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## **The daily cardinal. Vol. LXXXII, No. 126 March 27, 1972**

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By BEN SIDRAN

I met Charley Watts for the first time in the spring of '69. I was living in Brighton, England, working on my doctorate at the University of Sussex, staying indoors developing my thesis and writing songs. Glyn Johns and I made plans to record some of these songs, and Glyn arranged for Charley to play on some of the tracks. One night Glyn called and said to go over to Charley's place, pick him up and drive him to the session in London. Charley does not drive a car and his home is only a few miles outside of Brighton. I called Charley, got directions, and arrived a few hours later.

The Rolling Stones have a public image of being the baddest cats in the business. They play and sing about street fighting, about sympathy for the devil, about rape and murder. Charley, as their drummer, has the public image of being the munitions expert for this band of musical marauders. When the door was opened by Charley, I entered a large room full of surprises. The house was stuffed with carefully chosen antiques, there was a neatly burning fire in the grate, Charley's wife was playing with two of their dogs, and Miles Davis' *Kind of Blue* was on the box.

In short, it was the home of the perfect country gentleman. (I was to learn later, after meeting and playing with the rest of the band, that they are all, for the most part, soft spoken, highly reasonable men.)

Charley is a complex person. He collects historic artifacts with a passion, is a bit of a civil war buff, a film buff, but his main love is music.

WHEN I CALLED MICK Jagger at his home in L.A. to get some background on Charley for this article, he told me, "Charley's parents are real Londoners, from Highbury. But where he was actually brought up there was a lot of rock and roll players around. But Charley really wanted to be a jazz drummer, you know. Whatever that means—I mean, to me, a drummer is a drummer. But anyway, he used to play a lot in pubs with trios and they used to play just anything. And I think at one time they had this act where he used to tap around the tables with sticks...very 'loungey'...like lounge?...but not so posh as a lounge, more Cockney sort of lounge, you know, very English. But the first time I met him he was playing with Alexis Corner's blues band, so he had to play very basic sort of style.

I always thought he was a very good drummer. The other drummer that was playing around with Alexis Corner at that time was Ginger Baker. Ginger Baker and Jack Bruce...they used to hate rock and roll, the both of them. Even Charley was a little prejudiced against blues because he hadn't listened to a lot of it in the original form. The difference between them and Charley was that he really liked to play that kind of thing, even though he wanted to be a jazz drummer.

It isn't fair to say that Charley is a jazz freak; he is an aficionado, and his interest in jazz is part of his larger interest in history. He trips out on other periods of time, particularly the Eighteenth century, the Age of Reason, the Age of Enlightenment. In another time and place, Charley could well have been a scholar.

Although his favorite period in American jazz seems to be the bebop of Charley Parker ("I was listening to the radio last night," he once said to me, "and everything sounded like Charley Parker") he can get quite sentimental listening to jazz of the twenties and thirties.

"VICK DICKENSON HAS played for so many years, so well," said Charley after hearing a Dixieland outfit called The World's Greatest Jazz Band, "and like he's bow-legged, he's nearly dying. I mean, he's not, he's happy he's playing, but I mean you ain't gonna see him anymore. Nobody plays the trumpet like that. Hank Lawson, that's dead! Man the way that guy plays the trumpet. And Billy Butterfield, those guys...that's magic. They just play so melodic. It's old fashioned, I grant you, and totally predictable, but they do that so well. And when he goes, I mean these are the last men...when Eddy Condon dies, the whole thing is gonna go. They don't play like it's dying, but it is. I mean, nobody can swing like Gus Johnson. You know, what

they've done is felt and you've got to go forward, but it's very nostalgic music to me."

And then, an hour later, he will be talking enthusiastically about Ornette, or Albert Ayler, two more of his favorites. Charley Watts is not a man to be confined by or with categories.

You could say that part of the complexities of Charley Watts are created by the rock and roll business itself. There's enough hype surrounding the Rolling Stones to last a long time, and Charley is just one cog in the machine. And if the overall image of the machine is that of a brutish, nonstop dynamo, it's practically impossible to account for the sensitivities of each individual player. This is compounded by Charley's own style of drum-

be listening to Joe Morello."

I HAVE A FEELING that if Charley had heard that statement, his first thoughts would have been about Joe Morello, and what a fantastic musician he is.

One tends to wonder, after examining this sensitive, personalized side of Charley Watts, whether or not he is frustrated doing what he's doing. First of all, Charley is a real gentleman, extremely polite. He holds the door open for strangers. Perhaps he would be too polite to bring the subject up. Mick Jagger admits that in the early days of the Rolling Stones, he "subjected" Charley to a lot of rock and roll (mostly because the records weren't really available in England), and that he told Charley, "This is more or less what we

to record some tracks with that R&B kind of feel, it was not an entirely successful experiment. "Not that it would be bad, but it would change our style completely. So I just kind of left it alone...even though I would dig it, because I mostly dig rhythms you can dance to."

One final question: remembering that Charley really wanted to be a jazz drummer at first, does the term "rock drummer", itself, have negative connotations? "Yeah," said Mick, "I think to be only a rock drummer must be a bit of a hangup, even today."

AND YET, THE fact remains that Charley Watts appears to be one of the most relaxed, well integrated individuals around. If he was (or is) frustrated, it

## Charley Watts: A Stone Left Unturned



ming, which does, in fact, keep the machine cranking at high pitch.

By his own admission, he is not a subtle drummer. He recalls a backstage meeting with Ed Thigpen at Chicago's London House. "Do you know what he (Thigpen) said to me?" Charley asked. "He said, 'Do you love the drums?' And I said, well, you know, I just hit 'em." Nor is he an all-out drum beater, like many other rock and roll drummers. "I mean, I don't work when I play," Charley said, "Like Ginger Baker works when he plays. You know, hands and feet. I mean, he never lays back...it must take so much. How does Buddy Rich do it? It's amazing."

Rather, Charley is a specialist at finding a groove and keeping it going; he plays what can only be described as "naturally." For this he has earned the respect of some of the best drummers in the business. Jim Keltner—who played the L.A. jazz circuit many years ago and who can now be heard with such luminaries as John Lennon, Leon Russell, and George Harrison—rates Charley as "the best white rock and roll drummer in England. He's got an extreme amount of personality in his playing," said Keltner, "he fumbles just right, you know? Like Ringo or Levon. But he's cooking all the time. I just don't like to hear shit that's too perfect. You're the same, aren't you? Otherwise we'd still

want you to play. Most drummers don't like that," Mick said, "but Charley was alright. I mean you can't really tell most drummers a rhythm, I mean you don't want to have to be strict with the, but, I mean, Charley doesn't mind too much."

Mick, also, is aware that there may be some frustration for Charley in his present context. "I think he should play more...more freely," he told me. "I mean, I don't think he should limit himself to sort of hitting 'em, as he says. I think Charley ought to play with some people, like he ought to get around the just play more with different people, you know, play more freer, play more what you might say was jazz, you know? Which to my mind isn't anything, it's just music...just not so limiting. It's terrifically limiting for a drummer to have to play all this... (he sings a back beat pattern) all the time, you know what I mean, it's not at all what I think he really wants to play...not all the time."

What about introducing more intricate rhythms into the music, kind of like the Stax/Volt R&B approach? "Yeah, we listen to that kind of thing a lot, me and Charley...like The Clean Up Woman, you know? But Bill and Charley don't really play together, they don't really play off of each other...you know, I don't get the feeling that they play in that style." Although Mick admitted the band had tried

certainly doesn't show. Jim Keltner added another insight: "He's so curious about everything, and he's adapted all that to his playing. You can really hear it on the new album (the as yet unreleased record the band is working on.) They play some old shuffles and you'd sweat it was some old black cat sitting behind the drums. There doesn't really seem to be a frustrated part of him. He digs what he's doing and digs everything else."

I said to Charley while we were talking about The World's Greatest Jazz Band that it makes you wonder about this rock and roll music we're all trying to play, and whether or not people will look at us when we're fifty or sixty and say, "That's beautiful but it's dying." And he said, "Same thing. When I'm fifty, I'll be up there...crying." Then he paused and reconsidered. "When I'm fifty? No, I doubt it. It takes a lot of strength. You know, Ginger Baker said 'Are you gonna be playing when you're thirty? I think I'll pack up by the time I'm thirty, it's too much... just too much to do.' And yet Ginger Baker is now thirty two and still going strong. With his sense of history and his love of music, it's a pretty safe bet that Charley Watts is more likely to surprise us with his music than with his disappearance from the scene.



## Campus News Briefs

**HARRISBURG CONSPIRACY**  
Pilgrimage to Harrisburg Mar. 31 to Apr. 2. Sign up at table in the Union today or Wednesday.

**WRITERS WANTED**  
Poems, short stories, essays, etc. needed for Quixote. Send manuscripts to Lyman Lyons, 1310 Mound, Madison, 53715.

### POETS ON FILM

A free film on William Carlos Williams will be shown at noon and 8 p.m. in Room 109 at Union South, Wednesday, Mar. 29.

**WATER SAFETY INSTRUCTOR**  
The YMCA will offer a W.S.I. Course beginning Thursday, Mar. 30 at 7 p.m. Will last 10 weeks. The fee is \$10 for non-members, \$5 for members. For more info call 256-7721.

**TEXTBOOKS WANTED**  
Venezuelan graduate student wants all kinds of American used

textbooks. Reply to Eduardo Torres, Av. Panteon, No. 18, Urb. San Bernardino, Caracas, Venezuela, S.A.

### SHIRLEY CHISHOLM

Shirley Chisholm will address the WSA Symposium today tonight at 7:30 p.m. in the Stock Pavillion. Admission is free.

### CANDIDATES ON TV

Muskie, McGovern and Jackson will address the voters of the Madison area with an election eve special program on WHA-TV, Channel 21. April 3 at 7 p.m.

# TAA STRIKE VOTE

**FRIDAY, MARCH 24  
MONDAY, MARCH 27  
10 a.m. - 4 p.m.**

**Vote at the following polling places:**

**VAN HISE (first floor lobby):**

African Languages, Classics, Comparative Literature, French, German, Indian Studies, Italian, Landscape Architecture, Med. Microbiology, Molecular Biology, Pharmacy, Physics, Portuguese, Psychology, Spanish

**BASCOM (first floor rotunda):**

Afro-American Studies, Anthropology, Botany, Chemistry, Communication Arts, Economics, History of Science, ILS, Industrial Relations, Math, Phy Ed., Political Science, Poverty Institute, Sociology, Zoology

**MEMORIAL UNION (outside Play Circle, 2d floor):**

Art, Computer Science, Curriculum & Instruction, Ed. Policy Studies, Ed. Psychology, Engineering, English, Geography, Geology, History, Institute for Environmental Studies, Law School, Library School, Music, Philosophy, Statistics, and any department not listed elsewhere

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## Choice '72 Poll Set

University students will have a chance to affect the outcome of an important primary election and have an impact on the presidential campaign today and tomorrow. Choice '72, a nationwide student poll, is being held March 27th and 28th on the Madison campus as part of the WSA sponsored Election '72 Symposium.

The poll, open to all registered University students, will not be simply a presidential preference poll, although that will be an important part of it. Also on the ballot will be three referenda concerning abortion law repeal, the amnesty issue, and the Indochina War.

Choice '72 has been endorsed by the national youth coordinators of the Chisholm, Lindsay, McGovern, Muskie, and Jenness organizations, as well as by the National Student Association, the Student Mobilization Committee, and the Women's National Abortion Action Coalition. Any local group wishing to assist Choice '72 should contact the WSA office. Poll workers are urgently needed.

Polls will be open from 9 a.m. to 4 p.m. at Engineering, Social Science, Van Hise, Union South, and the Election Center at the Memorial Union. Polls at Gordon and Holt Commons will also be open from 4 to 7 p.m. both days.

## The Daily Cardinal

Founded by University of Wisconsin Students  
April 4, 1892

The Daily Cardinal is owned and controlled by the elected representatives of the student body at the University of Wisconsin—Madison. It is published Monday through Friday mornings during the academic year except during examination periods, holidays, and semester break. Publication during the summer session is Wednesday and Friday mornings, and only Friday during the end of summer session; printed at the UW Typography Laboratory and published by the New Daily Cardinal Corporation, 425 Henry Mall, Madison, WI 53706. Second class postage paid at Madison, Wis.

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# UFO's: Hyphenated Space Between Science And Fiction

By GOLDI KADUSHIN

With her reputation for birthday cakes the size of Rose Bowl floats, and ugly duckling brown tie shoes tight laced with Midwestern common sense, Mary Klingy was hardly a character for science-fiction. But there she was, standing on the lawn in front of the Reverend Robert Reeves' house, craning her neck to watch the yellow light that traced a motion, slow and eerie, across the Madison night sky of September 16, 1970.

Beside her were the Reverend Reeves and his family. The object was traveling only 1,000 feet above their heads, furiously sputtering sparks like some strange dyspeptic sun. Of course, temperature inversions produce such hallucinations, so does the planet Venus, or a simple light reflecting off a window. There are a thousand reassuring explanations. Or maybe Mrs. Klingy and the Reverend saw what they saw.

DAVE JACOBS could probably tell you. Soft-spoken, woolly-haired, Jacobs is a local investigator for a national UFO (Unidentified Flying Objects) organization. Armed with tape recorder, binoculars, camera, and notebook, for two years Jacobs has been investigating the incredible phenomena that fill the hyphenated space between science and fiction.

It is exactly that long since a friend and astronomer at the Lick Observatory raised Jacobs' eyebrows by confiding "there's more out there than you think." Taking the tantalizing hint, Jacobs, a graduate student in history at the University of Wisconsin, is presently doing doctorate research on the history of UFO's in the United States. Jacobs' research reveals that American military involvement in UFO investigation vacillated between two attitudes. To the public, the Air Force was blase while inside the military itself scientists were haunted by Strangloviaan suspicions of UFOs as doomsday devices of nuclear attack.

According to his research, the scenario opens during World War II when Allied bomber crews were puzzled by disc-shaped balls of light that played tag with planes. The Allies explained the objects as German secret weapons. This theory was held valid until the conclusion of the war revealed that the Germans and Japanese, annoyed by the same phenomena, were blaming it on Allied secret weapons. An 8th Army investigation, labelling the objects nothing more than products of "mass hallucination", was thought to have cleared the air.

But only temporarily. Sightings over Muroc Air Force Base, combined with 800 citizen reports of flying objects, again alerted the Air Force to the possibility of a secret weapon, this time Russian. In September 1947 a top secret Air Force agency under the code name Project Sign was organized. A "helter skelter" operation, according to Jacobs, a schism soon developed among members of the Project which was to cleave almost all UFO investigations.

THE GAP WAS one of faith: there were those who believed and those who didn't believe. The more orthodox group attributed sightings of UFO's to misidentification of natural phenomena (Venus, the stars) or to war nerves—mass hallucinations resulting from tensions of the post war period.

Dissenters maintained the phenomena to be of extra terrestrial origin. A top secret report suggesting the possibility of extra terrestrial sources was actually written by this last group and sent to General Hoyt Vandenberg.

But only

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nerves—mass hallucinations resulting from tensions of the post war period.

Dissenters maintained the phenomena to be of extra terrestrial origin. A top secret report suggesting the possibility of extra terrestrial sources was actually written by this last group and sent to General Hoyt Vandenberg. "Nonsense," said the General.

"Nonsense" was, in fact, the consensus of the scientific community on the subject of UFOs in 1949. The report of the dissenting group was duly burned and conservative elements dominated not only Project Sign but a new agency organized in 1949 after Sign disbanded.

The purpose of the new project was to come to the preconceived conclusion that UFOs did not exist. The idea was to convince the public that it was just a little bit jittery—a simple case of delayed reaction to wartime tensions. These directives were issued by a government which was nervous itself by this time, and wished to stop the spate of sightings. Ironically, the project was assigned the code name "Grudge."

AFTER A YEARS investigation, toward the end of 1949, Project Grudge issued a 600-page report dismissing every sighting report it had received. The government's attempt at public relations was a failure: the explanations of the Grudge report were so ludicrous the press refused to print them, and public uproar over disbanding of the project eventually forced its reinstatement as New Project Grudge.

The decision to continue Grudge reversed the conservative approach to American UFO investigations and placed at its center Captain Edward Ruppert, an impartial man with loyalties to neither orthodox or dissenting faction. Though harrassed by conservative malcontents and lack of funds, Ruppert tried to do a conscientious job. Under his direction, between 1951 and 1953, New Project Grudge, now declassified and recoded as Project Blue Book, began the first serious investigations into the possibility of extra terrestrial phenomena.

And in 1952 it began to look like more than a possibility. That year the Air Force received over 1,500 reports of unidentified objects as opposed to 600 sightings for 1951. If UFOs frayed official nerves before, they were causing government migraines now. Nineteen fifty two was a big Cold War year. What sent chills up Washington spines was the possibility that massive reporting of sightings was a sabotage attempt by the Russians to interfere with American civil air defense. Actually afraid the Russians were planning to attack us, the CIA saw red and in late 1952 convened a scientific panel—the Robertson Panel—to review the data amassed by Project Blue Book.

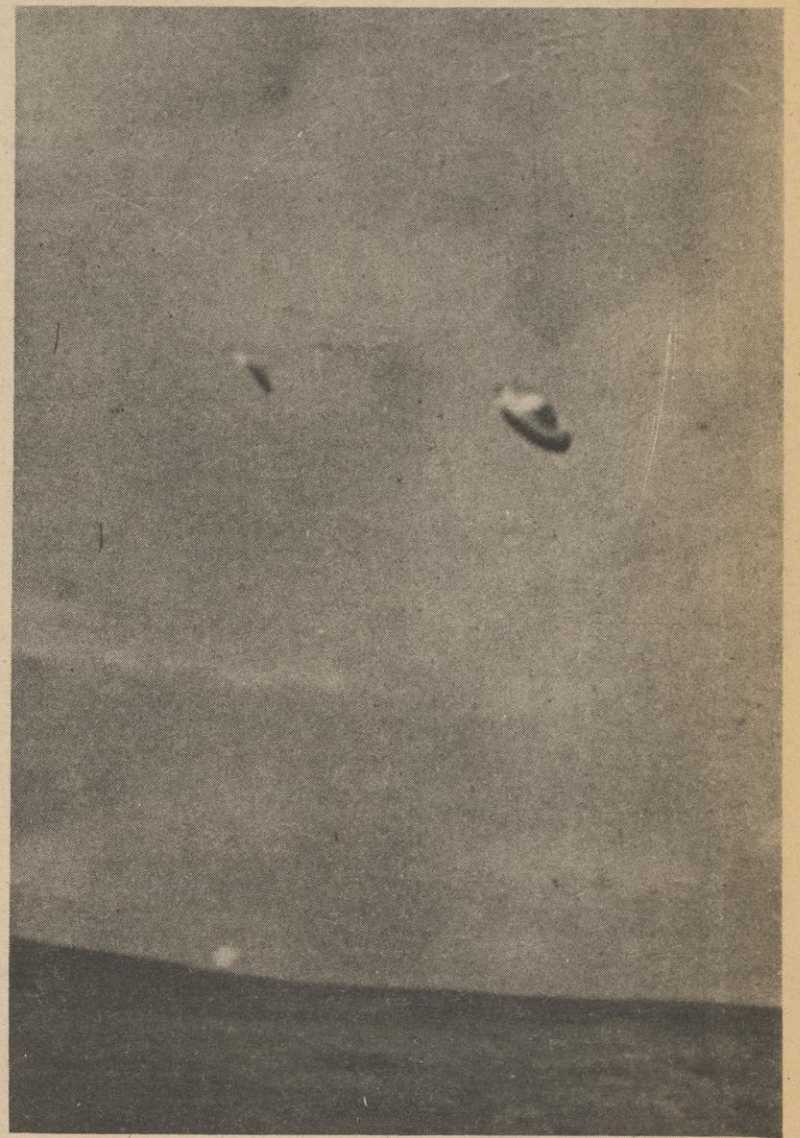
The Robertson Panel spent exactly two days reviewing four and a half years of sighting reports and another two days writing a report. The report stated that, contrary to the conclusions of Projects Sign, New Grudge, and Blue Book, there was no evidence for the existence of extra terrestrial phenomena.

VENTURING INTO the delicate field of public relations again, the government's CIA-sponsored panel recommended the use of prominent personalities such as Arthur Godfrey and Walt Disney to institute "a systematic program of education and debunking" in an effort to stop spiraling sightings.

The panel wasn't going to pit Walt Disney against the Red Menace alone. Serious this time, Washington cracked down hard. In 1953 the Air Force moved to implement the rest of the Robertson Panel recommendations. A regulation making the release by military personnel of information about sightings to press or public a crime punishable by a \$10,000 fine and five years imprisonment was issued by the Armed Forces. It effectively pigeonholed all UFO data as top secret.

The law was a trap door under the feet of dissenting investigators. During 1953, scientists who still believed in the extraterrestrial origin of flying objects either resigned or were transferred out of Blue Book. The project itself, given the lowest military priority, became a one room office by the early 60s. The consequences of the 1953 law, in other words, halted systematic

(continued on page 6)



Taken by a worker in Peru in 1967, this photograph was found in 1969 quite by chance by a UFO researcher who was looking through a family photo scrapbook.

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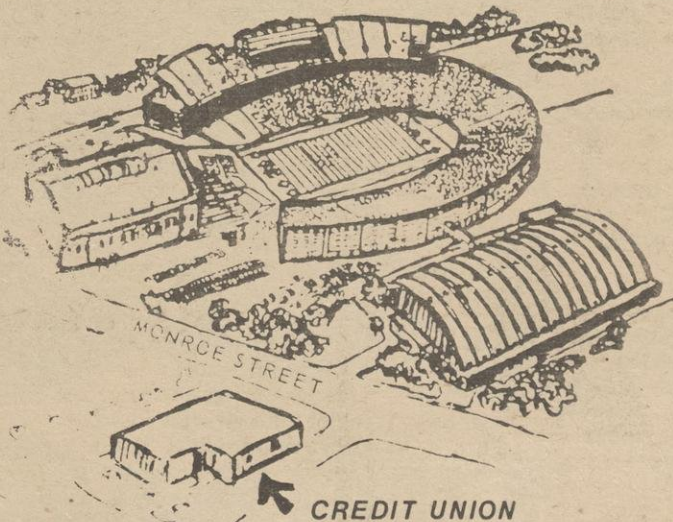
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By RIO MORELAND

Rio Moreland has served three years in the Ohio State Penitentiary, one year in the Wisconsin prison system, one year in the Parchman, Mississippi prison and several years in various juvenile institutions for charges ranging from and including embezzlement, forgery, auto theft, assault and armed robbery. He is presently on parole and pursuing a public service career.

The federal prison system holds approximately 2000 draft resisters and anti-war activists in thirty odd institutions across the country.

The government could easily imprison thousands more young people who have refused to step forward. It could just as easily decline to imprison anyone for resisting the draft. But the government's apparent policy is to imprison those resisters who are the most notorious and those who are the most effective.

Draft resisters are most heavily concentrated at federal prison camps in Allenwood, Pennsylvania and in Safford, Arizona. Allenwood is a minimum security farm camp sixteen miles from its parent institution, the penitentiary at Lewisburg. Allenwood has a population of 300-500 inmates, 100 of whom are selective service violators.

**SAFFORD IS A** minimum security farm camp that has a contingent of 20-25 draft resisters. The rest of the imprisoned draft resisters are spread out in smaller numbers in institutions from Danbury, Connecticut to McNeil Island in the state of Washington.

(Note: the U.S. Disciplinary Barracks at Fort Leavenworth, Kansas and the U.S. Naval Brig at Portsmouth, New Hampshire are the two military prisons in the country. They house 30-40 military resisters. There are, of course, many hundreds in brigs and stockades around the world, but the more "political" of those are at the U.S.D.B. and Portsmouth).

Draft resisters' sentences range from six months to five years. An increasingly popular sentence with judges is the Youth Corrections Act sentence which is an indeterminate sentence running from sixty days to six years. Most offenders dislike the "zip-six," as it is called, because the recipient is in a constant state of limbo. The rule of thumb for draft resisters is approximately two years—no matter what the sentence.

**DRAFT RESISTERS** are nearly automatically awarded minimum security status and sent to farm camps after initial orientation in a penitentiary or correctional institution. Minimum security

classification is no small advantage. The bearer is less supervised than his medium and maximum security counterparts, has opportunities (on paper at least) for programs outside the confines of the prison, and in many cases resides in the more relaxed atmosphere of the farm camp.

The only drawback of minimum security is the marshmallow feeling associated with being one's own keeper. Offenders at farm camps and those permitted on outside work details from the prison can literally walk away from their captors. Being caught, though, means another two to five years added to sentence; and the vast majority of such absconds are caught, usually more sooner than later.

The combination of a relatively short sentence with residence at a minimum security farm camp sometimes rests uneasily with draft resisters. Compared to inmates in the prison, the draft resisters' lot looks to be a privilege and a cop-out. It is a privilege, relatively speaking, but I question whether it's a cop-out. Good sense alone would dictate that certain draft resisters stay at the farm camp since they would face real danger in the prison from aggressive offenders whom the draft resisters lack identification with and the ability to handle properly.

**OFFENDERS TEND** to view draft resisters in two rather disparate ways. On the one hand, the offenders are impressed with the good qualities the resisters exhibit. Draft resisters are well-educated, articulate, and thoughtful. They are idealists, perhaps extremely so, who have had the courage to stand up for their beliefs to the point of imprisonment. To men who, mostly

through necessity, have seen their own higher inclinations go by the board as they steal to support themselves, the honesty and integrity of the draft resister is admirable.

On the other hand, offenders also see draft resisters as naive, arrogant, and self-righteous kids who have little practical appreciation of some vital worldly principles even though the rhetoric might be there.

I would say that both strains—the admirable and the naive—are present in most draft resisters and anti-war activists. While gaining the hard lessons prison dishes out and shedding the worst of their arrogance, the challenges they face are the retention

and growth of what is truly admirable and humane in themselves. Those qualities are daily assaulted in prison life.

There is no question that two years in prison changes people. The question is to what degree and in what direction.

problems confront resisters and others who are prepared to risk imprisonment in working for social change. Survival is first; resistance is second.

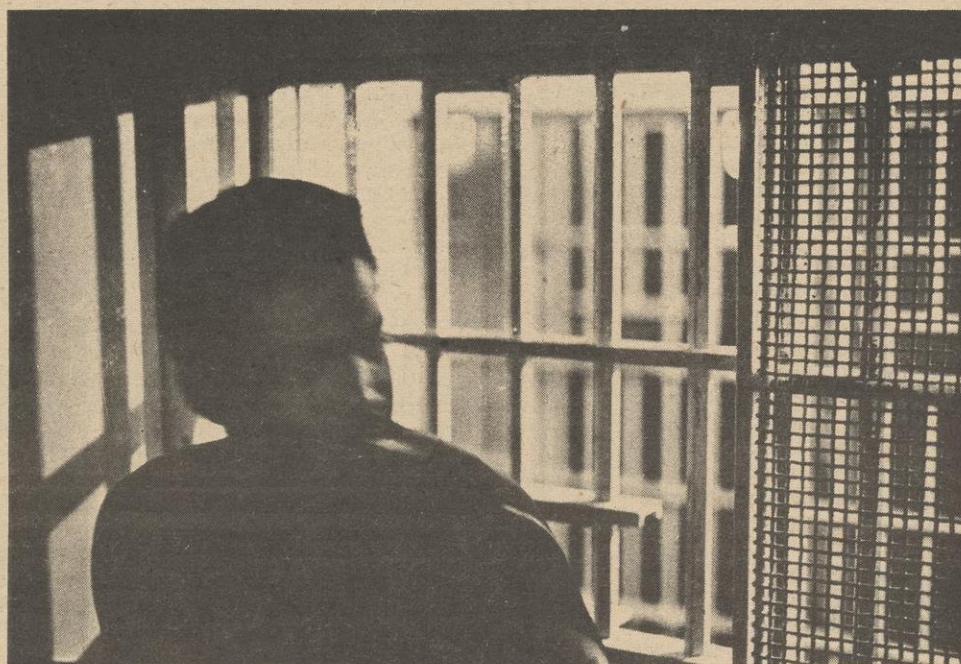
The government will continue to put protesters in prison. However, I'm not prepared to say that the federal government or any state government is going to imprison protesters in significantly larger numbers than is already in evidence. I fully believe, though, that the capability for doing so is there, that it would be done if it were politically expedient to do so, and that it would be avoided unless the authorities felt extremely threatened.

**I DON'T BELIEVE** that special camps are in the offing for draft resisters or any similar political groups. It's logical to assume that contingency plans exist but special camps would blow the cover off a political stance that the government is not about to relinquish at this time. The government insists that there are no political prisoners in the United States—only lawbreakers.

prison resistance movement. It's a turning point of major dimensions. But as powerful as their example may be, a movement can't be built around the tactic of taking over prisons and jails. It simply will not end advantageously for us. Inmates and guards are killed and injured in the isolated take-overs. What is needed is a nation-wide, coordinated ex-offender lobby backed by political pressure and demonstrations on the outside, and by other work within prisons.

Inmates and ex-offenders should be organized on two levels. First: The anti-social elements in inmates' behavior has to be understood and dealt with. How do offenders get that way and what truly rehabilitative things can be done to patch up and change people who commit harmful acts? Offenders themselves must take a primary role in developing programs that actually help people, are viable alternatives to imprisonment, and safeguard innocent people.

## Notes On Prison Reform



Cardinal photo by Arthur Pollock

Before prison I was a Catholic and an anarchist. Today I'm neither. My politics have undergone a rearrangement but I'll offer no categorization. Yet I think that I'm substantially the same person. I do not attack the Church or those who believe. If I no longer find Catholicism or Christianity relevant to me, others do find it so for themselves. The commitment that continues to be mine is the desire to struggle with others for a better life, for prison reform, for an end to the war, for an end to oppression.

**PRISON IS A** crisis of faith and a crisis of action. The crisis of faith could be seen in the narrower sense of religious adherence. But I would not like to see it that way. The crisis of faith I'm interested in is not the acceptance or unacceptance of a religious doctrine. The crisis of faith I'm worried about lies in the confrontation between a young, strong, wholesome, trusting faith in self and others and the petty, jealous, cruel, callous, humiliating relationships we exist with in prison and most of all within ourselves. Prison life eats away faith in people and faith in self unless one strives to maintain it.

A crisis of faith necessarily leads to a crisis of action. Specifically, I'm afraid that many draft resisters and offenders, including the more political ones, are going to make their act of resistance a one-shot affair. I don't want to see anyone return to prison but I don't want to see people drop out of political work either. Our idealism and the brutality of prison must be reconciled in a way that enables us to continue. Injured perhaps, but not out.

Looking to the future, two serious

However, if a "fall" (term of imprisonment) comes my way, I'd spend the time in a manner most profitable for me by reading, talking, learning, in order to resume once again after release. I appreciate though the road blocks involved in that path. The boredom, the lack of privacy, the lack of materials, the pressures of confinement, the escape mechanisms (TV, radio, sports), all conspire against you in prison. But it is terribly important for one's well-being, both in prison and afterwards, to understand these difficulties; and if they are not conquered completely, at least a bit of headway should be made through the waves. I found drifting a danger. I know that others did also and that in some cases it may take a year or more after release to put oneself together again.

Resistance may go hand in hand with survival but not always. The resistance waged by draft resisters has generally been a pretty poor show. Characteristically it is spontaneous, individualistic, with ill-defined goals, and with little if any organized support on the inside or on the outside. True, the weapons that prison officials possess are awesome: arbitrary transfer, good time, parole, job transfer, a hands-off policy by the courts on "administrative" matters in prisons. But we must band together with inmates in prison and with ex-offenders outside of prison to overcome the forces arrayed against us.

**INMATES IN NEW** York City jails and in Attica State Prison are a jolting example of courage and daring. They put themselves on the line and are the shock troops of a new

Secondly: Prisoners should understand their political position. While fighting the battle for prison reform, inmates and ex-offenders must relate their struggle to the wider struggles for welfare reform, education reform, an end to the war in Southeast Asia, and self-determination for oppressed people the world over. Prison reform is a distinct issue but it should not be a single issue.

The time is ripe for a prison resistance movement. Our job, the job of all concerned men and women, is to bring an emerging movement to fruition in the shortest amount of time, avoiding violence, and with the most benefit for all.

### BST MAG

Broom St. Theater needs artists and writers for issue #4, Women's Issue coming out end of April. Deadline April 15. 306 N. Broom St., the BST press. For more info call 251-2534.

\* \* \*

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# Canada's Trudeau: Slick, Neat, Arrogant And Snide

Trudeau in Power  
By Walter Stewart  
Outerbridge & Dienstfrey  
\$6.95

By PATRICK MCGILLIGAN

Pierre Elliott Trudeau usually looks good in print. Even during the kidnapping crises in Quebec a year ago, and the subsequent imposition of the police state War Measures Act, Trudeau was dutifully portrayed by an apologetic United States press as a beleaguered good guy.

In Canada, too, journalists lick Trudeau's lentils, and shy before his glamour, permitting neo-Camelot glitter to blind their responsibilities. Walter Stewart, an associate editor of *Maclean's* magazine and former staff member of the *Toronto Telegram* and *Star Weekly*, is not fooled, and never was. "I always found him arrogant and snide," Stewart writes in *Trudeau in Power*, "I did see him, as did some others, as essentially autocratic and conservative, and he has made me a prophet today."

What is impressively clear after reading Stewart's recently published *Trudeau in Power* is that *Time* magazine's image of Trudeau as a northern swinger is far off track; Pierre Elliot swings only as a pendulum do, and his neatly tailored leftist image is the self-styled creation of a ruthless politico.

STEWART DILIGENTLY traces the Prime Minister's meteoric career, noting carefully the legendary world travels and playboy exploits, Trudeau's early 60's flirtation with radical politics and his famous but timid ("The changes brought our Criminal Code up to date-- the date being about 1950.") Criminal Code reforms that put him on television and catapulted him to national prominence. Television was crucial to Trudeau's swift rise: "Above all, he looked superb," Stewart writes, "whatever quality it is that makes TV work for one man and not another, Trudeau had it."

But TV cosmetics notwithstanding, Stewart notes, "Canada had chosen as its prime minister a man who, when you think about it, had never really held a job." Then as now, Stewart laments, Trudeau was a single-minded arrogant intellectual with uncertain work habits, small stamina and a large ego, "full of quick phrases and handy quotes in a nation that, if words could solve its problems, would have been wafted to Nirvana long ago."

*Trudeau in Power* details Trudeau's faults, contending throughout that he has few attributes. Trudeau's refusal to acknowledge the 1969 Report of the Task Force on Housing and Urban Development is discussed, a report which claimed that 20 per

cent of Canadians were living under the official poverty line; so, too, is remembered, Trudeau's refusal to release the Task Force Report on Housing and Urban Development, a government paper that has still not seen the light of day purportedly because it advocates severe public housing policy changes.

A 100 per cent rise in unemployment in Canada since 1968, poorly disguised attempts at "news management," a foreign policy highlighted by deteriorating overseas diplomat corps morals and neutrality during the Biafran Civil War (including to the point of refusing Red Cross assistance) -- these and other problems agitated by Trudeau's reign are considered.

TRUDEAU'S MOST disturbing change in Canadian government, Stewart suggests, is his invention of the "Suiergroup," a close circle of advisors and confidantes "who already have their minds made up" and make all important government decisions, excluding advice from Parliament and sometimes even Trudeau's own cabinet officials. Through a series of bills steamrolled recently through Parliament, Trudeau has created his own counter bureaucracy, the "Supergroup" and subsidiary commissions, answerable only to himself.

It is this "Supergroup," Stewart continues, that was responsible for the controversial War Measures Act, the edict ordered without Parliamentary consultation that authorized police to search without warrant, arrest without charge and hold without bail persons they suspected of acting in contravention of the measure during the kidnappings by the Front de Liberation du Quebec (FLQ) of James Cross and Pierre Laporte last August. Laporte was later killed by the separatists; Cross was freed. It became a crime, according to the War Measures Act, to have ever been a member of the FLQ ("a retroactive law") and a crime to support the aims of the organization ("a thought control law"). Canadian police utilized the broad implications of the act to round up and jail thousands of known or suspected separatists, including respected union leaders,

writers, professors and newspaper editors.

"Laporte's death has been used subsequently to explain the government's harsh measure," Stewart writes, "but in fact it had nothing to do with them. Nor was violence new to Quebec: there had been frequent bombings in the province since 1963, one of which had resulted in death. The conclusion is inescapable that the government action was not aimed at the FLQ at all, but at separatism; certainly its first result was to bring a widespread revulsion against separatism both inside and outside the province."

The War Measures Act was inspired by Trudeau's insensitivity to nationalistic feelings, according to Stewart, for the Prime Minister views with suspicion any manifestation of nationalism and cannot comprehend the desires of French-Canadians who insist on preserving French-Canadian culture or Canadians in general who prefer "Canada for Canada."

AND "CANADA FOR Canada" may well be a slogan of the past, if a trend accelerated by Trudeau's regime is not halted shortly. Already, 42 per cent of all Canadian manufacturing is owned by non-residents, because the Canadian government is overly willing to accommodate aliens with available capital who wish to invest in Canadian commerce. Canadians are very angry about the surge of foreign investments which are sometimes financed by Canadian government subsidy, Stewart notes, but the Trudeau administration affects an air of indifference about the complaints, arguing that stable foreign investment is better than no investment at all.

The United States is a key factor in the Canadian economy and the primary foreign investor. Three fourths of all foreign control is held by the United States, including nearly 77 per cent of the petroleum and coal products industry (which is 99.7 per cent foreign-owned), 67 per cent of the mineral fuels industry (which is 82.3 per cent foreign-owned). Several hundred Canadian factories change hands to foreign administration annually while the Trudeau clique looks benignly the

other way.

United States interest in Canada is bolstered by the terms of the Canada-U.S. Defense Production Sharing Agreement, a treaty which has authorized and guaranteed since 1959 three billion dollars worth of war materials for United States' use in Viet Nam.

Stewart is pessimistic about Trudeau's future. The Prime Minister will be re-elected, the author predicts, but not because of his accomplishments, rather because of his strong public personality, "the lack of a viable alternative, and a general and lamentable ignorance about exactly what has happened to government in Canada since June, 1968."

LIKE THE ANCIENT Nero, Pierre Elliott fiddles while Canada burns. American and Canadian media give us the charming portrait of a cavalier--

with open arms, recognizes Red China and liberalizes marijuana laws. Stewart's *Trudeau in Power* spotlights the real Trudeau--the Prime Minister who mouthed "f-k you" at his opposition when goaded by continual and unanswered questions about unemployment in a bitter Parliament debate in February, 1971--the man who executes his duties and the responsibilities of his high Canadian office with increasing authoritarianism and alarming mediocrity.



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# Cheap Thrills And Kentucky Fried Deja Vu

By ELLIOT PINSLEY

Someone once said, in reference to Lenny Bruce, that a man is never really ahead of the times, but rather everyone else is lagging behind. The trouble is, though, that when everyone catches up, what was once revolutionary, takes on the air of stale deja vu.

Kentucky Fried Theater, in its new production "The Entire History of the Whole World," seems to have fallen victim to this hazard. KFT has chosen our absurd and perverse popular culture as the target for its incisive brand of humor. However, it appears the Kentucky Fried people are missing the point.

Quite frankly, their parodies of the Dating Game, "campus fashions," "wonder cup," (reminiscent of Vegematic), et al, are not as funny as the real thing. First hand absurdity is much more laughable than parodying something that is already parody.

MOREOVER, MUCH OF Kentucky Fried Theater's humor derives from cheap thrills. Their "Kwikie Kwiz," handed out at the end of the first act, to be completed during intermission, poses the question, "Do you think the group is preoccupied with sex?" Well, if they aren't, they must think the rest of us are. Time after time, skits revolving around familiar scenes degenerate into barrages of one-line sex jokes, that are at best, half-assed and superficial Lenny Bruce stuff that has long since lost its bite.

I don't know—everyone else was

laughing so some people must still think it's funny to have a crotch. But it seems to me that exploiting people's immature (if not sexist) attitudes, is a dead end.

Finally, the production lacks any semblance of a statement—political or otherwise. Some of the sickest elements of our society, from attitudes toward military and armaments build-up to aerial hijackings are seen as merely funny—not in the absurdist/nihilist fashion of "Dr. Strangelove," but simply as a vehicle for a few quick laughs.



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If it is possible to salvage any merit out of the show I will try to do so. To the group's credit, they are individually, very talented. In particular, Lisa Davis and Dick Chudnow are capable of incredible verbal and physical humor, as their improvisational routine, "Changing Emotions," demonstrates.

THE GROUP'S use of film and video-tape is quite proficient—the parody of Olympics news coverage and the "interviews" of fans, cops, kids, and ball retrievers at a Camp Randall football game, were, indeed, very funny.

In the group's original skit, the entire cast assembled in a line, each representing a station along the radio dial. Each member lit up and spewed out the inanity

identified with a distinct type of radio station until we move to a point on the dial where we hear a hockey broadcast.

All goes dark, except for a mass of moving round lights which begin to play out the hockey game before our eyes. As the lights fly around, collide, and eventually converge on the audience, the effect becomes almost hypnotic.

Kentucky Fried Theater has a great deal of potential. The talent and ideas are there, but the group must push itself to stay ahead of these ideas as they become over-exploited, or their relevancy overtaken by the times. The challenge to the group is to "keep moving". Rather than linger on material that has played itself out already, KFT must find its own, distinct angles to exploit.



Cardinal photo by Geoff Simon

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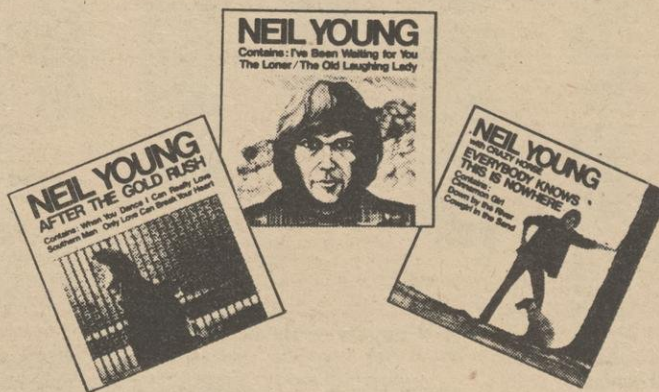
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Vol. LXXXII, No. 126

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