "Exercise In Murder." It's Murder. As above. 26pp. M001429.
- 50.08.11. "They Never Die Do They." It's Murder. As above. 23pp. M001127.
- 50.08.13. "Vengeance Is Mine," CBC Summer Theatre. Prod: Raymond Whitehouse. Vancouver Trans-Canada. 23pp. M001435.
- 50.08.25. "Dead! - As In Deadline." It's Murder. Prod: Raymond Whitehouse. Vancouver Trans-Canada. 26pp. M001434.
- 50.09.01. "The Man Who Murdered My Wife." It's Murder. As above. 17pp. M001433.  
(50.09.22. It's Murder. As above. M004217.)
- 50.09.08. "Death - Handle With Care." It's Murder. As above. 27pp. M001432.
- 50.09.15. "Fall Down Friend - You're Dead." It's Murder. As above. 30pp. M001431.

50. ?. "Double Thirteen." It's Murder. As above. No listing.
- (no date. Canadian Theatre of the Air. Prod: Alan Savage. Toronto Dominion Network.)
- 50.12.15. "The Man Who Couldn't Disappear." Ford Theatre. 60 mins. Prod: Alan Savage. Toronto Dominion Network. 59pp. M007180.
- 53.03.27. "The Ballad of the Grass." Ford Theatre. 60 mins. Prod: Alan Savage. Toronto Dominion Network. 40pp. Z001452.  
(56.07.08. Summer Stage. M007053.)
- 57.09.01. "The Old Man Says 'No'." Summer Stage. 60 mins. 64pp. M005690.
- 58.08.17. \* "Goodbye the Ghosts." Summer Stage. 60 mins. 64pp. M005653.
- 58.09.21. "The Ordeal." (Part 1 of "The Trial of Addie Garth"). Drama in Sound. 34pp. Z002884.
- 58.09.28. "The Ghosts." (Part 2 of "The Trial of Addie Garth"). Drama in Sound. 29pp. M008825.
- 58.11.04. "The Hunger." (Part 3 of "The Trial of Addie Garth"). Drama in Sound. 34pp. M005909.
- 59.06.21. "Hush, Mahala, Hush." Summer Stage. 62pp. 60 mins. Z002960.
- 60.01.02. "Elegy to the Uncelebrating." Drama in Sound. 28pp. M007477.

- 63.03. ? "The Monteagle Affair." Famous Canadian Trials.  
30 mins. Prod: Rupert Caplan. Montreal Trans-  
Canada Network.
- 65.04.14. "The Black Carriage." Midweek Theatre. 54pp.  
60 mins.
- 65.12.09. \* "Study in Black...And Other Colors." Midweek  
Theatre.  
[no transcript available].
- no date "Simmelweiss." Jewish General Hospital Drive  
For Funds. Prod: Rupert Caplan. CBC Radio  
Montreal (CBM). 9pp.
- no date \* "La Corriveau." Great Canadian Crimes. Prod:  
Rupert Caplan. Montreal, Trans-Canada Network.
- no date "The Trial of John Doughty."  
[no further information available].

### Adapted Plays in Order of Their First Broadcasting Date

This chronology supplements the alphabetical Shoub listings in the Radio Drama Bibliography. The chronological listing gives the first broadcast of each play; in the case of serials the first broadcast date is followed by the last. Subsequent broadcasts are enclosed in parenthesis under the first listing.

Unless otherwise stated, the plays were produced by Rupert Caplan from Montreal over the Canadian Broadcasting Company (CBC) National or Trans-Canadian Network. The MOO and ZOO catalogue numbers are those of the Canadian National Theatre on the Air 1925-61/CBC-CRBC-CNR Radio Drama in English bibliography, and as used on the scripts in the CCBS collection.

The name of the original author appears in parenthesis after the title of the play.

Page numbers indicate the length of the written scripts; these will not be given in the case of serials. The broadcast time for each play is listed; in the case of serials the total broadcast time will be given.

A title preceded by an asterisk indicates that a taped copy of the broadcast is available in the CCBS Archives.



- 42.05.12. "Address Unknown". (Kressman Taylor). Theatre Time. 30 mins. Prod: Andrew Allan. Vancouver Western Network. 16pp. M001827.
- 44.01.16. "Divided They Fall" (W.G. Hardy). Montreal Drama. 30 mins. 20pp. M006883.
- 47.08.18. "Peter Rugg, The Missing Man" (William Austin). Great Tales of Imagination. 30 mins. 16pp. M005708.
- 48.07.21. "The Dybbuk" (S. Ansky). CBC Wednesday Night. 60 mins. Prod: Rupert Caplan. Toronto Trans-Canada Network. 67pp. Z000411.  
(50.05.31. CBC Wednesday Night. Prod: Rupert Caplan. Toronto Trans-Canada Network. Z000777.)
- ~~49.01.12.~~ \* "The Well of the Saints" (John Millington Synge). CBC Wednesday Night. 60 mins. Z000492.  
(59.06.07. Summer Stage. Z002958.  
61.01.08. CBC Stage. 60 mins. Prod: Esse Ljungh. Toronto Trans-Canada. 41pp. M003106.)
- 49.01.19. "The Rich Man" (Henry Kreisel). CBC Wednesday Night. 60 mins. Prod: Esse Ljungh. Toronto Trans-Canada Network. 63pp. M003521.  
\* (55.11.27. CBC Stage. 60 mins. Prod: J. Frank Willis. Toronto Trans-Canada Network. 48pp. M005079).

- 49.05.04. "The Trial" (Franz Kafka). CBC Wednesday Night.  
90 mins. Prod: Rupert Caplan. Toronto Trans-  
Canada Network. Z000503.
- 51.09.26. "The Uninvited" (Dorothy Macardle). Ford  
Theatre. 60 mins. Prod: Alan Savage. Toronto  
Dominion Network. Z005479.
- 51.11.21. "He Who Gets Slapped", (Leonid Andreyev). CBC  
Wednesday Night. 90 mins. Z000965.
- 53.06.18.- "The Odyssey" (Homer). 13 episodes. 6.50 hours.  
53.09.17. M995710.  
(55.01.23. - 55.04.03. Z991900).
- 54.01.01. "Magnificent Obsession" (Lloyd C. Douglas).  
Ford Theatre. 60 mins. Prod: Alan Savage.  
Toronto Dominion Network. Z001512.
- 54.03.10. \* "Anvil unto Sorrow: A Tribute to Eugene O'Neill."  
CBC Wednesday Night. 150 mins: 87 pp. M008851.
- 54.09.26.- "The Iliad" (Homer). 13 episodes. 6.50 hours.  
54.12.19. M995709.
- 54.08.21. "One Is a Lonesome Number" (William Manners).  
Saturday Playhouse. 30 mins. Z001675.
- 55.04.10.- "Florence Nightingale" (Cecil Woodham-Smith).  
55.07.31. 13 episodes. 6.50 hours. M997477.
- 55.06.08. "Montserrat" (Emmanuel Robbles translated by  
Lillian Hellman). CBC Wednesday Night.  
90 mins. Z001947.

- 55.08.07.- "The Reason Why" (Cecil Woodham-Smith). 13  
55.11.13. episodes. 6.50 hours. M995690.
- 55.11.20. "A Piece Of The Pie" (Damon Runyon).  
Damon Runyon Stories. 30 mins. Z002027.
- 55.11.27. "All Horse Players Die Broke" (Damon Runyon).  
As above. Z002028.
- 55.12.04. "Blonde Mink" (Damon Runyon). As above. 24pp.  
M005634.
- 55.12.11. "Broadway Incident" (Damon Runyon). As above.  
28pp. M005635.
- 55.12.18. "Lonely Heart" (Damon Runyon). As above.  
26pp. M005637.
- 56.01.01. "The Lacework Kid" (Damon Runyon). As above.  
25pp. M005636.
- 56.01.08. "A Very Honorable Guy" (Damon Runyon). As above.  
24pp. M005638.
- 56.01.15. "Madame La Gimp" (Damon Runyon). As above.  
24pp. M005639.
- 56.01.22. "Dark Dolores" (Damon Runyon). As above. 24pp.  
M005641.
- 56.01.29. "Maybe a Queen" (Damon Runyon). As above. 24pp.  
M005641.
- 56.08.05.- "Tess of the D'Urbervilles" (Thomas Hardy).  
56.10.29. 13 episodes. 6.50 hours. M995711.

- 56.11.05.- "Two Solitudes" (Hugh MacLennan). 7 episodes.  
 56.12.17. 3.50 hours. M995715.
- 57.07.08.- "Lorna Doone" (Richard D. Blackmore). 15  
 57.10.29. episodes. 7.50 hours. M995653.
- 58.03.26. "Desire under the Elms" (Eugene O'Neill). CBC  
Wednesday Night. 120 mins. Z002732.
- 58.08.24. "Ward No. Six" (Anton Chekhov). Summer Stage.  
 90 mins. Z002651.  
 (64.04.26. CBC Sunday Night.)
- 59.06.14. "The Three Sisters" (Anton Chekhov). Summer  
Stage. 60 mins. Z002959.
- 59.06.16. "Man with the Flower in His Mouth" (Luigi  
 Pirandello). Drama In Sound. 30 mins. Z003227.
- 59.06.23. "For the Information of Husbands" (Anton  
 Chekhov). Drama in Sound. 30 mins. 27pp.  
 Z003228.  
 (63.11.04. Montreal Playhouse).
- 59.09.23. "Long Day's Journey into Night" (Eugene  
 O'Neill). CBC Wednesday Night. 120 mins.  
 Z003168.
- 59.11.07. "This Heavy Load" (William March). Drama in  
Sound. 30 mins. Z003245.
- 60.03.02. "True But Not To Be Believed" (Claude Avaline).  
CBC Wednesday Night. 30 mins. Prod: Rupert  
 Caplan, Toronto Trans-Canada. 29pp. M003669.
- 60.11.23. "The Matchmaker" (Thornton Wilder). CBC  
Wednesday Night. 120 mins. 97pp. M003683.

- 61.04.17. "Time Of The Lilacs" (Marcel Dubé). CBC  
Wednesday Night. 120 mins. 100pp. M003691.
- 61.04.24. "They Found My Grave" (Joseph Shearing).  
Drama in Sound. 30 mins. 28pp. M005929.
- 61.07.16. "Uncle Vanya" (Anton Chekhov). Summer Stage.  
60 mins. 53pp. M005658.

### Television Plays Performed on CBC Networks

The chronological listing of television plays includes the most important dramas for television written by Mac Shoub and produced in Canada by the CBC. Since Shoub wrote many scripts for American television, the list does not represent a complete record of his work in this field.

The plays are listed in order of their production dates. Original television plays are indicated by an (O); plays adapted from Mac Shoub's original radio drama are indicated by an (A-O), plays adapted from another source are indicated by an (A- followed by the name of the original author).

Sources for the compilation of this list are the Mac Shoub Collection in the CCBS Archives and CBC Montreal records which have been maintained, to a certain extent, since 1957.

Scripts conserved in the Mac Shoub Collection of the CCBS are indicated by the letters MSC at the end of the listing.

- 50.12.15. "The Man Who Couldn't Disappear" (O). MSC.
- 54.11.13. "The Counterfeiters" (O). On Camera. 30 mins.  
Prod: Murray Chercover. Toronto. MSC.
- 55.01.?. "Ashes in the Wind" (A-O). G.M. Theatre.  
Prod: David Greene. Toronto.
- 55.07.29. "Flesh Of My Flesh" (O). Producers' Workshop.  
60 mins. Prod: Guy Parent. Montreal. MSC.
- 55.?. "Zone" (A-Marcel Dubé). G.M. Theatre. Prod:  
Leo Orenstein. Montreal.  
[also performed on stage: Crest Theatre, June  
1956].
- 55.?. "Montserrat" (A-Emmanuel Robbles translated by  
Lillian Hellman). Montreal.
- 56.05.27. "A Case of Conscience" (A-O). Perspective.  
Montreal.  
[also known as "Hit and Run"].
- 56.07.08. "The Ballad of the Grass" (A-O). In the  
First Person. Prod: Michael Sadler. Montreal.  
MSC.
- 56.07.17. "Double Hazard" (O). General Motors Theatre.  
Montreal.
- 56.11.26. "Thank You, Edmondo" (A-O). On Camera. 30 mins.  
Prod: W.T. Kotcheff. Montreal. MSC.
- (59.03.29. Shoestring Theatre. Prod: Roger  
Racine.)

- 57.01.03. "Cendres" (translation of "Ashes in the Wind"  
(O) by Marcel Dubé). CBFT Téléthéâtre. 90 mins.  
Prod: Louis-George Carrier. CBFT Montreal.
- 57.03.25. "Big League Goalie" (O). CBC Television Theatre.  
Prod: Ted Kotcheff. Toronto. MSC.  
[also produced in London, England].
- 57.04.14. "La Cage" (translation of "La Corriveau" (O) by  
Marcel Dubé, Prod: Jacques Gauthier. Montreal.
- 57.09.20. "A Matter of Life" (O). Dorchester Theatre.  
30 mins. Prod: Ken. Davey. Montreal.
- 58.09.12. "The Trial of Addie Garth : "The Ordeal"  
58.09.17. : "The Ghosts"  
58.09.24. : "The Hunger" (A-O).  
Midsummer Theatre. Prod: Ken Davey.
- 58.12.07. "The Man Who Murdered My Wife" (A-O).  
Shoestring Theatre. 30 mins. Prod: Jacques  
Gauthier. Montreal. MSC.
- 58.12.07. "Two in a Trap: Wait and See (A-O) and "The  
Stronger (A-August Strindberg). Shoestring  
Theatre. Prod: Guy Beaulne. Montreal. MSC.
- 59.02.03. "Ward No. 6" (A-Anton Chekhov). CBC Folio.  
60 mins. Prod: Harvey Hart. Toronto.
- 59.04.19. "Variations on a Theme # 2" (A-O). Shoestring  
Theatre. 30 mins. Prod: Ken Davey. Montreal.



- 59.04.26. "For the Information of Husbands" (A-Anton Chekhov). Shoestring Theatre. Prod: Guy Beaulne. Montreal.
- 59.05.17.- "The Trial of Addie Garth" (A-O). Midsummer  
59.05.21. Theatre. 3 episodes. Prod: Ken Davey. Montreal.  
(58.09.26. Shoestring Theatre. 3 episodes.  
Montreal.)
- 59.07.19. "By the Waters of Babylon" (A-Stephen Vincent Benet). Shoestring Theatre. Prod: Jacques Gauthier. Montreal. MSC.
- 60.02.07. "They Never die, Do they? (A-O). Shoestring  
Theatre. Prod: Jacques Gauthier. Montreal. MSC.
- 60.04.10. "The High School" (A-Sholom Aleichem). Shoes-  
tring Theatre. Prod: Jacques Gauthier. Montreal  
MSC.
- 61.04.22. "Appel de Nuit" (translation of "Night Call" (O)  
by Jeanne Frey). Théâtre D'été. Prod: Rene  
Verne.
- 61.05.28. "Hit and Run" (A-O). Shoestring Theatre. Prod:  
Jacques Gauthier. Montreal.
61. ?. "The Dybbuk" (A-S. Ansky). Festival '61.  
90 mins. Prod: Harvey Hart. Toronto. MSC.
- 62.11.18. "Long Distance Call" (O). Shoestring Theatre.  
Prod: Jacques Gauthier. Montreal.

63.07.17. "La Corriveau" (A-O). Shoestring Theatre.  
Prod: Jacques Gauthier. Montreal. MSC.

67.10.30. "For Men Only" (O). Tele Play. Prod: Brian  
O'Leary.

no date "This Music Crept by Me upon the Waters (A-  
Archibald McLeish). Shoestring Theatre.  
Montreal.

no date "Canada International Police" (O). MSC.