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Here is the link to all OMNI newsletters: [http://www.omnicenter.org/newsletter-archive/](http://www.omnicenter.org/newsletter-archive/) For a knowledge-based peace, justice, and ecology movement and an informed citizenry as the foundation for change.

The U.S. has imprisoned tens of thousands of its citizens for their beliefs—trade unionists, suffragettes, communists and socialists, conscientious objectors, anti-war demonstrators, civil right protestors, and many more. See my *Political Prisoners and Trials* pp. 267-304.

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“**The Price of Nonviolence**”

**By Judith Mahoney Pasternak**

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This is oral history at its most inspiring, stories of people who have willingly gone to prison for declaring war on war, told in their own words and in the words of their partners, their children, and the members of their communities.

The first of a projected two-volume series on conscientious lawbreakers, *Doing Time for Peace* includes interviews with the famous — like Voices in the
Wilderness co-founder Kathy Kelly and (many) Berrigans — among a larger number of less well-known resisters. (Rosalie Riegle is a colleague of mine on the National Committee of the War Resisters League, and a number of her interviewees are also friends or colleagues.) There are first-person accounts of refusing to go to war or to register for the draft and of stepping across a line onto the grounds of the infamous U.S. Army School of the Americas.

But the book is primarily concerned with those who have done hard time for peace. Riegle and her interviewees distinguish between protest, even civil disobedience protest, and resistance—between getting arrested at a demonstration and serving a few days in jail, on the one hand, and on the other undertaking actions that result in long prison sentences. By far the largest part of Doing Time for Peace is given to Plowshares (and Plowshares-like) activists: people who have broken into military installations, symbolically disarmed weapons of mass destruction, and served years in prison for their actions. The book is about their actions and what makes those actions possible, the networks that support them, before, during, and after the action. In it, dozens of resisters talk about their motives, their actions, their time in prison. Their family members describe visiting days in prison and life outside, waiting for the sentences to end. Some assess critically the impact — or lack thereof — of their actions on the war machine.

The late Sister Anne Montgomery, RSCJ (Religious of the Sacred Heart) describes the long, serious preparation for the 1980 “Plowshares Eight” action in King of Prussia, Pennsylvania, the first to use the word “plowshares.” Darla Bradley, who at 22 was one of the youngest Plowshares activists, talks about the sense of powerlessness of being in prison: “They try to break down everyone at some point or other,” she says. Some resisters speak of solidarity with non-political prisoners, and a few, like Kathleen Rumpf of Syracuse, New York, detail the grim conditions prisoners face, including fatal neglect of illnesses. Nor does the cruelty end with a prisoner’s death: “When you die, they shackle you before they put you in a body bag ... for 24 hours, in case you’re faking it.”

As its subtitle implies, a particular focus of Doing Time for Peace is resistance families and communities. An entire chapter is devoted to Catholic Worker communities, and another on communities in Syracuse, New York, and Hartford, Connecticut, and family is ubiquitous throughout. Indeed, in this book, the family that breaks the law together stays together. Most prominent of these are the Berrigan and Grady families.

Liz McAlister is interviewed, as are all three of her children, Frida, Jerry, and Kate Berrigan. Liz’s late husband Phil Berrigan and his brother, poet/activist/priest Dan Berrigan, make guest appearances, Phil in a lovely short memoir by Frida, Dan with his famous poem about the “fracture of good order,” written at the time of the 1968 Catonsville draft board action. (Editor’s note: See in this issue Riegle’s review of The Catonsville Nine: A Story of Faith and Resistance in the
As to the Gradys, Mary Ann Grady Flores talks in the first chapter about seeing her father in prison when she was 14, after he had committed the last of the Vietnam-era draft board actions. Then in the last chapter, her daughter, Ana Grady Flores, describes organizing (with two cousins, also John Grady’s granddaughters) a die-in at a recruiting station at the age of 16: “The young people have to be the ones to say no,” she says. Other couples also talk about the stresses long imprisonment of one or both partners puts on their relationships, and parents discuss the ways in which their activism was hard for their children.

Finally, a relative few of the resisters look back at their actions and assess their effectiveness. Kim Wahl, of Seattle, who participated in a 1982 Peace Blockade in which small boats attempted to prevent the arrival of Trident nuclear submarines at a naval base, speaks, perhaps for all of them, when she notes sadly that, although she doesn’t regret the action, the Trident “is still there. In spite of it all.”

If anything, the interviewees’ frankness, their willingness to look at the price of their actions and even to question their effectiveness, make *Doing Time for Peace* more, rather than less, inspiring. These are courageous people, even heroic, yet somehow not so different from the rest of us; their testimony makes us believe that we, too, could commit such acts if the moment required them.

But I have two questions about the book’s focus. In her preface, Riegle declares flatly that her interviewees’ “resistance decisions spring from a Christian or Jewish faith.” The great majority of the people in the book are indeed motivated by religion, the largest number of them by deeply felt Catholic faith, including many nuns and priests.

It’s true that, since the Vietnam War, many of those shaping the very concept of “doing time for peace” have been Catholic— but not all of them, nor have all of them been faith-based activists, and there’s the rub. A substantial number of Riegle’s interviewees, while admitting to having been raised as Catholics or Protestants or Jews, also declare clearly that religion was not what made them resist. “I haven’t identified as a Catholic since puberty,” says Ed Kinane. “There wasn’t a directly religious basis, although I am Jewish,” says Andy Mager, adding, “I grew up thinking that Judaism was hypocritical. (I think much other religion is, too.)” Others, like Robert Wollheim and Brad Lyttle, make no mention at all of religion. Having read Riegle’s unequivocal declaration in the preface, the contradictions are somewhat jarring.

Along with that contradiction is another focus question: With so much of the book given to Plowshares-type actions, other kinds of “doing time for peace” get rather short shrift. The Introduction by Dan McKanan of the Harvard Divinity School attempts to provide a broad historic context for the Plowshares actions, including the resistance of those who refused to serve in two world wars.
But Riegle substantially narrows that context in the first chapter of *Doing Time for Peace*. “Pre-cursors to the Plowshares Movement” rushes over conscientious objection to World War II and draft refusal during the Vietnam War before getting to the draft board actions (in Catonsville, Maryland, and elsewhere) that were true precursors to the Plowshares actions. Positioning conscientious objection that way almost suggests that its primary importance lies in having inspired the Plowshares, rather than as significant historical resistance in its own right. War tax resistance, with its attendant risks, gets little mention in the book (although there are far more war tax resisters than Plowshares activists), and the actions of the thousands who have served many short sentences for lesser offenses are barely mentioned. Riegle might have been better off looking only at Catholic Plowshares activists, rather than trying to fit other resisters into the same mold — or, of course, making it clear that many but not all of the resisters are faith-motivated, and that not all resistance incurs long sentences. A broader range of resistance might also have diversified the resisters in the book; the Plowshares movement having been virtually all-white, so, with few exceptions, are the people represented here.

That said, however, *Doing Time for Peace* belongs on every activist’s bookshelf, as an important document of the history of resistance. It’s good for all of us to ponder on the idea that, as Tom Cornell puts it, “[T]here are times when you just have to do what you have to do and say what you have to say. Because it’s true. That's all. And you do it.” And Frida Berrigan, assessing her father’s life, ends by quoting a favorite song of his by Charlie King: “Count it all joy,” she says. “All of it.”

*Paris-based writer, journalist, and former WIN editor Judith Mahoney Pasternak has written for decades about politics, history, popular culture, and the intersections among them.*
Long Distance Revolutionary: A Journey with Mumia-Abu Jamal

Mumia’s Journey
by Eric Mann

Long Distance Revolutionary: A Journey with Mumia-Abu Jamal
Directed by Stephen Vittoria
Opens February 1, 2013
First Run Features, 120 minutes

Long Distance Revolutionary: A Journey with Mumia Abu-Jamal is a compelling documentary about a riveting historical figure — a passionate, partisan, and persuasive intervention in the not-at-all “free marketplace of ideas.” Abu-Jamal is the most famous political prisoner in the United States — Black revolutionary, author, philosopher, speaker, radio personality, and superhero for a lost generation that urgently needs to see one in the flesh.

The film is a labor of love by Stephen Vittoria — producer, director, cinematographer. In the case of Long Distance Revolutionary there is very little “action footage” (although the footage of the Philadelphia police blowing up the MOVE compound and killing 11 innocent residents is more action than we would ever want to see). Vittoria has organized the film as a collective narrative with dozens of “witnesses” like those in Warren Beatty’s film Reds about the life of revolutionary John Reed. But fortunately, Abu-Jamal is still alive to tell his own story as well. The narrative line is like a tone poem, with a who’s who of storytellers woven by Vittoria into coherent narrative, with each one playing a brilliantly cast role: their own. Ruby Dee, Cornel West, Juan Gonzalez, Linn Washington, Ramona Africa, Angela Davis, Dick Gregory, Johanna Fernandez, Peter Coyote, Lydia Barashango, Terry Bisson, and dozens of others tell amazing
stories, and Vittoria’s editing makes them emerge as one powerful collective voice. The cast is fascinating not just because of their vivid, provocative observations about the U.S. political system and Abu-Jamal’s role in it, but also as reflections of their own politics and identities.

Mumia Abu-Jamal was born in 1954 as Wesley Cook in Philadelphia. By 14 years old, he was a journalist, writing articles for the Black Panther newspaper. Mumia tells us, “The Panther paper sold 250,000 copies a week in the U.S. and internationally. How could they say I was not a professional journalist?” Imagine 250,000 newspapers being sold by men and women in black leather jackets and black berets, one by one, and the ability to talk to so many people about revolutionary ideology in the process. Then there is the use of “professional” by Lenin, meaning someone dedicated to the revolution and willing to get good at the job. In both conventional and proletarian senses, Abu-Jamal is a great professional.

Long Distance Revolutionary tells the story that begins in the last great revolutionary upsurge of the late 1950s, 1960s, and well into the 1970s until the rise of Reagan and the full-blown counter-revolution. Abu-Jamal, a revolutionary Black man with long dreds, a marvelous voice, and great journalistic instincts, rose in the radio journalism profession. The film documents his rise to host of a weekly radio program at WCAU-FM in 1978 and from 1979 to 1981, his work at National Public Radio affiliate WUHY, and his election as the president of the Philadelphia Association of Black Journalists. The film explains many lucrative and high-profile offers he received; he was a man on the rise. The price of fame, fortune, exposure, and even the ability to tell the “news” with a wink and a nod in the direction of the movement would have been very appealing to many. All he had to do was cut his dreds, tone down his revolutionary politics, and relinquish his role as an unapologetic partisan, “the voice of the voiceless” and an ardent advocate for Black revolutionary nationalist groups like MOVE.

Instead, and even some of his friends debate his tactical plan, Abu-Jamal became less compromising with his employers, which led him to greater and greater unemployment. Abu-Jamal was not the first of the “embedded” reporters —his problem, from the point of view of the system, is that he was embedded with the wrong side in the war. That uncompromising stance led Abu-Jamal to drive a cab at night to help support himself and his family. It led him, on the night of December 9, 1981, to run to the aid of his brother, William Cook, whose vehicle had been stopped by Philadelphia police officer Daniel Faulkner. In the ensuing incident, there was an exchange of shots. Both Faulkner and Abu-Jamal were shot. Faulkner died of his wounds. Abu-Jamal was badly injured, beaten by the police, taken to the hospital, and beaten again. The case went to trial in June 1982, prosecuted by then District Attorney (later, Pennsylvania Governor) Ed Rendell.

(Twenty-six years later, in 2008, then-Governor Rendell, a Hillary Clinton
supporter, told the *Pittsburgh Post Gazette*, during the Democratic primaries, why he thought Obama would lose in Pennsylvania. “You’ve got conservative whites here, and I think there are some whites who are probably not ready to vote for an African-American candidate,” he said, the wish being the father to the thought. Some things and people never change.)

This is the man who both persecuted and prosecuted Abu-Jamal. The jury, after only three hours of deliberation, unanimously found Abu-Jamal guilty of first degree murder.

At first, I wished the filmmaker had given a short presentation on the legal and moral case for his “innocence,” but after further thought, I decided he made the right call. In just reading many accounts of the circumstances and the trial, the “he said/she said” arguments would have muddied the waters and lost the focus of the argument. In this film, we take Abu-Jamal at his word and the system at its words. This film, in my view, is an appeal to a very large Black, Latino, Asian/Pacific Islander, and antiracist white audience to more fully understand the political significance, more than even the injustice, of Abu-Jamal’s life and to use his ideas to truly “free all political prisoners.” Abu-Jamal has already been in prison for 30 years, and recently, through relentless legal representation, his death sentence was overturned. Now he is in the general population, serving the cruel and unusual sentence of “life in prison without the possibility of parole.”

The film is framed throughout by what seems like one long interview with Mumia with his unique, dulcet, focused voice, compelling visage, and brilliant politics. I have now seen the film three times, first at a screening by Vittoria that we were invited to by longtime prison radio producer Noelle Hanrahan, and twice more in preparation for this review. But the film, which runs two hours, takes me twice as long to view because I keep pausing to write down great quotes and ideas. I think the film, especially for an audience of young revolutionary Black organizers (and organizers of all races), could be taught as a six-session course, with each section requiring research and greater historical investigation. In a conversation I had with Abu-Jamal on my radio show, *Voices from the Frontlines*, we were talking about the Black revolutionary tradition and how that tradition — Nat Turner, Harriet Tubman, Denmark Vesey, Frederick Douglass, Marcus Garvey, Hubert Harrison, W.E.B. DuBois, Paul Robeson, Fannie Lou Hamer, Martin Luther King Jr., Malcolm X, Huey P. Newton, and so many more — has been lost on a new generation of Black people, Abu-Jamal responded that Black people today are suffering from what he called “menticide”—the loss of their full mental faculties by being denied their own history. (Alice Walker makes a similar observation in the film.) The obvious lesson of the film is that Abu-Jamal is the latest and most prominent member of that pantheon and that we need many more to “live like him.” Moreover, because of Long Distance Revolutionary, his prolific written work should get more attention—*Live From Death Row, The Classroom and the Cell, All Things Censored, Jailhouse Lawyers, Death Blossoms*, and *We Want Freedom: A Life in the Black Panther Party* will create a great
baseline for his intervention in Black and revolutionary studies.

*Long Distance Revolutionary* retells a history that is almost unbelievable if one did not experience it firsthand. The story of Frank Rizzo, the police chief and then mayor of Philadelphia, and his construction of a self-proclaimed police state and his intimate knowledge of Abu-Jamal’s danger to his worldview, creates the clear motive for the framing of Abu-Jamal for the murder of a police officer. It explains the COINTELPRO program, an FBI program with the explicit objective of destroying the Black revolutionary movement of which Abu-Jamal was a key target.

Parenthetically, Vittoria captures a great vignette of one of the Abu-Jamal haters in the film saying, with no sense of irony, “If he wasn’t so good looking and had such a great voice, do you think people would care about him?” It demonstrates the undeniable charisma that even his enemies have to acknowledge. In Abu-Jamal’s many commentaries throughout the film, in his demeanor and voice, his transcendence of his captivity and captors is even more profound. He rises above his jailers with his contempt for their racism, their barbarism, their system. But we should never underestimate the heroic courage he exhibits in the face of unbearable pain and suffering—otherwise we cannot even fathom what heroism looks like. Alice Walker, in the film, captures it beautifully: “Everyone has the midnight hour, with the darkness and terror. We do not see his midnight hour.” But she wants us to know his challenge is to face a greater darkness and terror that very few of us can even imagine.

Abu-Jamal is one of the leading revolutionary intellectuals of our time. It is essential to “free Mumia Abu-Jamal” physically from bondage, and the Free Mumia campaign has a plan to get him released from prison altogether. It is also of great historical significance to free his profound political perspective from the “limited release” of his present incarceration. *Long Distance Revolutionary* is a critical contribution to that objective.

**THE ROLE OF ORGANIZING**

*Long Distance Revolutionary* will be released in February 2013 and is currently making several festival stops. Readers should check to find out when the film is opening in their area and initiate an organizing campaign to turn out people to fill the theaters. This is especially true for the opening weeks in New York (February 1) and Los Angeles (February 15), which determine how many other cities the film will make it to. My own organization, the Labor/Community Strategy Center, and its Bus Riders Union and Community Rights Campaigns, will be giving the turnout for the film a very high priority. We will be working with Stephen Vittoria to make sure its initial run in the theaters has enough attendance that it is kept in those theaters.

I raise these ideas specifically to make “organizing” for *Long Distance*
Revolutionary real — and as organizers, we need a very concrete tactical plan to fight to win. What is your organizing plan? How many people can you get to attend these screenings? If you are public school or university faculty, can you purchase copies of the DVD and use it in curriculum? And what actions are we asking people to take once they have seen the film? Certainly critical interventions would be to join the movement to free Mumia Abu-Jamal and all political prisoners, to end solitary confinement and supermax prisons, where 80,000 people are locked up 23 hours a day or more, and to abolish the barbaric sentence of life in prison without possibility of parole. Organizing around Long Distance Revolutionary can very well be a vital tool in that movement.

Eric Mann, the director of the Labor/Community Strategy Center in Los Angeles, is a veteran of the Congress of Racial Equality, Students for a Democratic Society, and the United Auto Workers, where he worked on auto assembly lines for ten years. He is the author of Playbook for Progressives: 16 Qualities of the Successful Organizer and Comrade George: An investigation into the Life, Political thought, and Assassination of George Jackson.


Buck was a lifelong militant who spent over 30 years as a political prisoner in US prisons. While a member of the Black Liberation Movement, in 1985 she was convicted of conspiracy for the successful escape of Assata Shakur from prison. This books is a collection of poems Marilyn wrote during her imprisonment.

"From Political Prisoner to Poet: Marilyn Buck’s Inside/Out”

June 4, 2012 by Margaret Randall · Leave a Comment
For close to 30 years, Marilyn Buck was one of many U.S. political prisoners, a population largely ignored in a country that doesn’t tire of criticizing other nations for imprisoning people for political reasons. A Marxist feminist activist who put her actions where her beliefs were, Buck took part in the struggles that shook this country in the ’60s, ’70s and ’80s.

In 1973, Buck, a former member of Students for a Democratic Society, was captured, tried and convicted of purchasing (legal) ammunition using a false ID. She was sentenced to 10 years. In 1977, she was furloughed and went underground rather than return to prison. In 1979, Black Liberation Army member Assata Shakur escaped from a New Jersey prison. In 1983, Buck was recaptured and convicted of participating in Shakur’s escape. (Shakur made it to Cuba, where she was granted political asylum and continues to reside.) Again, in 1988, Buck was indicted for a series of bombings against the Capitol and other federal buildings, though her participation was never proven. Six others who were charged were later released, but Buck remained incarcerated.

Though Buck was never charged with causing anyone’s death, she spent almost half of her 61 years in the federal prison system. In July of 2010 she was released on medical parole, only to succumb to a rare form of uterine cancer 20 days later. To the end, she described those 20 days as a gift and relished every small joy most of us take for granted: the warm company of friends, the changing of a season, a meal shared.

As time goes by, fewer and fewer remember the passionate struggles of the ’70s and ’80s, thanks to the corporate press and biased school texts. Few young people today know that in the not-too-distant past, other young people fought to make a more just society. Fewer still know the names of those who sacrificed their lives for that effort. In the small community that cares, the survivors—many of them still languishing in federal prisons—are too often relegated to theoretical discussions about whether or
not their strategies and tactics were correct. In the larger community, these men and women are no longer deemed relevant, except when a brief news story explodes and then fades. The prisoners, meanwhile, try to make the best of the lives they have.

Throughout her incarceration, Marilyn Buck was a poet and translator. City Lights Books has showcased both these talents, first with the 2008 publication of State of Exile by Uruguayan writer Cristina Peri Rossi, beautifully translated and with a thoughtful introduction by Buck. Rossi, one of the many forced migrants of our times, shared with Buck the experiences of external and internal exile.

Now City Lights has now produced a volume of Buck’s own poems. Inside/Out is a mature and profoundly moving collection. I wish Buck had lived long enough to see it in print and receive the responses I’m sure would have been forthcoming. It is just that sort of communication—the give and take of poetic discourse—that prison makes prohibitively difficult.

In poet David Meltzer’s foreword, he writes about being Buck’s teacher as she worked toward a masters degree in poetics at the New College of California in San Francisco. A huge amount of red tape had to be overcome; the prison system claims that rehabilitation is its goal, but is not known for making it easy for prisoners to study. Meltzer makes real the endless ways in which Buck overcame her circumstances to become a prolific learner, teacher and writer.

Despite the obstacles, during her years behind bars Buck wrote and published many articles on women in prison, political prisoners and related issues. These appeared in Sojourners, Monthly Review and other journals. Her poems are included in such anthologies as Hauling Up the Morning, Wall Tappings, Igniting a Revolution: Voices in Defense of the Earth and in a chapbook of her own earlier work called Rescue the Word. In 2001 she received a prestigious poetry prize from PEN’s American Center.

This new collection is uneven, but contains enough fine poems that it is not difficult to judge as Buck herself hoped it would be: not as the work of a political-prisoner poet, but as the work of a poet. It begins with “Prison,” a poem that lists a series of absences—grass, trees, children throwing stones into puddles, day or night. It gains complexity toward the end, where the poet says her “internal clock / is deprived of nature’s power” and ends with the sole companion she can count on: “the beat of my heart.”

In poems such as “Feb. 11, 1990,” “Air Nike Slam Dunk” and others, the poet reveals her close emotional connection to what is happening in the larger world. From behind bars, she revels in the release of South African leader Nelson Mandela, bemoans the racist murder of James Byrd, Jr. and empathizes with the Vietnamese women factory workers who are paid $10 for 65-hour work weeks. In other poems, Buck reaches out to nature, that rich experience denied her by the simple fact of being confined. Still others grant insight into the way connection and communication take on very different meanings for a prisoner. There are poems culled from listening to a sister prisoner on the phone begging an older daughter to take care of a younger one, doing her desperate best to mother from afar. Other poems play with memory: childhood scenes revisited from this impossible geographical as well as temporal distance.

It is about halfway through the collection, though, that the poems—at least for this reviewer—become complex and riveting, with more attention to nuance and well-worked imagery. “Boston Post Road Blues,” “The Owl,” “Reading Poetry,” “Perchance to Dream,” “Friday, 13 September 2002,” “Untitled,” “Through a Circle,” “Inside Shadows,” the magnificent “Blake’s Milton: Poetic Apocalypse (selections),” “Crossings,” “Fixed,” “Blue Heron,” “Birds On a Wire” and many others do Buck proud. This last half of the book gives this reader a sense of the poet destined to emerge from Buck had she been given the means.

Sometimes, as in “17th Parallel,” the armature of an extraordinary poem still waits for the sort of
workshopping revisions to which Buck might have had access—had she lived longer or not remained in prison. This particular poem tells a powerful story too quickly. “Loss,” in which Buck speaks of losing her mother while she remains in prison, is another example of the poet grappling with a profound experience, the emotion of which might have been reworked to become a perfect poem. Reading Inside/Out, I was constantly reminded of the poet lost as well as the poet gained. I am grateful for the latter and mourn the former.

This is an important book on so many levels. First, of course, because it contains a number of excellent poems, more than most poetry collections published today. Second, because it models a degree of resistance most of us are never called upon to develop. And third, because it reminds us of the many, many lives limited or cut short by a pompous, uncaring system that is more interested in bullying than redemption.

*TOP: Photo of Marilyn Buck from Friends of Marilyn Buck. BOTTOM RIGHT: Cover of Buck’s newly released poetry collection, Inside/Out, from publisher City Lights Books*

https://www.warresisters.org/content/long-distance-revolutionary-journey-mumia-abu-jamal

A SAMPLING OF BOOKS IN CHRONOLOGICAL ORDER OF THE BOOKS’ TOPICS.

**Michal Belknap, ed. American Political Trials. Greenwood, 1981.**

From the 19th c. trial for sedition of John Peter Zinger, the Pullman Strike cases, the Red-scare trials following WWI, to the 1968 Chicago conspiracy case against antiwar activists.

**John Armor and Peter Wright. Manzanar. Secker and Warburg, 1989.**

Everyday life in one of the US “relocation” concentration camps for Japanese Americans during WWII.

**Cedric Belfrage. The American Inquisition. Viking, 1965.**

A history of government persecution inspired by Senator McCarthy, who gave it a name, “McCarthyism.”. Of course, “McCarthyism” continues today under the Patriot Act and other repressive legislation.

**Joan Baez. Daybreak. Dial, 1968.**

Baez and her mother were imprisoned for nonviolent resistance to the Vietnam War.

**Steven Barkan. Protesters on Trial: Criminal Justice in the Southern Civil Rights and Vietnam Antiwar Movements. Rutgers UP, 1985.**

How political trials in these two movements differed.

21 Black Panthers who were arrested in 1969 on various charges were acquitted in 1971.

END PP NEWSLETTER #2

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