

Prejudiced 1950s book leaves behind filthy residue



By Bryan Peterson
Staff Reporter

"Whether Communists or Zionists, they still retain their Jewishness, and they stand united against all non-Jews. And although they travel different paths, both Communism and Zionism have the same common goal — domination of the world. Both work and plan for the day when the 'chosen race' shall 'inherit the earth.'"

—Frank L. Britton

So ends "Behind Communism," a masterpiece of 1950s-era propaganda. Its purpose is to describe purported historic links between Judaism and Communism, and to reveal the inherent dangers of both.

Found in a box full of dusty old books, this book is a marvel: leering headlines, bright-red cover art, Stalin on the front and a "brutal old Jewess" (Anna Pouker, "red dictator of Roumania") on the back, sandwiched between emblems of the Star of David and the hammer and sickle.

"Behind Communism" presents itself as a historically sound documentation of a decades-old union between Judaism and Communism.

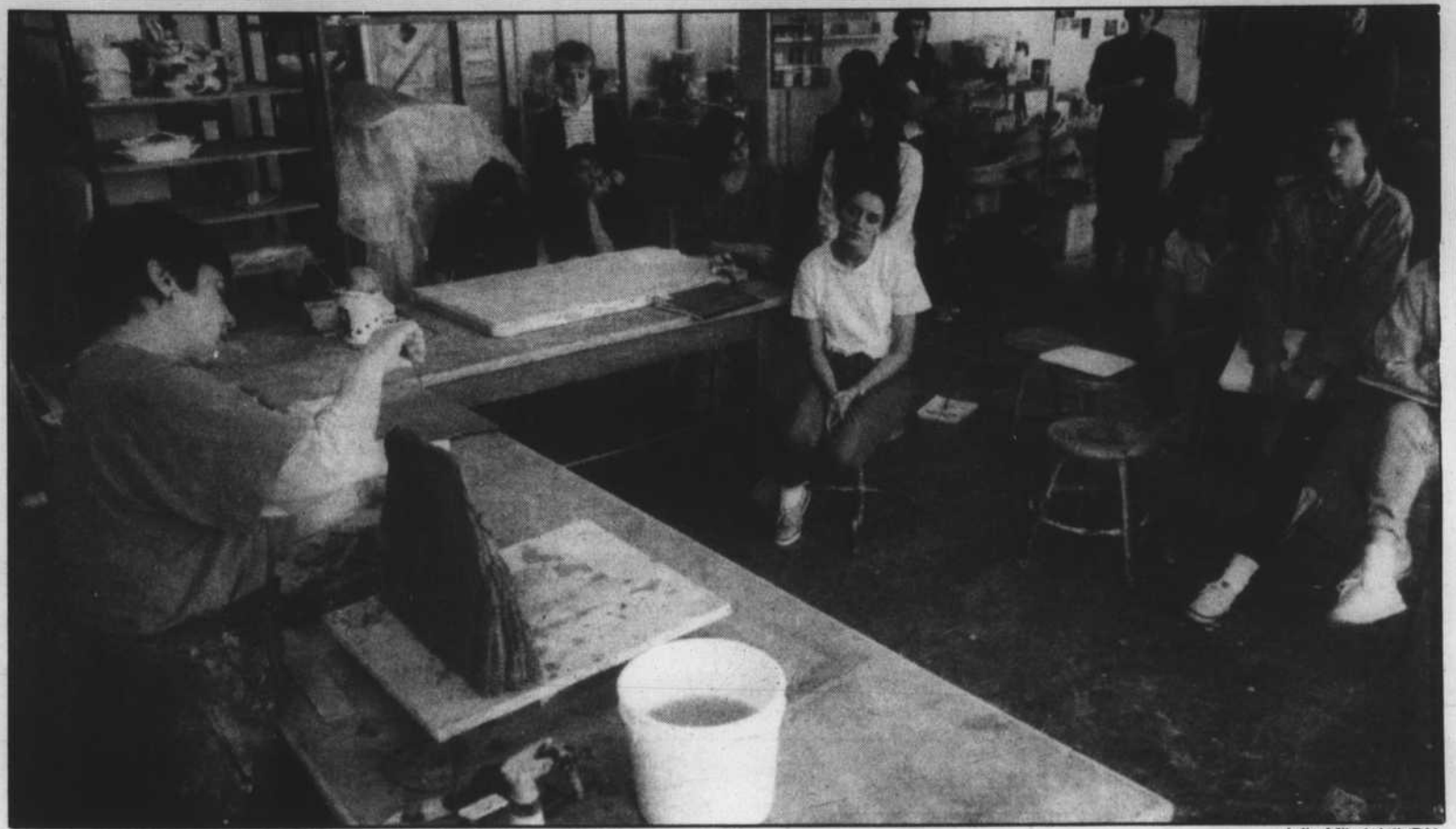
Establishing such a link is not, in itself, an immediately condemnable act, for there are people who are both Jewish and Communist, just as there are those of every other imaginable combination of faith and politics.

Yet Britton is not merely describing the association of two social forces; he proceeds to make vast generalizations and to incite hatred of whole groups of people based upon claims and allegations, often relying upon guilt by association.

For all his efforts, Britton fails as a scholar. Full of news clippings and photographs, "Behind Communism" centers on the turmoil in Russia during and after the 1917 Revolution, then leaps to 1950s America and builds upon familiar stereotypes while lamenting that any work that points out these "facts" about Jewish people is called anti-Semitic and ignored by the press.

Britton's documentation is poor throughout. Consider this line: "Anna

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Julia Mikolajcik/DN

Molding the mind

Paula Winoker, an artist from Beaver College in Glendale, Penn., demonstrates slab building to a beginning ceramics class Monday at the Nelle Cochrane Woods Art Building. Winoker, who works mostly with slabs and is known for her fireplace mantles and ledges, will speak and show slides at 7 p.m. today at the Sheldon Memorial Art Gallery.

'Ruby' deviates from trying to explain; injects fantasy into JFK murder tale



"Ruby"



By Mark Baldrige
Senior Reporter

With the 30th anniversary of the assassination of John F. Kennedy coming up in 1993 and the recent release of Hollywood's version of the story with "JFK," interest again has risen in this strangest of crimes in the form of "Ruby."

A lot of Kennedy factoids seem to be floating around these days — things everyone "knows," but no one can say how.

It becomes harder and harder to separate the myth from the reality. And only a healthy dose of original footage can cure some of the kooks

who want to have Kennedy hanging out with Elvis and Hitler in their super-secret Greenwich Village apartment.

With everyone cashing in on the fad of "explaining" the murder, it's nice to find a movie that doesn't even try.

John Mackenzie, director of "Ruby," uses history as a springboard and then takes a leap into pure neurotic-paranoid fantasy.

Mackenzie has taken a momentous event in American history and focused on one of its most enigmatic characters, Jack Ruby, the murderer of Lee Harvey Oswald.

In Mackenzie's universe, Ruby, played skillfully by Danny Aiello ("Do the Right Thing"), is a highly intelligent Dallas businessman, owner of a burlesque bar, and connected in some obscure way with Cosanostra.

Everyone wants to use him, make him a patsy, but he's too clever to fall into their carefully laid plans. He chooses his own way, never making it out of the small-time.

And he has a heart of gold, taking in and caring for the delicious Candy Cane (Sherilyn Fenn of "Twin Peaks") who quickly becomes the star attrac-

tion of his striptease show.

This is a gangster film on drugs. It has some of the sinister innuendo of a film like "Naked Lunch" but without the hallucinations. There are "wheels within wheels" of motive and corruption, reaching as high as the presidency and as far away as Cuba.

In the middle, and yet never in the center, is Ruby and Candy and their run-down strip joint.

Candy herself is a symbol of this film's willingness to play with the facts. She's totally fictional, or, as a patron coming out of the movie observed, she's a darned good-looking plot device.

Other liberties have been taken with the text of history: Cosanostra and the CIA are in cahoots and there are many surprises for the die-hard assassination trivia buff.

But that's okay in the end. The myth has become more important than the event, and much more interesting. Why keep pretending that we're looking for the truth?

Either we already know about as much as we can about the Kennedy assassination or we never will. Any new speculation can only cloud the

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Humorous band plays Pershing

From Staff Reports

The Make Believe Brass will bring a touch of fantasy laced with music and comedy to its 7:30 performance this evening at Pershing Auditorium.

The group has roved around the country for its performances.

The group's agent, Donald E. Osborne, described the group as "a show band doing light classics, jazz, pop and big band with a humorous schtick."

The Make Believe Brass has honed its skills and is popular at Disneyland.

"They've been a resident performing group at Disneyland for about seven years now," Osborne said. "They perform there regularly, except when they're on tour."

The Make Believe Brass is a part of the Lincoln Community Concerts Association Series. Tickets are \$10 and \$15 for adults and \$5 and \$7.50 for students.

Gulf conflict inspires Nebraskan to write



Courtesy of Piper-Davies Press

Rosemary Mueller

By Ingrid Youngquist
Staff Reporter

When the United States took military action against Iraq last year, many Americans were rocked by the fear of war and all its implications.

For one Nebraska woman, the anguish of seeing her country go to war provided inspiration to write.

Rosemary Mueller of Fremont said she never had cause to write before. In fact, Mueller said she was only able to write at a third-grade level and read at a sixth-grade level when she began to jot down her first reflections on the Persian Gulf Crisis.

A year later and much to her surprise, she had her poems published in a book titled "Feelings of War 1991."

"I had no intentions of writing a book," she said. "What I was basically doing was thinking of different feelings and putting them down on

paper."

Mueller's feelings about the war were twofold.

The war, she said, brought back memories of her childhood in England where, during World War II, she lived in fear of bombing raids on London.

She said the Persian Gulf war also made her fear for her daughter Delia, a 1989 University of Nebraska-Lincoln graduate, who was a sergeant in an Army drill unit based in Indiana.

Although her daughter was never sent to the Gulf, Mueller said she knew many people from the Fremont area who were sent.

"To 1991 — A World of Peace" was Mueller's first composition about the Gulf crisis.

She said she wrote the poem after seeing the Fremont-based 1012th General Supply Company depart for the Persian Gulf. This was a particu-

larly traumatic experience, Mueller said, because her daughter had been a member of that company.

Other poems like "The Mountains of Hell," about the strife of the Kurds who were forced to flee into the mountains away from Saddam Hussein, were inspired by television, she said.

Mueller said she tried to cover every aspect of the war in her poems.

She wrote about how the war affected families on both sides of the battlefield. She also wrote about the effects of war on nature.

In "I am Saddam Hussein," she said she wrote about what she thought Hussein must have thought about the war.

Although the subject matter may have been endless, writing the poems was a long process for Mueller, she said, because she had to keep looking

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