

The authors of all four books have set an example for future researchers by relying heavily upon a variety of archives, where they insisted upon the auditioning or viewing of what they consider to be the primary documents, the radio and television broadcasts themselves. Their use of archival material is reliable, although sources are not always extensively attributed. Interviews with first-hand participants were another important source of information; Frick's tapes are already deposited with the Moving Image and Sound Archives Division of the National Archives, and those of Fink are at the Concordia Center for Broadcast Studies.

All authors are generous in their praise of archivists who were obviously delighted to assist them because they represented the first generation of researchers to consult the documents following their original use as on-air broadcasts. The Association for the Study of Canadian Radio and Television clearly deserves significant credit for the publication of these books, which are evidence of a healthy partnership between researchers, both academic and popular, and the community of archivists responsible for the records of Canadian broadcasting. One looks forward to many more publications which follow the example of this admirable quartet.

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**Glenn Gould: A Life and Variations.** OTTO FRIEDRICH. Toronto: Lester & Orpen Dennys, Ltd., 1989. 441 p. ISBN 0-88619-106-8 \$27.95 cl. **Marshall McLuhan: The Medium and the Messenger.** PHILIP MARCHAND. Toronto: Random House, 1989. 320 p. ISBN 0-394-22010-2 \$24.95 cl.

Was it only chance or was there some special strength in Toronto's culture after 1945 which produced Glenn Gould and Marshall McLuhan in the same city at the same time? Glenn Gould became the greatest interpreter of Bach this century has known. His piano recordings are known the world over, and his death in 1982 was front-page news in Canada, the United States, and Europe, even though his last public concert had been given in 1964. McLuhan taught at the University of Toronto from 1946 to his death in 1980, and his books on media and how to understand them and their history sold around the world. By 1965, if you had asked educated persons in other parts of the world whether they could name anyone who lived in Toronto, chances are they would have mentioned McLuhan or Gould.

The two biographies are as unlike as their subjects. Philip Marchand has written a meticulously researched and well-reasoned biography of McLuhan, whose student he was twenty years ago. Although Marchand likes and respects his subject very much, most readers will come away with a much diminished regard for McLuhan and his work. We learn the most surprising things about him. He returned to Canada in 1944 after teaching in the United States only because he thought he would be drafted if he stayed there; in Canada he thought he would be safe from conscription. McLuhan had a lifelong contempt for Canada's cultural achievements and thought himself clearly superior to any other Canadian intellectual. He readily admitted to neglecting his students, and his colleagues tried to keep graduate students away from his seminars. He loved the rich, famous, and powerful, and often offered himself as an advisor to them. (Only Trudeau and some of his circle responded,

says Marchand, and warily at that.) He was an unsatisfactory father. Even though university students were among his most avid supporters, McLuhan disliked the youth of 1968 and after, on his own campus and others. He ignored the content of political issues in favour of concentrating on the look and feel of those who discussed them on television. He never cared about who owned the modern media to which he devoted most of his career. McLuhan's later books were unreadable and unsaleable. (Marchand supplies a lot of detail on how they were put together.) He believed that his liberal Catholic colleague at St. Michael's College at the University of Toronto, Father Gregory Baum, was a KGB agent and that secret Masons were at the heart of a lot of things he didn't like in the Catholic Church and in North American publishing. McLuhan maintained that he himself derived some of his key ideas through a continuing prayerful dialogue with the Blessed Virgin Mary. Yet Marchand has chapter and verse (including full references to the McLuhan Papers at the National Archives) for all the strange stories he tells.

Should we still regard McLuhan as a genius, delivering great truths via his books? McLuhan's value was that he made us think about television and advertising at a time when they were becoming so important in our world. Born in Winnipeg and educated at the University of Manitoba and at Cambridge, McLuhan taught in St. Louis and Windsor before coming to Toronto in 1946. He had a fine grounding in modern literature and criticism and started out as a productive academic, working in Toronto in the 1950s with other progressive thinkers such as Harold Innis and Edmund Carpenter. He abandoned literary criticism and, after writing three good books (*The Mechanical Bride*, *The Gutenberg Galaxy*, and *Understanding Media*), he willingly succumbed to the worst abuses of celebrity journalism, counting it more important to be seen and heard than to say anything worthwhile. Marchand does his best for McLuhan, but he presents too honest and full a picture to leave us many illusions.

Friedrich's book is unsatisfactory in many ways. Why Gould's literary executor in Toronto, Stephen Posen, thought a *Time* magazine writer from Long Island could write an adequate biography of Canada's greatest musician is not clear, but this book is proof that he made the wrong choice. Friedrich can't get past page four before misspelling Robert Aitken's name in his description of the soloists at Gould's funeral, and the National Library of Canada appears at least once as "the Ottawa Library."

Half of Friedrich's book consists of quotations. There are no footnotes or other references, though we are, obviously, told in the text who is being quoted. The Music Division of the National Library of Canada has organized the Gould Papers beautifully; the computerized finding aids for the collection alone run to one thousand pages. It is a wonderful archival collection. Gould's parents saved everything about their only child; the National Library's 1988 exhibition on Gould contained early school report cards, music examination results, and the earliest music programmes bearing his name. As an adult, Gould too kept everything and the collection shows it. Friedrich may have read and used Gould's papers for his book, but we will never know how much he did so because he cites no written sources. Even when his quotes are interesting, their bulk has a deadening effect on the reader. If Friedrich wasn't stimulated enough by the quotes to comment on them, why should they be interesting to the reader? (He mentions in his concluding "Note on Sources" that he used quotes so extensively in the interest "of recording everything accurately." Someone at the

publishers, Lester & Orpen Dennys, should have told Friedrich that his responsibilities as a biographer go well beyond that). Also noteworthy is Friedrich's comment that, during the writing of the book, his knowledge of Canada rose "from a characteristically American state of abysmal ignorance to one of merely woeful ignorance." Among the five books Friedrich lists as being helpful to him in learning about Canada today is Francis Parkman's *France and England in North America*.

When Gould decided to retire from the concert stage it was to Toronto he returned, to write and to record and to create his remarkable radio and television programmes at the CBC, including, in 1979, "Glenn Gould's Toronto." He never lived anywhere else and, hating travel, especially air travel, he rarely left the city, except for trips to the family cottage at Lake Simcoe fifty miles north.

Gould was a genius, but he had an education shared by hundreds and thousands of other Toronto boys and girls of his generation: Toronto Board of Education schools, the Kiwanis Music Festival, the Royal Conservatory of Music, encouragement from devoted parents, and support in the development of his talent from a network of church groups and service clubs. Gould made his performance debut in Toronto in 1946 and his American debut in 1955. His recording of the *Goldberg Variations* in 1956 established his international reputation as a pianist of extraordinary ability.

His life was one of solitude but not, except perhaps in his last years, one of sadness. He was immensely creative and productive. The listing of Gould's concerts, recordings, broadcasts, and writings at the end of the book takes up ninety pages. Gould had great gaiety as an artist and a lifelong determination to be true to his creative gifts. His life was an adornment to his native city.

To give Friedrich his due, he faithfully logs the major phases of Gould's career, and he has brought together in one place more facts about Gould than anyone else. Yet, at times it seems as though Friedrich has not done his research well enough to warrant his comments. For example, in the chapter entitled "Private Life," he talks about Gould's sexual orientation, citing textual records, journal articles, and a few interviews. Unfortunately for the reader, however, Friedrich does not explain the absence of information on this matter from Gould's boyhood friend Robert Fulford, whom he interviewed for the book. In his own 1988 autobiography *The Best Seat in the House*, Fulford does not hesitate to recount Gould's statement about the Gould family's sleeping arrangements at their summer cottage when Gould was an adolescent (Gould and his father alternated sleeping with Mrs. Gould). One wonders if this is the only part where Friedrich's reliance on the full quote lets him down.

What Friedrich has given us is a very good argument for a full interpretive biography of Gould. Robert Fulford, Geoffrey Payzant, and Helmut Kallmann all knew Gould and have written about Gould before. Let us hope they will do so again, quickly. Fulford was Gould's next-door neighbour, schoolmate, editor, and friend into adulthood and would make an ideal biographer.

Of the two books, Marchand's is by far the better researched and better written, although Glenn Gould is a more appealing figure than McLuhan. Neither biographer fully explains the central failure in the life of his subject. Gould stopped playing public

concerts in 1964, while McLuhan stopped writing useful books in the same year. Both men continued to work for another fifteen or more years. Other biographers might well address the issue of failure more fully.

While Gould loved Toronto and chose it gladly as the place where he wished to spend his life, McLuhan's feelings toward the city were much more mixed. McLuhan might well have been better advised to work in the United States during his later years. It would appear that many of his real interests were there. Did not McLuhan's later work suffer from the lack of a centre and the lack of a positive context in which to work? If Toronto and Canada did not supply the context McLuhan needed, he probably should have tried elsewhere.

One hopes that, for the sake of archivists and researchers, great Canadians of today are keeping their personal papers on the same scale as Gould and McLuhan did. The National Library of Canada has already produced a major exhibition, an exhibition catalogue, a photo calendar, as well as the computerized finding aids previously mentioned, and the Library intends to publish a full catalogue of the Gould Papers running to six hundred pages and two volumes. Oxford University Press published *Letters of Marshall McLuhan* in 1987, drawn from the McLuhan Papers at the National Archives of Canada and from other sources. Such efforts are not justified (nor likely to occur) except where the collections are complete. Marchand has written a very good biography of McLuhan. Friedrich has given future writers on Gould a place to start.

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**Diplomacy of Fear: Canada and the Cold War, 1941-1948.** DENIS SMITH. Toronto: University of Toronto Press, 1988. x, 289 p. ISBN 0-8020-5770-5 (cl.) ISBN 0-8020-6684-4 (pa.) \$35.00 cl. \$15.95 pa.

Denis Smith's *Diplomacy of Fear: Canada and the Cold War, 1941-1948* is an excellent book detailing a period in Canadian history where fear, as defined in *Webster's Dictionary* as the "anticipation or awareness of danger," dominated foreign policy worldwide. Smith takes the reader through the labyrinth of Canada's diplomatic relations with the United States, Britain, and the Soviet Union from the Nazi invasion of Russia in 1941 to the negotiations leading to the formation of the North Atlantic Treaty Organization (NATO) in 1948. His purpose is to "examine how the Canadian government saw the political confusions of the post-war years from its unique perspective between Britain and the United States, and how it responded to them" (p. 7). The author chronicles the events which shaped the postwar period, such as the Atlantic Charter, the Anglo-Soviet Treaty, the negotiations between the Allies on the opening of the Eastern Front, the various wartime conferences, the Gouzenko revelations, Canadian-American defence arrangements during and after the Second World War, the Marshall Plan and the Truman Doctrine, the 1948 Czechoslovakian coup, and the initial negotiations leading to the formation of NATO. Smith's interest lies not in the events themselves, but in the "Canadian government's changing perceptions of the U.S.S.R. and East-West relations: a history of ideas in politics" (p. 9).