



White Rose — leaflets in support of freedom

German student actions against Hitler were amazing and inspiring

BY AVI LAMBERT

Friday, Nov. 6 is the last day of the White Rose exhibit, a textual and graphic history of the resistance by German students against Adolf Hitler. The exhibition, held at the Atlantic School of Theology, has been extended a week.

The White Rose exhibit is part of the Terezin Studio Project. The project features art inspired by the Holocaust in different mediums; theatre, film fine art and music. Supported by the Canada Council for the Arts, the Nova Scotia Arts Council and the CBC, the project is set to coincide with the 20th anniversary of the Canada Human Rights Commission.

The Atlantic School of Theology appears from the outside to be a potentially fantastic art gallery. But, as I rounded the corner to the library, a fellow named Greg Johnson stopped me,

smiled, lauded the exhibit, and then told me it was hard to follow.

I left with all the same feelings.

The staff at the Atlantic School of Theology's library were incredibly helpful and friendly, and by the time I got there knew exactly what I was going to say when I walked up to them. "The rest of the exhibit follows around the corner." Maybe they should have told me several corners.

The exhibit was laid out in thirty-or-so large white laminated

boards with text or pictures that tried to echo the words. The boards were placed where there was wall space in the library, so sometimes I had to squeeze behind a bookshelf to get a better look.

But the look was worth it.

The exhibit details the lives of those people indicted and murdered for their participation in the White Rose. The White Rose was the name of the leaflet handed out by students across Germany that denounced and questioned the moral ideals of the National Socialists. This treasonous underground activity was performed by German citizens with no other obligation or responsibility than to their own moral integrity.

The exhibit details, in the planned procession of boards, the scary Orwellian nightmare of Nazi socialization.

The exhibit said the members of the White Rose were "members of Bourgeois families... not predestined to rebel." I say gladly, and proudly of people I have never known, right.

The social role of the Nazi party laid out by the exhibit is crucial in understanding how hard and truly amazing it must have been for these individuals to act as they did.

The Hitler Youth Law of December 1, 1936 outlines two tenets. First: the entire German youth is to be consolidated in the Hitler Youth. Second: apart from family and school, the entire

German youth is to be educated within the Hitler Youth to serve the nation and 'Volksgemeinschaft' (community of the people), physically, intellectually and morally in the spirit of National Socialism.

Nazi Boy Scouts and Girl Guides. Scary and real.

More than boy scouts, the Nazi party dragged dissenters visibly through the city, transmitted Hitler's speeches over the Volksempfänger, or the people's radio set.

It is obvious the Holocaust is something that must not be repeated, and every object in its remembrance — art, text, film, speech — seems to acknowledge that fact.

The leaflets the students handed out from 1942 called for passive resistance. The students were aided by bookkeepers and professors who saw no truth in the Nazi regime. There are passionate stories of students not involved in the original draft taking up and reproducing the leaflets. The leaflets were reproduced on one small printing press.

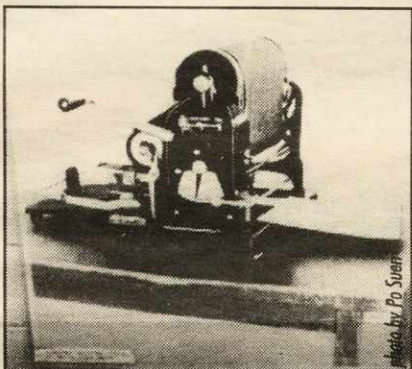
One thing I think of now

writing this is why Hitler would be scared of a couple of leaflets. I'll leave that wide open.

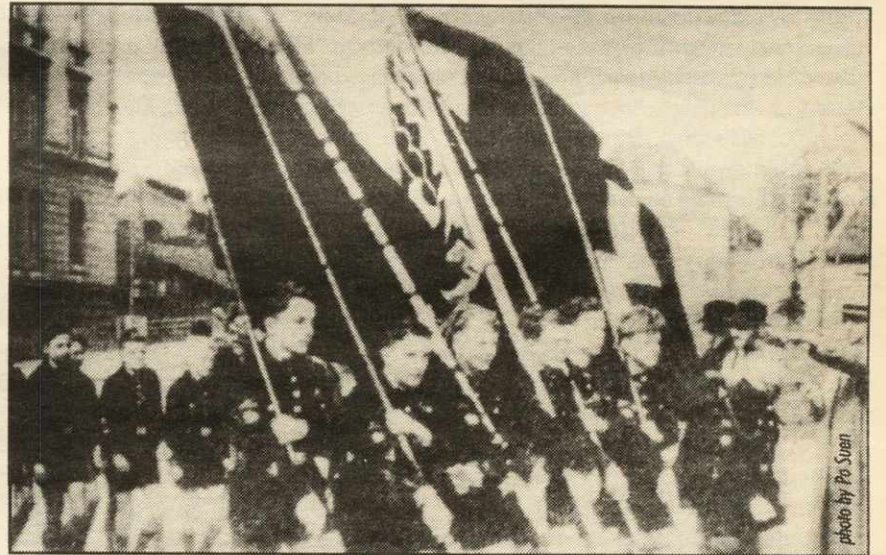
The shocking ending of the

the end of their lives.

I have nothing but admiration remembering the exhibit. I don't remember the images or the words.



Copy press used by White Rose group.



Hitler's Germany, surprising crucible for the White Rose group of students who risked and lost their lives resisting the Reich.

exhibit details the mock trial which resulted in over 20 indictments, resulting in the death penalty. Students as old as ourselves, bookkeepers and professors were killed — for what we take for granted in our everyday laws of speech, congregation, and thought. They were guillotined.

A janitor spotted two of the students while they were passing out leaflets. He locked all the exits and called the Gestapo. That was

I have a feeling, maybe more or less because of my happy Canadian life, these students, and the people that helped them, were amazing human beings.

The Terezin project is ongoing through the month of November. There are other exhibits at the Saint Mary's Art Gallery, the Dalhousie Club, and the Anna Leonowens Gallery; lectures around town; a play at King's, and an opera in two weeks.

Definitely not a love story

BY GINA GRANTER

On Wednesday, Oct. 28, the Dalhousie Art Gallery featured a showing of *Not a Love Story*, a 1981 film about the porn industry. The presentation was part of the Studio D film series, taking place at the gallery until December.

I had been warned about the explicit nature of this film. I obviously expected a fair amount of nudity as one would with any film featuring pornography. Still, I wasn't prepared.

In the film, director Bonnie Sherr Klein and stripper Linda Lee Tracy explore the porn industry through peep shows, magazines, films and interviews with people in the industry — as well as those opposed to it.

The interviews included a wide range of people, from girls who worked in peep show booths to magazine publishers and anti-pornography feminists. There were a lot of interesting, and sometimes disconcerting, comments made by those interviewed which added much insight into the issues dealt with in the film. The most effective scenes

in the movie, though, were those that featured clips of what the filmmaker and Tracy witnessed in the porn shops and other places they visited.

Some of the images in the film will haunt me forever. A man pushing a gun into a woman's mouth and having her perform 'fellatio' on it. Women being tortured, tied up, hung by various

Some of the images in the film will haunt me forever. A man pushing a gun into a woman's mouth and having her perform 'fellatio' on it. Women being tortured, tied up, hung by various body parts, gagged, blindfolded, having pubic hair ripped out.

body parts, gagged, blindfolded, having pubic hair ripped out. Along with these clips there were also scenes of less violence, but still disturbing, pornographic acts which featured men in a dominant and aggressive role over their women 'partners'.

While absorbing the scenes, I

came to the realization that the woman's body was being sold as a product. It was sickening to view body after body in nearly every compromising position possible. The thought of these bodies belonging to real women not entirely unlike myself was deeply disturbing. The film showed how the porn industry markets the female as a sex slave and plaything — never as a partner to man.

All of these images and insights, disturbing though they were, held a very powerful message. Sometimes, in order to get a point across, one has to shock. I'd recommend this film to anyone, as it provokes important discussion about the detrimental effects of pornography on our society.

When the film was over, I felt a little insecure and intimidated, but I definitely appreciated the experience.

If you're looking for something to do on Wednesdays, you should pick up a schedule for the Studio D retrospective at the gallery. The films are free, and as this film proved, definitely worth watching.

Deadheads, Phish heads, eat them up, yum!

BY PATRICK BLACKIE

The Khyber on Barrington has reinvented Tuesday nights. No longer is it simply a desolate bridge between weekends. The Khyber's "Dead Phish" night, a celebration of Grateful Dead and Phish music, offers a comfortable environment for anyone interested in coming to relax, have a drink, or just take in good music.

The night's playlist consisted of rare live and mainstream tracks from The Grateful Dead and Phish, two of this century's most revered cult bands. For a nominal admission price of three dollars, you could choose to either comfortably sit back and take in the atmosphere, or get up and shake your thang' in front of the psychedelic backdrop.

The relatively small room was

a lot like a living room with a bar. The conversations I had revolved around either the climactic jam crescendos or the amount of 70s styles strutting around the room. But it was about more than the music. It was an atmosphere where anyone could feel mellow.

"You don't need to be a Phish or Dead fan to enjoy it," said one patron. "it's just a damn good place to relax."

The Khyber's interior is decorated with artifacts representative of the 60s, 70s, 80s and the present day, making it a truly unique venue in Halifax.

Anyone interested, Grateful Dead or Phish fan or not, should make the short pilgrimage to the Khyber. The date of the next Dead Phish Night is to be announced.