

# Forbidden City captures Tiananmen horror

by Sophie Robov

*Forbidden City*  
written by William Bell  
published by Doubleday Canada

On the anniversary of the brutal massacre of students and other citizens in Beijing's Tiananmen Square, a novel has been published about the tragedy.

*Forbidden City*, by William Bell, tells the fictional story of a Canadian teenager who accompanies his news cameraman father to China to cover Gorbachev's visit to the capital. Over the next two months, Alex Jackson befriends several university students and becomes deeply involved in their movement. His goal is to bring the truth about the brutal and senseless slayings by the People's Liberation Army out of the country, to the rest of the world.

Although the novel is geared towards a teenage audience—the language is not very sophisticated, and some aspects of Alex' story are rather unrealistic—the setting of the story alone renders it a worthwhile read for people of all ages. *Forbidden City* offers a

very clear and comprehensive background of what occurred last year in the days leading up to the fourth of June.

Bell lived in China for two years, and is able to fill his novel with local colour, and details of the Chinese culture. The segments dealing with the actual political situation are "based on reports and eye-witness accounts of actual events." Consequently, the reader gets a powerful sense of immediacy, and is drawn right into the action.

*Forbidden City* also touches upon important themes. At the beginning of the novel, Alex describes himself as a "military nut," who collects and creates model soldiers of historically famous armies. He calls pacifists "simpletons," and is fascinated by the action and glory found in war movies.

After having survived the Beijing massacre, however, Alex comes to realize the brutal and horrific reality of war. As he sees his friends dying around him, Alex begins to understand the destructive potential of an army. His admiration for the brave and dedi-

cated students is boundless and increases his determination to spread their story to the rest of the world.

*Forbidden City* is a very intense and emotional novel that captures the panic and confusion felt in Beijing, as well as the heroism of

thousands of students and other citizens. For this reason, it is a recommended addition to everyone's summer reading list.

## BOHEMIA

a column  
by Ira Nayman

There is an unwritten rule in journalism that newspapers do not report on each other, except under the most exceptional circumstances (when a competitor wins an award you didn't want, for example, or their editor shoots a prominent politician). Those of you who don't like to see unwritten rules broken should read no further.

The new *Globe and Mail* has arrived: *Globe Lite*. The type isn't as heavy, there is more space between lines and around headlines (now centred for your reading pleasure) and there are fewer photographs.

The redesign of the staid newspaper is a bold step—backwards. The old-fashioned typeset for the nameplate, moving the editorial page to the back of the first section, stacking the editorials vertically, adding sub-heads to major stories, the way photos are used—these are all ideas cribbed from *The New York Times*.

I didn't much care for the design of the original; I don't much care for the design of the cheap knock-off. The larger photographs, for instance, will mean that the bottom half of most pages will be full of type—grey, dull type. Many pages with advertising will end up without graphics altogether.

*The Globe* has also moved away from an interlocking format, where stories are wrapped around

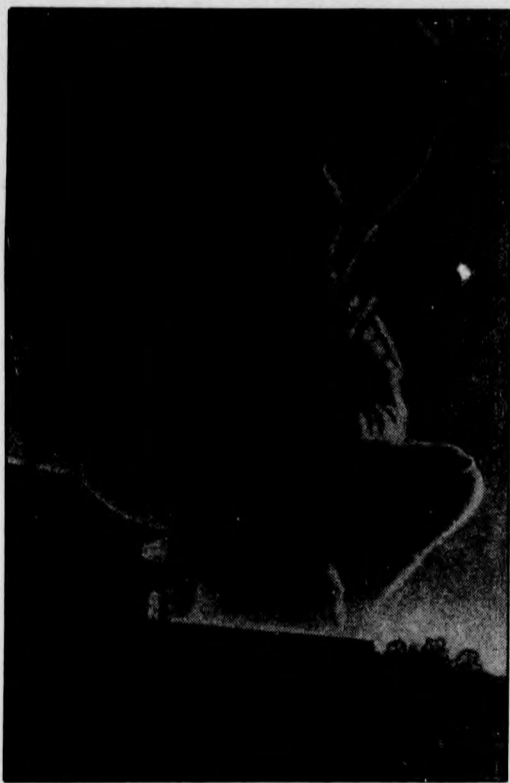
each other, to a modular format, where stories are laid out in rectangular blocks. Not only does this not direct the eye of the reader, often resulting in blocks of copy between which the reader must choose (or decide to ignore), but it increases the quantity of two effects for which I have a visceral distaste: tombstone (side by side) headlines and single column stories.

Why would *The Globe* regress like this? I have a theory. Well, actually, it's less a theory than a hunch.

Publisher A. Roy Megarry is on record as saying that he wants *The Globe's* primary readership to be businesspeople, moving the newspaper away from the general readership aimed for in past years. To this end, he has overseen the expansion of *Report on Business* and the slashing of the news budget.

These changes may be part of an effort to lure readers of *The New York Times* and *The Financial Times* (*The Globe's* main business competitor) back to *The Globe* by offering them a comparable package in one publication. Having taken a lot of criticism for cutting back on news, Megarry may be trying to bring respectability back to the section, using the appearance of serious journalism rather than the substance.

Of course, these are only first impressions. Given time, I could grow to really dislike the new *Globe and Mail*...



## Feminist work confused

by Kelly Leonard

*Knowing Woman: A Feminine Psychology*  
written by Irene Clairmont de Castillejo published by Shambhala for Random House

Sixties smut. *Knowing Woman: A Feminine Psychology* by Irene Clairmont de Castillejo reeks of it. Reflecting a time period can be an admirable trait in a book, but a book that is unable to broach the boundaries of that time is, in my estimation, extremely lacking, although not a complete waste of time.

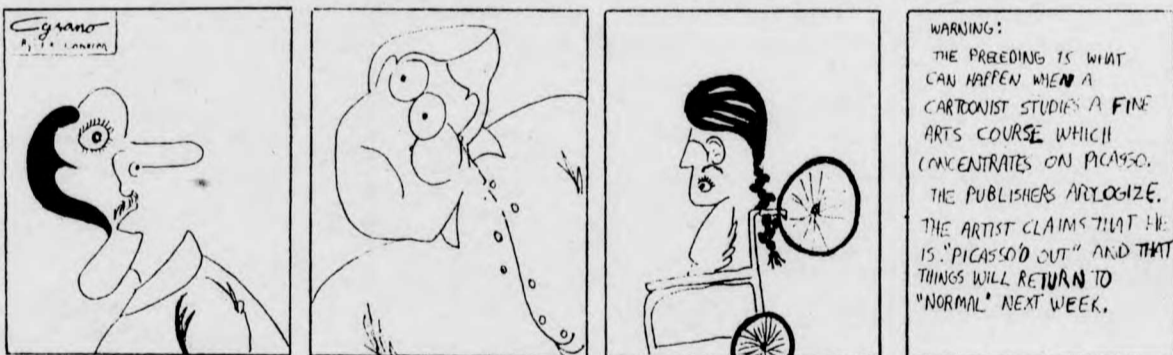
*Knowing Woman* is both profoundly eye-opening and simply criminal. It is controversial from beginning to end, but it cannot be swept under the table.

Under the guise of feminist literature, Castillejo attacks the heart of feminism. She knocks every feminist achievement by asserting that woman's primary role is to serve men. Creativity is a gift of the masculine psyche and woman's purpose is to provide a channel for transforming the initial chaos into this creativity—wave independence good-bye,

barefoot and pregnant is back! Even when Castillejo discusses problems that may arise in the male-female relationship, the faults and the solutions always lie in the woman's hands. As a woman, I'm tired of carrying that particular burden, thank you very much.

The other side of the coin is that Castillejo values the traditional role of women. By breaking into the male world to gain recognition, women have silently acknowledged the superiority of the male roles. We have abandoned our traditional roles and the lower end of the social strata and left them floundering. Our liberated era may actually be misogyny in its full bloom.

*Knowing Woman* exudes this type of controversy, if you can peer past the sixties memorabilia that threaten to suffocate it. It is illuminating at some points, frustrating at others. It is both criminal and inspiring. It is definitely worth reading—but be careful to get beneath the niceties; look past the sixties smut, go to the heart of the work and judge it for yourself.



## Want a summer challenge?

CHRY Community Radio (105.5 FM) invites you to join them and learn about broadcasting, journalism, have fun and meet new people all at the same time. If you have extra time during weekdays, volunteers are needed in news, current affairs, arts & entertainment and especially we would like to increase the number of sportscasters (male and female) on the air! No experience necessary! Call 736-5293 or drop by 258A Vanier and see for yourself.