

By Darcy DeMarco

Market and Olivia both mature

Judy Dlugacz, president of Olivia Records, stays the course despite 15 years of changing markets.



Irene Young

GOT ANY PLANS FOR SATURDAY, Jan. 21, 2073? If not, Olivia Records would like to book your time now for its 100th Anniversary Concert at the Women's Music Pavilion. Never mind that the pavilion isn't built yet. It'll be there, if Olivia President Judy Dlugacz has any say about it. Just as Olivia Records is still there 15 years after its inception, despite the doubts of many who thought that an independent, lesbian-feminist record company could never make the grade.

The 100th Anniversary Concert is part of a year-long fund-raiser and promotion celebrating Olivia's 15th anniversary. Conceived earlier this year, when the record company was in financial trouble, the fund-raiser has successfully reaffirmed the financial and emotional commitment of Olivia's supporters, who were told during the spring that without additional funding Olivia would cease record production at year's end.

"I was feeling very, very concerned," Dlugacz recalled in a telephone interview. "Now I see a light at the end of the tunnel."

Starting strong: The recent crisis was but another chapter in Olivia's unlikely history. Olivia was founded in 1973 in Washington, D.C., when a group of women, including Dlugacz, saw a need to produce music that spoke to feminists, women-identified women and lesbians. Amid the burgeoning feminist and lesbian movements, Olivia's founders knew, said Dlugacz, that the response to their efforts would be strong.

"We started with \$4,000," she recalled. "We didn't have any resources, except the need and desire for it to happen. Yet, there was a tremendous reaction to what we did."

Within a few months of the release of Olivia's first single, featuring "Lady," and "If It Weren't for the Music," by Meg Christian and Cris Williamson, the 45 had sold 5,000 copies, and what is now known as the women's music market was born. Despite this initial success, however, Olivia's founders did not become rich. Neither did the company.

"We financed three record sales and the original group by working 14-hour days for \$15 a week," Dlugacz explained. Unable to obtain financing from traditional sources such as banks, Olivia had to rely on the revenue from artists' tours.

"Meg would go out on the road and bring back what she made. For our first one-and-a-half years in Washington, D.C., all of us had jobs, except for Meg. We'd do Olivia after work."

In 1975, Olivia left Washington for Los Angeles, in order to be near the record business. And that year was a turning point. The release of Cris

Williamson's "The Changer and the Changed" and "I Know You Know" established Olivia and the women's music market as genuine forces in the industry. The energy and excitement of this time remain embossed in Dlugacz's memory.

"We were growing incredibly fast," she said. "The concerts were a tremendous event. For the first time, women were coming together as an audience."

Mature markets: At first Olivia used the concerts to recruit distributors; in time, an international distribution network was formed. The existence at the time of just one other women's record company, Wise Woman, left a wide gap in the market that Olivia rushed to fill. Through personal contacts and the commitment to building a forum for

women's culture, the women's music industry began to take form.

Despite the dawn of the "post-feminist era," Dlugacz believes that the network that formed the basis of women's music is just as viable in the '80s as it was then. "I feel today that it's stronger," she said. "At the time there were no producers; we were all learning. Now there are people who have made it in their profession, whether as a producer, an engineer or whatever. Sales of all the artists are stronger. But now it's not focused just in one place."

Dlugacz said that the maturing and diversification of the women's music market has strengthened women's culture despite a lack of media attention. "When there were only two or three artists, there were

lots of sales. Now there are more, so people can pick and choose." Attendance figures at Olivia's 15th anniversary concerts, held across the U.S. and continuing through 1988, bear this out; sellout shows in San Francisco, Boston and Los Angeles averaged 2,400 people.

"As an industry, we're growing up," Dlugacz said. "I think we're in our adolescence. To keep to that level, we have to expand the audience even further."

Mass appeal: The growth of the women's market means that different artists, and record labels, appeal to different segments. While Olivia is known as "the women's label," it maintains a lesbian-feminist focus and is committed to creating visibility for lesbians. As such, it works

MUSIC



Meg Christian

Cris Williamson

Despite the dawn of the "post-feminist era," Dlugacz believes that the network underlying women's music is as strong as ever.

only with women artists. Other labels, such as Redwood Records, have developed their own focus; Redwood works with both men and women, and particularly with South American artists.

"Our challenge is to reach out to people who are new to us," Dlugacz said. "Younger women are seeing a lot of artists. At our 15th anniversary concerts we saw a lot of people who are new to the music. Initially we had targeted the lesbian-feminist audience and had a movement to support us. As the movement has become less organized we need to find ways of reaching people who have never heard of us."

While expanding one's marketing program from a limited financial base may seem daunting, Dlugacz and Olivia remain undeterred. "We have always been undercapitalized," she said.

One disadvantage of being an independent record producer is that there is less room for mistakes. According to Dlugacz, 80 percent of all records are commercial failures. But because Olivia works on much smaller margins than do major labels, it cannot afford to have 80 percent of its releases flop. It therefore must now select its artists more carefully.

"Our audience has very high expectations of us," she explained. "In the early days we created a lot of opportunity for new artists. Now we need artists to create opportunity before we will take the plunge. Today's artists are much more sophisticated in audience development than they were before."

Olivia's artists are women-identified and share the label's commitment to building a stronger voice for women and lesbians. New artists include Dianne Davidson and Nancy Vogl. More established, recent successes include Lucie Blue Tremblay and Deidre McCalla. There is, Dlugacz says, a special bonding between Olivia's artists, a sense of community in working toward a shared goal.

Dlugacz believes that the greatest effect that women's music has had on the industry is the successful introduction of intelligent, socially oriented lyrics into the mainstream market. But Olivia's primary focus continues to be creating musical culture for women who are disenfranchised.

"Creating music that speaks to our lives has been important," she said. "I do this today, for the same reasons I began 15 years ago. Hearing this type of music when I was a teen would have enhanced my life."

■ Fall concerts are slated for Seattle, Minneapolis, Chicago, Atlanta, Denver and Washington, D.C., as well as Carnegie Hall in New York. For more information, contact Olivia Records, 4400 Market Street, Oakland, CA 94608, (415) 655-0364.

Darcy DeMarco is a Boston-based freelance writer.

Irene Young

Can't keep out of harmolodics' way

Virgin Beauty

Ornette Coleman
(Portrait/CBS)

Texas

Ronald Shannon Jackson
(Caravan of Dreams Productions)

By Fred Little

EVEN BEFORE HE APPEARED AS THE oracular McClintock Sphere in Thomas Pynchon's *V*, Ornette Coleman's down-home improvisational mutations had sent shock waves through the jazz world. The fruits of an approach he calls harmolodics—drawing on harmony, modality and melody simultaneously—these apparently free-form works were as radical an innovation as those of Stravinsky and Schönberg. And as with the premiere of *The Rite of Spring*, the initial shock was more than most listeners could bear.

Still, there was always a solid cadre of followers willing to let him take their ears wherever his harmolodic muse led, not least because of his uncanny ability to choose inspired accompanists.

20-year lag: The other players in the groundbreaking Ornette Coleman Quartet, Billy Higgins, Charlie Hade and Don Cherry, have long since been recognized as significant figures in the American jazz tradition. But the same fans who took 20 years to digest the quartet's pivotal *Art of the Improvisers* have been slow to give more recent collaborators due credit. Whether because of a hostility to the increasingly electric sound of his band, Prime Time, or a vision of Coleman as avant-garde auteur turning sow's ears into harmolodic silk purses, many listeners have regarded his more recent accompanists as "mere" vernacular elements cunningly integrated into Coleman's grand scheme.

Virgin Beauty may not change any minds, but it does seem likely to bring Coleman to the attention of listeners outside the rather narrow audience for avant-garde jazz. Grateful Dead fans, long used to that group's improvisational forays, will be drawn by the presence of Jerry Garcia on three of the album's cuts. Garcia plays right up to the level of the band. And the challenge of being an ensemble player (in fact as well as theory) has given his work a bright, supple sound that hasn't been heard on a Grateful Dead release in years. It would be a welcome continuation of this trend if Garcia continued to go outside his long-since ingrown family of accompanists in order to play with musicians strong enough to challenge him. If the results are anything like this, it would be as much a benefit to him as to the audience.

As a whole, *Virgin Beauty* doesn't run as aggressively counter to con-

ventional notions of harmony as much of Coleman's previous work. Those fans who respect difficult artifacts more than manifestations of a graceful process will, no doubt, sing a mournful 12-tone blues in response. The rest of us will be doubly enriched. *Virgin Beauty* is a love song from the common ground of Western harmony, modal polyphony, urban funk, "primitive" polyrhythm and shitkicker two-step, molded into a new dispensation of intelligence, wit and good humor.

Like a virgin: If this were Japan or France, Ornette Coleman would be designated a national treasure for his fusion—in the best possible sense of the word—of vernacular

JAZZ

tradition and high art. Of course, if this were Japan or France, his fans would cheer, rather than bemoan, his acceptance by a larger audience.

But new listeners will find *Virgin Beauty* an accessible door into the structural framework of Coleman's body of work. In both name and sound, the final three cuts "Chanting," "Spelling the Alphabet" and "Unknown Artist") are as neat a primer as I've found to where harmolodics comes from—a place where music and mind are one. That's a tall order, requiring nothing less than the detuning of Western ears conditioned by 300 years of tempered scales and clubfoot rhythm, but Coleman does his part to fill it, as surely as have Lou Harrison and the late Harry Partch.

The master's genius at the successful combination and juxtaposition of apparently disparate elements has been a burden to some

Dead Heads note: Garcia jams with Ornette.

former members of his band. A good case in point is Ronald Shannon Jackson, whose *Texas*, in keeping with its title, lays claim to a long stretch of territory. Since playing drums on Coleman's well-regarded *Dancing in Your Head*, Jackson has gone on to produce a long string of albums as a drummer, composer, bandleader and arranger.

From the solid grooves and beautifully demented harmonies of *Mandance*, through the Oriental inflections of *BBQ Dog* and the stately complexities of *When Colors Play*, Jackson's work with the Decoding Society has evidenced an increasing level of sophistication that better-known "mainstream" jazz artists ignore at their own peril. Anybody who claims that the problem with modern jazz is that the musicians are thinking too much to swing can't

have really heard Jackson.

Despite all of that, there is still a sizeable body of fans holding the opinion that Jackson is a merely adequate jazz drummer who sounded really great when Ornette was arranging. *Texas* provides ample evidence to the contrary. As good as Jackson's earlier efforts with his band the Decoding Society are, they don't prepare the listener for this. This is a singular piece of work, like Santana's *Caravanserai*, Herbie Hancock's *Maiden Voyage* or Miles Davis' *In a Silent Way*. *Texas* will change the way you hear.

Whirlwind swing set: Beginning with the fast, jittery guitar figures and extended harmonies of "Nothing Beats a Failure But a Try," Jackson takes the listeners on a whirlwind rhythmic, melodic and harmonic tour of the Afro-European music that has been evolving ever since the Moors took Spain. But instead of stringing together quotes from styles from A to Z, or carving stiff replicas of living things, he has gotten inside the gene strip. The result is straight-out-of-the-egg fresh.

Moreover, nobody else has integrated the vocabularies of electric guitar and saxophone this successfully, both as elements of a group sound and as individual voices. The final three cuts of the album—"Shotgun Wedding," "Psychic Greeting" and "Sheep in Wolf's Clothing"—are the long-awaited delivery on the expectations that were aroused shortly before Jimi Hendrix' death when it was announced that he would be working with Gil Evans.

Other cuts also provide some nice surprises. "Holyman" and "Evoking" evidence a spiritual depth and technical facility that go far beyond most anything you'll find in the New Age bins, while "Charming the Beast" (the album's pick single) sounds like a slinky theme song to an unmade Fellini film, or the product of an otherworldly collaboration between Nino Rota and Astor Piazzola.

Yet this 40-odd minutes of music is as much a single piece as it is eight cuts or two sides of tunes. Jackson's apprenticeship is done. He's long past being a journeyman. He plays inventively and energetically, arranges with an all-too-rare combination of intelligence and humor, and composes with a convincing command of rhythm and harmonic innovation.

There are hints of Debussy, Stravinsky, Schönberg and (yes) Ornette Coleman flavoring the stew, but the overall flavor suggests the (re-)discovery of the transcendent principles that unite them all. *Texas* swings as hard as Bob Wills ever did. While Wynton Marsalis is wandering from public TV station to public TV station, talking about the need to preserve the tradition, Jackson has claimed his place in the first rank of innovators. With any luck, it won't take the audience 20 years to get hip. ■

Fred Little, a regular contributor to *In These Times*, is a New York-area freelance writer.

MEDIA BEAT

By Pat Aufderheide

Have we hit bottom?

Local TV news has been hard hit by bottom-line planning in the last three years. (As you recall, the Federal Communication Commission (FCC) lifted restrictions on station trading, which produced a flurry of mergers and takeovers; as prices rose, owners were stuck with whopping debt loads.) At the same time, shock jocks and exploitation operators have taken up the slack. People who were stunned when a New York TV station put *Jeopardy* in its prime-time nightly news spot will be amazed that a St. Louis ABC affiliate has dropped its local news show altogether. In its place will be that paragon of public affairs integrity, Geraldo Rivera. Presumably, the recent revelations that not all of Geraldo's guests are what they claim to be will only make his show more fun to watch.

Tabloid TV

Perhaps Geraldo-mania is just beginning; he's also launching a new show, *The Investigators*, to feature lurid stories from local TV. Trend-happy Geraldo is never one to miss an opportunity. Non-fiction TV is gaining in popularity as serious news takes a dive, partly because it's cheaper to produce than fiction. There's the illustrious roster of *America's Most Wanted*, Fox's show that dogs criminals (in the process, privatizing the role of criminal justice in a way that raises legal eyebrows), as well as *A Current Affair*; and Geraldo's soon-to-be-extended prurient pokings. Orion TV is planning a program modeled on the British *Crimewatch*, and Paramount comes clean about its intentions with a show boldly entitled *Tabloid*. But not all the tabloid TV is downbeat. Ex-ABC producer Susan Winston is launching *The National Lost and Found*, in which investigators will link lost inheritances and inheritors. "I consider it a good-news version of *America's Most Wanted*, she told *Electronic Media* magazine. On the tabloid-TV horizon, Gannett's much-touted *USA Today* TV show is a hybrid—good-news tabloid TV that still lays claim to the title of news.

Congress tunes in

Members of Congress listen closely when broadcast lobbies speak; after all, they need radio and TV during their permanent campaigns. But broadcasters also listen when legislators speak, and they pay for it too. The National Association of Broadcasters was second only to the American Trucking Association in dollars for honoraria to congressional speakers last year; with \$114,300 invested in legislative rhetoric, it paid more than twice what Lockheed did. Broadcast lobbies are also "leaders of the PACs," far outspending other media with contributions topping three-quarters of a million dollars.

The honor system

It may be hard to believe, but until now the TV networks have employed hundreds of people to watchdog programs and commercials. Thanks to recent savage cutbacks, those standards-and-practices departments at all three networks are now much smaller. Who cares? Advertisers, that's who. They fear that slackening self-enforcement will lead to more government regulation. In a Republican administration, their fears may be groundless. A spokesperson for the flaccid Federal Trade Commission told *Broadcasting* magazine, "Simply the fact that the networks are reducing their staffs doesn't mean they will be any less effective in screening deceptive ads." Only a cynic would read into this statement a criticism of current standards-and-practices policy.

Poor loser

The United States Information Agency (USIA) has announced that if it can't play by its rules, it'll take its football and go home; it has until November 9 to make good on its promise. In the Reagan era, the USIA labeled some films—particularly films with a viewpoint different from the Reagan administration—propaganda. Its opinion matters because an exemption from paying duty when films travel internationally—essential to foreign distribution—is at stake. The Center for Constitutional Rights (CCR) charged that such labeling was unconstitutional, and has won two rounds in court. Charles Wick, head of the agency, said that if the USIA finally loses its court battle, it will recommend withdrawing from the international treaty in question. A district court decision has now ordered USIA to come up with new and constitutional regulations by November 9. Meanwhile, USIA has also asked the Ninth Circuit Court of Appeals to rehear its earlier decision against the USIA; the request is still pending. ■

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Chile

Continued from page 3

rallies were reported elsewhere in Santiago and in cities across the country.

Violent repression: The government's tolerance was short-lived. The same police who hugged demonstrators soon used tear gas, water cannons and shotguns to violently break up crowds that filled downtown Santiago and other Chilean cities.

Roving bands of armed Pinochet supporters and police fired into crowds of celebrators, wounding dozens and killing four youth in the two days after the plebiscite. Police severely beat more than 20 accredited foreign journalists and photographers, including this *In These Times* reporter (see accompanying story).

Human rights leaders were alarmed at the violence. "In a short time, repression by security forces has reached levels unseen in years. Nothing has changed," said Andres

Domingues, coordinator of the Chilean Human Rights Commission.

In spite of his defeat, General Pinochet is attempting to come out the victor. "If they want a change they are not going to get it...there will not be transactions or any other sort of thing (with the opposition)," he said in sharp, threatening tones in a TV appearance after the vote. Pinochet has shed the conciliatory, grandfatherly, civilian image cultivated in campaign appearances prior to the plebiscite and has changed back into his uniform, ready for war.

"The government is using a warlike language to twist reality and provoke the Chilean people," said Guillermo del Valle of the center-left Party for Democracy.

Pinochet's closest political aide, Interior Minister Sergio Fernandez called Pinochet the real winner "with the greatest political force and public support" even though he received just 43 percent of the votes. Fernandez argued the 55 percent vote against

Pinochet should be divided by 16—the number of parties in the opposition coalition—to give the dictator the majority. He called supporters to remain mobilized and called the opposition "anarchistic."

"They're going down a dangerous road, making their supporters believe they are victorious and asking them to show their force," warned moderate socialist leader Ricardo Lagos of the Party for Democracy.

The opposition has the ball: The opposition—from the communists to the rightist National Party—has taken a truly pragmatic approach to a delicate situation. Some say too pragmatic.

As *In These Times* went to press, the opposition was presenting a set of demands to the armed forces for rapid elections and changes in the constitution to make it more democratic. But many opposition leaders quietly fear the need to seize the momentum now, before public energy subsides.

Although they have remained unified, the

powerful Christian Democrats have dissuaded spontaneous street protests, in an effort to avoid provoking the armed forces. The left sees social mobilization and strikes as the only way to force Pinochet to negotiate.

"We are open to almost any avenue to a peaceful and rapid transition to democracy," said German Correa, spokesman for a powerful socialist faction in the coalition. "Pinochet has been defeated and the people have to win back democracy."

One veteran political commentator here from the daily *Fortin Mapocho* said the opposition forces' respect for democratic understanding may have gotten the best of them: "The opposition better take into account that they are not dealing with a democrat, but a dictator. They have to make their demands and make them fast, before it's too late."

Michael Smith is *In These Times'* correspondent in Chile.

Preschool

Continued from page 13

to provide comprehensive health, education and social services to low-income preschoolers and their families. Labeled "Success by Six," the effort has been championed by Honeywell Inc. President James Renier. Renier, a trustee of the national Committee for Economic Development, an influential corporate advocacy group that recommends greater social investment in children, reassured the *New York Times* that such programs aren't "socialism," but compassion.

They are also a matter of self-interest. With a tightening of the labor pool predicted for the turn of the century, business can no longer just give up on the one-third to one-half of urban high school students who don't graduate today. "The nation can ill afford such an egregious waste of human resources," wrote the Committee for Economic Development in its report, *Children in Need: Investment Strategies for the Educationally Disadvantaged*.

In the faces of poor children, many business leaders are seeing the ravages of the Reagan years—the results of wage erosion, structural unemployment, social-spending cuts, even racism—and the limits to how much wages, job benefits and public spending can be cut back before there is no workforce from which to squeeze productivity.

For now, preschool is a more popular solution to poverty and unemployment than raising wages, providing jobs or offering the social supports low-wage workers need to avoid poverty. Yet clearly, even the best preschool programs can't unravel the complicated knot of social and economic policies that are trapping many families in poverty.

"We stand a danger of overselling preschool," warns Edward Zigler. "It helps somewhat, but it's damage control. It can't end poverty. The whole infrastructure of jobs, wages, schools and health care has to be changed."

In the meantime, though, the consensus on early childhood education is rehabilitating the idea that government can do something about poverty. Head Start may be a small start, but at least it's a beginning.

Joan Walsh, former *In These Times* California bureau chief, is an associate editor at Pacific News Service. As a consultant to the Urban Strategies Council, she wrote its most recent report, *Changing the Odds: Expanding Early Childhood Development Programs for Oakland's Low-income Families*.

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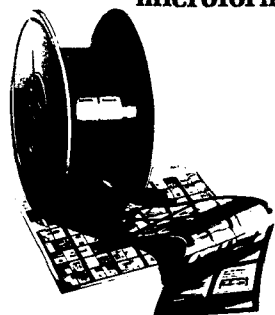
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NEW YORK CITY

October 24

Surge and Gridlock in the Eastern Bloc: Prospects for Democracy and Detente. A public forum with Lawrence Weschler, author of *The Passion of Poland* and staff writer at *The New Yorker*, where his most recent article on Poland appeared on August 29th; Joanne Landy, Director of CPD/EW and author of "Can Summits Replace the Peace Movement?" in the November issue of *TIKKUN*; and Christopher Hitchens, columnist for *The Nation*, co-editor with Edward Said of *Blaming the Victims* and author of the forthcoming book, *Prepared for the Worst*. Chair, Jeffrey Goldfarb; Moderator, Thomas Harrison. Monday, Oct. 24, 7:00 p.m. The New School, Room 242, 65 Fifth Ave., NYC. Free. Sponsored by the Campaign for Peace and Democracy/East and West and the Committee on Liberal Studies, The New School. For information call CPD/EW at (212) 724-1157.

CHICAGO

October 25

Hear Zbigniew Kowalewski speak on "Solidarnosc and the Struggle for Work-

ers' Democracy in Poland." He is an author and former regional representative of Solidarnosc in Lodz. Sponsored by Socialist Action, Tuesday, October 25, 7:30 p.m. at the U.E. Hall, 37 S. Ashland, Chicago, IL. \$3 donation.

ST. LOUIS

November 11-13

Conference on Workers' Self-Organization: A George Rawick Appreciation Gathering. Co-sponsored by: History Department of Washington University, Industrial Workers of the World (Chicago branch), New Union Party, Socialist Party USA, Workers' Democracy, and Workers Solidarity Alliance. The three-day conference (held at Washington University) will examine American labor in the 1980s; shop-floor action; workers' self-education; racism in the U.S.; third world organizing; European labor; and alternatives to vanguardism. Several guest speakers and two documentary films are featured highlights. There will also be a preconference booksigning of H.L. Mitchell's *Roll the Union On!*, Thursday, November 10. A \$15 donation at the booksigning gets you an autographed copy and a chance to meet the author. Regular conference registration is \$20; \$10 for unemployed persons. Donations of \$25, \$50 or \$100 will be greatly appreciated—money raised will help pay transportation costs of speakers from outside the St. Louis area. For more information contact Mike Hargis at IWW (Chicago branch) (312) 549-5045.

LIFE IN HELL

LIFE IN HELL

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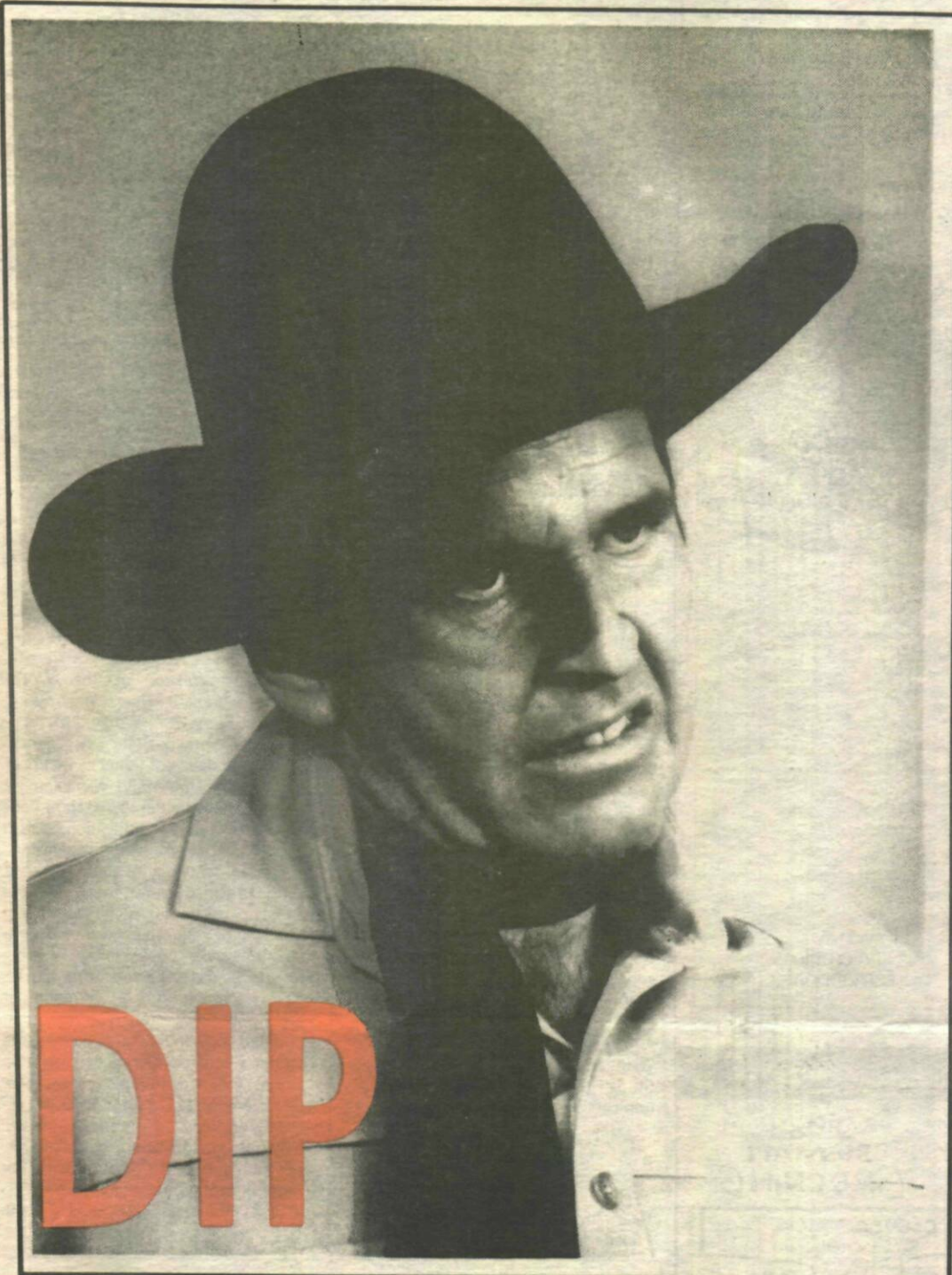
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DOUBLE



By Miles Harvey

INFORMATION LEAKED TO IN THESE TIMES FROM the Senate's Subcommittee on Stopping Leaks to the Press Once and For All suggests that the oft-heard question "Where was George?" may soon resonate with new meaning.

The Anachronistic Institute, a Washington-based self-interest group, maintains that the reason why the vice president hasn't been himself lately is that, quite literally, he *hasn't* been himself.

In point of shocking fact, congressional investigators are on the verge of proving what many astute fans of television's *Hollywood Squares* have known for years: Paul Lynde is George Bush.

Consider this startling evidence:

- Bush and Lynde have the exact same grating, nasal dweeb voice.
- Bush and Lynde have the exact same bad haircut.

Independently, these clues mean nothing, but congressional investigators say

that taken together, they paint a startling picture.

Moreover, why is it that you never see Bush and Lynde together? Some lapdog White House apologists maintain that it's because Lynde is dead.

Starting from square one: Indeed, Lynde was previously thought to have died in 1980, the year Bush was elected vice president. But a draft report for the subcommittee released exclusively to *In These Times* suggests that the former *Bewitched* star never died—but was instead given cosmetic surgery to look like Bush.

President Reagan is said to have personally initiated the identity change. According to the report, Reagan believed that Lynde—who starred in such films as *Beach Blanket Bingo*, *The Glass Bottom Boat* and *Gidget Gets Married*—was better qualified than vice presidential nominee Bush, a former congressman, U.N. ambassador and CIA director.

"The president made *Bedtime for Bonzo*; Lynde made *Son of Flubber*," said

Evidence mounts of another nefarious 1980 Reagan campaign swap.

an administration source familiar with the case. "There's a real bond there. Reagan was concerned that should something happen to him, the presidency would go to someone whose work he knew and respected."

Where's the rest of him? The Reagan campaign, according to the report, paid the real Bush "hush money" from a "slush fund" in what Washington insiders are already calling "Bushhushslush-gate." Bush was reportedly given a new identity as a piece of quarter-inch plywood, "something he's often been mistaken for," according to a friend of the Bush family. He is currently thought to be part of a double bay colonial home in the Seattle area.

The Dukakis camp is apparently aware of the congressional investigation, and seems eager to make the Bush-Lynde link an election issue. But Bush aides warned the Dukakis strategy may backfire. "We've

got a few bombshells of our own, if push comes to shove," warned one Bush campaign official. "Ever notice how much Dukakis can remind you of a game show host? Hey, whatever happened to [former *Hollywood Squares* host] Peter Marshall, anyway? I wonder what *he'd* look like with a couple of fake eyebrows?"

So far the mainstream media has been slow to pick up on the Bush-Lynde story. But there is evidence that some top news outlets may be preparing to break the story. ABC News anchorman Peter Jennings, for instance, began a question at last month's debate with a telltale slip: "George Bush to block..."

Indeed, the vice president's public persona seems to have become increasingly Lynde-like in recent weeks. Bush's recent rash of goofy one-liners, such as "Go ahead, make my 24-hour time period," prompted one investigator to observe, "The old Bush was incapable of attempting humor. Paul Lynde was incapable of executing it. It's all starting to add up."