has also pointed out that the factual basis of the material about narcotics smuggling that she used in *North from Rome* can be verified in Interpol and United Nations reports.

Max Lerner devoted one of his columns in the New York *Post* (October 4, 1964) to commendation of Helen MacInnes and particularly to *The Venetian Affair*, which in part concerns Communist manipulation of the Algerian OAS for anti-West purposes. "This is good political science as well as blood-and-thunder suspense," he wrote. "I warn you, however, that both the ritual conservative and the ritual liberal won't like the book's politics." Miss MacInnes once described herself as an internationalist who is inclined to Jeffersonian Democracy and opposed to all forms of totalitarianism—Nazi, Fascist, and Communist. She is more closely allied in the significance of her work to Arthur Koestler and Rebecca West than to any popular writer of spy stories.

Once when asked about her preference for tales of espionage, Helen MacInnes said, "A peaceful country needs a good intelligence service. Freedom will not survive unless we know the nature of the attack on it. That is what my books are all about." Her books include a reading version of her two-act play *Home Is the Hunter* (Harcourt, 1964), a sophisticated comedy about the return of Ulysses from the Trojan Wars. Its theme, she has pointed out, is close to that of all her work: "the conflict between the peaceful man who wants to live in his own home without disturbance, and the aggressor and invader who must be ousted, at whatever cost. In his own time, Ulysses was a one-man resistance movement."

Although Miss MacInnes' cardinal rule is never to write with an eye on sales, all her novels have been best sellers and are said to have earned her about $1,000,000. The languages into which her work has been translated include Portuguese, Greek, Arabic, Tamil, Hindi, and Urdu. *The Venetian Affair* and *The Double Image* became alternate selections of the Book-of-the-Month Club, and the former was released as a motion picture by MGM in 1967. *North from Rome* and *Decision at Delphi* have been bought by motion-picture producers, but they have not yet been filmed.

The Highets have been American citizens since 1951. Their son, Gilbert Keith MacInnes Highet, a graduate of the Harvard Law School, practises law in New York City. In *Time* magazine (March 18, 1966) Helen MacInnes was described as "the acknowledged queen of spy story writers, and a handsome queen of great charm to boot." She is five feet four inches tall and has sparkling blue eyes, dark-brown curly hair, and a lively, cheerful manner. Her speech retains a bit of her native burr. In 1966 she was awarded the Columbia Prize in Literature by Iona College in New Rochelle, New York.

Among Helen MacInnes' hobbies are chess, golf, gardening, mountain climbing, and traveling—with emphasis on museums and classical ruins. She and her husband share many recreational interests. "They think they complement each other," Harvey Breit wrote in *The Writer Observed* (1956). "Mr. Highet's background of classicism is perpetually enlightening to his wife. Miss MacInnes' interest in the novel and her apparently effective way of getting Mr. Highet to read fiction has given a human and esthetic edge to her husband's scholarship." Their enjoyment of music costs them considerable space in their Park Avenue apartment, where they play two-piano duets and write their books against a background of recorded stereo music.

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McLUHAN, (HERBERT) MARSHALL

July 21, 1911- Communications specialist; university professor; writer

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Hurdling the disciplinary borders of literature, art, education, philosophy, physiology, and sociology, Marshall McLuhan proposes that many of the radical social changes of the technological twentieth century can be attributed to the effects of electronic communications. "The medium is the message," he asserts; it is the nature itself of television, computers, and other media, far more than their content, that is reshaping civilization. An intellectual explorer, McLuhan intends to probe, expose, and provoke, rather than to explain or prove, and even the more skeptical of his critics recognize the heuristic importance of his controversial *Understanding Media* (1964) and other books. Since the mid-1940's he has been teaching at the University of Toronto and since 1963 has been directing its Centre for Culture and Technology. On a leave of absence from Toronto, he is spending the 1967-68 academic year at Fordham University in New York City.

A native of the Canadian West, which he regards as an uncluttered and unconfused world compared to the East, Herbert Marshall McLuhan was born in Edmonton, Alberta on July 21, 1911 to Herbert Ernest and Elsie Naomi (Hall) McLuhan. His Scotch-Irish parents were of Methodist and Baptist faiths, but they sometimes attended services of other churches, and his brother became an Episcopal minister. An outgoing man who enjoyed talking with people, his father made his living as a salesman of real estate and insurance. His mother was an actress and monologist who, in his opinion, surpassed Ruth Draper.

The family moved eastward, to Winnipeg, in McLuhan's boyhood. At the age of ten, he recalls, he made crystal sets for himself and his friends and was thrilled by picking up broadcasts from a radio station in the United States' Midwest. When he enrolled at the University of Manitoba, his intention was to become an engineer. But, as he put it, during a long summer vacation, "I read my way out of engineering and into English literature." He was awarded his B.A. degree at Manitoba in 1933 and his M.A. degree in 1934.

During one vacation McLuhan took a trip to Europe on a cattle boat with a fellow student, W. T. Easterbrook, now professor of political economy at the University of Toronto. Shortly afterward McLuhan went abroad again, to study at Trinity Hall in Cambridge University, where he displayed considerable skill as an oarsman. He also attended the lectures of such brilliant scholars of English literature as I. A. Richards and F. R. Leavis. Although he left the campus after taking his B.A. degree in 1936, he continued his academic study of medieval education and Renaissance literature, obtaining his M.A. degree from Cambridge in 1940 and his Ph.D. degree in 1942. Fascinated by Elizabethan rhetoric, he submitted as his doctoral dissertation "The Place of Thomas Nashe in the Learning of his Time."

Meanwhile, in 1936, McLuhan had begun his career as a teacher in the United States, at the University of Wisconsin. *Newsweek* (March 6, 1967) quotes his comment on his first practical encounter with popular culture: "I was confronted with young Americans I was incapable of understanding. I felt an urgent need to study their popular culture in order to get through." It was, apparently, about a year or so after his move to the United States that he entered the Roman Catholic Church. The seeds of his conversion are said to have been nourished by a collection of G. K. Chesterton's essays, *What's Wrong with the World.* McLuhan's early critical literary articles for professional journals show a range of appreciation that covers such diverse writers as Coleridge and John Dos Passos, and he is the author of the introduction to a textbook of the selected poetry of Tennyson (Rinehart, 1956). His explorations in literature and in the study of communication also include the work of Gerard Manley Hopkins, T. S. Eliot, James Joyce, and many other writers who quite likely reflected or strengthened his interest in Catholicism.

McLuhan's religious persuasion may also account for his preference for teaching in Catholic institutions. He joined the faculty of St. Louis University in 1937 and then returned to Canada in 1944 to teach at Assumption University in Windsor, Ontario, a Basilian school, where he served for two years. Not long after going back to Canada he became associated with St. Michael's College, the Roman Catholic unit of the University of Toronto, at which he was named a full professor in 1952. Just a year before his promotion he had published *The Mechanical Bride; Folklore of Industrial Man* (Vanguard). Attacking the "pressures set up around us today by the mechanical agencies of the press, radio, movies, and advertising," he hit among other targets the

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Luce magazines, *Reader's Digest*, momism, the Great Books Program, and the professional mortician. Somewhat sparsely reviewed, his first book attracted widespread attention only after his later work had made him a popular figure in intellectual circles.

From 1953 to 1955 McLuhan, as chairman, directed a seminar on culture and communications sponsored by the Ford Foundation. With part of the $40,000 grant and in collaboration with the anthropologist Edmund Carpenter, he founded a periodical called *Explorations* to give seminar members a creative outlet. Together with Carpenter he also edited an anthology of selected material from the nine issues of the magazine, *Explorations in Communications* (Beacon, 1960). By the late 1950's his reputation as a specialist in communications had extended below the Canadian border, bringing him an appointment for 1959-60 as director of a media project for the United States Office of Education and the National Association of Educational Broadcasters.

At the University of Toronto, McLuhan had come to know the political economist Harold A. Innis, the author of *The Bias of Communication* (1951) and other books, who was one of several scholars that influenced him in formulating his theories about the effect of media on human development. Drawing liberally on his own impressive erudition, in 1962 McLuhan published *The Gutenberg Galaxy: The Making of Typographic Man* (Univ. of Toronto Press), which won the 1963 Governor-General's Award for critical prose, Canada's top literary award. In his study of the impact of the invention of movable type in the fifteenth century on the culture of Western Europe, he maintained that the linear forms of print account for linear development in music, for example, and for serial thinking in mathematics and the sciences. When print superseded oral communication, the eye, rather than the ear, became the principal sensory organ, and, according to McLuhan, this revolution produced self-centeredness in man and a fragmentation in society that in turn led to chauvinism.

With the dawn of the electronic age, and the development of electronic "circuitry," in the twentieth century, however, McLuhan argues, man has been restored to certain of his tribal ways and the world has become a "global village." Electronic media, particularly television, he explains, has brought a redistribution and a heightening of sensory awareness, along with an immediacy in communication that reduces the separation between thought and action and diminishes isolation in human behavior. McLuhan's purpose in writing *Understanding Media: The Extensions of Man* (McGraw, 1964) was to call attention to how and why radio, telephone, TV, motion pictures, computers, and all other electronic forms of communication are restructuring civilization.

Any medium, McLuhan asserts, in a borrowing from Buckminster Fuller, is an extension of man, and because of electricity, man's central nervous system has become extended outside his body. The content itself of television, for example, is therefore less important than its effect, in making man a screen, or in intensifying his tactile and kinetic powers. TV, which McLuhan finds to be low in definition and to require audience "involvement," is what he calls a "cool" medium, whereas the informative book is a "hot" medium. The participation conditioning of a "cool" medium has implications on many fronts. In education, for instance, children of the TV generation are inclined more toward discovery than toward instruction; they want roles rather than goals.

It would seem that having expressed his disgust with the vulgarity and shabbiness of values of contemporary society in *The Mechanical Bride*, McLuhan refuses to judge whether the influences of electronic media on patterns of living are good or bad. Rather he seems to say that in the interests of man's own destiny, according to whatever sort of future he prefers, man should inform himself of what is happening to him and should be equipped with awareness to fight back if he so desires. As he told Richard Kostelanetz in an interview for the New York *Times Magazine* (January 29, 1967), "My entire concern is to overcome the determinism that results from the determination of people to ignore what is going on. Far from regarding technological change as inevitable, I insist that if we understand its components we can turn it off any time we choose. Short of turning it off, there are lots of moderate controls conceivable."

Several of McLuhan's critics think that he takes too submissive an attitude toward the fate of the book, which he describes as "obsolescent," if not "obsolete." His own acclaim testifies, ironically, to the continued power of the printed page, although some reviewers of his books complain that his writing is repetitious and disorganized, lacking the sequential thinking of linear man. In his segmented treatment of his subject he imitates the structure of electronic media.

One of his more severe critics, Dwight Macdonald, described *Understanding Media* in *Book Week* (June 7, 1964) as "impure nonsense, nonsense adulterated by sense." A few reviewers went to the other extreme in adulation. Perhaps the most general and considered reservation regarding his work arose from his insistence upon pushing his insights and his arguments too far, to include every phenomenon of contemporary society—from the hybrid forms of pop art to the outcome of the 1960 Presidential election in the United States. Overstatement, McLuhan has replied, is a means of stimulating discussion.

McLuhan's obscurity, which someone once said he uses "like a blackjack," has generated a spate of articles in mass-circulation magazines on understanding McLuhan. Acknowledging that his own "stuff" is so difficult that he has trouble understanding himself, he attempted a clearer explanation of his theories in *The Medium Is the Massage: An Inventory of Effects* (Random, 1967). The title, adapted from his best-known proposal "the medium is the message," is an example of his fondness for aphorisms and puns and characterizes his sense of humor. The co-author of this often entertaining and witty book, Quentin Fiore, presented more than 100 illustrations to show how media are transforming every aspect of man's life. McLuhan also made a recording, entitled *The Medium Is the Massage*, that bombards the listener's ears with a confusing variety of sounds. Over the babble McLuhan's voice can be heard expounding his thesis of the effect of media on modern man. Columbia Records released the disc in September 1967.

In an hour-long program about McLuhanism on NBC-TV in March 1967, McLuhan explained that the title of his book "is intended to draw attention to the fact that a medium is not something neutral—it does something to people. It takes hold of them. It rubs them off, it massages them, it bumps them around." People are unaware of the new media, he pointed out in the telecast, as he had in his books, because its content is the old media. Since it is emotionally more secure to live in the old media, people look at the present through a rear-view mirror.

Much in demand as a speaker at educational and other professional conventions, during 1966 McLuhan addressed the P.E.N. Congress, the National Bureau of Standards symposium on technology and world trade, the Public Relations Society of America, the Modern Language Association, and perhaps a score of other gatherings. He also worked on books slated for publication at a later date, including "Culture Is Our Business," and his articles for periodicals ranged from "What TV Is Really Doing to Your Children" for *Family Circle* (March 1967) to "The Memory Theatre," a learned book review for *Encounter* (March 1967). McLuhan wrote a section for a collection of approximately thirty essays on McLuhanism, entitled *McLuhan: Hot and Cool* (Dial Press, 1967). Edited by Gerald Emanuel Stearn, the book contains articles by such critics as Benjamin DeMott, Frank Kermode, Harold Rosenberg, Tom Wolfe, George Elliott, and Christopher Ricks, as well as McLuhan himself.

Meanwhile, at the University of Toronto, McLuhan continued to teach courses in modern drama and poetry, modern literary criticism, and media and society. Since 1963 he has also been the director of the university's Centre for Culture and Technology, which is engaged in research on questions of sensory

perception and other matters relating to communications. In December 1966 McLuhan accepted an invitation to hold an Albert Schweitzer Chair in Humanities for the 1967-68 academic year at Fordham University, a Roman Catholic institution in New York City. The Chair is one of ten professorships supported by the New York State board of regents in order to attract prominent scholars to the state. Each award carries a $100,000-a-year stipend for the salaries of the scholar and his staff of clerks, researchers, and associates.

McLuhan was in the midst of moving his family to New York when, in early September just a few days before classes were scheduled to begin at Fordham, New York State Attorney General Louis J. Lefkowitz ruled that the professorship was invalid. He maintained that because it was awarded to a Catholic university it violated the state constitution's ban against aid to sectarian schools. Vowing to appeal the decision, officials at Fordham promised to honor their $100,000 contract with McLuhan, and he started his work there as planned, taking a leave of absence from his positions at the University of Toronto for the academic year.

During the late 1930's, while visiting California to do research at the Huntington Library, Marshall McLuhan met Texas-born Corinne Keller Lewis, who was studying drama at the Pasadena Playhouse. They were married on August 4, 1939 and are the parents of six children: Eric, Mary (Mrs. Thomas James Colton), Theresa, Stephanie, Elizabeth, and Michael. The family home is an unpretentious house in Toronto, and according to Kostelanetz' New York *Times* article, "The professor is a conscientious family man. . . . Every Sunday he leads his brood to mass."

McLuhan is tall and slim and has graying hair. His "hot" and "cool" classification, which he says applies to persons as well as media, seems to bog down when his somewhat nondescript appearance is contrasted with his dynamic, stunning, and off-hand outpouring of brand-new ideas on the lecture platform or in conversation. He is a fellow of the Royal Society of Canada and holds an honorary D.Litt. degree from the University of Windsor. In an interview with James R. Dickenson for the *National Observer* (May 30, 1966) he spoke about the pride he takes in understanding media and quoted Coleridge's Ancient Mariner, "We were the first that ever burst/Into that silent sea."

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MacMURRAY, FRED

Aug. 30, 1908- Actor

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To judge actor Fred MacMurray by his own modest assessment of his talents and his less than driving ambition, he would seem an unlikely candidate for long-term success as a film star. Yet the one-time saxophonist, who came out of the Middle West without any acting aspirations, parlayed his low-pressure personality into an enduringly popular screen image. MacMurray may call himself an "actor by accident," but he has maintained a career for more than thirty years in a notoriously fickle profession, has played leading man to Hollywood's most glamorous women, and was one of the highest salaried people in the United States during the 1940's. His portrayal of the average, if sometimes bewildered, nice guy has become a classic in light comedy, although several side excursions into nice-guy-turned-heel roles established his versatility. With the advent of his television series *My Three Sons*, now in its seventh season, MacMurray cut the newest notch in a career that has seen the reluctant actor amass a fortune so sizeable that, even in Hollywood, it has become something of a legend.

The only child of Frederick and Maleta (Martin) MacMurray, Fred MacMurray was born Frederick Martin MacMurray on August 30, 1908, in Kankakee, Illinois, where his violinist father happened to be performing a concert at the time. MacMurray delivered his own first performance on the violin at the age of five, standing on a chair beside his father and trembling with a stage fright that still plagues him whenever he faces a live audience. The family first settled in Beaver Dam, Wisconsin, and then moved to Gilroy, California and Madison, Wisconsin for brief periods. Returning to Beaver Dam, MacMurray attended high school and graduated with ten letters in athletics and the American Legion medal for the best athletic and scholastic average. His musical background asserted itself in high school, where he played baritone horn with the American Legion Band and where, after buying a saxophone with money earned in a pea-canning factory, he organized his own three-piece orchestra, *Mac's Melody Boys*. In spite of the self-consciousness with which he had to grapple, MacMurray performed his first vocal and saxophone solos with the group on one-night stands in the Beaver Dam area.

His interest in a musical career led MacMurray to enroll in Carroll College in Waukesha, Wisconsin, where he augmented his scholarship from the American Legion by working six nights a week as saxophonist with a jazz band. He played some football, but gradually his interest in music conquered everything else, and he left Waukesha in 1926 for Chicago. There he found an opening with a dance band from Loyola University, and he worked at odd jobs so that he could study at night at the Chicago Art Institute.