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Washington, D.C. 20500

DATE:	2/20/90
TO:	PEGGY DOOLEY
FAX #:	456-6218
FROM:	PETER WEHNER ONDCP (phone: 673-2536)
NUMBER OF PAGES (INCLUDING COVER):	16
COMMENTS:	COVERAGE OF DIRECTOR BENNETT'S TRIP TO HOLLYWOOD, AND BACKGROUND ON HOLLYWOOD'S EFFORTS IN THE WAR ON DRUGS.

LOS ANGELES TIMES OCT 24 1989

Hollywood Gets a Drug Exhortation



JOE KENNEDY / Los Angeles Times

U.S. drug czar William J. Bennett.

By DAVID FERRELL and JUDY PASTERNAK
TIMES STAFF WRITERS

B1

National drug czar William J. Bennett made an unusual pitch to Hollywood's entertainment leaders on Monday to join the war on narcotics, dramatically comparing drug abuse in Los Angeles to the destruction of the Northern California earthquake.

"We've all been seeing the newscasts about the earthquake, the epicenter up in San Jose," Bennett said. "This area, Los Angeles, may be the epicenter of a disaster inflicted by man on man.

"I'm sure many of you in this audience have seen the toll on many individuals," Bennett, President Bush's policy director for drug enforcement, told about 400 members of the Academy of Television Arts and Sciences, including the presidents and top executives of all three major networks and several top TV production companies.

"There are some communities in America today that are literally getting the hell pounded out of them from [the] aftershocks."

Bennett appeared to be referring to widespread reports that problems related to illicit drugs are now being experienced in big cities, suburbs and farm towns alike across the country.

In the brief luncheon speech at the Beverly Hilton hotel, Bennett praised the television industry for eliminating much of the "glamorizing" of drug abuse.

He challenged the industry to get the



JOE KENNEDY / Los Angeles Times

Libertarian Party members protest William Bennett's war on drugs.

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Continued from B1

anti-drug message to trouble spots in the inner-cities, and he criticized some anti-drug campaigns that feature actors or professional athletes touting their own victories over substance abuse. Such campaigns, Bennett said, send the wrong message—that youngsters, too, can become hooked on drugs and eventually conquer the problem.

"That's a very risky message," he said. "We need to pair those [examples] with examples of people who don't recover. Kids need to see more burnout cases" in televised anti-drug messages.

Bennett stressed the seriousness of the drug problem in the inner-cities, the schools and in communities where increasing numbers of babies are being born with cocaine addictions. He also met privately after the speech with a handful of top-ranking TV executives, a session that lasted about half an hour.

But, even in the closed session, he stopped short of recommending any specific plan of action for Hollywood, leaving some listeners disappointed.

"I was basically looking for him to give some guidelines or the format for a show, or even slap us on the wrist a bit for glorifying drugs," said Jim Moore, television advertising coordinator for the Hollywood Reporter.

Vince Di Perna, an independent filmmaker who has done a documentary on the crack cocaine problem among youngsters in Palm Beach County, Fla., complained that Bennett's emphasis on the inner-city seemed misguided.

"It's outdated rhetoric," said Di Perna, whose documentary, "Crack USA: County Under Siege," is scheduled to air on Home Box Office on Nov. 10. Di Perna said his 45-minute film will illustrate that even teen-agers in middle- and upper-class areas are suffering greatly from crack addiction.

"In Palm Beach County, I found . . . that kids from good schools and good families were falling into crack," he said. "There was crack everywhere."

But Richard Frank, president of Walt Disney Studios and founder of the academy's 3-year-old campaign against drug abuse, said Bennett's purpose was mostly to be "a cheerleader and encourage us to do more." Frank said television executives are already developing a plan of action that will become more visible in coming months.

"We have made strides," Frank said. "Hollywood has cleaned up its act. The best thing [Bennett] did was focus attention on the issue again."

Frank, who invited Bennett to the luncheon, said the academy is putting together a half-hour, animated anti-drug cartoon that is expected to air on more than 750 television stations early next year in the United States and Canada.

All three networks plan to show the children's program on Saturday morning in February or March, said Jim Loper, the academy's executive director. Independent stations will also air the program, and more than 300,000 videocassettes will later be distributed to schools and libraries, he said.

"The story line is still being worked out," Loper said, but cartoon characters popular with children will be featured. McDonald's and the Ronald McDonald Foundation, the 3-M Co. and Disney underwrote the $1-million project, for which animation houses donated their services, Loper said.

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LOS ANGELES TIMES OCT 24 1989

ON THE RECORD B1

"We've all been seeing the newscasts about the earthquake, the epicenter up in San Jose. This area, Los Angeles, may be the epicenter of a disaster inflicted by man on man."

—National drug czar William J. Bennett, calling on leaders of the entertainment industry Monday to avoid glamorizing drug abuse. B1

E-7/17

VARIETY Tues., Oct. 24, 1989

Drug Czar Bennett Denies Desire To Affect Content

By BRIAN LOWRY

White House national drug control policy director William Bennett met privately with entertainment industry leaders in Los Angeles yesterday following an address to the Academy of Television Arts & Sciences forum luncheon at the Beverly Hilton Hotel.

Bennett told reporters at the luncheon that he had no specific agenda for the meeting, characterizing it essentially as an informal exchange of ideas.

Taking a conciliatory approach in his luncheon remarks, Bennett said he had no desire to interfere with programming content to promote an antidrug message while using the recent Bay Area earthquake as an analogy to call Los Angeles "the epicenter of a disaster wreaked by man on man" in terms of the flow and use of illegal drugs.

Bennett added that while casual drug use is on the wane, addicted use has increased, and though he applauded a "sobriety chic" that's begun to crop up among the affluent, he suggested its reach is limited. "For every Hollywood and Beverly Hills, there is a Watts," he said.

As for dealing with casual users, Bennett — who has called for recriminalization of marijuana in California — echoed the administration line that it's necessary "to press down on all points simultaneously" in the fight against drugs.

Among those questioning the drug czar during a q&a session was actor Ben Vereen, who wondered what more celebrities could do to promote antidrug programs. Bennett didn't offer any specific suggestions.

Bennett did laud the Academy's previous antidrug efforts, including plans for a half-hour animated special to be simulcast on all three networks in early 1990 (*Daily Variety*, Sept. 14).

THE HOLLYWOOD REPORTER, OCTOBER 24, 1989

Drug czar to TV: Don't get lax

By LISA C. MORALES

Drug czar William Bennett urged TV executives to keep up anti-drug efforts, warning them not to become complacent in the face of recent news reports that drug use is becoming unfashionable.

Citing reports that drug use is "back in the closet" in certain circles, including the entertainment industry, Bennett told those gathered at Monday's Academy of Television Arts & Sciences' forum luncheon that "for every Hollywood and Beverly Hills, there is a Watts," where drug use prevails.

Bennett implied that the entertainment industry has a special responsibility to work against drug abuse because it is based in Los Angeles, which he said "may be the epicenter of the moral disaster, the social disaster of drugs."

He criticized the way drug use in America has been covered by news divisions, saying that nightly news reports "give out the message that most inner-city blacks either do or sell drugs."

— continued on page 138

Drug czar

continued from page 3 —

"Most don't," he said, adding that the spotlight given to those who do undercuts the efforts of citizens who do not use or sell drugs.

During a Q&A session, Ben Vereen — who participates in Celebrities for a Drug-Free America — challenged Bennett's criticism of public service anti-drug spots featuring celebrities with known drug habits.

Bennett maintained that anti-drug messages, from celebrities and athletes who have publicized their drug problems, can send the message: "You can do drugs and be OK like me."

Bennett said viewers would be better served with public service messages "of people who use and never made it back out."

"They need to see more burnout cases," he said.

Bennett applauded the TV industry for its efforts to date, saying he "rarely sees a favorable depiction of drugs on television."

He singled out the TV academy's upcoming animated anti-drug special, which will be simulcast on 750 stations across the United States and Canada in early 1990, calling it "good and sound."

He said the challenge for the industry will be how to be "less forgiving of drug use" without "falling into the trap of preaching and sermonizing."

However, he took great pains at the outset of his speech to say, "I do not come to the academy to tell you what you should do or say about drugs. That is your business. I am not a cultural commissar. We don't have one here, thank God."

Following his brief speech and the Q&A period, a closely guarded Bennett was hustled into a closed-door session with TV executives who had been seated on the luncheon dais. That session lasted about 25 minutes.

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USA TODAY JUN 23 1989

Hollywood plans starring role in drug war

By Jack Kelley
USA TODAY

Hollywood plans to take the glitz out of drug use in a new offensive in the war on drugs.

From prime-time dramas to kiddie shows, TV across writers and producers will broadcast anti-drug themes this fall.

"Hollywood is ready and receptive — and we have an obligation," says Richard Frank, president of Disney Studios.

Adds TV producer Stephen J. Cannell: "Our responsibility is to show the effects of drug use, not to glamorize it."

Shows in the mix — including *21 Jump Street*, *Wiseguy* and *Murder* — will carry stronger anti-drug themes.

Among Hollywood's plans:

▶ Drug experts will visit major studios this fall to review scripts and offer advice.

"We can't tell writers what to write, but we can educate them," says NBC's John Agoglia, chair of the sponsoring committee of the Academy of Television Arts and Sciences.

▶ Kids ages 6-11 will get a full dose of anti-drug public service announcements with their Saturday morning cartoons, courtesy of The Media Advertising Partnership for a Drug-Free America.

▶ Network and studio executives are negotiating other joint ventures targeting ages 6-11.

▶ Cash awards are being offered by the academy to film students producing the best anti-drug "short." First prize: $7,500. Deadline: Sept. 1.

Producers and writers say they'll police themselves to show — not preach — the dangers of drugs.

"The attitude is: Drugs are for losers," says Cannell. "I want my programming to reflect this."

Drug czar William Bennett plans a full trip to further encourage Hollywood. Among his plans: a movie-of-the-week about the drug death of Maryland basketball star Len Bias.

Bennett recently complained to USA TODAY, "Hollywood's not ready (to deal with drugs) in prime time."

Stephen J. Cannell
John Agoglia

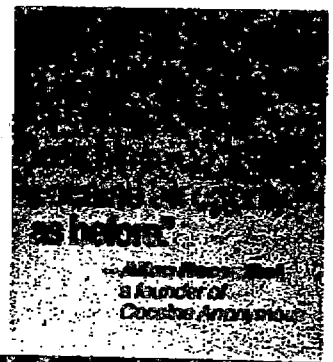
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HOLLYWOOD'S DRUG SCENE— HOW BAD IS IT NOW?

By Gordon Dillow

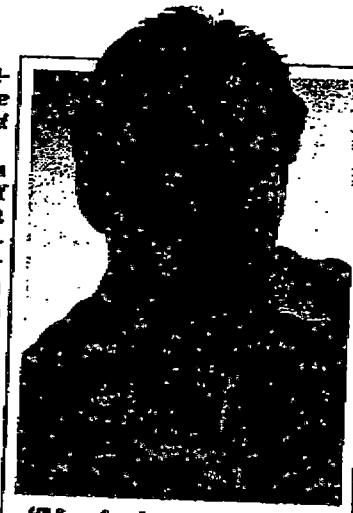
Last fall, a TV cop got busted—for real. Howard Rollins Jr., who plays Det. Virgil Tibbs on NBC's *In the Heat of the Night*, pleaded guilty to possession of cocaine and driving while intoxicated after Louisiana police stopped him for speeding. As part of his punishment, Rollins agreed to make an anti-drug video.

Hollywood's drug casualty list is long: John Belushi, dead of a cocaine-heroin overdose. Richard Pryor, severely burned while freebasing cocaine. Stacy Keach, TV's Mike Hammer, spent six months in prison after pleading guilty to taking 1.3 ounces of cocaine into England; Anthony Perkins also pleaded guilty in England to bringing in marijuana and LSD; Linda Blair pleaded guilty to a misdemeanor charge of conspiracy to possess cocaine in Florida; producer Robert Evans pleaded guilty to cocaine possession in New York.



In 1981, Congress held hearings in L.A. on drug use in Hollywood. In 1984, the Los Angeles Police Department launched an investigation of drug dealing among workers on *Simon & Simon*, *The Dukes of Hazzard* and other shows.

In a 1984 Screen Actors Guild survey of 37 stuntwomen, 22 said they had been offered drugs on sets or locations. An LAPD task force, formed to investigate drugs and drug dealing in the entertainment industry, made 65 arrests in one year, including that of Dan Haggerty, star of *The Life and Times of Grizzly Adams*, who was found guilty on one count of selling cocaine to police officers. NBC News aired a report on alleged sales of drugs in the commissary at NBC's own Burbank studio.



Tony Costa/Outline

"I had a love-hate relationship with cocaine. I could [illegible] bathe it, and [illegible] some [illegible]"

More recent casualties: Drew Barrymore and Ally Sheedy spent time in drug-rehabilitation centers this year, Sheedy for addiction to prescription drugs and Drew, 14, for drug abuse and alcoholism. Todd Bridges, a former child star on *Diff'rent Strokes* who said he later became a 14-gram-a-day cocaine user, was charged with attempted murder in a shooting, during which Bridges, according to his attorney, was under the influence of cocaine. His case is still pending.

And on and on and on. Clearly, Hollywood has had a drug problem. No, that's not quite strong enough. Actually, Hollywood has had a monkey the size of King Kong on its back.

And yet, in Hollywood, like everywhere else, things change—only faster. Attitudes, people and styles change. And based on more than 70 interviews with people at every level of the entertainment industry, it's clear that if in 1989 the drug monkey hasn't completely climbed off Hollywood's back, it is at least taking pains to hide its face—on the screen and off.

"What cocaine use there still is has definitely gone back in the closet," says Mark Locher, head of publicity for the Screen Actors Guild. "People may still do it, but nobody is proud of it anymore."

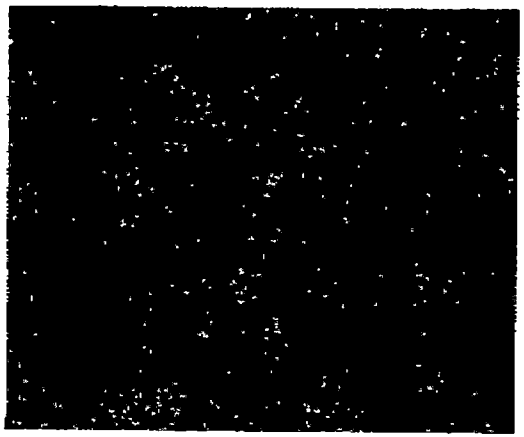
"Cocaine is a fallen star," says psychotherapist Allan Rosenthal, a founder of Cocaine Anonymous and former husband of actress Heather Thomas, who was herself at one time gripped by cocaine addiction. "In terms of numbers, I don't think chemical-dependency problems are any less now than they were five years ago in the industry. What has changed is that it's less accepted, less cool, less hip to do cocaine as openly as before."

Jan-Michael Vincent's career in films and television spans almost 20 years. His starring roles range from "Tribes," a 1970 "hippie-goes-to-Marine-boot-camp" TV-movie, to the high-tech TV series *Airwolf*. Now he is 45, and the face that once was inevitably described as "boyish" shows some heavy mileage. Drugs and alcohol can do that.

By the time cocaine hit Hollywood in earnest in the mid-to-late '70s, Vincent was a prime candidate for it. He was already a star, with a house in fashionable Malibu and all the freedom, money and friends that stars always have. Cocaine was very much a part of that scene. "It was very chic to →

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have your little vial of coke," Vincent recalls. "And more and more people seemed to have it—openly. You'd come in and sit at somebody's desk, and they'd take their little bottle out and put you out some lines [of cocaine] on a glass table. . . . When it first started in Hollywood, I think it was marketed that way . . . as very elite, expensive—it was a status thing. It was passed out like cigars. . . . It got to be at one point



that whole crews I worked with were using it, on everything I worked on. It was that much involved in the business."

So Vincent did cocaine, quite a bit of it, he admits. It had a certain seductive quality. "I had a love-hate relationship with cocaine," Vincent says. "I could just loathe it, and at the same time I had some really good times with it. People were doing it, and it was a real social thing, and I can't say that I didn't enjoy those times. But other times I'd say, 'What devil introduced this stuff?' "

Vincent's particular problem with cocaine, one that cocaine-dependency specialists say is extremely common, was that it contributed to, even encouraged, a parallel dependency on the oldest drug of all—alcohol.

"Drinking was the thing that I really had to deal with," Vincent says. "I was using up to a quart a day of the stuff."

Vincent did not handle any of it well. There were a number of incidents, including a year's probation for marijuana possession in 1980, a 1983 conviction for drunk driving and a fight in a bar.

Meanwhile, the attitude in Hollywood was changing. While drug use and hard drinking by someone like Vincent once may have been winked at, or at least tolerated, by the decision-makers in the industry, a consensus was emerging that people locked in chemical dependency were bad news. Vincent included.

Suddenly, people who were too openly identified with drugs found that their phones weren't ringing as often as before. "You can get blackballed," Vincent says. "I came very close to the edge of that."

Last year, Vincent finally enrolled in a medical chemical-dependency treatment program in South Africa. He says he's been drug-free and sober ever since. Does he miss drinking and drugs? "I don't think about that stuff anymore," he says. "I've done my ration for life."

Even people who still use cocaine acknowledge that things just aren't what they used to be.

"There's a tremendous difference in the way cocaine is viewed between now and six or seven years ago," a young network-TV executive says. "Back then it was glamorous, fun, hip, cool. When it was still relatively new, it was considered nonaddicting, a great way to have fun, assuming you could afford it. Now that's changed because it's been around long enough for people to see what it is, firsthand. Now it's all negative. Now coke is addicting, health-ruining, home-wrecking and, worst of all, career-wrecking."

Is this simply moralizing or wishful thinking by an anti-drug crusader? Hardly. Because this young executive still uses cocaine. It's a weekend thing, he says, "strictly rec"—recreational—something he can keep control of. He's not going to get strung out, addicted. He's sure of that. And he'll probably quit. Someday.

Nevertheless, the fact that he uses cocaine worries him. Terrifies him, in fact. It's not because he thinks he'll be busted. He usually buys one-eighth of an ounce, about three-and-a-half grams—an "eight ball" in retail drug parlance—for about $200 from a friend who is not connected with the entertainment industry.

No, what worries the young executive is that somehow his bosses will find out he's a user, an unrepentant user. That would be a disaster. It could cost him everything—his job first, then his hugely expensive house in the hills overlooking L.A., his Porsche and everything else that goes with his six-figure salary.

"There's no official policy on it," he says. "But the reality is that if you're thought to be a user—and there's not really much of a distinction now between a user and an addict—you could embarrass the company. You're a risk. Oh, they might refer you to a rehab program, they might act understanding. But essentially you're off the track.

"That's not to say that people don't still do it [use drugs]. As you know, I do. But nobody ever talks about it. It's never done publicly, never in groups. Too dangerous. Career dangerous."

Has this apparent change in attitude behind the screen changed what appears on the screen? Definitely. In fact, that is the most obvious change of all.

In 1986, the Academy of Television Arts and Sciences sponsored a substance-abuse conference at which guidelines for the depiction of drug and alcohol use on TV were suggested. The bottom line was that any drug use shown on the screen should be depicted as bringing about negative consequences for the user.

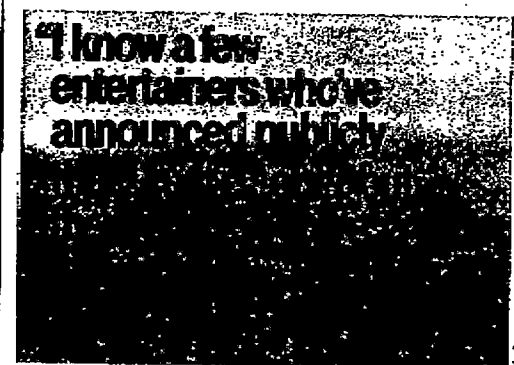
There were no heavy-handed attempts at censorship, but the message to industry decision-makers was: regardless of how you feel about it personally, don't roil the waters with depictions of drug use that aren't obviously negative.

Today, consciously or not, the message is even more insistent. Last season, NBC's *My Two Dads* and ABC's *Growing Pains* each aired episodes illustrating the perils of teenage drinking. Fox's *21 Jump Street* showed a popular high-school student overdosing on cocaine. And this season, CBS's *Tour of Duty* plans to show one of its regulars getting hooked on drugs.

In addition, the television academy has an anti-substance-abuse task force that hopes to convince TV scriptwriters and producers to broaden the anti-drug themes in their shows this fall, particularly those that reach teenagers.

But the anti-drug image has already taken over on screen. "I just don't see the casual depiction of drug and alcohol use anymore," says Richard Frank, former president of the television academy and current head of Walt Disney Studios. "I think people have really been sensitized to it."

And what of the use of drugs behind the camera? That, of course, is not so easy to measure. Tom Kenny is director of Studio 12, an L.A. substance-abuse treatment center founded by the Motion Picture and Television Fund. "When we started [in 1981]," he says, "we had a real serious [cocaine] problem in this industry." Yet at one meeting Kenny held, only 14 people showed up. "No one knew the extent of the prob- →



SENT BY:Drug Plcy:Public Affrs; 2-20-90 ; 3:31PM ; 2026732834→ 2024566218:#10

continued

lem. Now, in 1989, we're getting 60,000 visits a year"—that is, more than a thousand people attending meetings every week. Even so, says Kenny, drug usage in Hollywood today "is not as bad" as it was seven years ago. "It's still serious, but it has leveled off."

What caused the change? As Kenny sees it, it's partly attitude. "Now with so much publicity," he says, "you can't be dishing out cocaine on a platter at a Hollywood party. It's too deleterious to your health. Your career health."

There is also an inherent bias against cocaine use among people who have used the drug and seen what it can do, Kenny says. It's sort of like the ex-cigarette-smoker syndrome. "Every time a person cleans up, he then surrounds himself with sober [non-drug using] people," says Kenny. "It's a domino effect."

Former users and nonusers alike can also testify to the fact that, over the long term, cocaine doesn't make you better, faster, stronger, brighter, funnier. It just makes you an addict.

As Richard Frank explains, "There isn't a person in this town who hasn't seen a friend or associate, someone they thought was extremely talented, stop being talented because of drug abuse. There are just too many people who used to be million-dollar players who just can't do it anymore."

There is something else that has turned Hollywood away from the casual acceptance of drugs that prevailed in the early '80s—the changing fashion. When cocaine started reaching into the ghettos and the street corners of mid-America, it inevitably began to lose its glamorous cachet in Hollywood.

"A hell of a lot of cocaine is now being turned into crack," says Special Agent Ralph Lochridge of the Los Angeles office of the Drug Enforcement Administration. Sold in units for as little as $3 to $5 each, crack, like heroin, has never had any cachet in Hollywood.

"Using crack is about as glamorous as using heroin," says a successful TV-writer. "It's for black kids in South Central [L.A.'s ghetto area], not stars in the Hollywood hills." Elitist? Sure. But Hollywood has always been elitist and probably always will be.

So now the fashion has shifted. "Admitting that you had a habit and now you're over it is very in," says a network employee. "It's 'the new sobriety'."

There's an ever-lengthening list of stars who have publicly admitted past drug use and joined the anti-drug bandwagon. But Cocaine Anonymous founder Allan Rosenthal warns, "I know a few entertainers who've announced publicly that they're sober, but they're not. For some it was a case of backsliding, and for some it was bull— from the start."

"It's not a good time to be a 'loadie,' whether you're in Hollywood or Washington, D.C., or Wall Street," says a successful TV screenwriter. "Maybe the problem is still bigger out there than it is here because it happened here first. There was so much excess before. But the natural progression of the disease is that some people die, and some people recover. And [in Hollywood] we're at the tail end of that now."

Will the anti-drug fashion in Hollywood continue? Styles change, attitudes change, and certainly some members of Hollywood's younger generation will use drugs if they aren't already. But in the clubs they frequent along Sunset Strip, marijuana joints aren't being openly passed around, as in years past. The younger crowd, too, seems to want to be part of the trend of "sobriety chic."

"Sure," says an industry insider, "some people still use drugs, although it's something to be very, very careful about these days. There's always going to be some difference between the image and the reality."

But, this insider also says, "whether it's hypocritical or not, sobriety now has the same cachet that 'come over and pack your nose' used to have." TVG

Gordon Dillon is a columnist for the Los Angeles Herald Examiner.

THE SCOOP

Edie's Dilemma

A $13,000 Job—or $75 a Week as an Actress?



Ross Teem

Whatever you say to Edie McClurg, just make sure you don't say that her character on NBC's *The Hogan Family*, Mrs. Poole, is overbearing or nosy or zany, or any of the other adjectives that apply to the plump, hyper-congenial next-door neighbor.

"I just don't like the neighbor-as-troublemaker or unwelcome-guest label," says the 33-year-old McClurg (above, with recurring guest star Willard Scott). "I see her as [having] a great deal of positive energy, with her only fault being that she gives too much. She sacrifices, but it's her own choice."

If Mrs. Poole appears to have just the right amount of satirical hyperbole about her, that's because McClurg's acting roots are in improvisational theater, where she honed to perfection several characters. There was Mrs. Marv Mendenhall, the wife of a CPA. There was Dot Duncan, a fading film star from the late '40s. And there was "the Hollywood High Girl."

McClurg had a previous life, before improv, as a broadcaster for the public-radio affiliate in her hometown, Kansas City, Mo., following graduation from the University of Missouri and a master's degree in communications from Syracuse University.

McClurg was spending every vacation in San Francisco with her brother, an improv actor there. One evening, she was plucked from the audience and asked to participate. "I said okay, and I got a response, and I thought it was remarkable that you could just make it up, and people would accept it and you'd share laughter. It was such a feeling of community in that room." McClurg was hitten.

Within a few months, in 1974, she had to make a career decision. "It was a choice between being an operations manager of a big radio station for $13,000 a year, or being a $75-a-week actress. I took a day and a half to decide, and it was the turning point." She moved to Los Angeles to act.

Although she played the wife of Herb Tarlek (Frank Bonner) in *WKRP in Cincinnati*, McClurg has never married. "No," she says, "I don't have a husband and I don't know that I want one either. I love my solitude." And so what does she do with all her spare time? "I like to watch documentaries and read arcane publications. There's a publication that is like monographs on descriptive linguistics. No, you can't tell people stuff like this, but I'm just real interested in the way people talk, and what it means. Because when I'm doing a character, I hear it first."

—*Elaine Warren*

HOUSTON CHRONICLE NOV 2 3 1989

Views differ on how the media handle anti-drug message

By RICHARD L. BERKE
New York Times

WASHINGTON — In a speech last spring that was barely noticed in the capital but echoed loudly off the Hollywood Hills, President Bush blamed the entertainment industry's "glorification or humorous treatment of narcotics" for accelerating the national drug epidemic.

Industry leaders anticipated another bashing recently when William J. Bennett, the federal drug policy director, visited Hollywood.

But Bennett surprised the writers, producers and directors gathered at the Beverly Hilton hotel late last month by praising their efforts to curb the glorification of drugs.

He seemed more concerned with what advertising techniques were most effective in spreading the anti-drug gospel.

It is now routine for celebrities to appear in anti-drug public service announcements and for networks to donate millions of dollars of air time each year to broadcast them.

But in its effort to shake its hedonistic image, the entertainment industry has taken two very different approaches: celebrity testimonials and hard-hitting advertisements that graphically show that drug use can be lethal.

The first approach is typified by a 15-second spot made with William Devane, a star of the CBS night-time soap opera, *Knots Landing*, who says: "If you've ever asked the question, 'Am I an addict?' the answer is yes. If you didn't have the problem, the question would never occur to you."

The best known example of the other kind of advertisement is probably one produced by the Media-Advertising Partnership for a Drug-Free America, an advertising industry coalition.

It features an egg in a frying pan with the comment, "This is your brain on drugs."

As careful as he has been to maintain cordial ties with Hollywood, Bennett is clearly partial to the fried-egg approach.

In his address to entertainment leaders, he said that advertisements of actors or athletes touting their victories over drugs were "very risky" and that "kids need to see more burnout cases."

Speaking recently at a hearing of the Senate Governmental Affairs Committee, he said: "All we ask of Hollywood — and it's the same thing we ask of all the media — is tell the truth, tell the truth. Don't lie, don't overstate the damage, or the problem, or the risk."

One who favors using celebrities is Larry Stewart, a Los Angeles-based writer, producer and director and an officer of the Entertainment Industries Council, a non-profit group that produces celebrity anti-drug spots.

"We are not much for negative reinforcement — we are for positive

See MEDIA on Page 7P.

BURRELLE'S
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reinforcement," he said.

"If Bennett would like to go from using some star to someone lying comatose from an O.D., we think that vitiates the first message."

There is no industry wide consensus on what would make the most effective message.

The Partnership for a Drug-Free America, for instance, has produced dozens of anti-drug radio, television and print advertisements but has yet to include a celebrity.

"We spent a whole year doing research with focus groups and found the talking head celebrities, wagging their fingers, don't work," said Theresa Grant, a spokeswoman for the group.

"We have celebrities endorsing so many things already. And an ad with a celebrity recovering addict sends a message that not only can you recover -- you can recover and be rich and famous."

But Stewart, whose organization has enlisted hundreds of celebrities for its spots, said that his group's surveys show that many people, particularly younger ones, consider themselves indestructible and would likely heed the advice of a star.

Beyond the advertisements, the networks have all adopted formal or informal guidelines to avoid glorifying drug use on their programs.

On NBC shows, for example, every drug-related criminal has to suffer serious consequences in the end, said Roselyn Weinman, the network's vice president for program standards and community relations.

"We've returned scripts where we very specifically say, 'This particular character has to suffer more in the end,' " she said.

Industry leaders concede that they have made far less progress with motion pictures, where there are still examples of drug use without consequences.

They note that few people seem eager to shell out $6 for a two-hour anti-drug message.

Though critically acclaimed, *Clean and Sober*, a 1988 drama about overcoming drug and alcohol abuse, bombed at the box office.

Despite the successes, some industry experts say that there is only so much the television and movie industry can do to discourage drug use without compromising its mission to entertain.

Jim Moore, an advertising official for the Hollywood Reporter who was at the meeting with Bennett, said, "Television doesn't sit in that room to be a preacher."

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USA TODAY NOV 17 1989

Celebrities on a mission

Ex-addicts become warriors in drug fight



By Tom Ludwig

DRUG CRUSADER: Ex-addict Ben Vereen delivers his strong anti-drug lecture last week at a Baptist church in Connecticut.



ABC

LIZZIE: Hopes her example "can help somebody else."



By Rob Brown, USA TODAY

DIEH: 'L.A. Law' star talks kids about her alcoholism.



CBS

SCALIA: The recovered addict says his talks help.

COVER STORY

But kids may get a wrong message

1/3

3 of 5

Critics say what may be picked up is 'You can do drugs and be OK too'

By Linda Stahl
USA TODAY

D-1

"There's a force out there saying you won't make it to be 25," entertainer Ben Vereen tells his captive audiences of juvenile offenders caught with crack.

As the kids sit listening — a counselor recalls — a girl hangs her head, her lower lip trembling with emotion.

Vereen, the song-and-dance man, isn't singing or dancing. He is giving a dead-serious talk about the death threat of drugs to a group of kids in San Francisco. A recovered cocaine addict since April 1988, Vereen now casts himself as more than an entertainer: He is a warrior in the nation's drug war.

This week, in talks with government leaders and law enforcement officials in Washington, D.C., Vereen is promoting the contributions celebrities can make to the fight.

But there are critics who say glamorous ex-addicts aren't a good example for kids because they may unintentionally communicate: "You can do drugs, recover and have it all."

Hip-looking, more-beautiful-than-ever Liza Minnelli says she "has absolutely no control" over being identified as a recovered drug and alcohol abuser. She hopes her example "can help somebody else."

She observes an increasing number of entertainers are turning their lives around: "Everybody I know is recovering. The world is in recovery. Which is fantastic!"

In interviews, public service announcements, speeches — and sometimes in books — clean and sober stars share their experiences and express new-found anti-drug views.

Due out in February is *Little Girl Lost*, an autobiography of 14-year-old actress Drew Barrymore, who says that by 9 she had taken her first drink, at 10, her first pot and by 12, her first cocaine.

Please see COVER STORY next page ▸

Continued from 1D

Former *Trapper John, M.D.* star Gregory Harrison does TV spots about his cocaine addiction. Rockers Belinda Carlisle, Vince Neil, Ringo Starr and Eric Clapton talk about their drug addiction recoveries.

Vereen, 42, believes personalities can have an impact. He answers as many requests as possible to talk to kids, speaking from the experience of abusing drugs for 20 years.

In May he formed Celebrities for a Drug-Free America "because I realize a lot of celebrities are out there talking anti-drugs and we had no umbrella (group).

"I really feel it's not time to divide the troops," says Vereen, a reference to some of drug czar William Bennett's recent public statements.

Bennett told a gathering of TV executives in Beverly Hills last month that the recovered celebs' "indirect message is 'You can do drugs and be OK too.'

"Kids need to see more burned-out cases, more of the direct effects of drugs on people who haven't made it (back)," Bennett proclaimed.

"He feels we need to show more of the degradation of it all. And I say, OK, fine," Vereen says.

So far, his Celebrities for a Drug-Free America has worked with kids and community leaders in four states. Vereen has been paying expenses out of pocket.

Among celebrities joining Vereen's group — not all have battled alcohol and drugs themselves — are Whoopi Goldberg, Tony Curtis, John Larroquette, Louis Gossett Jr., Dick Gregory, Ana Alicia, Danny Pintauro and Jack Scalia.

While nobody has said Vereen's army isn't welcome in the ranks, a call for a cautious approach can be heard.

PRIDE, a parent-run program that fights drug abuse across the USA, worries about celebrity double messages, says vice president Douglas Hall.

"We're leery of the I-took-a-licking-but-kept-on-ticking speech," Hall says. "For young audiences that's confusing. It leaves out that most people don't bounce back, that permanent physical damage is done by drug abuse, that many, many people around the (addicted) person suffered for years."

He particularly disdains celebrities pulling in big speaking fees for telling their recovery stories. "I don't think people should use (their recovery from addiction) as a way to gratuitously raise their lifestyle with big fees," Hall says.

Despite objections to the potential harm of star drug rehab sagas, Hall is very high on Vereen as an anti-drug warrior.

"I've heard him speak many times. He can get kids in the palm of his hand. Vereen's main message is 'Look what damage drugs can do.'"

Hall also respects Vereen for never charging a fee for an anti-drug talk.

But some celebrities are upset by Hall's double-message criticism and Bennett's remarks along the same lines. These stars say they can pass out hope for recovery by telling their own stories.

Scalia, 38, star of CBS' *Wolf*, was a drug and alcohol addict from ages 12-28.

Says Scalia: "The reason I talked about it was not to say, 'Hey, look what I've done with my life,' but I have a responsibility not only to my Lord but also to the people who may hear what I have to say. If a person hears it (the story of his recovery), then I'm doing something constructive with my life."

"The benefits" of celebrity testimonials "far outweigh any negatives," says Dennis Sweeney, chief juvenile probation officer in San Francisco.

"I don't think most teenagers are that sophisticated that they're going to get a hidden message that says go ahead and screw up" and recover.

L.A. Law's Susan Dey has another response to the critics of celebs who talk about their bouts with drugs:

If government was doing its job of education, "celebrities would not have to disclose their personal lives. Whoever can reach kids, let them do it.

"Part of the problem with addiction is staying clean," says Dey, a recovering alcoholic. "People who are talking out about it who are high profile can encourage people to stay clean. You can help people."

"From NFL football players to movie stars," celebs can carry a wallop with kids, Sweeney says.

Sweeney observed Vereen's impact on a group of San Francisco teens arrested on drug charges: "As he finished his 45-minute talk, about 35 youngsters out of 100 said they wanted to give up drugs." A psychiatric staff followed up with counseling, and Sweeney says, "Even if only one or two kids stay clean, it's important. It's an impact."

2/3 4/5

So far Vereen, Gossett, Goldberg and Gregory have taken an active role in the name of the fledging Celebrities for a Drug-Free America. But other celebs are "waiting in the wings," says Vereen, who plans to hold an L.A. fund-raiser for his organization in January.

His purpose will be to build an organization to help kids and communities help themselves. Vereen says celebrity speakers would coordinate with established drug counseling programs and neighborhood groups — an approach he's already been taking.

"We'll show the degradation. The things lost. The opportunities that passed by. Those things that bleed a life," Vereen says.

"I'm standing. But I'm standing wounded." Wounded, but still a warrior.

Contributing: David Patrick Stearns and Tom Green

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SENT BY:Drug Plcy:Public Affrs; 2-20-90 ; 3:36PM ;

CHICAGO SUN-TIMES SEP 14 1989

Anti-drug cartoon aims at 20 million children



Nancy Millman
Marketing and Advertising

The television industry, Hollywood studios and McDonald's Corp. are joining forces for their own assault on drug abuse, using the cartoon characters that have entertained generations to warn young children about the problem.

The plan is to produce a 30-minute animated television special that will air simultaneously on the three major television networks, independent stations and cable systems—not only in the United States but in Canada and Mexico—on a Saturday morning early next year. The cast of the special will include Bugs Bunny, Garfield, Muppet Babies and Scooby-Doo.

The telecast could reach as many as 20 million children between the ages of 5 and 11 years old, according to John J. Agoglia, executive vice president of business affairs for NBC-TV and chairman of the Academy of Television Arts & Sciences' anti-substance abuse committee, which originated the idea. The show will air without commercials and will cost about $1 million to produce.

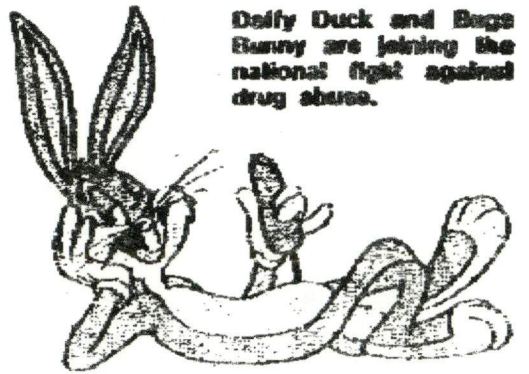
Walt Disney, Hanna-Barbera, Hanna Associates, Warner Bros. and many other companies are lending their characters to the program. Roy E. Disney, vice chairman of Walt Disney Co, said three new characters will be created for the show, and their adventures will bring them into contact with cartoons' most famous creatures.

McDonald's Corp. and its Ronald McDonald Children's Charities foundation are giving financial support to the project. Ken Barun, executive director of the foundation, says this is the largest grant from the charity group to date.

Part of the support from McDonald's will go to the production of close to 250,000 videotapes that will be distributed to schools, libraries, and for free rentals at videostores.

McDonald's, through its local restaurant groups, will conduct promotions in its stores to publicize the broadcast and will tie special events to the show, Barun said during a national videoconference Wednesday.





Daffy Duck and Bugs Bunny are joining the national fight against drug abuse.

KOOP: CIGARETTE ADS DECEPTIVE

The outgoing U.S. surgeon general, C. Everett Koop, a major foe of cigarette smoking, testified before Congress Wednesday that he believed cigarette advertising is deceptive because it does not show the health-related effects of smoking.

That Koop supports the congressional forces who would ban cigarette advertising is not surprising. But his testimony departed from what ad industry officials believed was his stance when he said, "the burden of proof should be on the tobacco and advertising industries to show that advertising does not increase cigarette consumption. In the absence of such evidence, advertising should not be allowed."

According to Hal Shoup, Washington-based executive vice president of the American Association of Advertising Agencies, legal precedents for restrictions on commercial free speech have required that such restrictions would serve the purpose of the government. In the case of cigarette advertising, the advertising and media industries contend it is up to the government to prove that advertising does increase smoking.

But as Koop said in his testimony, Shoup pointed out, smoking has declined from 33 percent of adults to 26 percent during his time in office, despite increases in advertising expenditures from the tobacco industry.

FRANK PERDUE COMING TO TOWN

Chicagoans soon will become acquainted with that East Coast advertising celebrity, Frank Perdue, who hawks his chickens on television with the line, "It takes a tough man to make a tender chicken."

Perdue will start distributing his brand-name chickens here next week, and commercials will begin the week of Sept. 25. Perdue, whose beak-like nose and high-pitched voice make him resemble the chickens he sells, has helped to make his poultry company grow by stressing his fanaticism about quality.

Scali, McCabe, Sloves, New York, created the campaign that made the chief executive officer of a once-small chicken farm a household word.

Nancy Millman writes Monday through Friday.

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drug report

McGroarty/Dooley
February 26, 1990
3:00 pm
[LATV]

PRESIDENTIAL REMARKS: ACADEMY OF TELEVISION ARTS & SCIENCES
BREAKFAST
LOS ANGELES, CALIFORNIA
MARCH 2, 1990
8:30 A.M.

Thank you, Charles {Fries, Academy Chairman}, for those kind words. And good morning to all of you. I want to thank you for joining me at this early hour. It's great to see such an all-star cast assembled here. [Introductory acknowledgements.] My good friend Jerry Weintraub. Leo Chaloukian, President of the Academy. In fact, we've got a room full of Presidents: Bob Iger [EYE-ger], ABC. ~~Brandon Tartikoff, NBC.~~ Arthur Hiller, DGA. ~~Sidney Sheinberg~~ Jeff Sagansky, ~~CBS.~~ George Kirgo, WGA. Sidney Sheinberg, MCA. [[/// I'm George Bush, USA. ///]]

~~Ted Turner's here. [[Ted, I want to thank you for the suggestion you made to Barbara recently -- but I have to tell you she's decided not to have her hair colorized.]]~~

[[There's Roger Ailes: my good friend and trusted advisor, whose help was so important to me in my quest for the Presidency. // I'm not sure I hit that line just the way Roger wanted me to -- but the eye contact was OK -- wasn't it, Roger? //]]

[[But being President does have its advantages. I have a TV set in the White House with five screens -- big screen in the middle, with four small ones around it, all of them on at once.

// Now I don't have to miss the nightly news while I watch Wheel of Fortune.]]

There's no escaping the fact that we live in the age of television. [[You know, in my State of the Union, I announced six national education goals -- targets to meet by the year 2000. I want to add a seventh goal this morning. **By the year 2000, all Americans must be able to set the clocks on their VCRs.** ///]]

But I came here this morning to make a serious point -- about the **tremendous power of television** -- and how TV can help us meet some of the most pressing social challenges we face. And I know this industry is more involved than ever in focusing on some of our nation's most serious problems -- whether it's hunger, homelessness or drug abuse.

And there's tremendous potential in that -- because every one of us in this room knows that **television can do more than entertain. It can educate.**

This morning, I want to focus on Public Enemy Number One -- **illegal drugs.**

Two weeks ago, I went down to the Andean Drug Summit -- down to Cartagena, Colombia -- a country on the front-lines of the drug war. President Barco and the people of Colombia have made a courageous choice: **Colombia versus the Cartels.** The battle is far from over. But for the first time, the **drug runners are on the run.**

We're going to keep the pressure on -- work with our Andean allies to cut the supply lines that run from the jungles of South

America right into the heart of our cities. And we will. But the "supply side" is only half the problem. If we want to win this war, we've simply got to **drive down demand -- dry up the market for illegal drugs here in our own country.**

We do that by increasing **awareness. Education** -- providing people -- especially young people -- information that helps them separate **fact from fiction** when the subject is drugs.

That's why I'm here this morning. To thank you -- the leaders in the television industry -- **for enlisting the power of TV as a force for positive change.** Each of you is a point of light utilizing your unique ability to inform, to change attitudes to catalyze public action in our fight against drug abuse.

This morning, I want to thank you for the work you're doing with my friend Jim Burke, head of the Media-Advertising Partnership for a Drug-Free America. We see those hard-hitting anti-drug commercials every day -- and they're **hitting home.** We're starting to see a shift in attitudes in the regions where those spots are on the air.

But it's not just the commercials that are getting the anti-drug message across -- increasingly, it's also the your regular programming, the shows themselves. And that's important.

Most people have no idea **how many kids** watch the Saturday morning cartoons. // This is one group that does. // Well, I am astonished at the number: 20 million kids between the ages of

5 and 11, sitting on the living room floor every Saturday morning, watching cartoons.

20 million kids. Impressionable. Just asking to be entertained. **What a target audience.** // And let me tell you something: those 20 million kids in front of their TVs on any Saturday morning are the **same target audience for every school-yard drug pusher, five days a week.**

Today, drugs are an unfortunate fact of life in every city and town across America. Our kids face pressure from their peers -- pressure from the pushers out there -- to snort some coke, smoke some pot -- or even a killer called crack cocaine. "Just once." "Can't hurt." "Everybody does it." "It's cool." // **That's what our kids hear. That's what they're up against.** For **too many of our kids, that's the real world.**

We've got to help our children develop the **power to say no -- power that comes from self-confidence. We've got to arm our kids with the facts: Drugs aren't part of life in the fast lane. <u>Drugs are a dead-end</u>.**

That's why I'm so delighted that the Academy is taking the lead in producing a show called "Cartoon All-Stars to the Rescue" -- a story about a boy who, with the help of more than a dozen of today's most popular cartoon characters, learns that he can draw **the line against drugs: that every kid can be drug-free.**

That's a great message -- and I hope that on Saturday, April 21st, the day that show is first broadcast across the U.S.

and all over North America, every TV set is on -- and every child is watching.

I want to thank all of you associated with the Academy of Television Arts and Sciences for taking part in this collaborative effort. Barbara + I are proud to participate with you. Never before in cartoon history have Bugs Bunny and Daffy Duck worked with the Teenage Mutant Ninja [NIN-juh] Turtles, the Muppets, the Smurfs -- and all the other stars of the cartoon world. [[My hat's off to Roy Disney ~~and Buzz Potamkin~~ -- for keeping all those colorful egos in line.]]

One thing more while we're talking about cartoons. Every one of us knows those scenes where a character falls off a cliff, or gets hit by a truck -- and gets right up, dusts himself off, and moves right on to the next scene. Kids see that stuff -- and **they know it isn't real.**

But how many kids and young adults today have seen the programs or movies that show a character **take drugs** -- **and just like the cartoon characters -- survive without a scratch?** // **Well, that isn't real either.** In the real world -- whether it's Hollywood. Or Harlem. Or out in the heartland -- small town America -- **we know what drugs do. And the simple truth is: drugs destroy.** And thank goodness -- **the days when popular culture glorified and glamorized drug use are fading fast.**

Public opinion is turning around. We used to hear that drugs were fashionable. Fun. **Part of life in the fast lane.**

Not any more. Now we're hearing something different. **Today, it's chic to be drug-free.** //

I think that change is taking place because we've all seen the damage drugs can do. We've seen too many sports stars, too many entertainers -- too many of the men and women we look up to, too many of our heroes -- pulled down, destroyed by drugs. **Drugs and success just don't mix.**

And I want to thank every one of you in this room for helping smash that stereotype.

Because the truth is, **drugs don't care who you are, how famous you are -- or how much you earn. Drugs are deadly for everybody.**

So this morning, I want to make sure I'm understood by all the writers, producers and actors in this room. I'm not asking you to compromise your art. I'm not asking TV producers or film makers to portray a fantasy world where drugs don't exist. **Sugar-coating won't solve anything.**

I'm with those of you who believe the answer is to **treat drugs** with the **same degree of realism TV brings to so many other subjects.** To show what happens -- **in the real world** -- when someone does drugs. How what starts out as a **high** turns into the **lowest form of self-abasement** -- where drugs mean more than family, friends, or self-respect. To show -- in the real world -- how drugs destroy. **How drugs kill -- every day.**

That's the real-world message. It's a message that can save lives. And thanks to you -- it's a message that's getting through to our kids.

Once again, my thanks for all you've done -- and all you're doing. God bless you -- and God bless the United States of America.

# # #

THE WHITE HOUSE

WASHINGTON

1990 FEB 26 PM 7:53

THE PRESIDENT HAS SEEN

2/26/90

February 23, 1990

Dan/Chriss OK

MEMORANDUM FOR THE PRESIDENT

THROUGH: CHRISS WINSTON CW

FROM: DAN MCGROARTY DMcG

SUBJECT: REMARKS TO THE ACADEMY OF TELEVISION ARTS & SCIENCES

I. SUMMARY

On Friday, March 2, at 8:30 a.m., you will address a breakfast meeting of the Academy of Television Arts & Sciences. All the network presidents, as well as top industry executives will be there.

II. DISCUSSION

The remarks thank the television industry for their many efforts in "de-glamorizing" drug-use, and also congratulate them for an upcoming Saturday morning cartoon special: "Cartoon All-Stars to the Rescue." This program marks the first time that all four networks have simulcast an entertainment program.

# # #

QUESTION: DONT WE WANT OT MENTION THE WORK JIM BURKE IS DOING WORKING WEITH THESE MEDIA HEAVY WEIGHTS FOR PRO BONO ADVERTISING.

CHECK WITH BENNETT ON THIS.

I DONT WANT THIS ANY LONGER BUT PERHAPS WE CAN PUT IN A COUPLE OF LINES SALUTING THAT EFFORT AND KNOCK OUT A COUPLE OF OTHER LINES.

GB ~~2-23-90~~ GB 2-24-90

THE WHITE HOUSE
WASHINGTON

Peggy -
Pls. check
Burke H on
p. 3.

Thanks,
Ben

McGroarty/Dooley
February 23, 1990
5:00 pm
[LATV]

PRESIDENTIAL REMARKS: ACADEMY OF TELEVISION ARTS & SCIENCES
BREAKFAST
LOS ANGELES, CALIFORNIA
MARCH 2, 1990
8:30 A.M.

Thank you, Charles {Fries, Academy Chairman}, for those kind words. And good morning to all of you. I want to thank you for joining me at this early hour. It's great to see such an All-star cast assembled here. [Introductory acknowledgements.] My good friend Jerry Weintraub. Leo Chaloukian, President of the Academy. In fact, we've got a room full of Presidents: Bob Iger, CBS. Brandon Tartikoff, NBC. Sidney Sheinberg, MCA. [[/// I'm George Bush, USA. ///]]

Ted Turner's here. [[Ted, I want to thank you for the suggestion you made to Barbara recently -- but I have to tell you she's decided **not** to have her hair colorized.]]

[[There's Roger Ailes: my good friend and trusted advisor, ~~without~~ whose help ~~I would not be President today~~. /// I'm not sure I hit that line just the way Roger wanted me to.... //]]

[[But being President does have its advantages. I have a TV set in the White House with ~~seven~~ 5 screens -- big screen in the middle, with ~~six~~ 4 small ones around it, all of them on at once. // Now I don't have to miss ~~Dan Rather~~ The Nightly News while I watch Wheel of Fortune.]]

[[That TV's got a remote control that can do everything but launch the Space Shuttle. // Thank goodness I've got my grandchildren to teach me how to use it.]]

There's no escaping the fact that we live in the age of television. [[You know, in my State of the Union, I announced six national education goals -- targets to meet by the year 2000. I want to add a seventh goal this morning. **By the year 2000, all Americans must be able to set the clocks on their VCRs.** ///]]

But I came here this morning to make a serious point -- about the **tremendous power of television** -- and how TV can help us meet some of the most pressing social challenges we face. And I know this industry is more involved than ever in focusing on some of our nation's most serious problems -- whether it's hunger, homelessness or drug abuse.

And there's tremendous potential in that -- because every one of us in this room knows that **television can do more than entertain. It can educate.**

This morning, I want to focus on Public Enemy Number One -- **illegal drugs.**

Two weeks ago, I went down to the Andean Drug Summit -- down to Cartagena, Colombia -- a country on the front-lines of the drug war. President Barco and the people of Colombia have made a courageous choice: **Colombia versus the Cartels.** The battle is far from over. But for the first time, **the drug runners are on the run.**

We're going to keep the pressure on -- work with our Andean allies to cut the supply lines that run from the jungles of South America right into the heart of our cities. And we will. But the "supply side" is only half the problem. If we want to win this war, we've simply got to **drive down demand** -- **dry up the market for illegal drugs here in our own country**.

We do that by increasing **awareness. Education** -- providing people -- especially young people -- information that helps them separate **fact from fiction** when the subject is drugs.

That's why I'm here this morning. To thank you -- the leaders in the television industry -- **for enlisting the power of TV as a force for positive change.** Each of you is a point of light utilizing your unique ability to inform, to change attitudes to catalyze public action in our fight against drug use.

Most people have no idea **how many kids** watch the Saturday morning cartoons. // This is one group that does. // Well, I am astonished at the number: 20 million kids between the ages of 5 and 11, sitting on the living room floor every Saturday morning, watching cartoons.

20 million kids. Impressionable. Just asking to be entertained. **What a target audience.** // And let me tell you something: those 20 million kids in front of their TVs on any Saturday morning are the **same target audience for every school-yard drug pusher, five days a week.**

+ also in support of the work my friend Jim Burke is doing w/ ——.

Today, drugs are an unfortunate fact of life in every city and town across America. Our kids face pressure from their peers -- pressure from the pushers out there -- to snort some coke, smoke some pot -- or even a killer called crack cocaine. "Just once." "Can't hurt." "Everybody does it." "It's cool." // That's what our kids hear. That's what they're up against. For too many of our kids, that's the real world.

We've got to help our children develop the power to say no -- power that comes from self-confidence. We've got to arm our kids with the facts: Drugs aren't part of life in the fast lane. Drugs are a dead-end.

That's why I'm so delighted that the Academy is taking the lead in producing a show called "Cartoon All-Stars to the Rescue" -- a story about a boy who, with the help of more than a dozen of today's most popular cartoon characters, learns that he can draw the line against drugs: that every kid can be drug-free.

That's a great message -- and I hope that on Saturday, April 21st, the day that show is first broadcast across the U.S. and all over North America, every TV set is on -- and every child is watching

I want to thank all of you associated with the Academy of Television Arts and Sciences for taking part in this collaborative effort. Never before in cartoon history have Bugs Bunny and Daffy Duck worked with the Teenage Mutant Ninja Turtles, the Muppets, the Smurfs -- and all the other stars of

the cartoon world. [[My hat's off to Roy Disney and Buzz Potamkin -- for keeping all those colorful egos in line.]]

One thing more while we're talking about cartoons. Every one of us knows those scenes where a character falls off a cliff, or gets hit by a truck -- and gets right up, dusts himself off, and moves right on to the next scene. Kids see that stuff -- and they know it isn't real.

But how many kids and young adults today have seen the programs or movies that show a character take drugs -- and just like the cartoon characters -- survive without a scratch? // Well, that isn't real either. In the real world -- whether it's Hollywood. Or Harlem. Or out in the heartland -- small town America -- we know what drugs do. And the simple truth is: drugs destroy. And thank goodness -- the days when popular culture glorified and glamorized drug use are fading fast.

Public opinion is turning around. We used to hear that drugs were fashionable. Fun. Part of life in the fast lane.

Not any more. Now we're hearing something different. Today, it's chic to be drug-free. //

I think that change is taking place because we've all seen the damage drugs can do. We've seen too many sports stars, too many entertainers -- too many of the men and women we look up to, too many of our heroes -- pulled down, destroyed by drugs. Drugs and success just don't mix.

And I want to thank every one of you in this room for helping smash that stereotype.

Because the truth is, drugs don't care who you are, how famous you are -- or how much you earn. Drugs are deadly for everybody.

So this morning, I want to make sure I'm understood by all the writers, producers and actors in this room. I'm not asking you to compromise your art. I'm not asking TV producers or film makers to portray a fantasy world where drugs don't exist. Sugar-coating won't solve anything.

I'm with those of you who believe the answer is to treat drugs with the same degree of realism TV brings to so many other subjects. To show what happens -- in the real world -- when someone does drugs. How what starts out as a high turns into the lowest form of self-abasement -- where drugs mean more than family, friends, or self-respect. To show -- in the real world -- how drugs destroy. How drugs kill -- every day.

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Once again, my thanks for all you've done -- and all you're doing. God bless you -- and God bless the United States of America.

# # #

~~HS senior survey~~

23 mil 1985 → 14.5 mil 1988

Examiner Sept 15, 1988

Natl Household Survey - Drug

1985 - 1988

37% drop in illegal drug use

current use basis 1 in past 30

Johnson & Johnson
CORPORATE HEADQUARTERS
ONE JOHNSON & JOHNSON PLAZA
NEW BRUNSWICK, NEW JERSEY 08933

FACSIMILE COVER SHEET

TO: Peggy Dooley

COMPANY: The White House

FACSIMILE NUMBER: 202-456-6218

FROM: Mary Ann Hagerty for J. E. Burke

DATE: 2/26/90

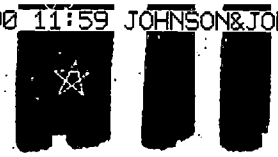
FACSIMILE NUMBER: 201-828-3707

NUMBER OF PAGES INCLUDING THIS COVER SHEET: 5

As requested.

IF THERE IS A PROBLEM WITH THIS TRANSMISSION, PLEASE CALL (201) 524-8553.

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The Media-Advertising Partnership for a Drug-Free America, Inc.
In Cooperation with the Ad Council

INTRODUCTION

The Media-Advertising Partnership for a Drug-Free America, is an unprecedented volunteer, private-sector coalition of communications and production companies and associations. Its mission is the creation, distribution and placement of compelling advertising messages aimed at reshaping attitudes toward illegal drugs (specifically marijuana, cocaine and crack), as a precursor to changes in behavior and demand reduction. It is the largest volunteer advertising effort in history.

THE DRUG CRISIS

Drug abuse is the No. 1 social/economic problem facing the country today; it is a crisis for everyone. And the challenge is awesome:

- Americans spend $110 billion a year to buy illegal drugs.
- The cost to American business is $60 billion a year.
- One in six American workers is impaired by drug use.
- 37 million Americans tried illegal drugs in the last year.
- 20 million Americans used marijuana in the last month.
- 6 million Americans used cocaine in the last month.
- 6 million Americans use marijuana every day.
- 18% of American children 9-12 have been approached to try drugs.
- The median age of first use of illegal drugs is 11.6 years old.

The challenge is compounded by the fact that dealers use sophisticated marketing techniques, like free sampling, machine packaging and product branding. Yet the problem is still a self-inflicted one -- driven by positive attitudes towards illegal drugs, their use and their users. These attitudes can and must be changed before significant and continuous declines in usage levels are possible.

THE PROGRAM

Using the power of advertising -- compelling and targeted messages over time -- The Partnership is unselling illegal drugs, "de-normalizing" their use by making them unattractive, unpopular and unacceptable as a way of life in our society. And the program, as conceived, is working, by building individual and social intolerance of any use of any illegal drugs by anyone at any time.

c/o American Association of Advertising Agencies
666 Third Avenue, New York, N.Y. 10017 (212) 682-2500

- A research and strategy task force began the effort by redefining the drug problem in marketing terms, and developing key attitudinal messages for the advertising.

- More than 200 advertising agencies joined the effort in the first year in the research, development, production and placement of magazine and newspaper ads and TV and radio commercials.

- The initial advertising campaigns were launched in March of 1987, with the objective of gaining hundreds of millions of dollars in free media time and space.

- Campaigns are intended primarily to prevent trial of drugs, and are targeted to preteens, teenagers, adults and their influencers -- peers, parents, health-care professionals and business leaders.

- All advertising is scrutinized and approved by a committee of top public, private and academic experts in the fields of advertising, drug abuse and marketing research.

- Special task forces are developing campaigns targeted specifically to black and Hispanic audiences.

- The advertising and its impact is being monitored and coordinated with a major base research study fielded in February of 1987, before the advertising began, and with follow-up tracking waves fielded annually thereafter.

WHO WE ARE

The Partnership's program is overseen by a Management Board comprised of key advertising, marketing and media executives, and coordinated by a small staff at the American Association of Advertising Agencies.

KEY MEMBERS of the coalition include: The American Association of Advertising Agencies, the Association of National Advertisers, the American Advertising Federation, the Advertising Council, the Market Research Association, the commercial production industry and the national and local media.

MEDIA ASSOCIATIONS supporting The Partnership include: the Magazine Publishers of America, the Newspaper Advertising Bureau, the American Newspaper Publishers Association, the National Newspaper Association, the Station Representatives Association, the Association of Independent Television Stations, the Television Bureau of Advertising, the National Association of Broadcasters, the Radio Network Association, the Radio Advertising Bureau, the Cable Advertising Bureau, the Outdoor Advertising Association of America, the Institute of Outdoor Advertising and the Bus Shelter Association.

COMPANIES AND ORGANIZATIONS supporting the effort include: Kodak, Ad/Sat, the Gordon S. Black (research) Corporation, the Directors Guild of America, the Screen Actors Guild, the Screen Extras Guild, the American Federation of Television and Radio Artists, the National Association of Broadcast Employees and Technicians, the International Alliance of Theatrical Stage Employees, the Photoplatemakers Association of New York, the Association of Independent Commercial Producers and the Association of Independent Commercial Editors.

THE CRITICAL IMPORTANCE OF MEDIA PARTICIPATION

In the final analysis, it is the national and local media upon whose shoulders rests the success of The Partnership's anti-drug advertising program. They must run the print ads and commercials for attitudes to be changed and demand reduced. And the media exposure must be continuous and unrelenting -- every day, and in all the major media.

We know from our research that the advertising is working. And we also know that where the media exposure has been the heaviest, the attitudinal changes have been the greatest.

EXTRAORDINARY VOLUNTEERISM

Many of America's leading broadcasters and publishers have committed extraordinary time and space to The Partnership's anti-drug advertising. In the first year, the media gave the equivalent of more than $150 million in paid advertising time and space, drawing from a growing pool of work that includes 40 television commercials, 30 radio spots and 100 print ads. (The cost of producing these ads represents another $25 million in volunteerism.) Among the highlights of media participation:

- The three major television networks, led by ABC, ran more than 3,000 commercials -- half of them in prime time -- worth $50 million.
- Eleven cable networks, led by MTV, contributed $6 million in air time.
- Thirteen radio networks ran 5,000 spots worth $11 million.
- Magazine publishers provided more than 400 full pages, the leaders being Reader's Digest, Hearst, Time Inc., Diamandis Communications, Times Mirror and Meredith.
- Newspapers, led by The New York Times, The Wall Street Journal and The Miami Herald, contributed more than 7,700 full pages worth $20 million.
- Medical journals ran 1,310 full pages -- worth $2.5 million -- of ads created separately by 10 health-care agencies.

There has also been a great deal of "non-media" use of the advertising, by more than 100 corporations for employee education programs, and by many schools and other community prevention and treatment programs across the country.

RECOGNITION

Without question, the critical factor in the success of The Partnership's program has been the high quality of the advertising itself. In its brief tenure, the advertising has set a standard of excellence, and has been widely recognized by the public, the press, drug experts, national awareness surveys and by virtually every major creative awards group.

RESEARCH FINDINGS

The Partnership's landmark research, being conducted by the Gordon S. Black Corporation of Rochester, New York, has comprised two waves to date, each with 7,000 people answering anonymous, self-administered questionnaires. The benchmark study was done in February of 1987 before the advertising started running, and the follow-up, or Wave I, was completed in February/March of 1988 after a full year of advertising. Key findings from the Wave I study include:

- Among Americans of all age groups, there has been favorable movement in important attitudes about illegal drugs. There is more awareness of the psychological, physical and social risks of drug abuse and a stronger negative image of drug use and drug users, as well as a correspondingly improved image of non-users.

- In 10 markets in the country that received significantly higher advertising levels, there was far greater improvement in attitudes than in the balance of the U.S.

- College students showed the most widespread improvement in attitudes of any age group.

- Improvement among children 9 to 12, while not as large as among college students, was consistently in the right direction on many of the most important items in the survey.

- Parents continued to underestimate their children's use of, and exposure to, illegal drugs. In the face of real progress among the total sample of adults, the parent sub-sample had become even less realistic in the last year.

  Black and Hispanic parents were shown to be even less realistic than white parents in this regard. This, despite the fact that all evidence points to greater exposure to drugs among children of these groups.

- As expected, teen attitudes showed the least overall improvement. However, in those markets where there was significantly more exposure to the advertising, teens showed greater positive attitude shifts than they did in the balance of the U.S.

The important overall conclusion and implication of the study is that attitudes about illegal drugs and their use are changing in a favorable direction, and that The Partnership's advertising program is an important vehicle driving this change. The more media time and space we can get, the faster the changes will occur.

######

2/89

THE WHITE HOUSE

WASHINGTON

February 20, 1990

MEMORANDUM FOR JOHN G. KELLER, JR.

FROM: JUDD SWIFT

SUBJECT: STATEN ISLAND, NEW YORK; SAN FRANCISCO, LOS ANGELES AND PALM SPRINGS, CALIFORNIA

On February 7 - 9, 1990, Judd Swift conducted a Pre-Advance to San Francisco and Los Angeles, California. The following background, theme, scenario and schedule have been developed for your consideration.

Background - Staten Island, New York

SUSAN MOLINARI FUNDRAISING LUNCHEON

Susan Molinari is the Republican candidate for the New York 14th Congressional District. She is the daughter of Guy Molinari, the New York State Bush Chairman and former Congressman from the 14th CD. Guy Molinari had held the seat since 1980, and vacated it because of his election in November, 1989 to Borough President of Staten Island. Susan is the only Republican member of the New York City Council, and was nominated at the February 13, 1990 County Convention to be the Republican candidate in the special election to fill her father's seat. The election will be held March 20, 1990.

The Democratic opposition is Bob Gigante, the Counsel to the County Democratic Party. Rumor has it that he was the Democratic nominee because he had the most money to spend on the campaign.

The 14th district includes all of Staten Island and brooklyn. Both the President and Mayoral candidate Rudolph Guiliani won the district overwhelmingly in their respective races. A President has not visited Staten Island in 25 years.

The cost for a ticket to both the fundraising Reception and Luncheon is $1000 per person, and the cost for the luncheon only is $200 per person. The campaign is hoping to have up to 500 people attend this event. The money raised by the event will be used primarily for political mailings by the campaign.

Proposed Scenario

The President arrives Shalimar Catering Hall and will begin participation in a Staff Photo. Upon conclusion of the Staff Photo, the President will depart TBD Room and proceed to the Off-Stage Announcement Area. The President will be announced onto Stage and proceed to Seat. The President will be introduced for Brief Remarks by TBD. The President will give Brief Remarks. Upon conclusion of Brief Remarks, the President will depart the Stage and proceed to the Holding Room. After a brief hold, the President will proceed to the Motorcade and depart Shalimar Catering Hall en route Landing Zone.

Background - San Francisco, California

PETE WILSON FOR GOVERNOR FUNDRAISER

The dinner will be held at the St. Francis Hotel with approximately 1000 guests. Each guest has contributed $1000 to participate in the event.

The Pete Wilson for Governor campaign is the National Republican Party's top priority in 1990 with a total estimated budget of $30 million. This event is expected to net $700,000 towards the estimated budget.

Proposed Scenario

The President will arrive the St. Francis Hotel, (Post Street entrance), and proceeds to the City Club on the 12th floor. Upon arrival at the City Club, the President will proceed to the Library and begin participation in a Staff Photo with approximately 200 guests, who have sold tables of 10 at $10,000. Upon conclusion of the Staff Photo, the President will depart the Library and proceed to the Holding Room (London Suite). After a brief hold, the President will depart the City Club and proceed to the Grand Ballroom Off-Stage Announcement Area. The President will be announced into the Ballroom, accompanied by Senator Pete Wilson, and will proceed to his seat. Senator Wilson will introduce the President for Brief Remarks. The President will give Brief Remarks. Upon conclusion of Brief Remarks, the President will depart the Stage and proceed to the Holding Room. After a brief hold, the President will depart the Holding Room, proceed to the Motorcade and depart the St. Francis Hotel en route San Francisco International Airport.

The head table will consist of 20 people and the backdrop will be blue pipe and drape with a banner welcoming the President. The press platform will be at a 70' throw and straight-on. The guests will be seated at rounds.

To help build up the crowd reaction, the host committee is inviting several San Francisco 49ers, hopefully to include Joe Montana. If they come, they could be introduced before the President is introduced.

Concerns

The Grand Ballroom will not be available until 3:00 pm the day of the visit. The hotel has promised that the Ballroom will be ready by 5:00 pm and the Secret Service will have the doors open by 6:00 pm. However, this provides a tight time-line and will have to be watched carefully by the advance team.

The elevator that takes the President to the City Club (12th floor) has a maximum capacity of 10 people. The staff will have to take two separate elevators. Further, upon conclusion of the Staff Photo, all 200 people will have to come down the same elevators for the dinner. The host has agreed to send Head Table participants down first. I think the President will have to hold at least five minutes in the London Suite.

The advance team ought to watch the host's time-line carefully. There is only one entrance into the Grand Ballroom and if the VIP Reception runs late, the Foyer area will be crowded and the President will have to hold longer.

Background - Los Angeles, California

REPUBLICAN GOVERNOR'S LUNCHEON

The Republican Governor's Association will host a luncheon on March 1, 1990. The price of the ticket is $25,000 per couple and 20 couples are expected to attend. The proceeds from the event will be distributed to the targeted Republican Gubernatorial Candidates throughout the country in preparation for the 1990 election.

Proposed Scenario

The President will board Motorcade and depart the Century Plaza Towers en route the Jimmies Restaurant. Upon arrival at Jimmies Restaurant, the President will proceed to the TBD Room Off-Stage Announcement Area. The President will be announced into TBD Room and proceed to Seat. The President will begin participation in Luncheon. Upon conclusion of Luncheon, the President will be introduced for Brief Remarks by TBD. The President gives Brief Remarks. Upon conclusion of Brief Remarks, the President will depart TBD Room and proceed to Motorcade.

Background - Los Angeles, California

CHAMBER OF COMMERCE

The California Chamber traces its roots directly to the California State Board of Trade, which incorporated on February 20, 1890 after three years as a voluntary organization. The California Chamber of Commerce pursues the following purposes.

* Promote most effective use of the state's natural resources.
* Protect and encourage economic development of basic producing industries.
* Support provision of adequate transportation facilities.
* Exert leadership in policy areas related to public finance.
* Provide organizational machinery for determining alternative solutions to a wide variety of agricultural, industrial and commercial problems.
* Stimulate widespread cooperation between local, regional and statewide organizations. Chamber members include 160 trade associations and 400 affiliated local chambers of commerce.
* Encourage economic research activities as aids in determining policies affecting government and the business community.
* Support development of the state's educational resources. The Chamber has supported school-business partnerships as a means of improving student and teacher performance and joined the states superintendent of public instruction and the California Business Roundtable in pressing for "compacts" to work for measurable results in such programs.
* Support broad-perspective policies on behalf of all Californians.

The California Chamber takes pride in the achievements of the business community in building California into the sixth largest economy in the world with the resources to tackle the challenges of the 21st century.

Proposed Scenario

The President will depart his Suite (30th floor of Century Plaza Towers) and proceed to the Motorcade. The Motorcade will depart the Century Plaza Towers en route the Century Plaza Hotel. Upon arrival at the Century Plaza Hotel, the President will proceed to the Palisades Room. Upon arrival at the Palisades Room, the President will begin participation in a Staff Photo with the head table participants, 20 people. (NOTE: The Host Committee is also pushing for a VIP Reception Mix and Mingle for 50 people, not yet approved by Scheduling.) The President will conclude participation in the Staff Photo, depart the Palisades Room and proceed to the Holding Room. After a brief hold, the President will depart the Holding Room and proceed to the Off-Stage Announcement Area where the President will be announced into the Ballroom. Option 1: The President will take his seat and will be introduced by TBD for Remarks. The President Remarks. The President concludes Remarks, departs the Ballroom and proceeds to the Motorcade. Option 2: The President will take his seat and participates in Dinner. Upon conclusion of Dinner, the President Remarks. After Remarks, the President departs Ballroom and proceeds to the Motorcade. Option 3: The same as Option 2 with the addition of the President staying after his Remarks for the show. The show includes Dionne Warwick.

There will be 20 people at the head table with a backdrop of blue pipe and drape. There will be a banner with the Chamber of Commerce Logo directly behind the President. The Ballroom is three-tiered, with the middle section being the lowest. The entertainment stage will be stage-left. The press platform will be straight-on at a 70 foot throw.

Concerns

Mr. Scott Berlin, Dionne Warwick's Production Manager - 702/734-5110, ext. 5563, is unhappy with the way the Ballroom is set up. Mr. Berlin wants the press platform at a 45 degree angle so that he can put Dionne Warwick's stage directly across from the head table. Because of the teleprompter, I have told the host that we must have the press platform straight-on. The host has agreed to this, however, I expect the producer will keep trying to change the scenario.

Background - Los Angeles, California

ACADEMY OF TELEVISION ARTS & SCIENCES

Founded in 1946 (in Hollywood), just one month after network television was born, the academy s devoted both to the advancement of television's arts and sciences and to fostering creative leadership in the television industry.

In addition to recognizing outstanding program, individual and engineering achievements by its presentation of the annual Emmy awards for both national nighttime and daytime programming, it provides scholarships to students in telecommunications, sponsors student internships and an annual nationwide student film-making awards contest.

The Academy has over 7,000 members, those primarily involved in national television programming. All national members belong to one of 25 membership branches, ranging from broadcast executives to production executives to performers to writers, directors and creative crafts such as cinematographers, film and sound editors, etc. Current president of the Academy is Leo C. Chaloukian, president of Ryder Sound Services.

6-800 people

Theme/Message Development

An excellent opportunity of the President to speak out on the need for the media to help in the war on drugs. Further, the President could highlight the new academy initiative "Cartoon Allstars to the Rescue." This program will be aired on April 21, 1990, on ABC, CBS NBC and hundreds of independent stations in the U.S. and Canada. The objective of these cartoons is to deliver an unforgettable anti-substance abuse message. These cartoons will star such notables as Alf, Bugs Bunny, the Chipmunks, Daffy Duck, Garfield, Kermit, Miss Piggy, the Smurfs, Tigger and Winnie the Pooh. This message would also enhance the "Drug Use Is Life Abuse" message later in Santa Ana.

Proposed Scenario

Upon arrival at TBD Room, the President will begin participation in a head table Staff Photo. Upon conclusion of the Staff Photo, the President will proceed to the Holding Room. After a brief hold, the President will proceed to the Off-Stage Announcement Area. The President, accompanied by Mr. Charles Fries, Chairman

of the Academy and Mr. Leo Chaloukian, President of the Academy, will be announced into Los Angeles Ballroom and proceed to Seat. The President will be introduced by Mr. Charles Fries for Remarks. The President Remarks. Upon conclusion of Remarks, the President will depart the Los Angeles Ballroom and proceed to the Motorcade.

There will be a head table of 25 people and 600 to 800 guests seated at rounds. Spence Geissinger has not done a pre-advance on the Los Angeles Ballroom, but standard press logistics should work. The Academy has agreed to place a banner directly behind the President with anti-drug theme.

Background - Santa Ana, California

DRUG USE IS LIFE ABUSE

As Sheriff-Coroner of Orange County, California, Brad Gates has been in unique position to monitor the affects that this increasing drug use has had on Orange County citizens - particularly young people - and the facts are sobering. From January 1987 through December 1989 alone, 576 Orange County residents died of cocaine- or heroin-related deaths. Tens of thousands of Orange County lives are being affected by illicit drug use.

Sheriff Brad Gates and the Orange County Sheriff's Department, through a cooperative effort with numerous local law enforcement agencies, created the Regional Narcotics Suppression Program in 1986. This model project has successfully pooled the resources of over a dozen different law enforcement agencies into a coordinated effort that has resulted in the confiscation of 35 million doses of cocaine, over 9 million injections of heroin, 1 million marijuana cigarettes, and over $38 million in drug traffickers cash and assets. But law enforcement, however successful, can only attack the supply side of the current drug problem. It is only through an equal effort to diminish and end the demand for illicit drugs that a complete solution to our drug problem can be accomplished. Drug Use is Life Abuse was created in response to this need.

As a support group of the Sheriff's Advisory Council, Drug Use Is Life Abuse is a stand-alone, full-time entity working to coordinate and initiate drug use prevention and awareness programs between the Sheriff's Department and Advisory Council, the business community, student, parent, school, civic, and religious organizations. Drug Use Is Life Abuse provides a means through which various organizations and businesses in the community can get directly involved in this effort. The Drug Use

Is Life Abuse marketing plan calls for a cyclical focus on various elements in the marketing environment, such as convenience stores, the fast food industry, theme parks, and the entertainment industry, areas that are both important and highly visible to younger market segments. The plan calls for a relentless image campaign supporting drug-free lifestyles, a plan designed to support and promote a change in the way society perceives drug use.

Drug Use Is Life Abuse intends to play a major role in a county-wide effort to eliminate the demand for illicit drugs. To be successful, Drug Use Is Life Abuse will work closely with the Sheriff's Department and must encourage all segments of the prevention community to take advantage of its resources to enhance their individual efforts.

Theme/Message Development

This would be a good venue for the President to speak on the tremendous amount of good work the private sector is doing to prevent drug abuse. This is a good example of a "thousand points of light". Also, the President can speak to the Hispanic community and the problems they are having with drugs.

Proposed Scenario - Santa Ana Bowl, Santa Ana, CA

Upon arrival at the Santa Ana Bowl, the President will begin participation in a Staff Photo with 60 people. (NOTE: Sheriff Gates requested this photo. The photo will include 30 fundraisers for "Drug Use is Life Abuse" programs and for this rally and also 20 Chiefs of Police, and 10 local student board members). After the Staff Photo, the President will proceed to the Holding Room. After a brief hold, the President will proceed to the Off-Stage Announcement Area. The President will be announced onto Stage and proceeds to his seat. Sheriff Gates will introduce Jim Everett and Jim Everett will introduce the President. The President Remarks. Upon conclusion of Remarks, there will be a balloon rise and the President will depart the Stage and proceed to the Motorcade.

The Santa Ana Bowl is the municipal stadium owned by the City of Santa Ana and located right in the heart of downtown Santa Ana. This stadium is a sunken structure that will accommodate 9,800 seated guests in the bleachers and approximately 5,000 standing on the field between the dais and press platform. The event will be held during the noon hour. The audience will consist of federal employees, county employees, city employees, school kids, education and law enforcement officials, and general public. The backdrop for the event is a sixty foot long by twenty foot high painted canvas enlargement of the cover of the drug education curriculum. The event will have the standard color components to include: high school cheerleaders, bands, hand held flags and signs, and balloons.

Crowd Raising

The crowd raising efforts will be conducted by the "Drug Use is Life Abuse" organization, the Orange County Sheriff's Department, the Santa Ana School District and the Santa Ana Police Department. The Drug Use is Life Abuse Organization will pursue the following plan to guarantee a capacity crowd and will also implement the necessary safe guards to ensure the integrity of the audience.

The Organization will print and distribute 750 VVIP tickets, and 400 VIP tickets. These ticket holders will occupy the area directly between the dais and the press platform. An additional ticket will be printed and distributed to County employees which will be sent home in their paychecks. These ticket holders will occupy the grandstands on both sides of the field from the endzone to the fifty yard line. Additionally, the Organization will mail flyers to approximately 80,000 households from their own mailing list and purchase advertising in both the Los Angeles Times and the Orange County Register. The general public seating area will be the remainder of the grandstands from the fifty yard line to the opposite endzone. Some general public will be allowed on the field behind the press platform area. The local school system will provide and bus 5,000 school children.

This plan will be put into action immediately upon confirmation of the March 2nd date.

PRELIMINARY OUTLINE SCHEDULE

Staten Island, New York; San Francisco, Los Angeles and Palm Springs, California

Wednesday, February 28, 1990

10:25 am — MARINE ONE departs White House en route Andrews Air Force Base.

(Flying Time: 10 Minutes)

10:35 am — MARINE ONE arrives Andrews Air Force Base.

10:40 am — AIR FORCE ONE departs Andrews Air Force Base en route Newark, New Jersey.

(Flying Time: 45 Minutes)
(Interchange: TBD)
(Time Change: None)

11:25 am — AIR FORCE ONE arrives Newark, New Jersey.

11:30 am — MARINE ONE departs Newark International Airport, Newark, New Jersey en route Staten Island, New York.

(Flying Time: 15 Minutes)

11:45 am — MARINE ONE arrives TBD Landing Zone, Staten Island, New York.

11:50 am — MOTORCADE departs TBD Landing Zone en route Shalimar Hall.

(Drive Time: 5 Minutes)

11:55 am — MOTORCADE arrives Shalimar Hall.

* STAFF PHOTO
- Closed Press
(12:00 pm - 12:20 pm)

* FUNDRAISING LUNCHEON FOR SUSAN MOLINARI
- Open Press
- Brief Remarks
(12:25 pm - 1:00 pm)

1:05 pm — MOTORCADE departs Shalimar Hall en route TBD Landing Zone.

(Drive Time: 5 Minutes)

1:10 pm — MOTORCADE arrives TBD Landing Zone.

1:15 pm — MARINE ONE departs Staten Island, New York en route Newark, New Jersey.

(Flying Time: 15 Minutes)

1:30 pm — MARINE ONE arrives Newark International Airport.

1:35 pm (E.S.T.) — AIR FORCE ONE departs Newark, New Jersey en route San Francisco, California.

(Flying Time: 5 Hours 45 Minutes)
(Interchange: No)
(Time Change: Back 3 Hours)

4:20 pm (P.S.T.) — AIR FORCE ONE arrives San Francisco International Airport, San Francisco, California.

4:25 pm — MOTORCADE departs San Francisco International Airport en route St. Francis Hotel.

(Drive Time: 20 Minutes)

4:45 pm — MOTORCADE arrives St. Francis Hotel.

* PRIVATE TIME
(4:50 pm - 6:50 pm)

* WILSON STAFF PHOTO
- Closed Press
(7:00 pm - 7:20 pm)

* WILSON FUNDRAISING DINNER
- Open Press
- Brief Remarks
(7:35 pm - 8:05 pm)

8:10 pm — MOTORCADE departs St. Francis Hotel en route San Francisco International Airport.

(Drive Time: 20 Minutes)

8:30 pm — MOTORCADE arrives San Francisco International Airport.

8:35 pm (P.S.T.) — AIR FORCE ONE departs San Francisco, California en route Los Angeles, California.

(Flying Time: 1 Hour 5 Minutes)
(Interchange: No)
(Time Change: None)

9:40 pm (P.S.T.) — AIR FORCE ONE arrives Los Angeles, California.

9:45 pm (P.S.T.) — MOTORCADE departs Los Angeles International Airport en route Century Plaza Tower.

(Drive Time: 25 Minutes)

10:10 pm — MOTORCADE arrives Century Plaza Tower for RON.

<u>Thursday, March 1, 1990</u>

* PRIVATE TIME
(TBD am - 12:20 pm)

12:25 pm — MOTORCADE departs Century Plaza Tower en route Jimmies Restaurant.

(Drive Time: 5 Minutes)

12:28 pm MOTORCADE arrives Jimmies Restaurant.

* GOP GOVERNOR'S LUNCHEON
  - TBD Press
  - Brief Remarks
  (12:30 pm - 1:30 pm)

1:35 pm MOTORCADE departs Jimmies Restaurant en route Century Plaza Tower.

(Drive Time: 5 Minutes)

1:40 pm MOTORCADE arrives Century Plaza Tower.

* PRIVATE TIME
  (1:45 pm - 6:45 pm)

6:55 pm MOTORCADE departs Century Plaza Tower en route Century Plaza Main Building.

(Drive Time: 5 Minutes)

7:00 pm MOTORCADE arrives Century Plaza Main Building.

* CHAMBER OF COMMERCE HEAD TABLE STAFF PHOTO
  - Closed Press
  (7:05 pm - 7:25 pm)

* CHAMBER OF COMMERCE DINNER
  - Open Press
  - Dinner
  - Remarks
  (7:30 pm - 8:30 pm)

8:35 pm MOTORCADE departs Century Plaza Main Building en route Century Plaza Tower.

(Drive Time: 5 Minutes)

8:40 pm MOTORCADE arrives Century Plaza Tower for RON.

Friday, March 2, 1990

8:00 am — MOTORCADE departs Century Plaza Tower en route Century Plaza Main Building.

(Drive Time: 5 Minutes)

8:05 am — MOTORCADE arrives Century Plaza Main Building.

* STAFF PHOTO (TBD)
  - Closed Press
  (8:08 am - 8:25 am)

* ADDRESS ACADEMY OF TELEVISION ARTS AND SCIENCES
  - Open Press
  - Remarks
  (8:30 am - 9:00 am)

9:05 am — MOTORCADE departs Century Plaza Main Building en route Century Plaza Tower.

(Drive Time: 5 Minutes)

9:10 am — MOTORCADE arrives Century Plaza Tower.

* PRIVATE TIME
  (9:15 am - 10:40 am)

10:45 am — MOTORCADE departs Century Plaza Tower en route Santa Monica Airport.

(Drive Time: 15 Minutes)

11:00 am — MOTORCADE arrives Santa Monica Airport.

11:05 am — MARINE ONE departs Santa Monica Airport en route Anaheim Field Landing Zone, Santa Ana, California.

(Flying Time: 35 Minutes)

11:45 am — MARINE ONE arrives Anaheim Field Landing Zone.

11:50 am — MOTORCADE departs Anaheim Field Landing Zone en route Santa Ana Bowl.

(Drive Time: 15 Minutes)

12:05 pm — MOTORCADE arrives Santa Ana Bowl.

* STAFF PHOTO
  - Closed Press
  (12:10 pm - 12:25 pm)

* "DRUG USE IS LIFE ABUSE" ANTI-DRUG RALLY
  - Open Press
  - Remarks
  (12:30 pm - 1:30 pm)

12:30 pm — MOTORCADE departs Santa Ana Bowl en route El Toro Marine Corps Air Station.

(Drive Time: 15 Minutes)

12:45 pm — MOTORCADE arrives El Toro Marine Corps Air Station.

12:50 pm — AIR FORCE ONE departs Santa Ana, California en route Palm Springs, California.

(Flying Time: 35 Minutes)
(Interchange: TBD)
(Time Change: None)

1:25 pm — AIR FORCE ONE arrives Palm Springs Regional Airport, Palm Springs, California.

1:30 pm — MOTORCADE departs Palm Springs Regional Airport en route Annenberg Residence.

(Drive Time: 20 Minutes)

1:50 pm — MOTORCADE arrives Annenberg Residence for RON.

Saturday, March 3, 1990

No Events Scheduled

Sunday, March 4, 1990

TBD — AIR FORCE ONE departs Palm Springs, California en route Andrews Air Force Base.

(Flying Time: 4 Hours 10 Minutes)
(Interchange: TBD)
(Time Change: Ahead 3 Hours)

TBD — AIR FORCE ONE arrives Andrews Air Force Base.

TBD — MARINE ONE departs Andrews Air Force Base en route White House.

(Flying Time: 10 Minutes)

TBD — MARINE ONE arrives White House.

cc: Sig Rogich

McGroarty/Dooley
February 26, 1990
3:00 pm
[LATV]

PRESIDENTIAL REMARKS: ACADEMY OF TELEVISION ARTS & SCIENCES
BREAKFAST
LOS ANGELES, CALIFORNIA
MARCH 2, 1990
8:30 A.M.

Thank you, Charles {Fries, Academy Chairman}, for those kind words. And good morning to all of you. I want to thank you for joining me at this early hour. It's great to see such an all-star cast assembled here. [Introductory acknowledgements.] My good friend Jerry Weintraub. Leo Chaloukian, President of the Academy. In fact, we've got a room full of Presidents: Bob Iger, ~~CBS~~ ABC. Brandon Tartikoff, NBC. ~~Sidney Sheinberg, MCA.~~ Jeff Sagansky, CBS.
[[/// I'm George Bush, USA. ///]]

Ted Turner's here. [[Ted, I want to thank you for the suggestion you made to Barbara recently -- but I have to tell you she's decided **not** to have her hair colorized.]]

[[There's Roger Ailes: my good friend and trusted advisor, whose help was so important to me in my quest for the Presidency. // I'm not sure I hit that line just the way Roger wanted me to -- but the eye contact was OK -- wasn't it, Roger? //]]

[[But being President does have its advantages. I have a TV set in the White House with five screens -- big screen in the middle, with four small ones around it, all of them on at once. // Now I don't have to miss the nightly news while I watch Wheel of Fortune.]]

There's no escaping the fact that we live in the age of television. [[You know, in my State of the Union, I announced six national education goals -- targets to meet by the year 2000. I want to add a seventh goal this morning. **By the year 2000, all Americans must be able to set the clocks on their VCRs.** ///]]

But I came here this morning to make a serious point -- about the **tremendous power of television** -- and how TV can help us meet some of the most pressing social challenges we face. And I know this industry is more involved than ever in focusing on some of our nation's most serious problems -- whether it's hunger, homelessness or drug abuse.

And there's tremendous potential in that -- because every one of us in this room knows that **television can do more than entertain. It can educate.**

This morning, I want to focus on Public Enemy Number One -- **illegal drugs.**

Two weeks ago, I went down to the Andean Drug Summit -- down to Cartagena, Colombia -- a country on the front-lines of the drug war. President Barco and the people of Colombia have made a courageous choice: **Colombia versus the Cartels.** The battle is far from over. But for the first time, the **drug runners are on the run.**

We're going to keep the pressure on -- work with our Andean allies to cut the supply lines that run from the jungles of South America right into the heart of our cities. And we will. But the "supply side" is only half the problem. If we want to **win**

this war, we've simply got to **drive down demand -- dry up the market for illegal drugs here in our own country.**

We do that by increasing **awareness. Education** -- providing people -- especially young people -- information that helps them separate **fact from fiction** when the subject is drugs.

That's why I'm here this morning. To thank you -- the leaders in the television industry -- **for enlisting the power of TV as a force for positive change.** Each of you is a point of light utilizing your unique ability to inform, to change attitudes to catalyze public action in our fight against drug abuse.

This morning, I want to thank you for the work you're doing with my friend Jim Burke, head of the Media-Advertising Partnership for a Drug-free America. We see those hard-hitting anti-drug commercials every day -- and they're **hitting home.** We're starting to see a shift in attitudes in the regions where those spots are on the air.

Bill Nielsen
VP PR
Johnson & Johnson
201/524-3536

time + space

But it's not just the commercials that are getting the anti-drug message across -- increasingly, it's also the your regular programming, the shows themselves. And that's important.

Most people have no idea **how many kids** watch the Saturday morning cartoons. // This is one group that does. // Well, I am astonished at the number: 20 million kids between the ages of 5 and 11, sitting on the living room floor every Saturday morning, watching cartoons.

20 million kids. Impressionable. Just asking to be entertained. **What a target audience.** // And let me tell you something: those 20 million kids in front of their TVs on any Saturday morning are the **same target audience for every school-yard drug pusher, five days a week.**

Today, drugs are an unfortunate fact of life in every city and town across America. Our kids face pressure from their peers -- pressure from the pushers out there -- to snort some coke, smoke some pot -- or even a killer called crack cocaine. "Just once." "Can't hurt." "Everybody does it." "It's cool." // **That's what our kids hear. That's what they're up against. For too many of our kids, that's the real world.**

We've got to help our children develop the **power to say no -- power that comes from self-confidence. We've got to arm our kids with the facts: Drugs aren't part of life in the fast lane. <u>Drugs are a dead-end</u>.**

That's why I'm so delighted that the Academy is taking the lead in producing a show called "Cartoon All-Stars to the Rescue" -- a story about a boy who, with the help of more than a dozen of today's most popular cartoon characters, learns that he can **draw the line against drugs: that every kid can be drug-free.**

That's a great message -- and I hope that on Saturday, April 21st, the day that show is first broadcast across the U.S. and all over North America, every TV set is on -- and every child is watching.

I want to thank all of you associated with the Academy of Television Arts and Sciences for taking part in this collaborative effort. Never before in cartoon history have Bugs Bunny and Daffy Duck worked with the Teenage Mutant Ninja [NIN-juh] Turtles, the Muppets, the Smurfs -- and all the other stars of the cartoon world. [[My hat's off to Roy Disney and Buzz Potamkin -- for keeping all those colorful egos in line.]]

One thing more while we're talking about cartoons. Every one of us knows those scenes where a character falls off a cliff, or gets hit by a truck -- and gets right up, dusts himself off, and moves right on to the next scene. Kids see that stuff -- **and they know it isn't real.**

But how many kids and young adults today have seen the programs or movies that show a character **take drugs -- and just like the cartoon characters -- survive without a scratch? // Well, that isn't real either.** In the real world -- whether it's Hollywood. Or Harlem. Or out in the heartland -- small town America -- **we know what drugs do. And the simple truth is: drugs destroy.** And thank goodness -- **the days when popular culture glorified and glamorized drug use are fading fast.**

Public opinion is turning around. We used to hear that drugs were fashionable. Fun. **Part of life in the fast lane.**

Not any more. Now we're hearing something different. **Today, it's chic to be drug-free. //**

I think that change is taking place because we've all seen the damage drugs can do. We've seen too many sports stars, too

many entertainers -- too many of the men and women we look up to, too many of our heroes -- pulled down, destroyed by drugs. **Drugs and success just don't mix.**

And I want to thank every one of you in this room for helping smash that stereotype.

Because the truth is, **drugs don't care who you are, how famous you are -- or how much you earn. Drugs are deadly for everybody.**

So this morning, I want to make sure I'm understood by all the writers, producers and actors in this room. I'm not asking you to compromise your art. I'm not asking TV producers or film makers to portray a fantasy world where drugs don't exist. **Sugar-coating won't solve anything.**

I'm with those of you who believe the answer is to **treat drugs** with the **same degree of realism TV brings to so many other subjects.** To show what happens -- **in the real world** -- when someone does drugs. How what starts out as a **high** turns into the **lowest form of self-abasement** -- where drugs mean more than family, friends, or self-respect. To show -- in the real world -- how drugs destroy. **How drugs kill -- every day.**

That's the real-world message. It's a message that can save lives. And thanks to you -- it's a message that's getting through to our kids.

Once again, my thanks for all you've done -- and all you're doing. God bless you -- and God bless the United States of America.

McGroarty/Dooley
February 22, 1990
4:00 pm
[LATV]

PRESIDENTIAL REMARKS: ACADEMY OF TELEVISION ARTS & SCIENCES
BREAKFAST
LOS ANGELES, CALIFORNIA
MARCH 2, 1990
8:30 A.M.

Thank you, Charles {Fries, Academy Chairman}, for those kind words. And good morning to all of you. {I want to thank you for joining me at this early hour.} It's great to see such an All-star cast assembled here. [Introductory acknowledgements.] My good friend Jerry Weintraub. Leo Chaloukian, President of the Academy. In fact, we've got a room full of Presidents: Bob Iger, CBS. Brandon Tartikoff, NBC. Sidney Sheinberg, MCA. [[/// I'm George Bush, USA. ///]]

Ted Turner's here. [[Ted, I want to thank you for the suggestion you made to Barbara recently -- but I have to tell you she's decided **not** to have her hair colorized.]]

[[And of course, Barry Diller from the Fox network. Barry asked me if I'd be interested in starring in my own sit com: He wants to call it "Married, With **Grand**children."]]

[[There's Roger Ailes: my good friend and trusted advisor, without whose help I would not be President today. /// I'm not sure I hit that line just the way Roger wanted me to.... //]]

[[But being President does have its advantages. I have a TV set in the White House with seven screens -- big screen in the middle, with six small ones around it, all of them on at once.

// Now I don't have to miss Dan Rather while I watch Wheel of Fortune.]]

[[That TV's got a remote control that can do everything but launch the Space Shuttle. // Thank goodness I've got my grandchildren to teach me how to use it.]]

There's no escaping the fact that we live in the age of television. [[You know, in my State of the Union, I announced six national education goals -- targets to meet by the year 2000. I want to add a seventh goal this morning. **By the year 2000, all Americans must be able to set the clocks on their VCRs.** ///]]

But I came here this morning to make a serious point -- about the **tremendous power of television** -- and how TV can help us meet some of the most pressing social challenges we face. And I know this industry is more involved than ever in focussing on some of our nation's most serious problems -- whether it's hunger, homelessness or drug abuse.

And there's tremendous potential in that -- because every one of us in this room knows that **television can do more than <u>entertain</u>. It can <u>educate</u>.**

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far from over. But for the first time, the **drug runners are on the run.**

We're going to keep the pressure on -- work with our Andean allies to cut the supply lines that run from the jungles of South America right into the heart of our cities. And we will. But the "supply side" is only half the problem. If we want to **win** this war, we've simply got to **drive down demand -- dry up the market for illegal drugs here in our own country.**

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NBC research

20 million kids. Impressionable. Just asking to be entertained. **What a target audience.** // And let me tell you something: those 20 million kids in front of their TVs on any Saturday morning are the **same target audience for every school-yard drug pusher, five days a week.**

Today, drugs are an unfortunate fact of life in every city and town across America. Our kids face pressure from their peers

-- pressure from the pushers out there -- to snort some coke, smoke some pot -- or even a killer called crack cocaine. "Just once." "Can't hurt." "Everybody does it." "It's cool." // **That's what our kids hear. That's what they're up against. For too many of our kids, that's the real world.**

We've got to help our children develop the **power to say no -- power that comes from self-confidence. We've got to arm our kids with the facts: Drugs aren't part of life in the fast lane. <u>Drugs are a dead-end</u>.**

That's why I'm so delighted that the Academy is taking the lead in producing a show called "Cartoon All-Stars to the Rescue" -- a story about a boy who, with the help of more than a dozen of today's most popular cartoon characters, learns that he can **draw the line against drugs: that every kid can be drug-free.**

Simulcast RWCC

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Public opinion is turning around. We used to hear that drugs were fashionable. Fun. **Part of life in the fast lane.**

Not any more. Now we're hearing something different. **Today, it's chic to be sober. //**

I think that change is taking place because we've all seen the damage drugs can do. We've seen too many sports stars, too many entertainers -- too many of the men and women we look up to, too many of our heroes -- pulled down, destroyed by drugs. **Drugs and success just don't mix.**

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That's the real-world message. It's a message that can save lives. And thanks to you -- it's a message that's getting through to our kids.

Once again, my thanks for all you've done -- and all you're doing. God bless you -- and God bless the United States of America.

# # #

THE WHITE HOUSE

WASHINGTON

February 22, 1990

MEMORANDUM FOR THE

CHIEF OF STAFF
DAVID BATES
ANDREW CARD
JAMES CICCONI
DAVID DEMAREST
MARLIN FITZWATER
BOYDEN GRAY
FRED MCCLURE
BONNIE NEWMAN
ROGER PORTER
SIG ROGICH
BRENT SCOWCROFT
CHASE UNTERMEYER
SUSAN PORTER ROSE
ED ROGERS
JOE HAGIN
JIM WRAY
CHRISS WINSTON
BOBBIE KILBERG
SICHAN SIV
PATTY PRESOCK
LINDA CASEY
WILLIAM KRISTOL
TIMOTHY MCBRIDE
ROSE ZAMARIA
PAUL BATEMAN
RICHARD TREFRY
DAVID VALDEZ
BILLY DALE
JAY ALLISON
JOHN HERRICK
LAURIE FIRESTONE
PEGGY SWIFT
KIM BRADY
JEAN LAMB
DEB ANDERSON
TONY BENEDI
USSS/PPD OPS
WHCA AUDIO/VISUAL
WHCA OPERATIONS
WHTV
MEDICAL UNIT
PRESIDENTIAL DOCUMENTS

THROUGH: SIG ROGICH
ASSISTANT TO THE PRESIDENT FOR
PUBLIC EVENTS AND INITIATIVES

FROM: JOHN G. KELLER, JR. JGK
DEPUTY ASSISTANT TO THE PRESIDENT AND
DIRECTOR OF PRESIDENTIAL ADVANCE

SUBJECT: **TRIP OF THE PRESIDENT TO STATEN ISLAND, NEW YORK; SAN FRANCISCO, LOS ANGELES, AND PALM SPRINGS, CALIFORNIA ON FEBRUARY 28 - MARCH 4, 1990**

For your use and planning purposes, the attached is a preliminary outline schedule for the Trip of the President to Staten Island, New York; San Francisco, Los Angeles and Palm Springs, California. Please keep in mind that the following information has not been finally approved and is subject to change.

Attachments

PRELIMINARY OUTLINE SCHEDULE

Staten Island, New York; San Francisco, Los Angeles and Palm Springs, California

Wednesday, February 28, 1990

GUEST AND STAFF INSTRUCTIONS:

8:00 am	Baggage Call. Please place all unlocked baggage in Room 89 1/2, O.E.O.B. at this time.
9:40 am	Vans depart West Basement en route Andrews Air Force Base Distinguished Visitors Lounge.
9:40 am	Those with own transportation and baggage should arrive Andrews Air Force Base Distinguished Visitors Lounge for check-in.
10:10 am	Those with own transportation should arrive Andrews Air Force Base Distinguished Visitors Lounge at this time.

10:25 am — MARINE ONE departs White House en route Andrews Air Force Base.

(Flying Time: 10 Minutes)

10:35 am — MARINE ONE arrives Andrews Air Force Base.

10:40 am — AIR FORCE ONE departs Andrews Air Force Base en route Newark, New Jersey.

(Flying Time: 45 Minutes)
(Interchange: No)
(Time Change: None)

11:25 am — AIR FORCE ONE arrives Newark, New Jersey.

11:30 am MARINE ONE departs Newark International Airport, Newark, New Jersey en route Staten Island, New York.

(Flying Time: 15 Minutes)

11:45 am MARINE ONE arrives TBD Landing Zone, Staten Island, New York.

11:50 am MOTORCADE departs TBD Landing Zone en route Shalimar Hall.

(Drive Time: 5 Minutes)

11:55 am MOTORCADE arrives Shalimar Hall.

* STAFF PHOTO
  - Closed Press
  (12:00 pm - 12:20 pm)

* FUNDRAISING LUNCHEON FOR SUSAN MOLINARI
  - Open Press
  - Brief Remarks
  (12:25 pm - 1:00 pm)

1:05 pm MOTORCADE departs Shalimar Hall en route TBD Landing Zone.

(Drive Time: 5 Minutes)

1:10 pm MOTORCADE arrives TBD Landing Zone.

1:15 pm MARINE ONE departs Staten Island, New York en route Newark, New Jersey.

(Flying Time: 15 Minutes)

1:30 pm MARINE ONE arrives Newark International Airport.

1:35 pm (E.S.T.) — AIR FORCE ONE departs Newark, New Jersey en route San Francisco, California.

(Flying Time: 5 Hours 45 Minutes)
(Interchange: No)
(Time Change: Back 3 Hours)

4:20 pm (P.S.T.) — AIR FORCE ONE arrives San Francisco International Airport, San Francisco, California.

4:25 pm — MOTORCADE departs San Francisco International Airport en route St. Francis Hotel.

(Drive Time: 20 Minutes)

4:45 pm — MOTORCADE arrives St. Francis Hotel.

* PRIVATE TIME
(4:50 pm - 6:55 pm)

* WILSON STAFF PHOTO
- Closed Press
(7:00 pm - 7:20 pm)

* WILSON FUNDRAISING DINNER
- Open Press
- Brief Remarks
(7:35 pm - 8:05 pm)

8:10 pm — MOTORCADE departs St. Francis Hotel en route San Francisco International Airport.

(Drive Time: 20 Minutes)

8:30 pm — MOTORCADE arrives San Francisco International Airport.

8:35 pm (P.S.T.) — AIR FORCE ONE departs San Francisco, California en route Los Angeles, California.

(Flying Time: 1 Hour)
(Interchange: No)
(Time Change: None)

9:35 pm (P.S.T.) — AIR FORCE ONE arrives Los Angeles, California.

9:40 pm (P.S.T.) MOTORCADE departs Los Angeles International Airport en route Century Plaza Tower.

(Drive Time: 25 Minutes)

10:05 pm MOTORCADE arrives Century Plaza Tower for RON.

Thursday, March 1, 1990

10:00 am MOTORCADE departs Century Plaza en route Paramount Studios.

(Drive Time: 15 Minutes)

10:15 am MOTORCADE arrives Paramount Studios.

* PUBLIC SERVICE ANNOUNCEMENT
TAPING - STUDIO TOUR
- Pool Coverage
(10:20 am - 11:00 am)

11:05 am MOTORCADE departs Paramount Studios en route Century Plaza Tower.

(Drive Time: 15 Minutes)

11:20 am MOTORCADE arrives Century Plaza Tower.

* PRIVATE TIME
(11:25 am - 12:20 pm)

12:25 pm MOTORCADE departs Century Plaza Tower en route Jimmies Restaurant.

(Drive Time: 5 Minutes)

12:30 pm MOTORCADE arrives Jimmies Restaurant.

* GOP GOVERNOR'S LUNCHEON
- Closed Press
- Brief Remarks
(12:35 pm - 2:00 pm)

2:05 pm MOTORCADE departs Jimmies Restaurant en route Century Plaza Tower.

(Drive Time: 5 Minutes)

2:10 pm MOTORCADE arrives Century Plaza Tower.

* PRIVATE TIME
(2:15 pm - 6:45 pm)

6:55 pm MOTORCADE departs Century Plaza Tower en route Century Plaza Main Building.

(Drive Time: 5 Minutes)

7:00 pm MOTORCADE arrives Century Plaza Main Building.

* CHAMBER OF COMMERCE HEAD TABLE STAFF PHOTO
- Closed Press
(7:05 pm - 7:25 pm)

* CHAMBER OF COMMERCE DINNER
- Open Press
- Dinner
- Remarks
(7:30 pm - 8:30 pm)

8:35 pm MOTORCADE departs Century Plaza Main Building en route Century Plaza Tower.

(Drive Time: 5 Minutes)

8:40 pm MOTORCADE arrives Century Plaza Tower for RON.

<u>Friday, March 2, 1990</u>

8:00 am MOTORCADE departs Century Plaza Tower en route Century Plaza Main Building.

(Drive Time: 5 Minutes)

8:05 am MOTORCADE arrives Century Plaza Main Building.

* STAFF PHOTO (TBD)
- Closed Press
(8:08 am - 8:25 am)

* ADDRESS ACADEMY OF TELEVISION ARTS AND SCIENCES BREAKFAST
  - Open Press
  - Remarks
  (8:30 am - 9:00 am)

9:05 am — MOTORCADE departs Century Plaza Main Building en route Century Plaza Tower.

(Drive Time: 5 Minutes)

9:10 am — MOTORCADE arrives Century Plaza Tower.

* PRIVATE TIME
  (9:15 am - 10:45 am)

10:50 am — MOTORCADE departs Century Plaza Tower en route Santa Monica Airport.

(Drive Time: 15 Minutes)

11:05 am — MOTORCADE arrives Santa Monica Airport.

11:10 am — MARINE ONE departs Santa Monica Airport en route Anaheim Field Landing Zone, Santa Ana, California.

(Flying Time: 35 Minutes)

11:45 am — MARINE ONE arrives Anaheim Field Landing Zone.

11:50 am — MOTORCADE departs Anaheim Field Landing Zone en route Santa Ana Bowl.

(Drive Time: 15 Minutes)

12:05 pm — MOTORCADE arrives Santa Ana Bowl.

* STAFF PHOTO
  - Closed Press
  (12:10 pm - 12:25 pm)

* "DRUG USE IS LIFE ABUSE" ANTI-DRUG RALLY
  - Open Press
  - Remarks
  (12:30 pm - 1:30 pm)

1:35 pm — MOTORCADE departs Santa Ana Bowl en route El Toro Marine Corps Air Station.

(Drive Time: 15 Minutes)

1:50 pm — MOTORCADE arrives El Toro Marine Corps Air Station.

1:55 pm — AIR FORCE ONE departs Santa Ana, California en route Palm Springs, California.

(Flying Time: 35 Minutes)
(Interchange: No)
(Time Change: None)

2:30 pm — AIR FORCE ONE arrives Palm Springs Regional Airport, Palm Springs, California.

2:35 pm — MOTORCADE departs Palm Springs Regional Airport en route Annenberg Residence.

(Drive Time: 20 Minutes)

2:55 pm — MOTORCADE arrives Annenberg Residence for RON.

Saturday, March 3, 1990

No Events Scheduled

Sunday, March 4, 1990

9:10 am — MOTORCADE departs Annenberg Residence en route Palm Springs Regional Airport.

(Drive Time: 20 Minutes)

9:30 am — MOTORCADE arrives Palm Springs Regional Airport.

9:35 am (P.S.T.) — AIR FORCE ONE departs Palm Springs, California en route Andrews Air Force Base.

(Flying Time: 4 Hours 10 Minutes)
(Interchange: No)
(Time Change: Ahead 3 Hours)

4:45 pm (E.S.T.) AIR FORCE ONE arrives Andrews Air Force Base.

4:50 pm MARINE ONE departs Andrews Air Force Base en route White House.

(Flying Time: 10 Minutes)

5:00 pm MARINE ONE arrives White House.

ANNOUNCING...
an unprecedented anti-substance abuse program

"CARTOON ALL-STARS TO THE RESCUE"



ACADEMY OF
TELEVISION
ARTS & SCIENCES

ACADEMY OF
TELEVISION
ARTS & SCIENCES

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Golin/Harris
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TELEVISION ACADEMY AT NATPE FOR FIRST TIME (IN BOOTH L-9) TO SIGN ON STATIONS, SUPPLY INFORMATION ABOUT 'CARTOON ALL-STARS TO THE RESCUE,' ITS APRIL 21 ANIMATED ENTERTAINMENT SPECIAL FOR CHILDREN WITH AN ANTI SUBSTANCE ABUSE MESSAGE

* * *

SUPPORTED BY MAJOR FUNDING FROM MCDONALD'S RESTAURANTS AND RONALD MCDONALD CHILDREN'S CHARITIES

NEW ORLEANS, JAN. 16--Hundreds of independent TV stations at NATPE will be offered the opportunity during this year's meeting to serve the interests of their communities and their country by agreeing to telecast **"Cartoon All-Stars to the Rescue,"** the Academy of Television Arts & Sciences' (ATAS') historical and precedent-setting half-hour animated anti-substance abuse entertainment special aimed at children 5 to 11 years old.

For the first time in its history the Academy will maintain a booth at NATPE, donated by the NATPE organization (Booth L-9, supervised by ATAS' Anti-Substance Abuse Director Linda Loe),



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to enlist participation of additional stations and to supply further information to network and independent programmers about its upcoming special, to be presented on an historical simulcast April 21, 1990 (10:30-11:00 AM, ET).

Production of the special is being principally funded by McDonald's restaurants and Ronald McDonald Children's Charities.

During a press conference last September the Academy announced that "Cartoon All-Stars to the Rescue" would be given an historical same day and time "roadblock" presentation by all three major networks (ABC, CBS and NBC). Thus far the Academy has united more than 750 TV stations in the United States and Canada, several major television production companies and McDonald's to participate in the simulcast on Saturday, April 21, (10:30-11:00 AM, ET) and has arranged subsequent distribution of the ATAS special targeted at enlightening children about the danger of substance abuse.

The cast includes such super all-stars as ALF, Bugs Bunny, The Chipmunks, Daffy Duck, Donald Duck's Nephews, Garfield, The Muppet Babies, The Smurfs, Teenage Mutant Ninja Turtles (Michelangelo), Winnie the Pooh and Tigger. In the serio-comic adventure, the cartoon all-stars rally to rescue a 14-year-old boy from the dangers of a life with drugs.

The special will deliver a strong anti-substance abuse message in a highly entertaining style using an all-star cast of classic and current animated characters from the Saturday morning programs of the three major U.S. TV networks. It will be broadcast on ABC-TV's 222 affiliated stations, CBS-TV's 210 affiliated stations, NBC-TV's 208

affiliated stations, over cable's Black Entertainment Network (BET) and many additional stations in the association of Independent Television Stations (INTV); in Canada on the Canadian Broadcasting Corporation's (CBC) 38 TV stations, the C.T.V.'s 12 stations and the Global Television Network. In addition many other independent U.S. TV stations which do not carry the simulcast will broadcast the program at a later date. Also set to carry the special are The Disney Channel, Nickelodeon, Univision and Telemundo.

"Cartoon All-Stars to the Rescue" is a serio-comedy-adventure about a team of famous cartoon all-stars who help a young girl rescue her older brother from experimenting with drugs against strong peer pressure. In the story the cartoon all-stars give the boy a magical ride into what his future will look like with and without reliance on drugs.

An estimated 20,000,000 children, ages 11 and under, will watch the special in the U.S., Canada and Mexico.

To extend the impact of the program's anti-substance abuse message beyond its initial broadcast for years to come, 250,000 video cassettes of the program will be distributed free to schools and to video stores. The videos will be distributed by the Disney organization and funded through the Academy Foundation by a grant from Ronald McDonald Children's Charities. Eastman Kodak is donating tape for 200,000 of the cassettes.

Major studios and production companies involved in the project (subject to further confirmation) include Bagdasarian, DIC, Film Roman, Hanna-Barbera, Henson Associates, Marvel, Murakami-Wolf-Swenson, Walt Disney, Warner Brothers and others.

(more)

It will be from this line-up of favorite characters that the Academy will put-together a "dream" cast for its special. All of the characters will be made available to the Academy at no cost, as rights' owners agree to waive all fees for the Academy project.

Roy E. Disney, Vice Chairman of the Board of Directors of the Walt Disney Company and head of the studio's animation department, is executive producer of the special. The producer is Buzz Potamkin, a Peabody Award winner (for "NBC Weekend") and for 20 years one of animation's most respected producers. The writers are Duane Poole and Tom Swale, who have written many Hanna Barbera animated programs and other television specials and series.

The project, in development by the Academy for more than a year, is unprecedented in the history of television:

--The first time the three major U.S. networks will simulcast an entertainment program.

--The first time major studios/production companies allow their copywrited animated characters to be drawn together in one television program.

The idea for the animated special came from within the membership of the Academy's Campaign Against Substance Abuse Steering Committee, which is chaired by John J. Agoglia, who is also a member of the ATAS Executive Committee and is Executive Vice President, Business Affairs, NBC-TV, and Executive Vice President, NBC Productions.

Said Agoglia:

"The special is targeted at children 5-11 because, sadly, substance abuse is becoming the number one problem even in our elementary, middle and junior high schools. More young children are using drugs and alcohol today than any time in our history, and to illustrate that: A 'Weekly Reader' study found that nearly one-third of America's fourth graders are already being pressed by their peers to try alcohol and marijuana. In addition, according to the National Institute on Drug Abuse and the National Council on Alcoholism, the average age of first drug use is now 13 and the first alcohol use, 12."

Original announcement of the program was made last September via a national satellite news conference from the Directors Guild Theater in Los Angeles, with the following participants: Doug Duitsman, ATAS President at the time; Agoglia; Disney; Richard H. Frank, ATAS' immediate past president and founder/organizer of the Academy's Campaign Against Substance Abuse; Ken Barun, Vice President and Executive Director of Ronald McDonald Children's Charities. Attending the event was ATAS' newly elected president Leo Chaloukian.

Also present at the original press conference to represent their participating companies and organizations were Jennie Trias, Vice President, Children's Programs, ABC Television Network; Judy Price, Vice President, Children's Programming, CBS; Phyllis Tucker Vinson, Vice President, Children's and Family Programs, NBC; Angela Bruce, head of Children's Programming, English Network, CBC; Carol Martz of KCOP-TV, Los Angeles, representing INTV; along with Potamkin; Poole and Swale.

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McDonald's owner/operators will also work hand-in-hand in their respective communities to develop school programs and other special events to enhance the program.

Further background on development of the project follows:

With enthusiastic support of the Academy's Board of Governors, Agoglia sought agreement of the three major U.S. networks and CBC to simulcast the special. Committee member Richard H. Frank, President of Walt Disney Studios, met with Ken Barun of Ronald McDonald Children's Charities.

Barun, vice president and executive director of Ronald McDonald Children's Charities, a current advisor to director of National Drug Control Policy and an acknowledged expert and author of "How to Keep the Children You Love Off Drugs," was instantly supportive of "Cartoon All-Stars to the Rescue," as were the Ronald McDonald Children's Charities board members and McDonald's.

Walt Baker, former Vice President of Programming for Los Angeles TV station KHJ-TV and also a member of ATAS' Substance Abuse Steering Committee, successfully sought an agreement to expand telecasting of the special to up to 300 local independent TV stations. Baker presented the project to the Association of Independent Television Stations (INTV). Preston Padden, INTV President, like others who have been put in touch with the special, immediately supported the program, bringing in a commitment for it to be carried by 180 INTV stations and other independent stations as well.

Said ATAS President Chaloukian and Immediate Past President Duitsman:

"This is clearly one of the most important, most ambitious programs ever undertaken by the Television Academy. It's the first time ever that three networks, INTV, an eventual estimated 1,000 TV stations, all major animation studios have come together--pooling their talents and properties--for a special entertainment project. It shows what television can accomplish when well-positioned, creative executives put their minds to the task of doing something about one of society's major problems.

"We know this creative idea will be helpful in reaching out to young minds. We applaud McDonald's, and all other organizations and individuals participating in the project. We're particularly proud of the Academy's Substance Abuse Steering Committee for creating and producing this program and extend the highest accolades to committee chair John Agoglia and his committee members."

Said Agoglia:

"The importance and absolute correctness of this concept is attested to by the immediate and wholehearted acceptance each network, production company and individual expressed when invited to assist. At first, our hope was to blanket the United States via the three networks and Canada through the CBC. Those four networks joined immediately and subsequent acceptance has come from the U.S. independent stations and the CTV and Global Television Network in Canada. Our committee is deeply grateful to all of those who are contributing dollars, time and talent."

Frank, who launched the campaign against substance abuse as President of the Academy in 1986, stated:

"This telecast, which will reach millions and millions of adults and children, is the fulfillment of a personal dream for me and an important event in the history of the Academy. It is extremely rewarding to have played a role in every step of this project's development."

Said Barun:

"Our hope is that families will watch 'Cartoon All-Stars to the Rescue' together and that parents will use this opportunity to talk with their kids about drugs." To assist parents, a free viewer's guide will be available, in advance of the telecast of "Cartoon All-Stars to the Rescue," from participating McDonald's restaurants, or by writing to McDonald's Drug Education, P.O. Box 11189, 500 No. Michigan Avenue, Chicago, IL, 60611.

The Television Academy was activated into its Campaign Against Substance Abuse by past president Frank in 1986. Since then the Academy has presented a major industry address before Hollywood leaders by Nancy Reagan; a weekend conference to discuss the drug problems and suggest solutions with a mix of creative TV executives, law enforcement, educational, medical and government experts participating; established an Outreach Program with other major anti-substance organizations that informally informs TV production units of drugs and alcohol facts and how national, programs might creatively help the problem; hosts and recognizes winners of the Scott Newman Awards given annually to television programs that most effectively and creatively deal with issues of substance abuse; and sponsors the Academy's Substance Abuse Committee's new 1989 Film/Video College Competition for

students across the country, awarding cash prizes to student films that best present the issues of substance abuse.

Other members of ATAS' Campaign Against Substance Abuse Steering Committee are Robert Broder, Don De Mesquita, and Susan Simons. Staff coordinator of the committee's activities for the Academy is Linda Loe.

Seven top animation production executives have been named to a special Production Executives Committee to offer their production expertise to the special, as needed. They are Mark Glamack, an ATAS Governor in the Animation Branch; Lee Gunther, independent producer; William Hanna, co-chairman, Hanna-Barbara Productions; Margaret Loesch, president, Marvel Productions; Phil Roman, an ATAS Governor in the Animation Branch and owner, Film Roman; Ken Spears, executive producer, Ruby Spears Productions; and Michael Webster, vice president, Walt Disney TV Animation.

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GEORGE C. SCOTT SET TO BE CARTOON VOICE OF ONE OF MAJOR NEW CHARACTERS IN TELEVISION ACADEMY'S 'CARTOON ALL-STARS TO THE RESCUE,' ANIMATED ANTI-SUBSTANCE ABUSE ENTERTAINMENT SPECIAL FOR CHILDREN THAT AIRS APRIL 21; FUNDING PROVIDED BY MCDONALD'S RESTAURANTS AND RONALD MCDONALD CHILDREN'S CHARITIES

Oscar- and Emmy-winning actor George C. Scott has been set by Executive Producer Roy Disney and Producer Buzz Potamkin to create the voice of the "Smoke," an evil, drug-pushing apparition and one of the new animated characters featured in the Academy of Television Arts & Sciences' (ATAS') history-making animated anti-substance abuse special for children "Cartoon All-Stars to the Rescue."

This will be Scott's second successive assignment this year as the voice of a villian in an animated production, having just-completed work at Disney Studios on the feature-length "The Rescuers Down Under." Immediately responding positively to a request to play the part by Roy Disney, Scott agreed to perform in "Cartoon All-Stars to the Rescue" with the proviso that he only be paid Screen Actors Guild minimum scale wages.

The special will be simulcast over ABC-TV, CBS-TV and NBC-TV on Saturday, April 21, (10:30-11:00 AM/ET, 9:30-10:00 AM/PT) and

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will be broadcast additionally over hundreds of other television stations in the U.S., Canada, Mexico and other foreign countries.

The special is made possible by funding from McDonald's restaurants and a grant by Ronald McDonald Children's Charities.

Also lending their voices to "Cartoon All-Stars to the Rescue" are the actors and star voices who regularly portray the well-known characters on Saturday morning television, including Don Messick (Papa Smurf), Danny Goldman (Brainy Smurf), Lorenzo Musik (Garfield), The Bagdasarians (The Chipmunks), Frank Welker (Baby Kermit and Slimer), Jim Cummings (Winnie the Pooh and Tigger), Russi Taylor (Huey, Dewey and Louis, and Baby Gonzo), Laurie O'Brien (Miss Piggy), Townsend Coleman (Michaelangelo), and Jeff Bergman (Daffy Duck and Bugs Bunny).

Creating the voices of the pivotal new characters Michael, the 14-year-old boy who is rescued from the dangers of a life with drugs by the all-star cast, and Corey, his concerned 9-year-old sister, are Jason Marsden and Lindsay Parker.

"Cartoon All-Stars to the Rescue" is the first entertainment program to be simulcast by the three major U.S. networks and the first television program in which the most popular cartoon characters of different studios intermix. An estimated 20,000,000 children in the U.S., Canada and Mexico, ages 11 and under, will watch the special that will entertain its audience while delivering a strong anti-substance abuse message

The special will be simulcast not only on the 640 stations of the three major networks (ABC, CBS and NBC) but also on hundreds of independent stations in the United States, in Canada on the CBC's 38

stations and CTV's 12 stations and on stations in Mexico. In addition, the special will be carried in the U.S. on cable by the Disney Channel, Nickelodeon and Black Entertainment Television as well as the Telemundo and Univision Networks.

Following the telecast of "Cartoon All-Stars to the Rescue," 250,000 videotapes of the special will be distributed through a grant from Ronald McDonald Children's Charities to schools and libraries and to video stores for free rental.

McDonald's will also produce a viewer's guide about the special for families and teachers to assist them in discussing relevant substance abuse matters with children before and after the telecast. The guide will be available from participating McDonald's restaurants beginning a week prior to the broadcast.

The executive producer of "Cartoon All-Stars to the Rescue" is Roy Disney, vice chairman of the Board of Directors of the Walt Disney Company and head of the studio's animation department; producer is Buzz Potamkin, a Peabody Award winner for "NBC Weekend;" writers are Duane Poole and Tom Swale. Chairman of the Academy's Campaign Against Substance Abuse Steering Committee is John J. Agoglia, Executive Vice President, Business Affairs, NBC-TV, and Executive Vice President, NBC Productions.

#

2/1/90 FEBRUARY 1990

McDonald's FACT SHEET

McDonald's Corporation • One McDonald's Plaza • Oak Brook, Illinois 60521

Academy of Television Arts & Sciences Presents

"CARTOON ALL-STARS TO THE RESCUE"

A Half-Hour Animated Television Special

WHAT

A history-making animated anti-substance abuse television special for children ages five to 11, which is the first entertainment program ever simulcast by all three major television networks — as well as hundreds of independent stations, cable networks and Canadian and Mexican networks — and the first time cartoon characters from a number of animation companies have intermixed for a television program. (Videocassettes and educational materials will be distributed to schools and community groups following the broadcast.)

WHEN

Saturday, April 21, 1990.

10:30 a.m. Eastern Time
9:30 a.m. Central Time
8:30 a.m. Mountain Time
9:30 a.m. Pacific Time

WHY

To help young children recognize and understand the dangers of drug and alcohol abuse.

STORYLINE

"Cartoon All-Stars to the Rescue" is the serious-comedy-adventures of the all-star cast rallying to rescue a 14-year-old boy from the dangers of a life with drugs.

PRODUCED

Under the auspices of the Academy of Television Arts and Sciences (ATAS).

Principally funded by McDonald's restaurants and Ronald McDonald Children's Charities.

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RECYCLED PAPER

CHARACTERS/ STUDIOS

Alf	Alien Productions
Bugs Bunny	Warner Brothers
The Chipmunks	Bagdasarian Productions
Daffy Duck	Warner Brothers
Duck Tales (Huey, Dewey, Louie)	Disney
Garfield	Film Roman
Muppet Babies (Kermit, Miss Piggy)	Disney
Slimer	Columbia Pictures TV
The Smurfs	Hanna Barbera
Teenage Mutant Ninja Turtles (Michaelangelo)	Murakami Wolf Swenson
Winnie the Pooh (and Tigger, too)	Disney

MILESTONES

This is the first time the three major U.S. networks will simulcast an entertainment program.

This is the first time animation studios have allowed their copyrighted characters to appear together in a television program and allowed their use without payment, as a gift to a worthy cause.

CREDITS

Executive Producer: **Roy Disney**, vice chairman of the Board of Directors of the Walt Disney Company and head of the studio's animation department.

Producer: Buzz Potamkin, Peabody Award winner for "NBC Weekend."

Writers: Duane Poole and Tom Swale, acknowledged creative talents in the animation field.

ATAS President: Leo Chaloukian

Chairman, Academy Campaign Against Substance Abuse Steering Committee: John J. Agoglia

BROADCASTERS

NBC, CBS and ABC-TV U.S. Networks
CBC, CTV and Global Television Networks in Canada
Televisa in Mexico
Hundreds of Independent Stations
Telemundo and Univision U.S. Spanish Networks
Black Entertainment Television (BET)
Nickelodeon
Disney Channel
Other Cable Networks
Other International Markets (TBD)

In short, virtually every broadcast outlet of consequence in North America will air the show.

-more-

FAMILY VIEWER'S GUIDE	Made available at McDonald's restaurants, this Guide will provide discussion points, related to substance abuse, which parents can address before and/or after the program, as well as suggestions for answers to questions most often asked by children.
VIDEO LAUNCH	More than 250,000 videotapes of the Special will be distributed, through a grant from Ronald McDonald Children's Charities, to schools and libraries, and to video stores for free rental.
SCHOOL PROGRAM	A nationwide school program, to kick-off after the telecast, will include a teacher's guide and videotape. In addition, McDonald's owner/operators will work with their respective communities to develop anti-drug school programs and other special events.
SPOKESPERSONS	**John J. Agoglia**, chairman of the Academy's Campaign Against Substance Abuse Steering Committee; member of the ATAS Executive Committee and executive vice president, Business Affairs, NBC-TV and executive vice president, NBC Productions. **Buzz Potamkin**, producer, Peabody Award winner for "NBC Weekend." **Ken Barun**, vice president and executive director of Ronald McDonald Children's Charities; current advisor to director of National Drug Control Policy and acknowledged expert and author of "How to Keep the Children You Love Off Drugs." **Bridget Marshall**, director, public relations, McDonald's Corporation, oversees public relations/community service programs, including Ronald McDonald House, an award-winning fire safety program and other education and community-oriented initiatives.
PRODUCTION EXECUTIVES COMMITTEE	The following seven top animation production executives have been named to a special Production Executives Committee to offer their expertise to the Special, as needed and as requested. They are: Mark Glamack, ATAS governor in the Animation Branch Lee Gunther, independent producer William Hanna, co-chairman, Hanna Barbera Productions Margaret Loesch, president, Marvel Productions Phil Roman, ATAS governor in the Animation Branch and owner, Film Roman Ken Spears, executive producer, Ruby Spears Productions Michael Webster, vice president, Walt Disney TV Animation

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BACKGROUND

The **Academy's Campaign Against Substance Abuse** includes an outreach program, which asks prime time television writers and producers to deglamorize the use of alcohol and other drugs in their programs. The Academy also acts as liaison with other national organizations, such as the White House Conference for a Drug-Free America, the National Council on Alcoholism, and the U.S. Department of Education.

Ronald McDonald Children's Charities awards grants to not-for-profit organizations helping children. Past RMCC grants have benefited health care and medical research (including Ronald McDonald House), education and the arts, and civic and social service programs.

McDonald's is the world's leading food service organization serving 22 million customers each day in more than 11,000 restaurants in 51 countries. Seventy-five percent of McDonald's restaurant businesses are locally owned and operated by independent entrepreneurs.

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ATAS
Murray Weissman, or
Robert Wargo
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# # #

The Film Daily
RADIO TELEVISION CABLE SATELLITE
Broadcasting Sep 18

Joint industry anti-drug effort targets children

ATAS, producers, networks and independents will jointly produce and air special with cartoon characters urging children to say no to drugs

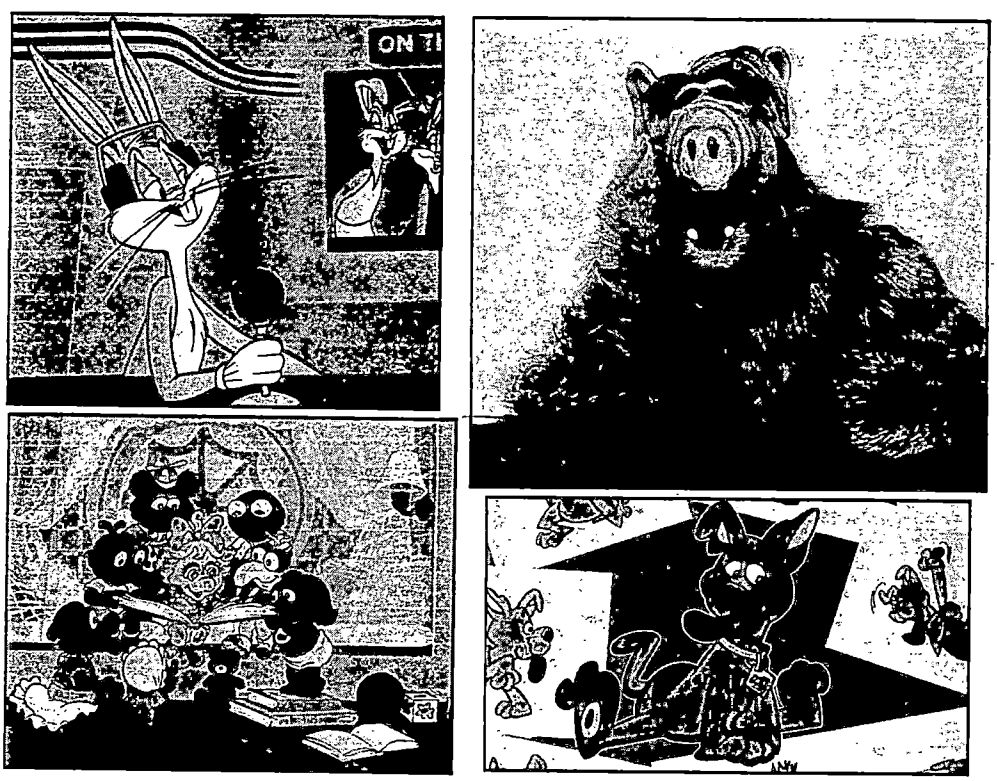
The Academy of Television Arts & Sciences is spearheading a cooperative effort among broadcasters, several major television producers and the McDonald's Corporation to produce and distribute a half-hour anti-drug television special aimed at children, it was announced last week.

As part of its Campaign Against Substance Abuse launched in 1986, ATAS is producing an animated television special that will be carried simultaneously on the three major networks when it airs in early 1990 and will feature animated characters from several different studios. The producers of the project said that the airing of the special will mark both the first time that the three major networks air an entertainment show simultaneously and the first time that major studios and production companies allow their copyrighted animated characters to be drawn together in one television program.

It is planned that the commercial-free special will air on a Saturday morning in February or March 1990 on more than 750 television stations in North America. In addition to running simultaneously on ABC, NBC and CBS stations, the special will run on at least 180 independent stations that are members of the Association of Independent Television Stations (INTV). Exact plans for when independents will air the show are unclear. In addition, the producers are making the program available to cable channels, such as HBO, Nickelodeon and the Disney Channel.

Studios and production companies involved in the project include Alien Productions, Columbia, DIC, Film Roman, Hanna-Barbera, Henson Associates, Marvel, Paws, Ruby-Spears, Walt Disney, Warner Brothers and others. Characters and shows that will be pooled together for the special—with no cost for licensing—include ALF, Bugs Bunny, *Duck Tales*, Garfield, Muppet Babies, Scooby-Doo, Smurfs and Yogi Bear. The special will also feature three characters created especially for the show.





Some of the stars of the upcoming industry anti-drug effort

The program is being principally funded by the McDonald's Corporation, the characters' licensees and the Ronald McDonald Children's Charities foundation. The foundation is donating $600,000 to ATAS towards making 250,000 videotape copies of the program for free lending to families, schools, libraries and community centers. McDonald's restaurants will be involved in promoting the broadcast before it airs, supplying tie-in materials to schools and sponsoring local activities related to the broadcast.

The cost of producing the half-hour animated show could range from $600,000 to $1 million, suggested Roy E. Disney, vice chairman of the Walt Disney Co. and executive producer of the special.

The show is targeted at children 5-11, and the show's backers hope to reach 60% to 70% of that age group. According to the National Institute on Drug Abuse and the National Council on Alcoholism, the average age of first drug use is currently 13 and the age for first alcohol use is 12.

The show's producer is Buzz Potamkin, a long-time animation producer. Writing the show will be Dwayne Poole and Tom Swale, who have written for Hanna-Barbera.

Credited with the idea for the show was the ATAS's Campaign Against Substance Abuse Steering Committee, chaired by John Agoglia, executive vice president, business affairs, NBC-TV. The Campaign Against Substance Abuse was organized in 1986 by then-ATAS president Richard Frank. —GM

Bugs, ALF, Daffy & Co. just say no

By Rick Du Brow
Herald Examiner television editor

What's up, doc?

Answer: An unprecedented Saturday morning TV special using classic cartoon stars in an anti-drug story to be simulcast by ABC, CBS, NBC and some 1,000 stations in the United States, Canada and Mexico.

Bugs Bunny, Daffy Duck, Roger Rabbit, ALF, the Smurfs and Winnie the Pooh — in fact, just about all the famous cartoon stars — are among the potential cast members to be enlisted in the anti-drug special.

The broadcast, aimed at Saturday-morning TV viewers from 5 to 11 years old — and their parents — will air in February or March, the Academy of TV Arts and Sciences announced yesterday.

And that's not all, folks.

More than 200,000 copies of the show will be distributed to virtually all the nation's video stores — about four apiece — and be loaned free to children, parents and presumably anyone who rents other cassettes.

In all, about 250,000 cassettes are initially expected to be given free to the stores and schools, announced the TV academy, which will produce the all-star animated special.

With the heads of children's programming for ABC, CBS and NBC present at a satellite news conference at the Directors Guild, the academy said 20 million kids are expected to see the show.

After its network simulcast, the special, yet to be produced,



Chou Ching Yeh/Herald Examiner

Disney vice chairman Roy Disney explains the special that will bring together famous cartoon characters to put out the anti-drug message to kids. The program will air simultaneously on the big three networks and in Canada and Mexico in February or March.

Kids

▶ From B-1

will be seen on independent stations the following week between 3 and 5 p.m. The program will also be available to cable and pay TV outlets.

Acknowledging that many viewers may tape the show, Richard Frank, president of Walt Disney Studios and founder of the TV academy's anti-drug campaign, said:

"If kids want to play it over and over again, I think that would be great."

There'll be a Spanish-language version of the show, which will also be dubbed into French for French-speaking Canadians. The TV academy panel at the news conference also indicated it was open to dubbing the show into Asian languages.

And when a representative of the Spanish-language Telemundo TV service volunteered to satellite the show throughout Latin America — saying "Mexico is not enough" — he was told to contact the academy.

The show is expected to cost between $600,000 and $1 million. And the McDonald's [illegible] n is putting up $600,000 for the anti-drug project, said Ken Barun, vice president and executive director of Ronald McDonald Children's Charities.

Eastman Kodak is donating tape for the cassettes. And the Disney organization will distribute the cassettes to schools and an estimated 50,000 video stores.

With major studios and producers allowing their copyrighted characters to be drawn together — at no cost — the show will have "a billion-dollar cast," said Roy Disney, vice chairman of the Disney company and executive producer of the special.

It's the first time the three major U.S. networks will simulcast an entertainment show.

And it will be carried, without commercials, on "virtually every TV station in the United States, Mexico and Canada," said John Agoglia, executive vice president of NBC and chairman of the academy's substance-abuse committee that originated the idea.

Frank said he's asked members of Congress for government funding for the show "and to get more cassettes out there. The more money we get, the more we can expand the overall program."

McDonald's will promote the half-hour special in its 8,600 outlets in North America.

Networks, independents to simulcast anti-drug cartoon

M BENSON
ews Television Writer 9/14/89

In unprecedented act of co-operation, the three television networks and a number of independent stations have agreed to simulcast a half-hour cartoon special with a strong anti-drug message early next year.

The Academy of Television rts and Sciences announced ednesday that 750 TV stations the United States and Canada, veral major television produc-n companies and two large rporations have agreed to par-ipate in the broadcast aimed at ool-age children.

McDonald's will donate more n $1 million to fund the pro-m, which backers said would ver its message by utilizing st of the classic and current nated characters from Satur-morning cartoons.

he owners of shows such as F," "Bugs Bunny," "Daffy k," "Duck Tales," "Garfield," "Muppet Babies," "The Real Ghostbusters," "Scooby-Doo," "The Smurfs" and "Winnie the Pooh" have agreed to waive all rights fees for the academy project.

The academy also sought funding for the project from the Bush administration, which took its anti-drug campaign to the schools this week, but the request has met with only verbal support so far.

Walt Disney Studios president Richard Frank, immediate past president of the television academy and founder of its Campaign Against Substance Abuse, said he was unable to muster financial support for the project during a meeting with U.S. drug czar William Bennett.

"I met with him and tried to get funds for this thing two months ago," Frank said. "Unfortunately, the government has not come through with anything yet."

With or without government support, the project will proceed.

The as-yet-untitled show will be broadcast commercial-free on a Saturday morning in late February or early March. The 222 ABC-affiliated stations, 210 CBS affiliates and 208 NBC affiliates, as well as a number of independent stations and two Canadian networks, will carry it.

The remainder of independent U.S. television stations that do not carry the simulcast will broadcast the program at a later date.

Academy officials estimate that 20 million children, ages 5 to 11, will watch the special.

After the initial broadcast, the Walt Disney Co. has agreed to distribute 250,000 free videocassettes of the program to schools and video stores.

Ronald McDonald Children's Charities put up the funding for the video distribution, while Eastman Kodak donated tape for 200,000 of the cassettes.

John J. Agoglia, executive vice president of NBC Entertainment and NBC Productions, and chai man of the academy's Campaig Against Substance Abuse steerir committee, arranged for the thr networks' cooperation on t project.

In order to get the backing producers, the academy had agree to create two new char ters, one representing the bad g and the other the problem chil

"No one wanted them to their characters," Frank said.

The academy had to choose executive producer on wh everyone involved in the proj could agree. The title went to R E. Disney, vice chairman of board of directors of the W Disney Co. and head of the stu-dio's animation department, whose [illegible]

any in-fighting, according to Frank.

Disney, the nephew of the late Walt Disney

and the academy is seeking involvement of top animat willing to work below their n ne said.

NEW YORK POST Sept. 14th 1989

Toons take on drugs

An animated half-hour show that carries a strong "Don't Get Started in Drugs" message aimed at young children will be simulcast early next year by the three networks and hundreds of independent television stations in a cooperative project announced yesterday in Los Angeles by the Academy of Television Arts & Sciences.

The commercial-free program will be carried at t e time by ABC, CBS, NBC and two Canadian n ks on a Saturday morning in February or Mar y independent U.S. stations are also expected ry the program then, while others will air it the ing week during an afternoon kidvid block.

he program, expected to reach up to 20 million c n in the target 6 to 11 age group, will feature a cr dio and cross-network "dream cast" of familiar ated figures, as well as three newly created cha s. It will be "what Variety might call a billion-dollar st," said Roy Disney, who will be executive producer.

Production of the special will be funded principally by McDonald's Corp., its licensees and Ronald McDonald Children's Charities. RMCC also is contributing $600,000 to produce 250,000 cassettes of the show, which will be distributed by the Disney organization at no charge to schools and video stores.

Michele Greppi

U.S.A. TODAY

TELEVISION

NEWS, PROGRAMMING AND PERSONALITIES 9/14/89

INSIDE TV / BY PATTY RHULE

UG FIGHT: In a TV first, ABC, CBS and NBC w the same program simultaneously on a Saturd ılng in early 1990 as part of an anti-drug crusade. T ect is the brainchild of the Academy of Television A ciences and will combine an all-star cast of carto racters, including Bugs Bunny, Garfield, charact n Disney's *DuckTales*, *The Muppet Babies* and *T urfs*. "Never before has there been such a generous l (of characters)," says Roy Disney, executive vice p nt at Walt Disney Co. "And that includes *Roger Rabb* e program will also air later on independent stations ,000 free videocassettes will be available in video stc ıded by Ronald McDonald Children's Charities.

9/13/89

Plans set for anti-drug cartoon

Hollywood executives today announce plans to produce an anti-drug cartoon to be shown on all three networks and more than 1,000 U.S. and Canadian TV stations in 1990.

The 30-minute, animated special — an unprecedented collaboration by Walt Disney and several other studios and sponsored by McDonald's — will show popular TV characters telling kids to stay away from drugs.

— *Jack Kelley*

DAILY NEWS

9/14/89

TV and studios get animated in gang war on drugs

ELIZABETH JENSEN
Staff writer

FROM Mickey Mouse to The Smurfs, everyone is getting on the anti-drug bandwagon: In an unprecedented move, most TV stations and networks in the U.S., Canada and Mexico have agreed to a simultaneous airing, in English, French and Spanish, of a half-hour anti-drug program encouraging viewers to say no to drugs.

The Saturday morning broadcast, to take place next February or March, will feature a cast of animated characters from most of Hollywood's studios, an assemblage even greater than for the movie "Who Framed Roger Rabbit," said the drug show's executive producer, Roy Disney, at a press conference yesterday to announce the program.

Never before have the networks agreed to simultaneous airing of an entertainment program, or have studios agreed to such extensive use of their normally highly-protected characters. Disney said the studios agreed because it was a chance "to promote the common welfare."

Disney, head of Walt Disney Co.'s animation department, said the exact characters to be featured have not been chosen, and he was vague about the plot. But three new animated characters will be created, he said — no doubt to avoid having Mickey or Bugs play the drug pusher, if there is one.

The production, which is being put together by the Academy of Television Arts & Sciences, could reach over 20 million children, or up to 70% of the targeted 5-11 age group, said Rich Frank, president of Walt Disney Studios.

THE PROGRAM will cost up to $1 million to produce; the three networks alone will fork over a combined $300,000 to air the ad-free show. McDonald's Corp. is funding the production and will promote it in its franchises, while Ronald McDonald Children's Charities will pay for 230,000 videocassettes of the show that Disney will distribute to schools, as well as video stores for free rental when a parent rents a G- or PG-rated tape.

Participants include ABC; CBS; NBC; independent TV stations; Canada's CBC, CTV and Global Television Network; Mexico's Televisa Network, and studios — Alien Productions, Columbia, DIC, Film Roman, Hanna-Barbera, Henson Assocs., Marvel, Paws, Ruby-Spears and Warner Bros.

L.A. TIMES

9/14/89

...s to Simulcast Animated Anti-Drug Show

By JEFF KAYE, *Times Staff Writer*

The three major television networks and a slew of other broadcast outlets will simulcast an animated anti-drug special this winter that will incorporate many of the best-known characters from Saturday morning cartoons.

With a sort of "J-J-J-Just Say No, Folks" theme aimed at children, the half-hour show will mark the first time that the networks have simulcast an entertainment program and the first time that the major studios have allowed their animated characters to appear together in a TV program.

Exactly which characters will be included has not been decided, organizers said at a news conference Tuesday.

"We will make this program available to anyone who wants to broadcast it," said John Agoglia, a senior NBC executive who heads the Campaign Against Substance Abuse Steering Committee of the Academy of Television Arts & Sciences. The Academy is organizing the event, with major funding provided by the McDonald's fast-food chain. Roy E. Disney, vice chairman of the Walt Disney Company Board of Directors, will be executive producer of the special.

The show will air on a Saturday morni probably in late February or early March, orga ers said. It will run without commercials.

Organizers estimated that 20 million Amer and Canadian children between 5 and 11 will the program. After it is broadcast, 250,000 vi cassetes of the show will be given to schools and video stores, where it will be loaned out for free.

The program will not be completely preachy, organizers said. "There will be a very strong story line in the show," said Disney.

VARIETY

9/14/89

ATAS ...ogether Anti-Drug Kidvid Spec

The Academy of Television Arts & Sciences anti-substance abuse program will seek to reach children with a half-hour animated special in early 1990 to be simulcast Saturday morning on the three U.S. tv networks and air later on independent stations as well as broadcasters in Canada and Mexico.

The show will be financed by a $600,000 grant from McDonald's Corp., which will also promote it in more than 2000 restaurants. More than 750 tv stations in North America have agreed to air the program, including 180 members of the Association of Independent Television Stations.

The spec will be exec produced by Roy E. Disney, vice chairman and director of the Walt Disney Co as well as head of its animation department. It will employ familia characters, such as Roger Rabbi and Daffy Duck, which have al been made available to ATAS at n cost. It's hoped over 2 million chil dren age 11 and under will see th program.

Studios waiving fees regardin use of their characters include Alie Prods., Columbia, DIC, Film Ro man, Hanna-Barbera, Henson As sociates, Marvel, Paws, Ruby Spears, Disney and Warner Bros Negotiations on project details too longer than a year.

In addition, Eastman Kodak wil donate 250,000 videocassettes fo distributing the special to school and vidstores.

Three new characters will be in troduced for the show, which wil employ an adventure story forma to deliver its message. Souther Star Prods.' Buzz Potamkin wil serve a ...1 Dwayn Poole a ... writers.

HOLLYWOOD REPORTER

9/14/89

stry pulls together on anti-drug simulcast for kids

By CHRISTOPHER VAUGHN

NEW YORK — For the first time in television history, the three major networks and most of the country's independent TV stations will simulcast an entertainment program. The focus of the show, which is geared toward children, is combating substance abuse.

The still-untitled animated half-hour show, scheduled for airing on a Saturday morning in January or February, will air on nearly 1,000 TV stations and could reach 20 million kids between the ages of 5 and 11.

The project was set up by the Academy of Television Arts & Sciences and McDonald's Corp. and involves major studios and production companies.

In a unique move, such firms as Alien Prods., Columbia, DIC, Film Roman, Hanna-Barbera, Henson Associates, Marvel, Paws, Ruby-Spears, Walt Disney and Warner Bros. have made any and all of their animated characters available for the special.

ATAS past-president Rich Frank said the show (executive produced by Roy Disney, produced by Buzz Potamkin and written by Dwayne Poole and Tom Swale) will drive home the message, "Don't get started with drugs."

Canadian outlets, including Canadian Broadcasting Corp., CTV and the Global Television Network, will also carry the special. There will also be versions of the show in Spanish and French and possibly Chinese.

McDonald's has agreed to put up $600,000 toward development and production of the program. The company will do active promotional work before and after the airdate, but will not show commercials during the program.

Three new animated characters will be created for the special and will be the stars of the show. Such familiar faces as Garfield, Donald Duck, the Muppet Babies, the Real Ghostbusters, Scooby Doo and the Smurfs could be supporting cast members.

...mpanies are not charging the academy for use of their characters and the rights owners have agreed to waive all fees.

After the broadcast — affiliates and many independents will air it simultaneously on Saturday morning, with the independents also possibly airing it once again during the following week — 250,000 Kodak videocassettes of the program will be distributed free to schools and video stores.

Disney Cable also will broadcast the show, and negotiations continue with Nickelodeon and Home Box Office with hopes that they, too, will participate.

While there are no plans to make a second or third animated program of this type, ATAS "Campaign Against Drug Abuse" chairman John Agoglia said he "would like to think that this effort will get the ball rolling within the creative community to do additional projects."

THE ACADEMY OF TELEVISION ARTS & SCIENCES PRESENTS

"CARTOON ALL-STARS TO THE RESCUE"

A HISTORIC NEW ALL-STAR ANIMATED ENTERTAINMENT SPECIAL FOR CHILDREN—EXECUTIVE PRODUCED BY ROY DISNEY—TO BE TELECAST BY ABC, CBS, NBC, AND HUNDREDS OF INDEPENDENT STATIONS IN THE U.S. AND CANADA AT THE SAME TIME SATURDAY MORNING, APRIL 21, 1990

Starring (in alphabetical order, with some subject to confirmation) ALF, Bugs Bunny, the Chipmunks, Daffy Duck, Donald Duck's nephews, Garfield, Kermit, Michaelangelo, Miss Piggy, Smurfs, Tigger, Winnie the Pooh, and others

Help your community, country, and station by agreeing now to carry and promote the Academy's commercial-free all-star cartoon special containing an UNFORGETTABLE AND IMPORTANT ANTISUBSTANCE–ABUSE MESSAGE. The program will receive historic simulcast on nearly 1,000 stations and is offered to additional domestic and foreign stations at no cost as a public service.

Principal funding for the program, promotion, and subsequent free videocassettes is through Ronald McDonald Children's Charities.

FOR FURTHER INFORMATION ABOUT THE PROJECT PLEASE READ THE ATTACHED ARTICLE REPRINTED FROM *EMMY* MAGAZINE (FEBRUARY 1990 ISSUE).

To learn how your station can carry and promote this important commercial-free program in your market, contact Linda Loe at the Television Academy at 818/953-7575 or mail coupon (see reverse side).



"We want parents to watch with their children, to use this half hour as a dialogue starter."

John Agoglia is chairman of ATAS's campaign against substance abuse steering committee and executive vice-president of TV business affairs at NBC Productions.

prime-time writers and producers to deglamorize the use of alcohol and other drugs in their programs. ATAS also acts as liaison with such national organizations as the White House Conference for a Drug-Free America, the National Council on Alcoholism, and the U.S. Department of Education.

In addition, ATAS hosts the Scott Newman Awards, which are given to shows that deal most effectively with the issues of substance abuse, and in 1989 the Academy sponsored a film and video competition that invited college students nationwide to enter videotapes and public service announcements (PSAs) they had written, directed, or produced on the subject.

It was only natural then that the Academy—which owns the rights to the show and to unlimited rebroadcasts—would be behind a project of such magnitude. As for the response within the industry, it's been overwhelming. Newly elected Academy President Leo Chaloukian, owner and president of Ryder Sound Services in Hollywood, states, "I have never seen this kind of support before."

The decision to create a children's special was based on the observation that the younger the viewer, the more effective the message, according to Agoglia. And what better way to appeal to youngsters than through cartoons?

"Children are tremendously receptive to animated characters," says Agoglia. "You can get a message to a child through animation more easily than through any other type of entertainment."

Buzz Potamkin, producer of the special, agrees. "With the exception of parental guidance," he notes, "cartoons are the most effective way to teach children. When you're talking about mass media for kids, you're talking about cartoons."

Potamkin, a Peabody Award winner, was immediately drawn to the project, believing that "after all, we in the industry have made a nice living out of entertaining the American public. It's nice to give something back. And from an animation point of view, the opportunity to work with [this] cast was a plum I couldn't turn down. It was also an opportunity to produce the first show to run on all three networks at the same time."

In the fall of 1988 ATAS approached the bulwarks of the animation industry—Walt Disney Studios, Warner Bros., Columbia Pictures, FilmRoman, Hanna-Barbera Productions, Marvel Productions, and Ruby-Spears Productions, among others—to see which would be willing to loan out characters. Everyone wanted to be involved. "Never before has there been such a generous loan-out of animated characters for one show," states Roy Disney, vice-chairman of the board of the Walt Disney Company, head of Disney's animation department, and executive producer of the special.

The next step was to see whether networks and independents would accept the proposition to air the show at the same time, with no commercial sponsors. Again the cooperation was incredible. Aware that they would be surrendering considerable amounts of revenue, network honchos Jeanette Trias, vice-president of children's programming at ABC on the West Coast; Judy Price, vice-

Bennett's Battle Cry

On October 23, 1989, at an Academy of Television Arts & Sciences Forum Luncheon, William Bennett, director of the Office of National Drug Control Policy, addressed TV executives on the issues of substance abuse in this country and the Academy's and entertainment industry's involvement in combating the problem. Bennett, popularly referred to as the "drug czar," denied he was a cultural commissar ("We do not have cultural commissars in this country, thank God") and underlined his desire not to interfere with programming content to promote antidrug messages. But in a question-and-answer period that followed his speech, Bennett offered a warning about the use of celebrity endorsements.

"[As] we said in our national strategy, we think some messages from celebrities can send—by implication and unintentionally—the wrong message," Bennett noted. "The message is this: I did drugs, but I'm okay now. And the indirect message is: You can do drugs and be okay too like me. . . . There is a kind of glamorization of the person who has used drugs and come out of it that can send the wrong message to young people. They see people who have had an experience with drugs bottoming out and coming back up, and when they come back up they look just fine. This needs to be joined with the message that shows the person who got into drugs and never made it back out and who doesn't look so fine—in fact [he] looks just awful."

But in general, Bennett had nothing but praise for the Academy's and the industry's efforts in the war on drugs, particularly in its upcoming animated special [see accompanying article]. *In fact, he looks forward to watching it himself, and "provided it doesn't conflict with* Inspector Gadget, *my five-year-old will surely watch it too. I salute you for it."*

What follows is a condensed version of Bennett's speech.

I read through [former Academy president] Richard Frank's remarks again from [the Forum Luncheon in] October 1986. . . . He asked three questions, [and] they are pertinent questions.

He asked, How can television get its message about drugs to where it is needed most, and in asking that question his context was the death of a young black man named Kenneth Jackson, who had recently been shot down and found dead in a pool of blood and drugs. How do we get the message to where it is most needed, Frank asked, to young people like Kenneth Jackson? . . .

Second, he asked, How can we get television to stop enabling drug use, that is, to be less forgiving about it, to be more clear-sighted and more clearheaded about it? . . . And third, How do we get television to do this, [Frank] asked, without . . . doing what television does worst: preach or lecture?

In terms of the answers to these questions, I wouldn't pretend to give [you] answers. I leave that to you; you are the experts. That is your business, and my business is something else.

My business is to talk about this larger national problem, this larger national reality, and to be sure that everyone, not in the status of filmmaker or producer . . . but [as] citizen, should recognize our common stake in the outcome of this struggle.

Not too [long ago], all of the nation, indeed all of the world, watched the [7.1 Bay Area earthquake on October 17]. . . . The epicenter of this disaster that nature wreaked on man [was Santa Cruz, and] if Santa Cruz was the epicenter of that natural disaster, it may not be unfair to say that this area, Los Angeles, may be the epicenter of a disaster wreaked by man on man, this moral disaster, this social disaster of drugs. . . .

[I read an article that says] drug use is back in the closet, that there's a new sobriety chic. If that's true in Hollywood and Beverly Hills, in certain trendsetting parts of this community, that's good. I am sure many in this audience have seen up close the toll of drugs on the lives of individuals.

But I think it's probably fair to say as well that whatever effects we saw from the drug problem here and are seeing now, [the drug problem] is—again to compare it with the earthquake—not the worst here. Here has not been the worst damage. . . .

When a bomb drops or when the earth moves, the effects are not evenly distributed, and how they are distributed depends upon a number of things, not least of which is how firm the ground is on which you stand. . . .

Drug use [may be] on the wane [in the entertainment industry], but in many parts of America the aftershocks are still there, and some communities in America are literally getting the hell pounded out of them from those aftershocks.

It's largely a matter of where people stand, a matter of how firm the ground is under them. In very simple terms, it's often a matter of the resources they have. When we unleash something like the use of drugs, it first appears as a diversion—a diversion not just for the rich and famous, but for the affluent, the comfortable, the bored.

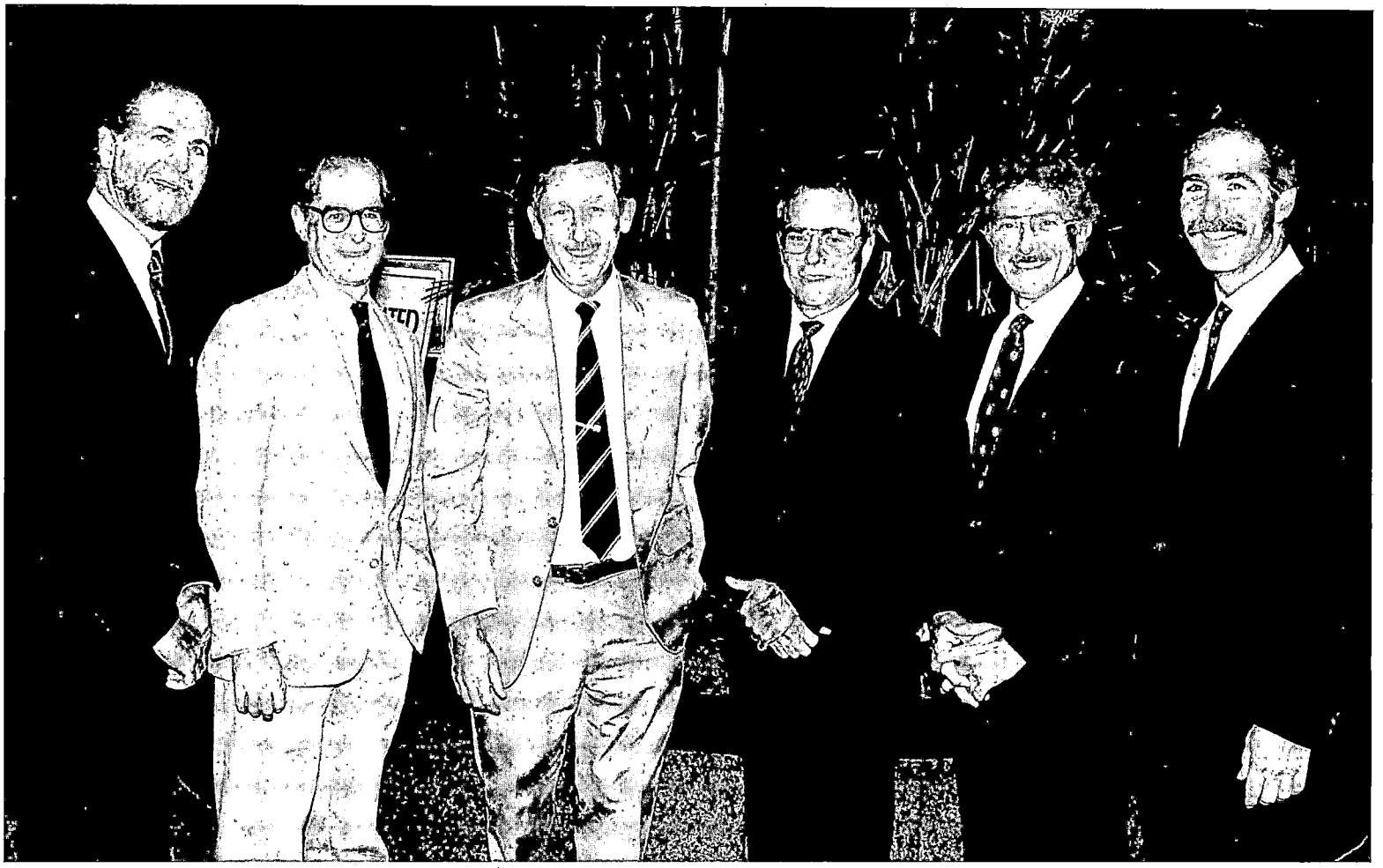
When its effects come home, many of those [people] can handle it. But when [these effects] pass through society and evolve where the ground is less firm, the consequences can be much more severe. Certainly the effects of the earthquake in San Francisco were serious, indeed tragic, important to ponder. But they weren't cataclysmic.

The results of drug use in some of our communities are just that. For every Hollywood and Beverly Hills, there is a Watts. For Grosse Point, there is Detroit. For Scarsdale, there is Harlem. And we can tell this story a thousand times, up and down and back and forth across the union.

John Donne [said] no man is an island, and [we are] all tied together. The drug problem has shown in a very deep and important way just how intimately we *are* tied together, how what one of us does one day may affect what happens to others on another.

There is much yet to do in this effort against drugs. I think many of the American people are about the business of doing it. As citizens of the United States first and as makers of the culture second, much that needs to be done, I think, can be done by you. And I thank you for what you have done so far. Thank you very much.

TV Talks to Kids



Craig T. Mathew

Since 1986 ATAS has been actively involved in the battle against substance abuse when then–Academy president Richard Frank (far left) and former first lady Nancy Reagan addressed 600 entertainment industry leaders. ATAS Immediate Past President Doug Duitsman (third from right) calls the animated special "one of the most important, most ambitious programs ever undertaken by the Academy." Ken Barun (far right), vice-president and executive director of RMCC, says McDonald's involvement came about not only because of the nature of the project, but because of the high level of commitment from the industry. With Frank, Duitsman, and Barun in this 1989 photo are Buzz Potamkin (second from left), producer of the special; Roy Disney (third from left), executive producer; and John Agoglia (second from right).

president of children's programming and daytime specials at CBS; and Phyllis Tucker-Vinson, vice-president of children's and family programming at NBC, agreed instantly and unanimously to roadblock the special.

Funding was relatively easy also. RMCC, the charitable organization established in 1984 in memory of McDonald's founder Ray Kroc, put up the first $600,000 to pay for some of the initial production costs and to produce and distribute more than 200,000 videocassettes (with tape stock donated by Eastman Kodak) to schools, libraries, and an estimated 50,000 video stores for free loan-outs. It is the largest RMCC grant for any one project to date. McDonald's Corporation and its licensees donated another $471,000, and $200,000 came from McDonald's public relations department.

Ken Barun, RMCC's vice-president and executive director, says McDonald's is willing to commit "whatever it takes" to make the project successful. That includes promotion, which will begin about ten days before airdate by way of tray liners and counter cards displayed in all McDonald's outlets. This means reaching sixteen million people a day in the United States alone. A similar promotion will take place in Canadian outlets. McDonald's will also print guides for teachers and parents—"so parents can work with their kids to reinforce the message," says Barun—and though the show will be commercial free, RMCC plans to place PSAs at the beginning and end of both the special and the cassette.

RMCC's involvement, according to Barun, came about not only because of the nature of the project, but because of the high level of

TV Talks to Kids

"After that meeting in 1986, everyone came away saying we had to do something about the drug problem."



Former ATAS president Richard Frank is president of Walt Disney Studios.

commitment from the TV Academy, the studios, and the networks. The endeavor was close to the heart of Barun as well, who as director of projects and policies for the Reagan administration from 1983 to 1986 coordinated the Just Say No campaign and other antisubstance-abuse programs. He is also the author of the book *How to Keep the Children You Love Off Drugs*.

All told, the show is costing an estimated $600,000 to $700,000 to produce, thanks to lower salaries, volunteers, and the waiver of character licensing fees. But receiving the industry support and financial backing was relatively painless compared with actually coordinating the project. The yeoman's share fell to a corps of about a half dozen of NBC Productions' staff, who donated their time to do the research and legal legwork. They drafted the contracts—including the rights agreements with the production companies—made arrangements with the animation houses, negotiated and formalized the financial agreement with McDonald's, finalized videocassette distribution, and dealt with the networks and stations carrying the special.

"One would think this was a miniseries [with] the work that is going into it," comments Agoglia. "If the TV Academy had to pay for all that legal and production assistance, it would be an enormous amount."

And what of the all-star cast? Despite the fact they made no prima donna demands, getting these icons of Americana to work well as an ensemble required a good deal of finesse. Potamkin points to the difficulty in execution, of "trying to combine characters. How do [you put them together] so it makes sense? They all have different scales; the Smurfs are only three apples high and Garfield is larger than life."

Getting the right mix posed an equal challenge to screenwriters Tom Swale and Duane Poole, who called the task of creating the script "an awesome burden of responsibility." Because the studios involved are concerned that their characters' images could be tarnished through portrayals as drug abusers, the script made the rounds. As of November, it was still being revised.

Swale and Poole—whose decade-plus partnership includes writing, producing, and/or developing such animated series as *Scooby-Doo*, *The Fonz and the Happy Days Gang*, and *Smurfs* for Hanna-Barbera, and *Alvin and the Chipmunks* for Ruby-Spears—handled the depictions for the TV special by using the known figures as teachers and heroes, while creating new characters to play victims and villains who have problems with drugs or alcohol or are thinking of experimenting with either. The writers are also talking to psychologists and drug-abuse experts to ensure script accuracy.

Animating the show presented another logistical nightmare at first. "It's not just the drawing that is important," Potamkin explains. "You have to find [people] who know how to bring these characters to life, characters who have existed in their own universes, in their own styles."

To find the best animators,



Roy Disney is vice-chairman of the board of the Walt Disney Company.

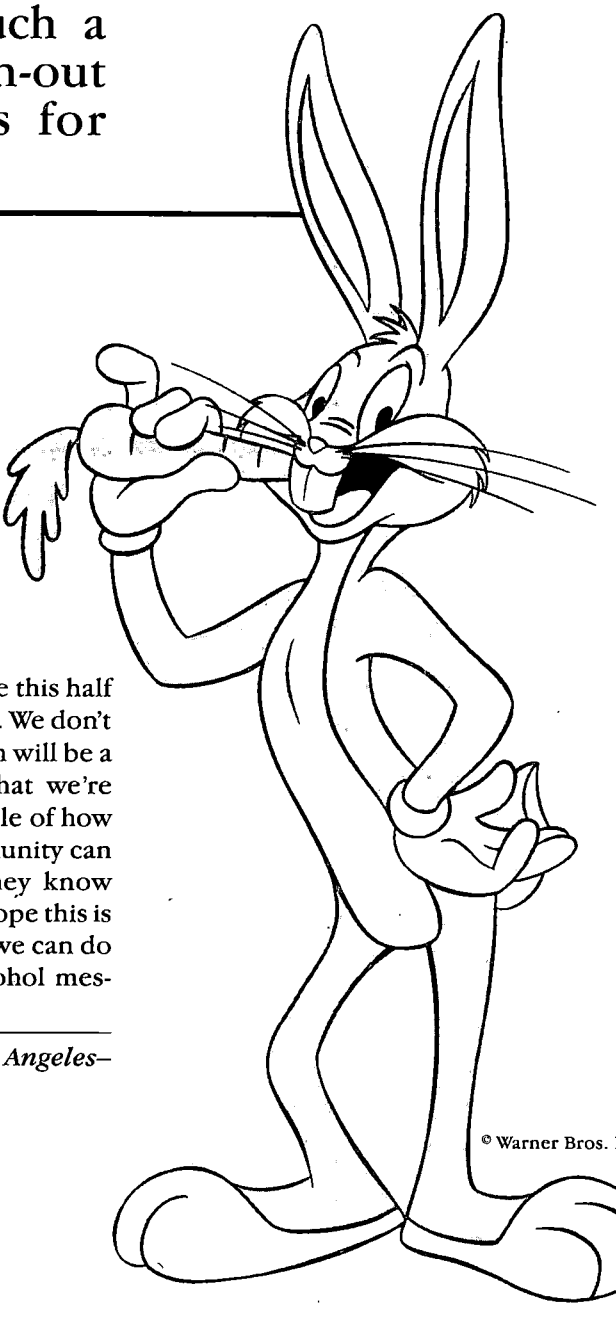
Potamkin assembled a who's who of animation mavens: Bill Hanna of Hanna-Barbera; Ken Spears, executive producer of Ruby-Spears; Margaret Loesch, president of Marvel; Michael Webster, vice-president of Walt Disney TV Animation; and independent producer Lee Gunther. "Just to get those five people together in the same room—that's a lot of brain power," Potamkin observes. The vocal cast will also be stellar. After all, says Potamkin, the characters' voices "are as distinctive as Mick Jagger's."

Though determining how many watched the show either on TV or through the video loan-out program will be easy, gauging how effective the broadcast is will be another matter. But as Roy Disney points out, space scientist Wernher von Braun often credited Walt Disney's 1950s TV shows about space as a major factor in getting the American public to support NASA programs.

"With this special, we don't want to appeal just to children," says Agoglia. "We want to create an event to induce parents to watch with their children, to use this half hour as a dialogue starter. We don't pretend this one program will be a solution of any sort. What we're saying is this is an example of how the entertainment community can come together when they know the cause is correct. We hope this is merely step one in what we can do to get antidrug and -alcohol messages across."

ROBERTA WAX is a Los Angeles–based freelance writer.

"Never before has there been such a generous loan-out of characters for one show."



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The Academy of Television Arts & Sciences

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DATE: 2/22/90

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FROM:

NAME: hank rieger

FAX NUMBER: 818/953-7575

TOTAL PAGES SENT: 2 (Including this page)

COMMENTS:

Following info (extracted from our Library files) is sent you per Linda Loe's request. Re your question about when Emmys will be held this year, it is Sunday, Sept. 16. Emmys traditionally kickoff the new season. If you need any further Emmy or Academy background please call me. I am supposedly the resident expert re Academy history and lore. Qualify by age--old.

02. 22. 90 03:03PM *TV ACADEMY P01

LA Times 2/24/90

Safer Streets Are Priceless: Less-Painful Enforcement Would Be, Too

■ **Police:** L.A.'s force may keep us better protected than New Yorkers, but there's a price in civilized behavior.

By JOE DOMANICK

About a week ago, I read an article by a woman living in New York City—a place where the cops long ago lost control. In the story, titled "Being Safe," a Manhattan mother describes how she has been robbed of her wallet 11 times; her son has been mugged and had two bikes stolen; her car has been broken into three times and stolen once; and her husband has been held up at gunpoint while walking the dog. As a result, she is now quite deliberately teaching her children not only how to protect themselves but how to be fearful as well.

In Los Angeles, those of us living west of La Brea or in the city's numerous middle-class suburbs don't face such problems, at least on a daily, rule-your-life basis. I feel comfortable, for example, when my wife takes our 2-year-old to parks in West Hollywood and Beverly Hills near our home. One reason is the hyper-segregation and great distances that shield the middle and upper-middle classes here from the underclass that commits so much of the street crime that we all—of whatever race or origin—so fear. And there is, in addition, another reason. The police in Los Angeles have not given up as they seem to have in New York. Instead, they continue to be aggressive, hard-working and responsive.

But as James Fyfe, a former cop and now a professor of justice at American University in Washington, has pointed out, it's not enough for a police force in a democratic society to merely be responsive. It must, like all government institutions, be accountable as well. In the 1960s, for example, the cops in Selma, Ala., were responsive but unaccountable when they attacked-civil rights demonstrators on the Raymond Petty Bridge. So, too, with the Chicago police who attacked demonstrators during the 1968 Democratic Convention.

Recently, it's been hard to pick up the Times without wondering if the Los Angeles Police Department, the Sheriff's Department and local elected officials have any interest in accountability.

In the past several months, for example, we've seen the city offer $3 million in settlement of a federal lawsuit brought by the victims of a 1988 drug raid on Dalton Ave., near the Coliseum, in which 80 LAPD officers terrorized 55 citizens and literally destroyed four apartments in two buildings. The Red Cross had to provide temporary shelter, as if some vast natural disaster had occurred. In spite of all this, city officials have expressed little public outrage, leaving unquestioned the leadership of Chief Daryl Gates in the matter.

We've also had Mayor Bradley urge, and the City Council unanimously vote, to have the city pay a $170,000 judgment leveled against Gates personally by a federal jury in a suit by an Eastside man, Jesse Larez, whose nose was broken during a search of his home in 1986. During the trial of the suit, two years later, Gates said, "(He's) probably lucky that's all he had broken. How much is a broken nose worth? . . . I don't think it's worth anything." As with the Dalton Ave. raid, there has been almost no criticism of Gates' remarks by city officials or by a liberal community that has been vociferous about human rights in South Africa, Central America and the Soviet Union.

Nor have we heard any real criticism of the gang sweeps, which are, after all, just the random shaking down on a mass scale of young black and Latino men by the LAPD. Indeed, a just-published Times poll shows that more than one-third of blacks in Los Angeles and Orange counties said that "they or a family member had been intimidated or harassed by law-enforcement officers."

And when the LAPD used brutal "pain compliance" holds and nunchaku sticks on anti-abortion demonstrators, the silence from city leaders and liberal activists was deafening.

Nor has any city official publicly questioned the latest of several stake-out shootings by the Special Investigations Section, a unit of the LAPD that recently shot and killed three robbery suspects and wounded a fourth (none of whom ever fired their weapons, later found to be pellet guns) outside a Sunland McDonald's. One of the officers involved had shot seven other suspects since 1978; two others had each shot three suspects.

The Sheriff's Department has, since the new year, fired 26 shots at a woman who refused to drop her gun, killing her; shot and killed a black Muslim during a routine traffic stop; and shot and killed an unarmed Lynwood man, hitting him 12 to 15 times.

The reluctance of the mayor, City Council and Los Angeles County Board of Supervisors to speak up on these matters is, to be sure, rooted in the special autonomy enjoyed by both the police chief and the sheriff, and in the historically conservative political nature of Southern California.

But I have a further explanation. It has to do with Reaganomics, Proposition 13 and the failure to replace thousands of lost manufacturing jobs. It has also to do with the benign neglect of a mayor, City Council and Board of Supervisors who watched South Central and other areas fester and erupt in terrible gang violence, then told the cops to get in there and do something about it. Police accountability—always on shaky ground here—has once again gotten lost in the shuffle.

All of which brings me back to the streets of two cities.

Given the choice of walking them without fear or accepting unnecessary police violence, most people will take safe streets every time. It's hard to fathom why, however, with police departments as highly trained as the LAPD and the Sheriff's Department, and in a nation as rich as ours, we have to choose between the two.

Joe Domanick is a Los Angeles writer.

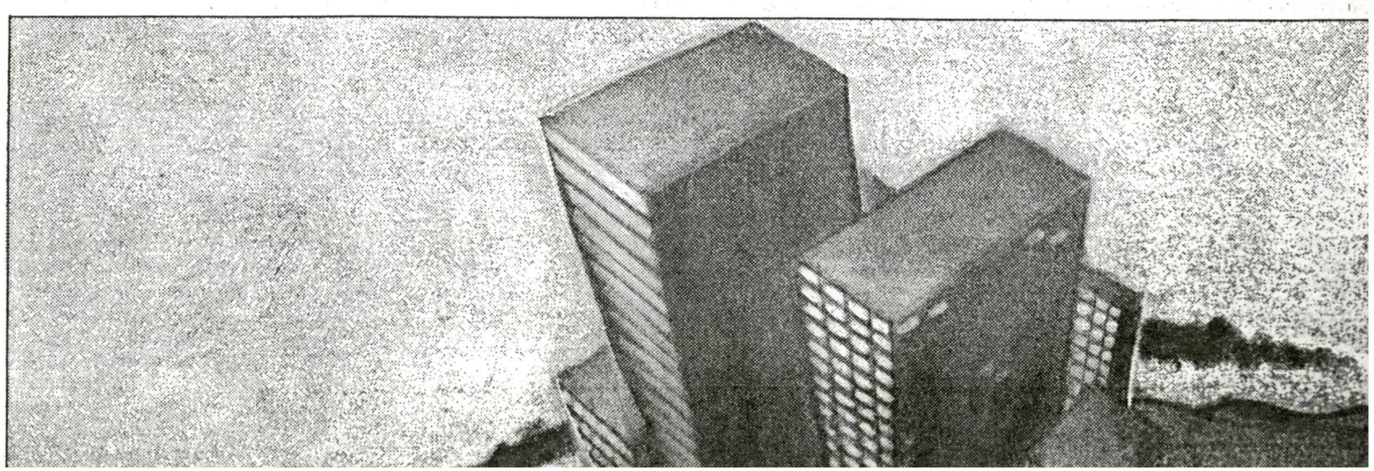
Lock the Gates and the Castle Crumbles

■ **Growth:** Anti-development forces aim to stabilize life and bar newcomers. But better use of market forces could make room for everyone.

BY JAMES E. MOORE

such as synchronization of traffic lights.

Despite all the dismay about freeway congestion, commuting times in the five-county area are not increasing. Average work-trip times held almost constant from 1976 (24.4 minutes) to 1980 (24.3 minutes), and decreased to 22.4 minutes in 1985. Media accounts of the commuter experience dwell on the hardship cases. The truth is that adjustments in life style, hours of travel and location have mitigated the



though the state has repeatedly used opters to spray small sections of Los eles County, the only comparable e-scale spraying of an urban area rred in the San Francisco Bay Area in

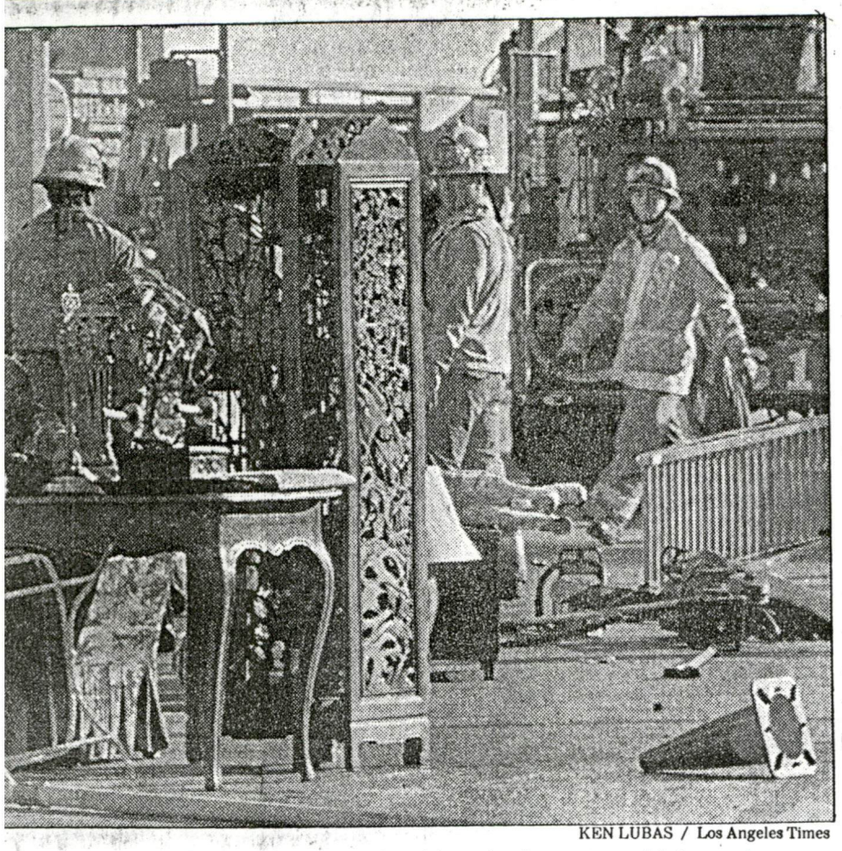
saying they had no time to absorb it.

Predictably, a Superior Court judge in Sacramento rejected these cities' bids out of hand. The councils have not authorized further legal actions, one of the lawyers

an injunction later—presumably in [illegible] weeks—after they had built a better case.

City lawyers said they would use the additional time and court procedures to

Please see LAWSUITS, B4



KEN LUBAS / Los Angeles Times

e the sidewalk after an early morning blaze broke out on Melrose Avenue.

forts Highly Appraised

ng some of the merchandise outside, of the way of fire hoses. They hered other items in the center of the res and covered them with tarpaulins try to minimize water and smoke nage.

Grateful store owners later credited firefighters with saving many items. "They were wonderful, really," Ghas- Abraham, owner of the heavily naged antique store Impero, said of firefighters. "I appreciate what they ."

Standing outside his smoldering shop er the fire was out, Abraham watched the firefighters gingerly removed ne of his antiques from under the ps. Around him on the street were rks of art and pieces of furniture ging from slightly damaged to intact, ir price tags fluttering in the light eze.

By the time the blaze was declared inguished at 6:16 a.m., two other tique shops—Tracey & Co. and Harris Hutt—also had suffered damage, as d the Blue Whale Liquor Mart and li and a vacant store.

The fire crews also had to squelch a separate, smaller fire that started several doors down at the office of the Cachet antique store. Battalion Chief Michael Bowers said the second blaze appeared to have been started by the same electrical malfunction that caused the larger fire.

Later in the day, the fire officials assessed the damage to the row of structures at $100,000 and estimated that $150,000 worth of antiques were lost, according to spokesman Pat Marek.

Shop owners and insurance adjusters at the scene, however, estimated that many hundreds of thousands of dollars worth of objects had been destroyed or damaged beyond repair, even though a major disaster appeared to have been averted.

Abraham, who moved his shop from Paris to Melrose Avenue less than a year ago, said it would take him some time to assess the damage.

"Many of these paintings I have are worth $50,000," Abraham said. While some were saved, he said, a whole

Please see FIRE, B8

Drug Team Sergeant Will Testify Against Crew

By DARYL KELLEY
and VICTOR MERINA
TIMES STAFF WRITERS

LA Times 2/24/90

Sgt. Robert R. Sobel, who commanded eight deputies indicted with him in the Los Angeles County Sheriff's Department money-skimming scandal, has reached a plea bargain with federal prosecutors and will testify against his former narcotics team, Sobel's attorney said Friday.

Attorney Mark Beck said that the veteran sergeant will plead guilty next week to single counts of conspiracy and filing a false tax return and that all five theft charges against him will be dropped.

"Sgt. Sobel's decision was dictated by a sense of wanting to act responsibly in the face of these very serious allegations," Beck said. "The deal we struck brings the sentence much lower than it might have been."

Sobel could have faced a maximum sentence of 58 years. Now, if a federal judge follows the recommendation of prosecutors, he would receive a maximum sentence of eight years.

Sobel, 44, is living under federal protection at an undisclosed location, sources said.

Meanwhile, nine deputies indicted on charges of stealing more than $1.4 million in seized drug money surrendered Friday morning, then were released after a federal judge set bail at $25,000 for eight of them. Bail for Deputy Eufrasio G. Cortez was set at $75,000.

Assistant U.S. Atty. Jeffrey C. Eglash said prosecutors based their bail requests "on the different counts [in the indictment] and what we know about the individuals."

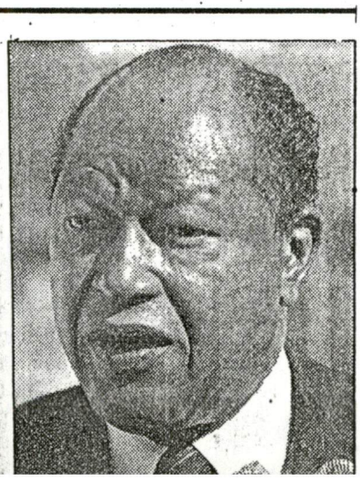
Cortez is accused of personally participating in the theft of more than $762,000 and spending more stolen cash—about $209,000—than any of the other deputies.

Prosecutors had asked originally for bail of $100,000 each but did not claim that the deputies are serious flight risks.

U.S. Magistrate Ralph J. Geffen set bail at $15,000 for Maria Duran, wife of indicted Deputy Macario M. Duran. She is charged with using a financial scheme to hide $88,500 stolen during drug raids.

Please see SOBEL, B4

alize veiled



administrator, said the agency's board March whether to 75 million to $200 of housing rehabilinomic development 00-acre residential al area of Watts. greeted the task with a promise to n its recommenda-

Bid for Raiders Is Dead, Sacramento Mayor Says

By KENNETH REICH
TIMES STAFF WRITER

The field of bidders for the Los Angeles Raiders appeared to narrow to Los Angeles and Oakland Friday when Sacramento Mayor Anne Rudin said she does not expect owner Al Davis to move the team to the state capital.

Rudin said in a telephone interextension on its own and the city's bid for the Raiders will be allowed to lapse.

This would leave two known bidders for the Raiders franchise: Oakland and Los Angeles.

"The council feels it has waited long enough for an answer from Mr. Davis," Rudin said in an interview. "He has had long enough to make a decision."

SOBEL: Sergeant Will Plead Guilty

ontinued from B1

Arraignment of the officers was t for March 5.

Most of the deputies refused to spond in detail to allegations in a /-count grand jury indictment harging them with theft, conspir-y, money-laundering and filing lse tax returns.

"We deny the allegation and ok forward to litigating the case. 'e're glad this can now be re-lved," said Jay Lichtman, lawyer r Deputy Ronald E. Daub.

"I feel we'll be vindicated," said eputy Terrell H. Amers, who was harged with six theft counts.

Maria Duran's attorney, Scott S. urstman, said federal agents had ized her Mercedes-Benz Thurs-y as the indictment was handed own.

As he walked from the court-ouse with the couple, Furstman id, "We will be pleading not ilty and looking forward for the portunity to litigate it in court nd vindicate them."

Unlike the other officers, Deputy aniel M. Garner held a 30-minute ess conference on the federal urthouse steps. He maintained s innocence and criticized prose-utors for indicting him without lowing him to testify before the and jury.

"I'm looking forward to my day court," he said. "I'm dying to get there and tell my side of the ory."

Garner, 43, was indicted on five unts of theft and accused of ending $52,000 in stolen money a condominium, landscaping for s home and a car. The officer said can explain the source of each llar.

The indictment alleges that Gar-r once told another member of s elite drug team that Garner uld "make him rich."

Garner told a reporter that he inks Sgt. Sobel is the source of at statement, and he questioned e crew leader's mental sound-ss.

Several narcotics officers have id Sobel dubbed himself "El Dia-o," or "The Devil," while leading ug crews and often directed his oops to "march or die" during ng, difficult stakeouts.

All nine members of Sobel's ew were suspended Sept. 1, just o days after $48,000 in planted oney turned up missing during a deotaped sting operation by the BI.

Deputy James Bauder is shown the videotape stuffing three 0,000 bundles into Garner's ather briefcase. Prosecutors say e officers stole the money.

But Garner told reporters Friday at the money was taken as idence and was turned in. Bau-r said the same thing in a recent terview.

Garner's lawyer, Harland Braun, id his client "has been swept up the hysteria" of the 18-month vestigation.

He also accused the Sheriff's Department of allowing cocaine traffickers to operate in Los Angeles County by directing its narcotics officers to concentrate on seizing cash from drug-money launderers, rather than arresting drug dealers and confiscating narcotics.

"When money is seized from launderers, they often renounce claim to it and are released since there is no hard evidence that the cash came from illegal activity, Braun said.

Braun said the department's emphasis on cash seizures has created a climate where fighting crime is less important than confiscating cash. That, he said, "is asking officers to stray over the line" and steal money.

Statistics from the Sheriff's Department and the Los Angeles Police Department show that each agency seized about $67 million in cash over the last two years. The LAPD confiscated about 60,000 pounds of cocaine, while sheriff's deputies seized nearly 10,000 pounds.

Capt. Doug McClure, a Sheriff's Department spokesman, has said the seizure of drugs and money are "both very high priorities" and equally important to the department.

Daub's attorney, Lichtman, said his client is relieved to finally have an opportunity to defend himself. The lawyer criticized Sheriff Sherman Block for first announcing the names of the suspended deputies last September—months before any charges were brought against them.

"It has been difficult for [Daub] with this aura of suspicion that he has been living with for six months. We're glad this now can be resolved," Lichtman said.

As they left the court hearing, Bauder and other deputies declined comment, saying they were under orders from their attorneys not to talk about the case.

In one brief statement, Deputy John C. Dickenson said he was not surprised by the indictment, but he maintained his innocence. According to the indictment, Dickenson had received a share of the $48,000 allegedly stolen during the Aug. 30 sting.

His attorney, Charles A. Goldwasser, noted that Dickenson had been with the narcotics team for only five months when the members were suspended.

"Mr. Dickenson isn't involved. No wrongdoing at all," Goldwasser said. "He just happened to be a member of the unit."

Bauder, Garner, Sobel and Deputy Nancy A. Brown were accused of actually stealing the money during a drug raid at the Sherman Oaks Hilton. When she was suspended two days later, the indictment said Brown had $13,280 in cash in her possession.



BILL ROBLES / Los Angel

Artist's rendering of a bail hearing for Los Angeles County sheriff's deputies and a deputy's





JAMES RUEBSAMEN / Los Angele

Deputies Terrell H. Amers, with unidentified woman, and Eufrasio G. Cortez leave court. They were ar nine sheriff's deputies indicted on charges of stealing more than $1.4 million in seized drug mc

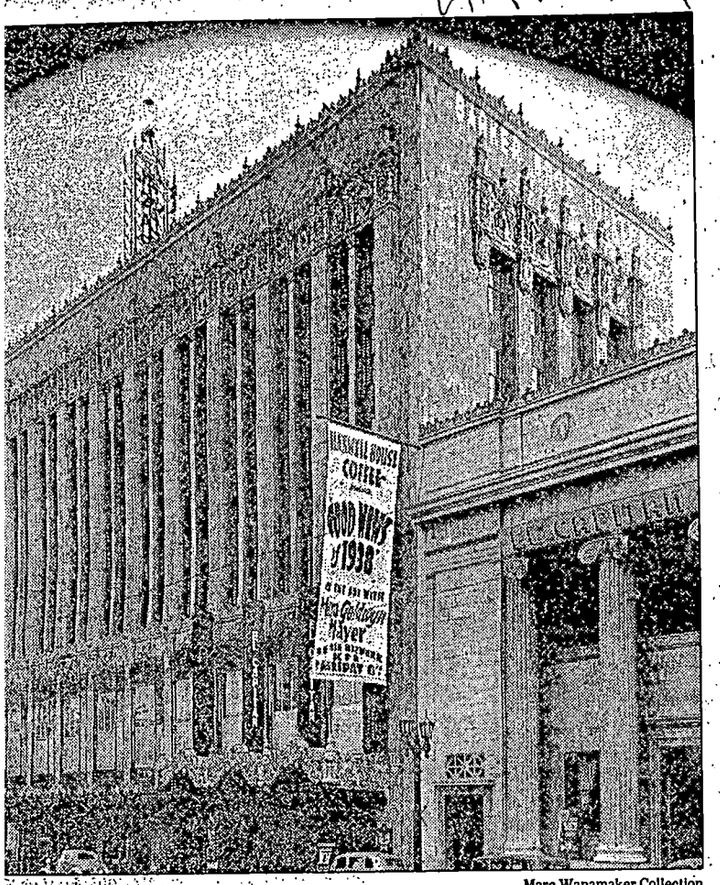
Brown refused to comment after Friday's court hearing, but her attorney, Roger Hanson, said the evidence against his client was "very sparse. At best she was only involved in the tail end of the allegations."

Hanson said Brown, who had been with the narcotics team for only three months, expected to prevail in court and was not considering any plea arrangement. "I don't expect to make some deal. We expect to be acquitted," he said.

Deputy Michael J. Kaliterna fused all comment on the case.

Eight other deputies who suspended last October were indicted. They remain on paid ministrative leave from their jo

LA Times 2/24/90



Marc Wanamaker Collection

ast Indian-style El Capitan Theater on Hollywood Boulevard once featured erformances by such Hollywood stars as Clark Gable and Rita Hayworth.

ey may walk away from their El n plans because of the resistance ave encountered. Meanwhile, the could be stalled by questions by the city's Cultural Heritage ission, which is to decide this whether the proposed make-over ms to federal restoration stand-

ey's interest in languishing Hol- l Boulevard has had boosters of ce-glorious cinema capital grin- om ear to ear. City officials have led for years to re-establish the ard as the world's premier center vie palaces, and they see Disney r ticket to Tomorrowland.

, the prospect of Disney giving up Hollywood plans has set off a of activity at City Hall to per- the company to stay. Councilman el Woo, who represents Holly- has assured both Pacific and that they are welcome. The unity Redevelopment Agency, oversees development along Hol- d Boulevard, has done the same.

said last week, "I think we need id a very clear signal that we me the return of refurbished mov- ters to Hollywood," he said.

ey's critics, however, complain Hollywood deserves more than a lly restored theater from a compa- ny that has built an entire theme park in Florida around a re-creation of historic Hollywood Boulevard.

"They have been stealing Holly- wood's architecture and history, and making millions off of it in Florida, but when it comes to the real Hollywood, they are trying to cover it up," said Robert Nudelman, a theater buff who heads a Hollywood group concerned about renewal.

Opposition to the renovation plans has already caused so many delays that Disney has abandoned any hope of holding the "Dick Tracy" premiere in Hollywood. Several weeks ago, the company suspended work on the the- ater's inside, where crews were remov- ing layers of plaster and paneling that had been tacked to walls and ceilings over the past 50 years.

Although Disney officials are hopeful the problems can be worked out, Rich- ard Cook, president of Buena Vista, said they are reassessing their interest in the Hollywood project. "We are considering everything."

The city's Cultural Heritage Commis- sion has the power to delay the project for up to a year with City Council concurrence. After one year, the com- mission loses authority over the project.

The El Capitan, known as the Para-

Please see THEATER, B8

Discovered at San Pedro Park

ble, said Los Angeles Police Sgt. nna.

am had found bags of similarly d fowl dumped at the 100-acre ree times since last summer, but ith so many animals. His finds were nade on weekends, and the carcas- ys were in black trash bags.

und a huge headless rooster in the ident, "the biggest I've ever seen," n said.

econd find consisted of two chick- a pair of doves, all decapitated. And o weeks ago, he found another rooster.

y morning, when Markham spot- trash bags against the gates of the thought it was the same thing ne said.

se of the number of animals, he notified police for the first time.

All the animals had been decapitated except a duck, whose neck had been slashed to drain it of blood.

Markham speculated that bored local youths trying to imitate satanic rituals might be responsible for the mutilations.

Although the park is "very peaceful" during the day, illegal visitors often enter the hilly park after nightfall to speed across the grass in four-wheel-drive vehicles, he said.

"It's so weird," Hanna said. He said it was the first report of animal mutilations he has heard of in the San Pedro area.

"Kids like to go up there and drink beer, especially during weekends," Hanna said of Friendship Park. "I can see kids getting hold of a cat or dog, but where do you get a goat?"

618 Arrested in S.F. Valley Gang Sweeps

■ Crime: Police call it most successful operation ever. But violence plagues Southland as at least 15 people are reported slain.

By SAM ENRIQUEZ
TIMES STAFF WRITER

In the most extensive crackdown ever on gangs operating in the San Fernando Valley, police during the weekend arrested 618 people—including 270 alleged gang members—for crimes ranging from possession of narcotics to unpaid parking tickets.

About 200 Los Angeles police officers were assigned to the anti-gang task force "Operation Hammer," which from Friday night until Sunday swept through known gang hangouts. About 14 pounds of illegal drugs were confiscated, along with 51 vehicles, officers said. The sweep came in response to citizens' complaints about growing gang problems, police said.

"The public is complaining all the time about gang members hanging out in front of liquor stores and apartments, selling narcotics and scaring people that are walking by," Sgt. Frank Stilo said.

Recent police crime statistics show that gang-related crimes in the Valley during 1989 more than doubled from the previous year, from 510 to 1,191.

Last July, in what had been the largest Valley gang sweep, police arrested 267 people, including 94 suspected gang members. Police said the latest Valley sweep, their most successful ever, netted 115 felony arrests and 503 misdemeanor arrests. Forty-one people were booked on suspicion of driving under the influence of alcohol or drugs and 48 were arrested for investigation of possessing narcotics.

"The sweep, in my opinion, appears to have been very successful," Stilo said.

Meanwhile, violence plagued other parts of the Southland, as at least 15 people were reported slain during the weekend, including a young woman allegedly gunned down by her stepfather in Santa Ana.

The woman, Olivia Bohaman, 21, and a younger sister were found wounded in the living room of their house Saturday afternoon, Santa Ana police said. Bohaman died of head wounds and the sister was treated for wounds to her arms and back.

Police said they were seeking Jose Lopez Perez, 32, the estranged husband of the victims' mother, who was seen driving away from the house.

Elsewhere, two men were shot at a hamburger stand near MacArthur Park about 5 a.m. Sunday, Los Angeles police said. One died and the other was hospitalized in serious condition. The victims were shot by a man who got out of a car, walked up to them and fired, police said.

An unidentified man was found shot to death in his La Puente home at 12:15 a.m. Sunday, Los Angeles County sheriff's deputies said. In South Los Angeles, an unidentified man was stabbed to death early Sunday, police said.

On Saturday, an unidentified 22-year-old man was shot and killed in South Los Angeles and another unidentified man was shot to death in southwest Los Angeles, police said. An unidentified man was shot as he stood on the sidewalk in the Los Feliz area early Saturday morning, police said.

A 15-year-old boy was shot to death in an unincorporated area near Whittier just before 1 a.m. Saturday. And a second 15-year-old boy was stabbed to death later in Pico Rivera. Sheriff's deputies said both crimes appeared to be gang related.

In Hacienda Heights, Joseph Sanchez, 21, was shot to death Saturday in his garage, sheriff's deputies said. Witnesses said they saw two men leaving the scene on foot, but no arrests were made, officers said.

Police reported five more deaths Friday night.

02.22.90 03:03PM *TV ACADEMY P02

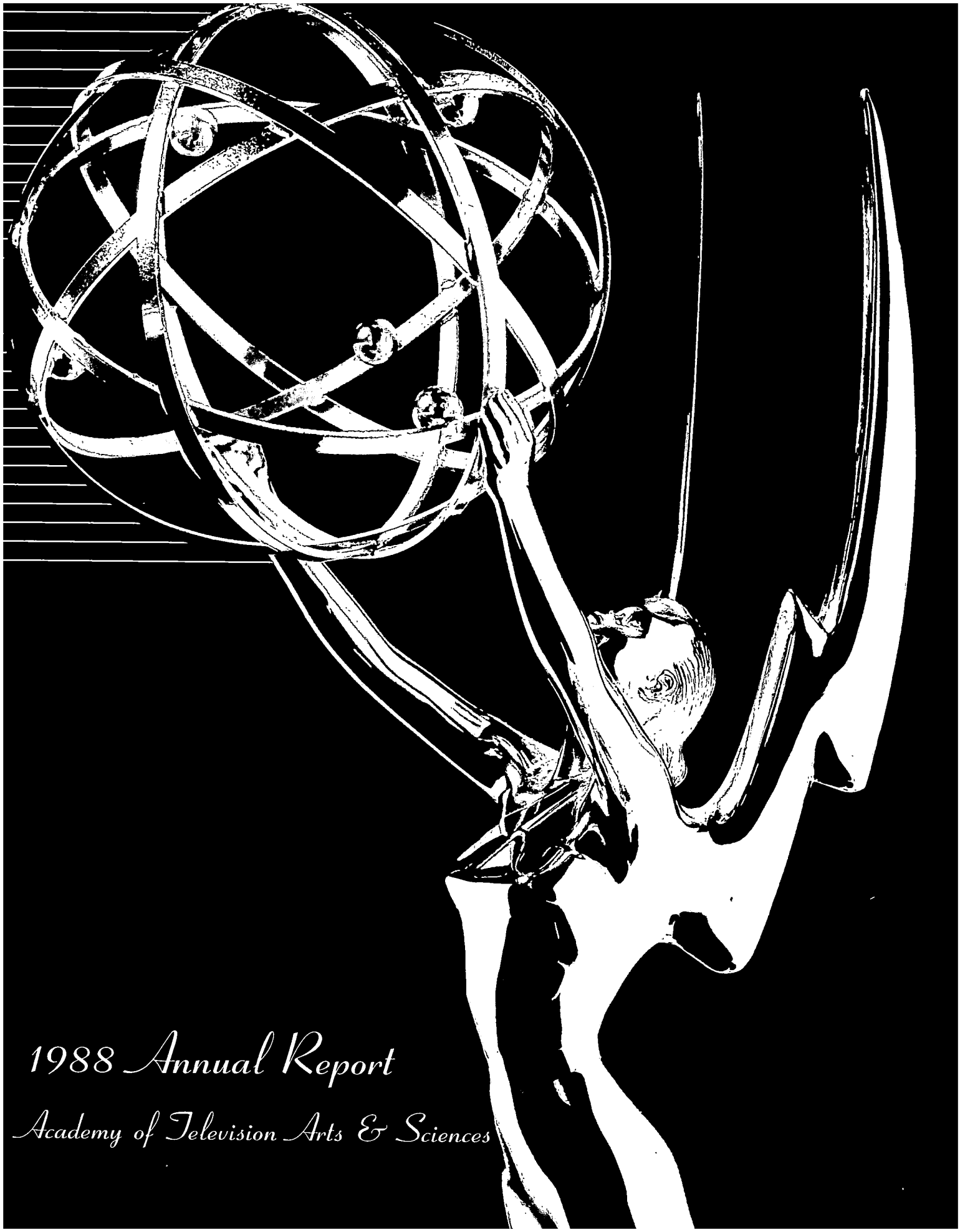
How Emmy Was Born

Born in 1948, Emmy was almost christened a most unglamorous Ike, for the iconoscope tube, at the suggestion of Syd Cassyd, founder of the Academy of Television Arts & Sciences. But Harry Lubcke, a pioneer television engineer who served as the Academy's third president, succeeded in dubbing her Emmy, a feminized version of Immy, nickname for the image orthicon camera tube.

But Academy members almost gave up hope of finding an appropriate design for the statue that would bear the chosen name. They studied forty-seven designs, rejecting one after another, and were about to call an end to the project. Then they examined the forty-eighth entry—the very last one—submitted by Louis McManus, an engineer at Culver City's Cascade Pictures. McManus had modeled the sinuous object of desire after his wife, and the Academy members liked what they saw. She became Emmy, and for forty years she has stood proudly in offices, dressing rooms, anterooms, living rooms, bedrooms, and at least in one case, the bath.



Harry Lubcke



1988 Annual Report

Academy of Television Arts & Sciences

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Geoffrey Montagu

As you look through this Annual Report — the first ever for the Academy of Television Arts & Sciences (ATAS) — we hope you find it both entertaining and informative. Between its covers you will learn about our organization and the variety of activities and programs we offer our members. As you will see, the Academy does more than just produce the Emmy Awards shows!

A special acknowledgment should go to Hank Rieger, editor/publisher of Emmy *magazine, and his fine staff for putting this report together.*

Nineteen-eighty-eight was exciting for the Academy. Negotiations that spanned the last two years culminated this past June in a contract between the University of California, Los Angeles (UCLA), and the Academy that allows us — for the first time — to access material from the ATAS/UCLA Archive for public viewing at a proposed study center at our future headquarters. Due for completion in 1990 in North Hollywood, California, our new address will also house our Hall of Fame and, it is hoped, our television library. Now in its second year, the ATAS Library and Research Center is in the process of creating a historical resource facility for the TV industry similar to that of the Academy of Motion Picture Arts and Sciences for film.

Also in 1988, a bold new agreement — another first for the Academy — was entered into with Saatchi & Saatchi, the world's largest advertising agency. The agreement empowers that company, as our agency of record, to negotiate all future Emmy Awards programs and to deliver promotional assistance to our many events. In addition, the agreement will allow the Academy to maximize its revenues and will assure us wider worldwide coverage of not only our Emmy Awards shows, but will increase international exposure of the Emmy statuette itself.

The Academy Foundation was reorganized this past year with the purpose of intensifying our fund-raising activities, and a Committee for the Future was established to explore all aspects of the Academy, most notably its structure, providing a forum for new ideas as we prepare for the twenty-first century.

We've come a long way since the Academy — the largest professional association for those involved in national television — was founded in 1946, and since the first Emmy Awards ceremony was televised in 1948 from the old Hollywood Athletic Club.



Doug Duitsman
President, Academy of Television Arts & Sciences

Membership

Membership in the Television Academy is open to individuals working in TV who have contributed their professional and creative talents to the medium. In 1988 the Academy experienced an 8 percent increase in membership over the previous year, bringing total members to more than 6,000 in four classifications: National Active, National Associate, Los Angeles Area, and Student.

The membership requirements for the National Active, National Associate, and Los Angeles–Area divisions are determined by Peer Groups representing various professions within the TV industry. The Academy currently has twenty-five Peer Groups, ranging from animators, art directors, and cinematographers to producers, directors, performers, and writers. New groups are established or existing ones consolidated as industry trends dictate, with all changes approved by the Board of Governors.

The Membership Committee, chaired by Janet MacLachlan, recommends rules for membership in each Peer Group and approves all applications. Student memberships are extended to those at the college level actively pursuing degrees related to the TV industry.

The Academy provides a host of benefits to its members, enabling them to keep abreast of the ever-changing entertainment business. Industry get-togethers—such as Film Group screenings, conferences, Forum Luncheons, workshops, panel discussions, and black-tie affairs—are conducted year-round, and members receive *Emmy* magazine, a glossy TV bimonthly published by ATAS.

In addition, the educational activities the Academy offers through student internships and awards programs are considered among the finest in the country. The Academy is also nationally active in such causes as anti-substance abuse and, on the local level, sponsors the Allen Ludden Memorial Holiday Party, an annual charitable event held each Christmas for patients at Rancho Los Amigos Medical Center in Downey, California. The Rancho Los Amigos Committee is chaired by Jim Malinda. □



Membership/Activities Director Carleen Cappelletti

Hall of Fame

The 1988 inductees into the Television Academy Hall of Fame were Jack Benny, George Burns and Gracie Allen, Chet Huntley and David Brinkley, Red Skelton, David Susskind, and David Wolper. This raised the number of television greats so honored—since the Hall of Fame was founded in 1983 by the late John H. Mitchell—to thirty-six.

Formal ceremonies for the 1988 inductees were telecast by FOX on January 23, 1989, with Gary Smith and Dwight Hemion producing the show for the fifth consecutive year.

Mitchell, who served as Academy president from 1980 to 1983, made the founding of the Hall of Fame a personal priority before and during his term. Following Mitchell's death in 1988, Edgar J. Scherick was appointed chair of the Selection Committee, in which capacity he still serves. □



Courtesy TV Archives

John H. Mitchell

Emmy Awards



Awards Director John Leverence

Awards administrators (left to right) Barbara Chase, Todd Binkley, and Julie Carroll



The TV Academy is responsible for the administration of three Emmy Awards competitions: the Los Angeles–Area Emmys (for programming originated for the local market), the Daytime Emmys (for national programming aired from 2:00 a.m. to 6:00 p.m.), and the Primetime Emmys (for national programming aired from 6:00 p.m. to 2:00 a.m.).

In 1988 the Fortieth Annual Los Angeles–Area Emmy Awards were for local programming originally aired during 1987. Approximately 650 entries competed in forty-seven categories in the areas of news; sports; entertainment; public affairs; and informational, instructional, and children's programming. Judging panels in Boston, Chicago, Cleveland, Phoenix, Philadelphia, Toronto, and San Francisco determined the nominees and winners. The Emmys were presented on May 21 from the stage of the Pasadena Civic Auditorium in Pasadena, California. The L.A.–Area Awards Committees were chaired by Carole Cartwright, Jay Strong, and Don Tillman.

The Fifteenth Annual Daytime Emmy Awards competition drew approximately 1,200 entries in forty-eight categories covering drama series, talk/service and game/audience-participation shows, and animated and children's programming. From a first-round ballot, 199 nominations emerged, voted on by ATAS and National Academy of Television Arts and Sciences (NATAS) members from the daytime arena. Final judging panels were held in New York and Los Angeles, and the nontelevised awards were presented at the Los Angeles Registry Hotel in Universal City, California, on June 26. The remaining awards in sixteen categories were presented on June 29 during a live CBS telecast from the Waldorf-Astoria Hotel in New York. The Daytime Awards Committee was cochaired by Barbara Hunter and Susan Simons.

The Fortieth Annual Primetime Emmy Awards received more than 4,000 entries, with about 400 coming from cable television in that industry's first year of eligibility. The competition was divided into seventy-one categories, including all genres of primetime entertainment programming. (News and sports programming compete in separate competitions administered by NATAS.) The first forty-three categories were presented at a nontelevised awards ceremony at the Pasadena Exhibition Hall on August 27. The following evening the remaining twenty-eight categories were awarded at the Pasadena Civic Auditorium, and the program was broadcast by FOX. The Primetime Awards Committee was chaired by Mel Sawelson, while David Gerber and Robert Harris cochaired the Show Committee, which oversaw both the Daytime and Primetime Emmy shows. □

ATAS Library and Research Center

The ATAS Library and Research Center opened its doors in January 1988 in a suite adjacent to Academy headquarters in Burbank, California. Designed to serve the needs of Academy members, the general public, and the press, the facility has been moving forward to provide a TV resource in the heart of the TV world.

Through the efforts of Lynne Gross, head of the Library Committee, archivist Shirley Kennedy and her staff, and the generous contributions—both in terms of ideas and materials—of Academy members, the library is accumulating information about people and events in the business. In addition to historical materials from Academy archives—including all statistics on the Emmy Awards—there are reference texts, ratings information, academic and trade publications, scripts, storyboards, set designs, animation and production stills, recordings, bios, publicity shots, press materials, and monographs. An oral history program is also in progress, for which some audiotapes are currently available.

Computerization of printed matter is under way; already, a program has been written that accesses information on the Primetime Emmy Awards. A photographic service is on hand for reproduction of library stills, and a telephone reference service is available to field calls daily. Researchers are also welcome to visit.

Added to the need to acquire more materials through donations and purchase, the primary present goals of the library are to obtain outside funding, to develop exhibition materials, and to establish in-house publishing of Academy materials. Securing a larger, permanent base of operations is also preeminent: the Academy hopes to situate the facility with the ATAS/UCLA Archive, so that both serious students and the public at large may come to the Academy for their print and video research needs. □



Library archivist Shirley Kennedy

Public Relations

The Academy's Public Relations Committee is charged with recommending policy and maintaining a constant overview of ATAS's image and position in the TV community. Serving as members of the committee are twenty-two public relations/advertising executives from major television networks, production companies, and PR/commercial firms.

The committee meets throughout the year to discuss promotion of the myriad Academy interests—particularly the Emmy Awards shows, the Academy Hall of Fame, student internships and awards, the ATAS Library and Research Center, and the ATAS/UCLA Archive. A key area of responsibility is determining how best to use institutional spot announcements that are contractually guaranteed for Primetime Emmy Award telecasts.

Cochairs of the Public Relations Committee are Gene Walsh and Murray Weissman, a principal of the Weissman/Angellotti entertainment PR firm that has served for the past five years as the Academy's public relations agency. □



EPS Director Price Hicks

Educational Programs and Services

The Educational Programs and Services (EPS) Committee is responsible for all activities designed to prepare college and university students for careers in television, and to assist faculty members in planning their film/TV curricula as well as exposing them to industry trends. The committee is chaired by Walt Baker and Bill Finnegan.

Primary among EPS offerings is the John H. Mitchell Internship Program, which consists of twenty-eight paid eight-week internships in twenty-four areas of TV. On the basis of applications reviewed by Academy members and industry hosts, students are selected to come to L.A. to observe and work alongside TV professionals in fields as diverse as business affairs and art direction, cinematography and network programming management, directing and public relations. Funded by the Academy and industry donors, the program in 1988 boasted more than 650 applications from every state, representing more than 100 educational institutions.

The Frank O'Connor Memorial College Television Awards is a national competition for student productions done for course credit. From this group, Academy panels choose six first-place, six second-place, and twenty-four regional winners, who receive cash prizes and plaques in the areas of drama, comedy, music, documentary, news and public affairs, and education. Winners for 1988 were honored this past March at the Beverly Hilton Hotel in Beverly Hills, in a ceremony attended by ATAS members, educators, industry guests, and the press. A screening of all first-place productions was held in May at the Directors Guild Theatre in L.A., followed by a reception. Sponsored by the Mobil Corporation, the college television awards in 1988 received a record 366 entries from 127 colleges and thirty-five states.

ATAS's first annual Faculty Seminar was held in November 1988 in Los Angeles. The three-day agenda of panel discussions and studio and production facility tours focused on current TV practices and state-of-the-art technologies. Twenty-two film and TV faculty from across the country were in attendance, where they had the opportunity to meet not only ATAS members but other top industry professionals from major network and studio ranks. The second Faculty Seminar is scheduled for November 1989.

Debut, EPS's newsletter on Academy programs in general and college student programs in particular, made its first appearance in the spring of 1988. Published biannually, *Debut* is sent to national colleges and universities and to local press, ATAS members, past awards winners and interns, and segments of the TV industry with special interest in the Academy's educational activities.

EPS is also behind the Speakers Bureau, which continues to send ATAS members to speak at campuses and community groups in the greater Los Angeles area. In addition, the committee, on request, sets up speakers and makes industry visitation arrangements for the United States Information Agency and the Los Angeles International Visitors Bureau.

In tandem with the Speakers Bureau, on behalf of the college awards and internship programs, EPS director Price Hicks—who also provides year-round career counseling—tours campuses nationwide for two weeks each October. The college tour has proved to be a highly effective tool for EPS's activities: since 1985 awards competition and internship program entries have more than doubled, while the number of internships offered has grown from sixteen to twenty-eight. □

ATAS/UCLA Archive

ATAS and the UCLA Film and Television Archive recently announced the signing of a renewable five-year agreement designed to increase cooperation between the two organizations on behalf of the ATAS/UCLA Archive.

Representing the Academy were Dr. James L. Loper, executive director; President Doug Duitsman; and Jerome R. Weiss, chair of the ATAS Archive Operations Committee. Representing UCLA was Robert Rosen, director of the UCLA Film and Television Archive.

The main features of the new agreement are the creation of a research center at or near the Academy's new North Hollywood headquarters, including a reference collection of programs available for viewing by industry professionals, TV researchers, and the general public; a $150,000 contribution by the Academy toward the preservation of videotapes, films, and kinescopes; and continued efforts by both organizations to add to the collection.

The agreement to create the world's largest TV archive was hardly an overnight sensation. The idea of founding a national library of television was originally proposed in 1955 by NATAS's Robert Lewine. There it sat for almost ten years, as committee after committee wrestled with the notion and produced reams of reports. The bottom line: the fledgling Academy could ill afford the expense and manpower required.

In 1965 the trustees began to call for industry donations, only to withdraw from the project a few weeks later. At this time Lewine was president of the NATAS Foundation in New York, and he decided to persist in his efforts. Believing that placing the archive in an academic setting in Los Angeles was crucial to its success, Lewine approached UCLA, which already had a distinguished motion picture collection of its own. The university was interested, and the archive found a home in UCLA's Theatre Arts Department.

From twenty dusty kinescopes some thirty years ago, the ATAS/UCLA coventure has blossomed into a 25,000-program library of fifty years of classic TV: dramas, comedies, documentaries, specials, and news and quiz shows. It is still growing strong. An ongoing series of public screenings is soon to be inaugurated, making this resource a vital force in preserving TV's heritage. Says Lewine: "No history of our time would be complete without it." □



Courtesy TV Archives

Robert Lewine

Film Group

The Film Group—one of the Academy's most popular offerings—screens first-run major motion pictures two Sundays a month at the Directors Guild Theatre in Los Angeles. Since its inception in 1972, under the leadership of founder-chairman Murray Weissman, the Film Group has screened nearly 500 theatrical features, including, in 1988, the highly acclaimed *Mississippi Burning*, *Dangerous Liaisons*, and *The Accidental Tourist*. Exclusive to Academy membership, the group currently consists of 2,000 members. A $50 subscription entitles members and a guest to view twenty-four new films a year, with charges for extra guests (when seating permits) billed to members at the end of each season.

The films are made available to the Academy courtesy of major and independent film distributors. When the 600-seat Academy Theatre in North Hollywood is completed within the next two years, Film Group screenings will be held there. □

Activities

In 1988 the Activities Committee, cochaired by David Elliott and Renee Valente, assembled fourteen events that spanned hands-on workshops, provocative panel discussions, and star-studded galas. Topics ranged from cable, home video, and broadcast news to casting, season previews, documentaries, and deal making, with workshops offered in acting and videotape postproduction, including an intensive series of seminars on editing for TV.

Top speakers and panelists from both the management and creative arenas participated, representing major and independent studios, networks, and cable companies. Also featured were award-winning producers, directors, actors, and TV critics. Perhaps the highlight of the 1988 Activities Committee's efforts was the tribute to TV director Delbert Mann, showcasing clips from his distinguished forty-year career, with testimonials from stars who had worked with the Emmy winner. □

Forum Luncheons

In 1988 nine Forum Luncheons, chaired by Charles Fries, each brought together as many as 600 of TV's elite to eat and meet with their industry colleagues. Focusing on the latest developments in the medium—including projections on their future impact—the luncheons featured speakers as diverse as talk show host Geraldo Rivera, BBC director-general Michael Checkland, former network programming head–turned–independent producer Fred Silverman, and *Los Angeles Times* executive editor C. Shelby Coffey, III. Each luncheon was preceded by a reception, providing the opportunity for industry members to touch base with their associates, while speakers and their dais guests were honored as well by VIP receptions.

The Forum Luncheons are considered one of the most successful of the Academy's activities, with major studios, networks, and independent producers regularly purchasing season table subscriptions. □



Linda Loe (right), coordinator of Activities, Forum Luncheons, and the Campaign Against Substance Abuse, and assistant Cynthia Wilber

Campaign Against Substance Abuse

The Academy's Campaign Against Substance Abuse was launched under Immediate Past President Richard H. Frank at a 1986 Forum Luncheon, when former First Lady Nancy Reagan appealed to 600 industry leaders to join officials in law enforcement, government, medicine, and education in the battle against substance abuse.

Since then the Academy's campaign has grown to include an Outreach Program, which asks primetime writers and producers to deglamorize the use of alcohol and other drugs in their programs. The Academy also acts as liaison with other national organizations, such as the White House Conference for a Drug-Free America, the National Council on Alcoholism, and the U.S. Department of Education. In addition, ATAS hosts the Scott Newman Awards, which are given to shows that deal most effectively and creatively with the issues of substance abuse.

In 1988 the Anti-Substance Abuse Committee, under Chairman John Agoglia, put into motion a proposal to sponsor a student competition for short productions carrying an anti-drug message. The result: the 1989 Film/Video College Competition, chaired by Walt Baker, invites film and TV students nationwide to enter videotapes and public service announcements for first-, second-, and third-place cash prizes. Winning entries may also be used on talk shows and in schools, and be made available in video stores. □



John Agoglia

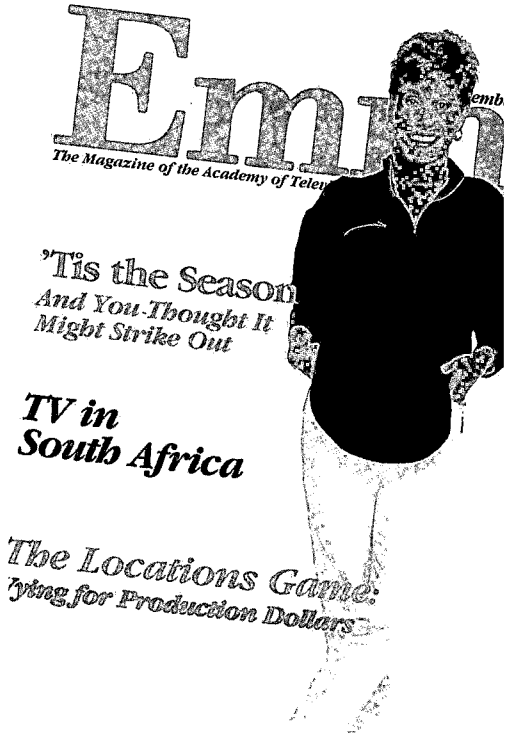
Emmy Magazine

A special September 1988 issue commemorating the fortieth anniversary of the Emmy Awards highlighted a successful year for *Emmy* magazine. Overall, the magazine continued to show improvement in both revenue – 1988 marked one of the better years in total advertising pages – and expanding editorial space.

First published as a quarterly, *Emmy* made its debut with the Winter 1979 issue. The magazine was the result of recommendations by a committee appointed by then–Academy President Hank Rieger. Chaired by Robert Lewine, the committee felt there was a need for a magazine about the Academy and its members' ongoing involvement with the television industry.

In January 1982 *Emmy* moved to a bimonthly publication, with the plan – then, as now – to expand to ten issues a year. The first editor was Stephen Zito, who after two years went on to become a top TV writer. He is now a producer and one of the writers for NBC's *Midnight Caller*.

Currently the *Emmy* staff consists of Gail Polevoi, managing editor; Daphne Tanyol, assistant managing editor; Charles Dickens Phillips, art director; Janet Zamucen, advertising director; and Robin Sigall, editorial assistant. Rieger, who started the publication, was asked in late 1985 to take over as editor/publisher. □



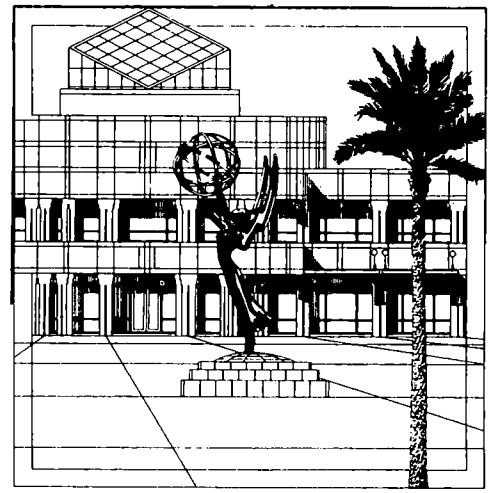
Building Committee

In 1990 ATAS will move into its permanent headquarters as the theme tenant in a major new property development called – appropriately – The Academy. The site is located at the corner of Magnolia Street and Lankershim Boulevard in North Hollywood.

Here ATAS will have access to the Academy Theatre for its numerous activities, including nomination ceremonies for the Primetime Emmy Awards. Emmy presentations, however, will continue to be held elsewhere.

A major attraction for visitors and tourists will be the Hall of Fame Plaza, where a twenty-five-foot replica of the Emmy statuette will tower over sculptures and basreliefs of such Academy Hall of Famers as Lucille Ball, Sid Caesar, Bob Hope, and Walt Disney. The new ATAS library will be situated adjacent to the Academy's administrative offices, as will the ATAS/UCLA Archive, where together they will serve both industry and public alike as a video and print study center.

Since 1977 establishing a permanent international base has been a dream of the Academy, which has previously leased space in various office buildings in Hollywood, North Hollywood, and currently Burbank. Thanks to the perseverance of ATAS Vice-President and Building Committee chair Leo Chaloukian, that dream is soon to become a reality. □



Academy History

The Academy, which was founded nearly forty-three years ago, had one of its most successful years in 1988 in nearly all respects. And those closely involved with the Academy are confident that 1988 was only the harbinger of greater things to come in the 1990s and beyond.

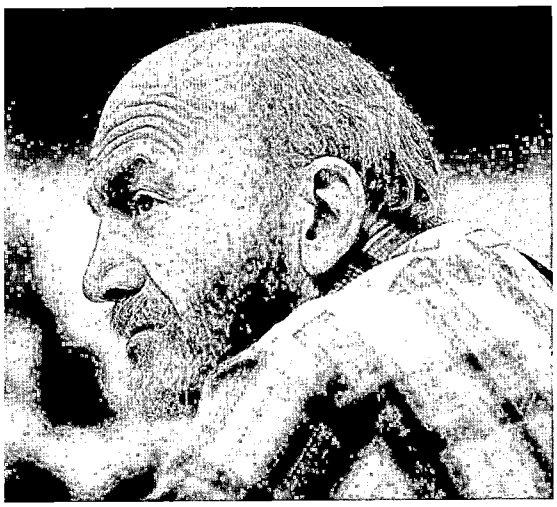
They anticipate a rapidly expanding membership, as the Academy moves to keep ahead of television's developing new technologies, becoming what they predict will make ATAS a leader among academies internationally.

Truly the Academy has come a long way since Syd Cassyd, whose idea it was to form the organization, met with six industry associates in October 1946 to implement his plan. In 1947, with 134 charter members, the late Edgar Bergen became the Academy's first president.

In 1955 ATAS, which was essentially a Hollywood association, joined with a group in New York organized by the late Ed Sullivan to become the National Academy of Television Arts and Sciences, or NATAS.

But what began as a harmonious consolidation deteriorated over the next twenty years, as the center of TV production moved from New York to Hollywood. This brought about two incompatible philosophies, centered primarily on the Emmy Awards structure and who was qualified to vote on the awards.

Finally, in 1977, the Hollywood and New York branches separated, with the Hollywood group being reconstituted as ATAS. Since the split, sporadic attempts to reunify the two Academies have been unsuccessful. □



Treasurer Stu Berg



Executive Director Dr. James L. Loper



Chief Financial Officer John Macker



Vice-President Leo Chaloukian



Secretary Susan Simons



Officers and governors (top row, left to right) Sydney Litwack, Mel Blumenthal, Cliff Dektar, Harry Blake, Jerry Smith, Ron Estes, Jim Malinda, Meryl O'Loughlin, Dan Brewer, Arthur Nadel, Don Mischer. Second row: John Gay, Dorothy André, Carole Cartwright, Don Tillman, Winifred White, Stu Rosen, Fred Chulack, Fred Berger, David Graham, Phil Roman, Robert Broder, Al Lehman, Linda Arett, Lance Evans, Alexander Singer. Third row: John Agoglia, Ed Masket, Jerome Weiss, Jan Scott, Doug Duitsman, Leo Chaloukian, Stu Berg, Susan Simons, David Gerber, Robin Groth. Front: Sandra Bettin, Robert Wollin, Mike Gavin, Bruce Bryant. (Some governors were not present for the photo session.)

Photo: Craig T. Mathew

Academy of Television Arts & Sciences and Academy Foundation

Report on Audits of Combined Condensed Financial Statements

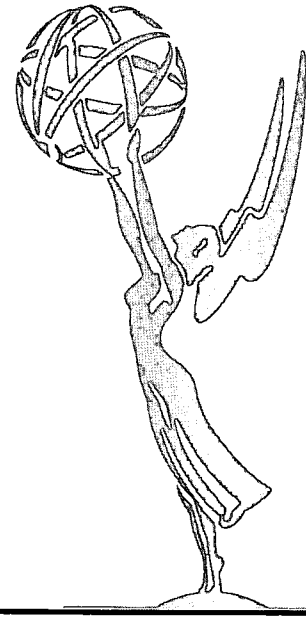
For the Years Ended December 31, 1988 and 1987

To the Board of Governors of
the Academy of Television
Arts & Sciences and the Board
of Directors of the Academy
Foundation

We have audited, in accordance with generally accepted auditing standards, the combined balance sheets of the Academy of Television Arts & Sciences and the Academy Foundation as of December 31, 1988 and 1987, and the related combined statements of revenue, expenses, and changes in fund balances and cash flows for the years then ended (not presented herein). In our report dated February 20, 1989 (also not presented herein), we expressed an unqualified opinion on those combined financial statements. In our opinion, the information set forth in the accompanying condensed financial statements is presented fairly in all material respects in relation to the combined financial statements from which it has been derived.

Coopers & Lybrand

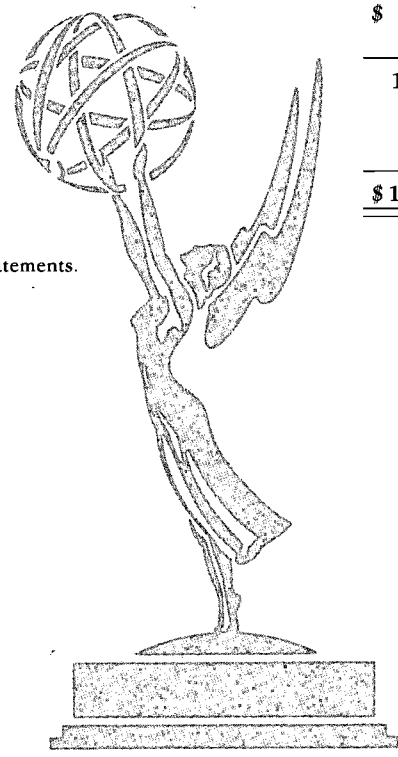
Sherman Oaks, California
February 20, 1989



Combined Condensed Balance Sheets
For the Years Ended December 31, 1988 and 1987

	1988	1987
Assets:		
Cash and cash equivalents	$ 977,544	$ 1,047,589
Receivables	130,072	117,235
Prepaid expenses	125,578	52,569
Furniture and equipment, net of accumulated depreciation	166,326	83,543
	$ 1,399,520	$ 1,300,936
Liabilities and Fund Balances:		
Accounts payable and accrued liabilities	$ 318,467	$ 487,351
Deferred income	708,906	428,309
	1,027,373	915,660
General fund balance	172,147	136,276
Board-designated funds	200,000	249,000
	$ 1,399,520	$ 1,300,936

The accompanying notes are an integral part of these financial statements.



Combined Condensed Statements of Revenue, Expenses, and Changes in Fund Balances
For the Years Ended December 31, 1988 and 1987

	1988	1987
Revenue:		
Awards shows	$2,670,089	$ 2,807,653
Dues	459,543	450,026
Emmy magazine	448,497	433,839
Other revenue:		
Activities and Forum Luncheons	142,270	26,470
Foundation revenue	128,364	94,326
Interest and other revenue	98,885	33,006
Total revenue	3,947,648	3,845,320
Expenses:		
Awards shows	1,556,073	1,458,713
Emmy magazine	508,484	545,791
Activities and Forum Luncheons	294,858	187,306
Foundation expenses	182,306	155,681
Membership and Film Group	204,258	155,741
Press, publicity, and advertising	126,738	128,009
Miscellaneous activities	198,639	111,590
General and administrative	889,421	807,922
Total expenses	3,960,777	3,550,753
Excess (deficiency) of revenue over expenses	(13,129)	294,567
Fund balance at beginning of year	385,276	90,709
Fund balance at end of year	$ 372,147	$ 385,276

The accompanying notes are an integral part of these financial statements.

Combined Condensed Statements of Cash Flows
For the Years Ended December 31, 1988 and 1987

	1988	1987
Operating Activities:		
Excess (deficiency) of revenue over expenses	($13,129)	$ 294,567
Add depreciation not affecting cash and cash equivalents	23,400	12,000
Changes in operating assets and liabilities:		
(Increase) in receivables	(12,837)	(31,493)
(Increase) decrease in prepaid assets	(73,009)	12,131
(Decrease) increase in accounts payable and accrued liabilities	(168,884)	58,699
Increase in deferred income	280,597	363,959
Net cash and cash equivalents provided by operations	36,138	709,863
Investing Activities:		
Purchase of furniture and equipment	(106,183)	(3,667)
Increase (decrease) in cash and cash equivalents	(70,045)	706,196
Cash and Cash Equivalents:		
Balance at beginning of year	1,047,589	341,393
Balance at end of year	$ 977,544	$ 1,047,589

The accompanying notes are an integral part of these financial statements.

Notes to Combined Financial Statements

1. Description of Operations

The Academy of Television Arts & Sciences (the "Academy") was organized to advance the arts and sciences of television and to foster creative leadership in the television industry for artistic, cultural, educational, and technological progress.

The Academy Foundation (the "Foundation") assists in maintaining the television archives housed in the Theatre Arts Department at the University of California, Los Angeles. In addition, the Foundation maintains the Academy library instituted during 1988. The Foundation also promotes and supports educational and cultural activities related to the television industry.

2. Summary of Significant Accounting Policies

Reporting Entity

The combined financial statements include the accounts of the Academy and the Foundation. All significant intercompany transactions have been eliminated.

Television Rights and Syndication Fees

Television rights and syndication fees are recognized in the year the respective program is telecast.

Membership Dues

Membership dues collected are recorded as revenue when received.

Grants and Donations

Grants and donations received subject to restricted use are recognized as revenue to the extent that expenses have been incurred for the purpose specified by the grantor. The portion of the grant or donation not expended is classified as deferred income. As of December 31, 1988, restricted unexpended funds totaled $169,253, of which $114,273 relates to the Substance Abuse program and $54,980 to the Video Awards program.

Income Taxes

The Academy and the Foundation are nonprofit organizations and generally are exempt from state and federal income taxes under IRC Section 501(c)(6) and 501(c)(3), respectively.

3. Television Rights and Syndication Fees

The Academy currently has an agreement giving FOX Broadcasting Company ("FOX") the right to produce and broadcast the Primetime Emmy Awards for three years beginning in September 1987. The agreement requires FOX to pay $1,125,000 a year, of which fifteen percent (15%) of the gross fees received are payable to the National Academy of Television Arts and Sciences ("NATAS"). The agreement also requires FOX to pay the Academy $200,000 per year as reimbursement for costs incurred by the Academy in conducting the Awards.

The Academy also has an agreement giving FOX the right to produce and broadcast the Hall of Fame ceremonies, for $250,000 a year, for three years beginning in 1987.

The Academy currently has a syndication agreement with CTV Television Network, Ltd. ("CTV"), granting CTV the right to broadcast the Primetime Emmy Awards in Canada for the three years beginning in 1988. This agreement also granted CTV the right to broadcast the Hall of Fame show for three years beginning in 1988. Fifteen percent (15%) of the gross fees received for these broadcasts will be paid to the distributor of the syndication rights. In addition, fifteen percent (15%) of the primetime license and syndication fees, net of the fees paid to the distributor, will be paid to NATAS.

The Academy also has an agreement in principle with NATAS to administer the Daytime Emmy Awards shows for three years beginning in 1988. Under this arrangement, the Academy will be reimbursed for the cost of administering the shows for an amount not to exceed $150,000. Should the costs be less than the $150,000, the savings will be allocated evenly between the Academy and NATAS.

4. Commitments

During 1986, the Academy entered into an office facilities lease agreement with a lease term of eight years. The lease includes options to sublease the space or to cancel (subject to a predetermined cancellation fee) the lease prior to expiration of the lease term.

During 1987, the Academy entered into another agreement to lease office space at another location for ten years effective the date the building is substantially completed (currently projected to be August 1990). This agreement also has options to sublease the space, renew the lease, and eventually purchase the building.

On January 22, 1988, the Academy entered into a twenty-three-month lease effective February 1, 1988, for the Foundation library. There are currently no options to renew the lease.

Minimum annual rentals for the three leases subsequent to December 31, 1988, without taking into consideration potential future sublease income, in the aggregate are approximately $160,000 annually for the next five years and thereafter approximately $40,000. □

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e cartoon characters from a number of animation
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21, 1990.

tern Time
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fic Time

children recognize and understand the dangers of
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Stars to the Rescue" is the serio-comic-adventures
cast rallying to rescue a 14-year-old boy from the
ife with drugs.

PRODUCED

Under the auspices of the Academy of Television Arts and Sciences (ATAS).

Principally funded by McDonald's restaurants and Ronald McDonald Children's Charities.

CHARACTERS/ STUDIOS

Alf	Alien Productions
Bugs Bunny	Warner Brothers
The Chipmunks	Bagdasarian Productions
Daffy Duck	Warner Brothers
Duck Tales (Huey, Dewey, Louie)	Disney
Garfield	Film Roman
Muppet Babies (Kermit, Miss Piggy)	Disney
Slimer	Columbia Pictures TV
The Smurfs	Hanna Barbera
Teenage Mutant Ninja Turtles (Michaelangelo)	Murakami Wolf Swenson
Winnie the Pooh (and Tigger, too)	Disney

MILESTONES

This is the first time the three major U.S. networks will simulcast an entertainment program.

This is the first time animation studios have allowed their copyrighted characters to appear together in a television program and allowed their use without payment, as a gift to a worthy cause.

CREDITS

Executive Producer: Roy Disney, vice chairman of the Board of Directors of the Walt Disney Company and head of the studio's animation department.

Producer: Buzz Potamkin, Peabody Award winner for "NBC Weekend".

Writers: Duane Poole and Tom Swale, acknowledged creative talents in the animation field.

ATAS President: Leo Chaloukian

Chairman, Academy Campaign Against Substance Abuse Steering Committee: John J. Agoglia

BROADCASTERS

NBC, CBS and ABC-TV U.S. Networks
CBC, CTV and Global Television Networks in Canada
Televisa in Mexico
Telemundo and Univision U.S. Spanish Networks
Black Entertainment Television (BET)
Nickelodeon
Disney Channel
Hundreds of other Cable Networks
Independent Stations
Other International Markets (TBD)

In short, virtually every broadcast outlet of consequence in North America will air the show.

VIDEO LAUNCH

More than 250,000 videotapes of the Special will be distributed, through a grant from Ronald McDonald Children's Charities, to schools and libraries, and to video stores for free rental.

SCHOOL PROGRAM

A nationwide school program, to kick-off after the telecast, will include a teacher's guide, student handout and videotape. In addition, McDonald's owner/operators will work with their respective communities to develop anti-drug school programs and other special events.

-- more --

SPOKESPERSONS

John J. Agoglia, chairman of the Academy's Campaign Against Substance Abuse Steering Committee; member of the ATAS Executive Committee and executive vice president, Business Affairs, NBC-TV and executive vice president, NBC Productions.

Buzz Potamkin, producer, Peabody Award winner for "NBC Weekend".

Ken Barun, vice president and executive director of Ronald McDonald Children's Charities; current advisor to director of National Drug Control Policy and acknowledged expert and author of "How to Keep the Children You Love Off Drugs".

Bridget Marshall, director, public relations, McDonald's Corporation, oversees public relations/community service programs, including Ronald McDonald House, an award-winning fire safety program and other education and community-oriented initiatives.

PRODUCTION EXECUTIVES COMMITTEE

The following seven top animation production executives have been named to a special Production Executives Committee to offer their production expertise to the special, as needed and as requested. They are:

Mark Glamack, ATAS governor in the Animation Branch
Lee Gunther, independent producer
William Hanna, co-chairman, Hanna Barbera Prod.
Margaret Loesch, president, Marvel Productions
Phil Roman, ATAS governor in the Animation Branch and owner, Film Roman
Ken Spears, executive producer, Ruby Spears Prod.
Michael Webster, vice president, Walt Disney TV Animation

BACKGROUND

The **Academy's Campaign Against Substance Abuse** includes an Outreach Program, which asks prime time television writers and producers to deglamorize the use of alcohol and other drugs in their programs. The Academy also acts as liaison with other national organizations, such as the White House Conference for a Drug-Free America, the National Council on Alcoholism, and the U.S. Department of Education.

Ronald McDonald Children's Charities awards grants to not-for-profit organizations helping children. Past RMCC grants have benefited health care and medical research (including Ronald McDonald House), education and the arts, and civic and social service programs.

-- more --

McDonald's is the world's leading food service organization serving 22 million customers each day in more than 11,000 restaurants in 51 countries. Seventy-five percent of McDonald's restaurant businesses are locally owned and operated by independent entrepreneurs.

CONTACTS

McDonald's:
Bridget Marshall
708/575-6263

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Help your community, country, and station by agreeing now to carry and promote the Academy's commercial-free all-star cartoon special containing an UNFORGETTABLE AND IMPORTANT ANTISUBSTANCE–ABUSE MESSAGE. The program will receive historic simulcast on nearly 1,000 stations and is offered to additional domestic and foreign stations at no cost as a public service.

Principal funding for the program, promotion, and subsequent free videocassettes is through Ronald McDonald Children's Charities.

FOR FURTHER INFORMATION ABOUT THE PROJECT PLEASE READ THE ATTACHED ARTICLE REPRINTED FROM *EMMY* MAGAZINE (FEBRUARY 1990 ISSUE).

To learn how your station can carry and promote this important commercial-free program in your market, contact Linda Loe at the Television Academy at 818/953-7575 or mail coupon (see reverse side).

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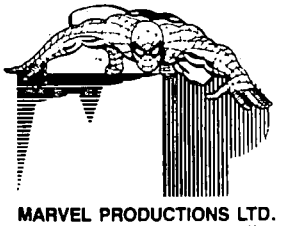
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TV Talks to Kids:
An Animated Approach to the Drug War

By Roberta Wax

The casting call went out and everyone answered: Bugs Bunny, Winnie the Pooh, Yogi Bear, Garfield, the Muppet Babies, the Smurfs, ALF, the Chipmunks, and more! Are we talking billion-dollar cast or what? And there was no fighting over top billing, licensing rights, or exclusivity.

This dramatic reflection of entertainment industry support is for a most unique TV production: an antisubstance-abuse animated special aimed at the youngest and most impressionable audience—some 20 million children ages five to eleven who make Saturday morning cartoons a weekly ritual. And it's being produced under the auspices of the Academy of Television Arts & Sciences (ATAS), with major funding provided by Ronald McDonald Children's Charities (RMCC), a nonprofit foundation established by the McDonald's Corporation.

To ensure maximum visibility, ABC, NBC, and CBS in the U.S.; CBC, CTV, and Global in Canada; several hundred independents in both countries; and Spanish-language networks Telemundo and Univision will "roadblock" the program, all broadcasting it at the same time on April 21. An estimated 60 to 75 percent of the nation's children under twelve is expected to watch the half-hour cartoon, which will run without commercials—a first in TV history.

"We must start the educational process at a very early age, as studies show significant development of the human decision-making process starts as early as age five," says John Agoglia, chairman of the Academy's campaign against substance abuse steering committee and executive vice-president of TV business affairs at NBC Productions. "Our intent is to capture and entertain young audiences and drive home a most important message: Don't get started with drugs."

Since 1986 ATAS has been actively involved in the battle against substance abuse. That year then–Academy president Richard Frank and former first lady Nancy Reagan appealed to 600 industry leaders to join officials in law enforcement, government, medicine, and education in the war on drugs. The Academy's campaign has grown to include an outreach program, in which drug treatment experts, representatives from D.A.R.E. (the drug program sponsored by the Los Angeles Police Department under Chief Daryl Gates), and Academy officials ask



John Agoglia is chairman of ATAS's campaign against substance abuse steering committee and executive vice-president of TV business affairs at NBC Productions.

"We want parents to watch with their children, to use this half hour as a dialogue starter."

prime-time writers and producers to deglamorize the use of alcohol and other drugs in their programs. ATAS also acts as liaison with such national organizations as the White House Conference for a Drug-Free America, the National Council on Alcoholism, and the U.S. Department of Education.

In addition, ATAS hosts the Scott Newman Awards, which are given to shows that deal most effectively with the issues of substance abuse, and in 1989 the Academy sponsored a film and video competition that invited college students nationwide to enter videotapes and public service announcements (PSAs) they had written, directed, or produced on the subject.

It was only natural then that the Academy—which owns the rights to the show and to unlimited rebroadcasts—would be behind a project of such magnitude. As for the response within the industry, it's been overwhelming. Newly elected Academy President Leo Chaloukian, owner and president of Ryder Sound Services in Hollywood, states, "I have never seen this kind of support before."

The decision to create a children's special was based on the observation that the younger the viewer, the more effective the message, according to Agoglia. And what better way to appeal to youngsters than through cartoons?

"Children are tremendously receptive to animated characters," says Agoglia. "You can get a message to a child through animation more easily than through any other type of entertainment."

Buzz Potamkin, producer of the special, agrees. "With the exception of parental guidance," he notes, "cartoons are the most effective way to teach children. When you're talking about mass media for kids, you're talking about cartoons."

Potamkin, a Peabody Award winner, was immediately drawn to the project, believing that "after all, we in the industry have made a nice living out of entertaining the American public. It's nice to give something back. And from an animation point of view, the opportunity to work with [this] cast was a plum I couldn't turn down. It was also an opportunity to produce the first show to run on all three networks at the same time."

In the fall of 1988 ATAS approached the bulwarks of the animation industry—Walt Disney Studios, Warner Bros., Columbia Pictures, FilmRoman, Hanna-Barbera Productions, Marvel Productions, and Ruby-Spears Productions, among others—to see which would be willing to loan out characters. Everyone wanted to be involved. "Never before has there been such a generous loan-out of animated characters for one show," states Roy Disney, vice-chairman of the board of the Walt Disney Company, head of Disney's animation department, and executive producer of the special.

The next step was to see whether networks and independents would accept the proposition to air the show at the same time, with no commercial sponsors. Again the cooperation was incredible. Aware that they would be surrendering considerable amounts of revenue, network honchos Jeanette Trias, vice-president of children's programming at ABC on the West Coast; Judy Price, vice-

Bennett's Battle Cry

On October 23, 1989, at an Academy of Television Arts & Sciences Forum Luncheon, William Bennett, director of the Office of National Drug Control Policy, addressed TV executives on the issues of substance abuse in this country and the Academy's and entertainment industry's involvement in combating the problem. Bennett, popularly referred to as the "drug czar," denied he was a cultural commissar ("We do not have cultural commissars in this country, thank God") and underlined his desire not to interfere with programming content to promote antidrug messages. But in a question-and-answer period that followed his speech, Bennett offered a warning about the use of celebrity endorsements.

"[As] we said in our national strategy, we think some messages from celebrities can send—by implication and unintentionally—the wrong message," Bennett noted. "The message is this: I did drugs, but I'm okay now. And the indirect message is: You can do drugs and be okay too like me. . . . There is a kind of glamorization of the person who has used drugs and come out of it that can send the wrong message to young people. They see people who have had an experience with drugs bottoming out and coming back up, and when they come back up they look just fine. This needs to be joined with the message that shows the person who got into drugs and never made it back out and who doesn't look so fine—in fact [he] looks just awful."

But in general, Bennett had nothing but praise for the Academy's and the industry's efforts in the war on drugs, particularly in its upcoming animated special [see accompanying article]. *In fact, he looks forward to watching it himself, and "provided it doesn't conflict with* Inspector Gadget, *my five-year-old will surely watch it too. I salute you for it."*

What follows is a condensed version of Bennett's speech.

I read through [former Academy president] Richard Frank's remarks again from [the Forum Luncheon in] October 1986. . . . He asked three questions, [and] they are pertinent questions.

He asked, How can television get its message about drugs to where it is needed most, and in asking that question his context was the death of a young black man named Kenneth Jackson, who had recently been shot down and found dead in a pool of blood and drugs. How do we get the message to where it is most needed, Frank asked, to young people like Kenneth Jackson? . . .

Second, he asked, How can we get television to stop enabling drug use, that is, to be less forgiving about it, to be more clear-sighted and more clearheaded about it? . . . And third, How do we get television to do this, [Frank] asked, without . . . doing what television does worst: preach or lecture?

In terms of the answers to these questions, I wouldn't pretend to give [you] answers. I leave that to you; you are the experts. That is your business, and my business is something else.

My business is to talk about this larger national problem, this larger national reality, and to be sure that everyone, not in the status of filmmaker or producer . . . but [as] citizen, should recognize our common stake in the outcome of this struggle.

Not too [long ago], all of the nation, indeed all of the world, watched the [7.1 Bay Area earthquake on October 17]. . . . The epicenter of this disaster that nature wreaked on man [was Santa Cruz, and] if Santa Cruz was the epicenter of that natural disaster, it may not be unfair to say that this area, Los Angeles, may be the epicenter of a disaster wreaked by man on man, this moral disaster, this social disaster of drugs. . . .

[I read an article that says] drug use is back in the closet, that there's a new sobriety chic. If that's true in Hollywood and Beverly Hills, in certain trendsetting parts of this community, that's good. I am sure many in this audience have seen up close the toll of drugs on the lives of individuals.

But I think it's probably fair to say as well that whatever effects we saw from the drug problem here and are seeing now, [the drug problem] is—again to compare it with the earthquake—not the worst here. Here has not been the worst damage. . . .

When a bomb drops or when the earth moves, the effects are not evenly distributed, and how they are distributed depends upon a number of things, not least of which is how firm the ground is on which you stand. . . .

Drug use [may be] on the wane [in the entertainment industry], but in many parts of America the aftershocks are still there, and some communities in America are literally getting the hell pounded out of them from those aftershocks.

It's largely a matter of where people stand, a matter of how firm the ground is under them. In very simple terms, it's often a matter of the resources they have. When we unleash something like the use of drugs, it first appears as a diversion—a diversion not just for the rich and famous, but for the affluent, the comfortable, the bored.

When its effects come home, many of those [people] can handle it. But when [these effects] pass through society and evolve where the ground is less firm, the consequences can be much more severe. Certainly the effects of the earthquake in San Francisco were serious, indeed tragic, important to ponder. But they weren't cataclysmic.

The results of drug use in some of our communities are just that. For every Hollywood and Beverly Hills, there is a Watts. For Grosse Point, there is Detroit. For Scarsdale, there is Harlem. And we can tell this story a thousand times, up and down and back and forth across the union.

John Donne [said] no man is an island, and [we are] all tied together. The drug problem has shown in a very deep and important way just how intimately we *are* tied together, how what one of us does one day may affect what happens to others on another.

There is much yet to do in this effort against drugs. I think many of the American people are about the business of doing it. As citizens of the United States first and as makers of the culture second, much that needs to be done, I think, can be done by you. And I thank you for what you have done so far. Thank you very much.

TV Talks to Kids



Craig T. Mathew

Since 1986 ATAS has been actively involved in the battle against substance abuse when then–Academy president Richard Frank (far left) and former first lady Nancy Reagan addressed 600 entertainment industry leaders. ATAS Immediate Past President Doug Duitsman (third from right) calls the animated special "one of the most important, most ambitious programs ever undertaken by the Academy." Ken Barun (far right), vice-president and executive director of RMCC, says McDonald's involvement came about not only because of the nature of the project, but because of the high level of commitment from the industry. With Frank, Duitsman, and Barun in this 1989 photo are Buzz Potamkin (second from left), producer of the special; Roy Disney (third from left), executive producer; and John Agoglia (second from right).

president of children's programming and daytime specials at CBS; and Phyllis Tucker-Vinson, vice-president of children's and family programming at NBC, agreed instantly and unanimously to roadblock the special.

Funding was relatively easy also. RMCC, the charitable organization established in 1984 in memory of McDonald's founder Ray Kroc, put up the first $600,000 to pay for some of the initial production costs and to produce and distribute more than 200,000 videocassettes (with tape stock donated by Eastman Kodak) to schools, libraries, and an estimated 50,000 video stores for free loan-outs. It is the largest RMCC grant for any one project to date. McDonald's Corporation and its licensees donated another $471,000, and $200,000 came from McDonald's public relations department.

Ken Barun, RMCC's vice-president and executive director, says McDonald's is willing to commit "whatever it takes" to make the project successful. That includes promotion, which will begin about ten days before airdate by way of tray liners and counter cards displayed in all McDonald's outlets. This means reaching sixteen million people a day in the United States alone. A similar promotion will take place in Canadian outlets. McDonald's will also print guides for teachers and parents—"so parents can work with their kids to reinforce the message," says Barun—and though the show will be commercial free, RMCC plans to place PSAs at the beginning and end of both the special and the cassette.

RMCC's involvement, according to Barun, came about not only because of the nature of the project, but because of the high level of

TV Talks to Kids

"After that meeting in 1986, everyone came away saying we had to do something about the drug problem."



Former ATAS president Richard Frank is president of Walt Disney Studios.

commitment from the TV Academy, the studios, and the networks. The endeavor was close to the heart of Barun as well, who as director of projects and policies for the Reagan administration from 1983 to 1986 coordinated the Just Say No campaign and other antisubstance-abuse programs. He is also the author of the book *How to Keep the Children You Love Off Drugs*.

All told, the show is costing an estimated $600,000 to $700,000 to produce, thanks to lower salaries, volunteers, and the waiver of character licensing fees. But receiving the industry support and financial backing was relatively painless compared with actually coordinating the project. The yeoman's share fell to a corps of about a half dozen of NBC Productions' staff, who donated their time to do the research and legal legwork. They drafted the contracts—including the rights agreements with the production companies—made arrangements with the animation houses, negotiated and formalized the financial agreement with McDonald's, finalized videocassette distribution, and dealt with the networks and stations carrying the special.

"One would think this was a miniseries [with] the work that is going into it," comments Agoglia. "If the TV Academy had to pay for all that legal and production assistance, it would be an enormous amount."

And what of the all-star cast? Despite the fact they made no prima donna demands, getting these icons of Americana to work well as an ensemble required a good deal of finesse. Potamkin points to the difficulty in execution, of "trying to combine characters. How do [you put them together] so it makes sense? They all have different scales; the Smurfs are only three apples high and Garfield is larger than life."

Getting the right mix posed an equal challenge to screenwriters Tom Swale and Duane Poole, who called the task of creating the script "an awesome burden of responsibility." Because the studios involved are concerned that their characters' images could be tarnished through portrayals as drug abusers, the script made the rounds. As of November, it was still being revised.

Swale and Poole—whose decade-plus partnership includes writing, producing, and/or developing such animated series as *Scooby-Doo, The Fonz and the Happy Days Gang*, and *Smurfs* for Hanna-Barbera, and *Alvin and the Chipmunks* for Ruby-Spears—handled the depictions for the TV special by using the known figures as teachers and heroes, while creating new characters to play victims and villains who have problems with drugs or alcohol or are thinking of experimenting with either. The writers are also talking to psychologists and drug-abuse experts to ensure script accuracy.

Animating the show presented another logistical nightmare at first. "It's not just the drawing that is important," Potamkin explains. "You have to find [people] who know how to bring these characters to life, characters who have existed in their own universes, in their own styles."

To find the best animators,



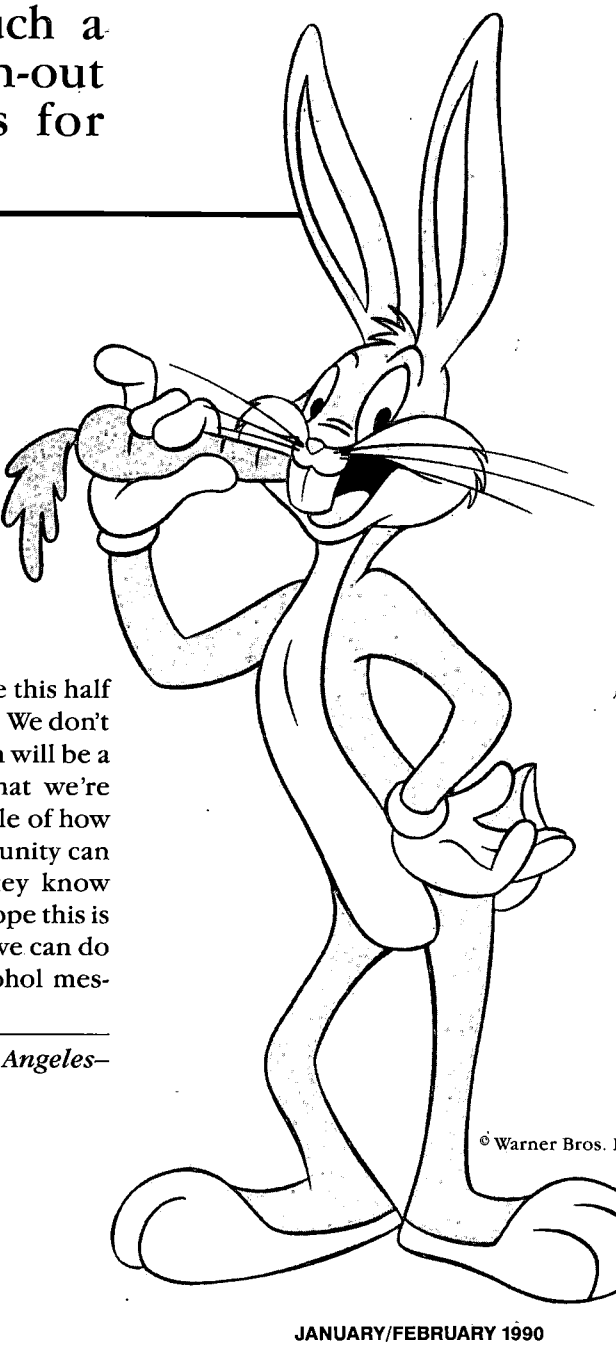
Roy Disney is vice-chairman of the board of the Walt Disney Company.

Potamkin assembled a who's who of animation mavens: Bill Hanna of Hanna-Barbera; Ken Spears, executive producer of Ruby-Spears; Margaret Loesch, president of Marvel; Michael Webster, vice-president of Walt Disney TV Animation; and independent producer Lee Gunther. "Just to get those five people together in the same room—that's a lot of brain power," Potamkin observes. The vocal cast will also be stellar. After all, says Potamkin, the characters' voices "are as distinctive as Mick Jagger's."

Though determining how many watched the show either on TV or through the video loan-out program will be easy, gauging how effective the broadcast is will be another matter. But as Roy Disney points out, space scientist Wernher von Braun often credited Walt Disney's 1950s TV shows about space as a major factor in getting the American public to support NASA programs.

"With this special, we don't want to appeal just to children," says Agoglia. "We want to create an event to induce parents to watch with their children, to use this half hour as a dialogue starter. We don't pretend this one program will be a solution of any sort. What we're saying is this is an example of how the entertainment community can come together when they know the cause is correct. We hope this is merely step one in what we can do to get antidrug and -alcohol messages across."

"Never before has there been such a generous loan-out of characters for one show."



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ROBERTA WAX is a Los Angeles–based freelance writer.

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FACSIMILE COVER SHEET

DATE: 2-14-90

TO: JUD SWIFT

FAX NO.: 202 456-2820

FROM: LINDA LOE

FAX NO.: 818/953-4182

PAGES TO FOLLOW 10

Following is proposed agenda for March 2, 1990.
Also following is preliminary information about ATAS
Anti-Substance Abuse animated special, and background
information on the Academy.
A press kit with further information on anti-drug program
will be forwarded to you via overnight mail.



02. 14. 90 03:21PM *TV ACADEMY P01

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ATAS

BACKGROUND INFORMATION

Founded in 1946 (in Hollywood), just one month after network television was born, the academy is devoted both to the advancement of television's arts and sciences and to fostering creative leadership in the television industry.

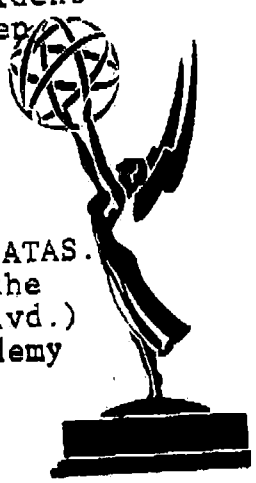
In addition to recognizing outstanding program, individual and engineering achievements by its presentation of the annual Emmy awards for both national nighttime and daytime programming, it provides scholarships to students in telecommunications, sponsors student internships (by placing interns from universities and colleges from around the U.S. to work along side of some of the industries most creative producers, directors, writers, etc., each summer) and an annual nationwide student film-making awards contest.

The Academy also hosts the Television Forum luncheons (and occasionally breakfasts), meetings, workshops, conferences, symposiums and screenings where people are brought together from within and without the industry to share ideas and information. ATAS also publishes EMMY magazine and coordinates annual Christmas visits with gifts and television personalities, to Rancho Los Amigos Hospital.

Through the Academy Foundation, the Academy maintains a fast growing research library for use by members and the public. Also through the Foundation, the Academy is responsible for the ATAS/UCLA Television Archives, in which is preserved for study the largest and most varied collection of programs in a nongovernmental television archive in the country.

The Academy has over 7,000 members, those primarily involved in national television programming. All national members belong to one of 25 membership branches, ranging from broadcast executives to production executives to performers to writers, directors and creative crafts such as cinematographers, film and sound editors, etc.

Current president of the Academy is Leo C. Chaloukian, president of Ryder Sound Services. Past presidents include Edgar Bergen (first president of the Academy), Charles Ruggles, Johnny Mercer, Ed Sullivan, Walter Cronkite, Rod Serling, Thomas W. Sarnoff, Diana Muldaur (actress) and Rich Frank (current president of Walt Disney Studios).



Syc Cassyd, an early day television columnist (who is still active in the Academy) was the catalyst in the founding of ATAS. The organizational meeting was in October, 1946, and held the then American Television Laboratories (located on Sunset Blvd.) Cassyd, by the way, became the fourth president of the Academy (in 1951).

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February 14, 1990

MEMORANDUM

TO: LEO CHALOUKIAN
CHARLES FRIES
JIM LOPER
JOHN MACKER
HANK RIEGER
MURRAY WEISSMAN
JOHN LEVERENCE
CARLEEN CAPPELLETTI

FROM: LINDA LOE

RE: AGENDA FOR FORUM BREAKFAST - PRESIDENT GEORGE BUSH

I have just spoken with Jud Swift, Deputy Director of Advance, Office of Presidential Advance, and the following agenda has been proposed.

8:00 A.M.	Reception
8:05	President arrives V.I.P. room
	President available for picture with each person in V.I.P. room
8:25	Picture session concludes
8:30	President to main dining room
8:35	President is introduced and speaks
8:50	President leaves
8:55	Charles Fries introduces dais and breakfast happens

The President can be kept in holding for five minutes only, before he proceeds to main dining room.

Dais guests are to be lined up as their picture is taken and they are to be ready to proceed to dais at 8:25. They are to be seated as quickly as possible. The President will be accompanied to dais by Leo Chaloukian and Charles Fries. An individual designated by the White House will say, "Ladies and Gentlemen, The President of The United States, accompanied by Leo Chaloukian and Charles Fries". Chaloukian opens, turns over to Fries, who introduces the President. President speaks for 10 to 15 minutes and leaves.

Dais guests can be introduced after President leaves.



02. 14. 90 03:21PM *TV ACADEMY P02



©Alien Productions

TV Talks to Kids: *An Animated Approach to the Drug War*

By Roberta Wax

The casting call went out and everyone answered: Bugs Bunny, Winnie the Pooh, Yogi Bear, Garfield, the Muppet Babies, the Smurfs, ALF, the Chipmunks, and more! Are we talking billion-dollar cast or what? And there was no fighting over top billing, licensing rights, or exclusivity.

This dramatic reflection of entertainment industry support is for a most unique TV production: an antisubstance-abuse animated special aimed at the youngest and most impressionable audience—some 20 million children ages five to eleven who make Saturday morning cartoons a weekly ritual. And it's being produced under the auspices of the Academy of Television Arts & Sciences (ATAS), with major funding provided by Ronald McDonald Children's Charities (RMCC), a nonprofit foundation established by the McDonald's Corporation.

To ensure maximum visibility, ABC, NBC, and CBS in the U.S.; CBC, CTV, and Global in Canada; several hundred independents in both countries; and Spanish-language networks Telemundo and Univision will "roadblock" the program, all broadcasting it at the same time on April 21. An estimated 60 to 75 percent of the nation's children under twelve is expected to watch the half-hour cartoon, which will run without commercials—a first in TV history.

"We must start the educational process at a very early age, as studies show significant development of the human decision-making process starts as early as age five," says John Agoglia, chairman of the Academy's campaign against substance abuse steering committee and executive vice-president of TV business affairs at NBC Productions. "Our intent is to capture and entertain young audiences and drive home a most important message: Don't get started with drugs."

Since 1986 ATAS has been actively involved in the battle against substance abuse. That year then–Academy president Richard Frank and former first lady Nancy Reagan appealed to 600 industry leaders to join officials in law enforcement, government, medicine, and education in the war on drugs. The Academy's campaign has grown to include an outreach program, in which drug treatment experts, representatives from D.A.R.E. (the drug program sponsored by the Los Angeles Police Department under Chief Daryl Gates), and Academy officials ask

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"We want parents to watch with their children, to use this half hour as a dialogue starter."

John Agoglia is chairman of ATAS's campaign against substance abuse steering committee and executive vice-president of TV business affairs at NBC Productions.

prime-time writers and producers to deglamorize the use of alcohol and other drugs in their programs. ATAS also acts as liaison with such national organizations as the White House Conference for a Drug-Free America, the National Council on Alcoholism, and the U.S. Department of Education.

In addition, ATAS hosts the Scott Newman Awards, which are given to shows that deal most effectively with the issues of substance abuse, and in 1989 the Academy sponsored a film and video competition that invited college students nationwide to enter videotapes and public service announcements (PSAs) they had written, directed, or produced on the subject.

It was only natural then that the Academy—which owns the rights to the show and to unlimited rebroadcasts—would be behind a project of such magnitude. As for the response within the industry, it's been overwhelming. Newly elected Academy President Leo Chaloukian, owner and president of Ryder Sound Services in Hollywood, states, "I have never seen this kind of support before."

The decision to create a children's special was based on the observation that the younger the viewer, the more effective the message, according to Agoglia. And what better way to appeal to youngsters than through cartoons?

"Children are tremendously receptive to animated characters," says Agoglia. "You can get a message to a child through animation more easily than through any other type of entertainment."

Buzz Potamkin, producer of the special, agrees. "With the exception of parental guidance," he notes, "cartoons are the most effective way to teach children. When you're talking about mass media for kids, you're talking about cartoons."

Potamkin, a Peabody Award winner, was immediately drawn to the project, believing that "after all, we in the industry have made a nice living out of entertaining the American public. It's nice to give something back. And from an animation point of view, the opportunity to work with [this] cast was a plum I couldn't turn down. It was also an opportunity to produce the first show to run on all three networks at the same time."

In the fall of 1988 ATAS approached the bulwarks of the animation industry—Walt Disney Studios, Warner Bros., Columbia Pictures, FilmRoman, Hanna-Barbera Productions, Marvel Productions, and Ruby-Spears Productions, among others—to see which would be willing to loan out characters. Everyone wanted to be involved. "Never before has there been such a generous loan-out of animated characters for one show," states Roy Disney, vice-chairman of the board of the Walt Disney Company, head of Disney's animation department, and executive producer of the special.

The next step was to see whether networks and independents would accept the proposition to air the show at the same time, with no commercial sponsors. Again the cooperation was incredible. Aware that they would be surrendering considerable amounts of revenue, network honchos Jeanette Trias, vice-president of children's programming at ABC on the West Coast; Judy Price, vice-

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Bennett's Battle Cry

On October 23, 1989, at an Academy of Television Arts & Sciences Forum Luncheon, William Bennett, director of the Office of National Drug Control Policy, addressed TV executives on the issues of substance abuse in this country and the Academy's and entertainment industry's involvement in combating the problem. Bennett, popularly referred to as the "drug czar," denied he was a cultural commissar ("We do not have cultural commissars in this country, thank God") and underlined his desire not to interfere with programming content to promote antidrug messages. But in a question-and-answer period that followed his speech, Bennett offered a warning about the use of celebrity endorsements.

"[As] we said in our national strategy, we think some messages from celebrities can send—by implication and unintentionally—the wrong message," Bennett noted. "The message is this: I did drugs, but I'm okay now. And the indirect message is: You can do drugs and be okay too like me. . . . There is a kind of glamorization of the person who has used drugs and come out of it that can send the wrong message to young people. They see people who have had an experience with drugs bottoming out and coming back up, and when they come back up they look just fine. This needs to be joined with the message that shows the person who got into drugs and never made it back out and who doesn't look so fine—in fact [he] looks just awful."

But in general, Bennett had nothing but praise for the Academy's and the industry's efforts in the war on drugs, particularly in its upcoming animated special [see accompanying article]. *In fact, he looks forward to watching it himself, and "provided it doesn't conflict with* Inspector Gadget, *my five-year-old will surely watch it too. I salute you for it."*

What follows is a condensed version of Bennett's speech.

I read through [former Academy president] Richard Frank's remarks again from [the Forum Luncheon in] October 1986. . . . He asked three questions, [and] they are pertinent questions.

He asked, How can television get its message about drugs to where it is needed most, and in asking that question his context was the death of a young black man named Kenneth Jackson, who had recently been shot down and found dead in a pool of blood and drugs. How do we get the message to where it is most needed, Frank asked, to young people like Kenneth Jackson? . . .

Second, he asked, How can we get television to stop enabling drug use, that is, to be less forgiving about it, to be more clear-sighted and more clearheaded about it? . . . And third, How do we get television to do this, [Frank] asked, without . . . doing what television does worst: preach or lecture?

In terms of the answers to these questions, I wouldn't pretend to give [you] answers. I leave that to you; you are the experts. That is your business, and my business is something else.

My business is to talk about this larger national problem, this larger national reality, and to be sure that everyone, not in the status of filmmaker or producer . . . but [as] citizen, should recognize our common stake in the outcome of this struggle.

Not too [long ago], all of the nation, indeed all of the world, watched the [7.1 Bay Area earthquake on October 17]. . . . The epicenter of this disaster that nature wreaked on man [was Santa Cruz, and] if Santa Cruz was the epicenter of that natural disaster, it may not be unfair to say that this area, Los Angeles, may be the epicenter of a disaster wreaked by man on man, this moral disaster, this social disaster of drugs. . . .

[I read an article that says] drug use is back in the closet, that there's a new sobriety chic. If that's true in Hollywood and Beverly Hills, in certain trendsetting parts of this community, that's good. I am sure many in this audience have seen up close the toll of drugs on the lives of individuals.

But I think it's probably fair to say as well that whatever effects we saw from the drug problem here and are seeing now, [the drug problem] is—again to compare it with the earthquake—not the worst here. Here has not been the worst damage. . . .

When a bomb drops or when the earth moves, the effects are not evenly distributed, and how they are distributed depends upon a number of things, not least of which is how firm the ground is on which you stand. . . .

Drug use [may be] on the wane [in the entertainment industry], but in many parts of America the aftershocks are still there, and some communities in America are literally getting the hell pounded out of them from those aftershocks.

It's largely a matter of where people stand, a matter of how firm the ground is under them. In very simple terms, it's often a matter of the resources they have. When we unleash something like the use of drugs, it first appears as a diversion—a diversion not just for the rich and famous, but for the affluent, the comfortable, the bored.

When its effects come home, many of those [people] can handle it. But when [these effects] pass through society and evolve where the ground is less firm, the consequences can be much more severe. Certainly the effects of the earthquake in San Francisco were serious, indeed tragic, important to ponder. But they weren't cataclysmic.

The results of drug use in some of our communities are just that. For every Hollywood and Beverly Hills, there is a Watts. For Grosse Point, there is Detroit. For Scarsdale, there is Harlem. And we can tell this story a thousand times, up and down and back and forth across the union.

John Donne [said] no man is an island, and [we are] all tied together. The drug problem has shown in a very deep and important way just how intimately we *are* tied together, how what one of us does one day may affect what happens to others on another.

There is much yet to do in this effort against drugs. I think many of the American people are about the business of doing it. As citizens of the United States first and as makers of the culture second, much that needs to be done, I think, can be done by you. And I thank you for what you have done so far. Thank you very much.

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TV Talks to Kids



Since 1986 ATAS has been actively involved in the battle against substance abuse when then–Academy president Richard Frank (far left) and former first lady Nancy Reagan addressed 600 entertainment industry leaders. ATAS Immediate Past President Doug Duitsman (third from right) calls the animated special "one of the most important, most ambitious programs ever undertaken by the Academy." Ken Barun (far right), vice-president and executive director of RMCC, says McDonald's involvement came about not only because of the nature of the project, but because of the high level of commitment from the industry. With Frank, Duitsman, and Barun in this 1989 photo are Buzz Potamkin (second from left), producer of the special; Roy Disney (third from left), executive producer; and John Agoglia (second from right).

president of children's programming and daytime specials at CBS; and Phyllis Tucker-Vinson, vice-president of children's and family programming at NBC, agreed instantly and unanimously to roadblock the special.

Funding was relatively easy also. RMCC, the charitable organization established in 1984 in memory of McDonald's founder Ray Kroc, put up the first $600,000 to pay for some of the initial production costs and to produce and distribute more than 200,000 videocassettes (with tape stock donated by Eastman Kodak) to schools, libraries, and an estimated 50,000 video stores for free loan-outs. It is the largest RMCC grant for any one project to date. McDonald's Corporation and its licensees donated another $471,000, and $200,000 came from McDonald's public relations department.

Ken Barun, RMCC's vice-president and executive director, says McDonald's is willing to commit "whatever it takes" to make the project successful. That includes promotion, which will begin about ten days before airdate by way of tray liners and counter cards displayed in all McDonald's outlets. This means reaching sixteen million people a day in the United States alone. A similar promotion will take place in Canadian outlets. McDonald's will also print guides for teachers and parents—"so parents can work with their kids to reinforce the message," says Barun—and though the show will be commercial free, RMCC plans to place PSAs at the beginning and end of both the special and the cassette.

RMCC's involvement, according to Barun, came about not only because of the nature of the project, but because of the high level of

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TV Talks to Kids

"After that meeting in 1986, everyone came away saying we had to do something about the drug problem."



Former ATAS president Richard Frank is president of Walt Disney Studios.

commitment from the TV Academy, the studios, and the networks. The endeavor was close to the heart of Barun as well, who as director of projects and policies for the Reagan administration from 1983 to 1986 coordinated the Just Say No campaign and other antisubstance-abuse programs. He is also the author of the book *How to Keep the Children You Love Off Drugs*.

All told, the show is costing an estimated $600,000 to $700,000 to produce, thanks to lower salaries, volunteers, and the waiver of character licensing fees. But receiving the industry support and financial backing was relatively painless compared with actually coordinating the project. The yeoman's share fell to a corps of about a half dozen of NBC Productions' staff, who donated their time to do the research and legal legwork. They drafted the contracts—including the rights agreements with the production companies—made arrangements with the animation houses, negotiated and formalized the financial agreement with McDonald's, finalized videocassette distribution, and dealt with the networks and stations carrying the special.

"One would think this was a miniseries [with] the work that is going into it," comments Agoglia. "If the TV Academy had to pay for all that legal and production assistance, it would be an enormous amount."

And what of the all-star cast? Despite the fact they made no prima donna demands, getting these icons of Americana to work well as an ensemble required a good deal of finesse. Potamkin points to the difficulty in execution, of "trying to combine characters. How do [you put them together] so it makes sense? They all have different scales: the Smurfs are only three apples high and Garfield is larger than life."

Getting the right mix posed an equal challenge to screenwriters Tom Swale and Duane Poole, who called the task of creating the script "an awesome burden of responsibility." Because the studios involved are concerned that their characters' images could be tarnished through portrayals as drug abusers, the script made the rounds. As of November, it was still being revised.

Swale and Poole—whose decade-plus partnership includes writing, producing, and/or developing such animated series as *Scooby-Doo*, *The Fonz and the Happy Days Gang*, and *Smurfs* for Hanna-Barbera, and *Alvin and the Chipmunks* for Ruby-Spears—handled the depictions for the TV special by using the known figures as teachers and heroes, while creating new characters to play victims and villains who have problems with drugs or alcohol or are thinking of experimenting with either. The writers are also talking to psychologists and drug-abuse experts to ensure script accuracy.

Animating the show presented another logistical nightmare at first. "It's not just the drawing that is important," Potamkin explains. "You have to find [people] who know how to bring these characters to life, characters who have existed in their own universes, in their own styles."

To find the best animators,

02.14.90 03:21PM *TV ACADEMY P09

Telephone Fax

Mail to Linda Loe, ATAS, 3500 West Olive Ave., Burbank CA 91505



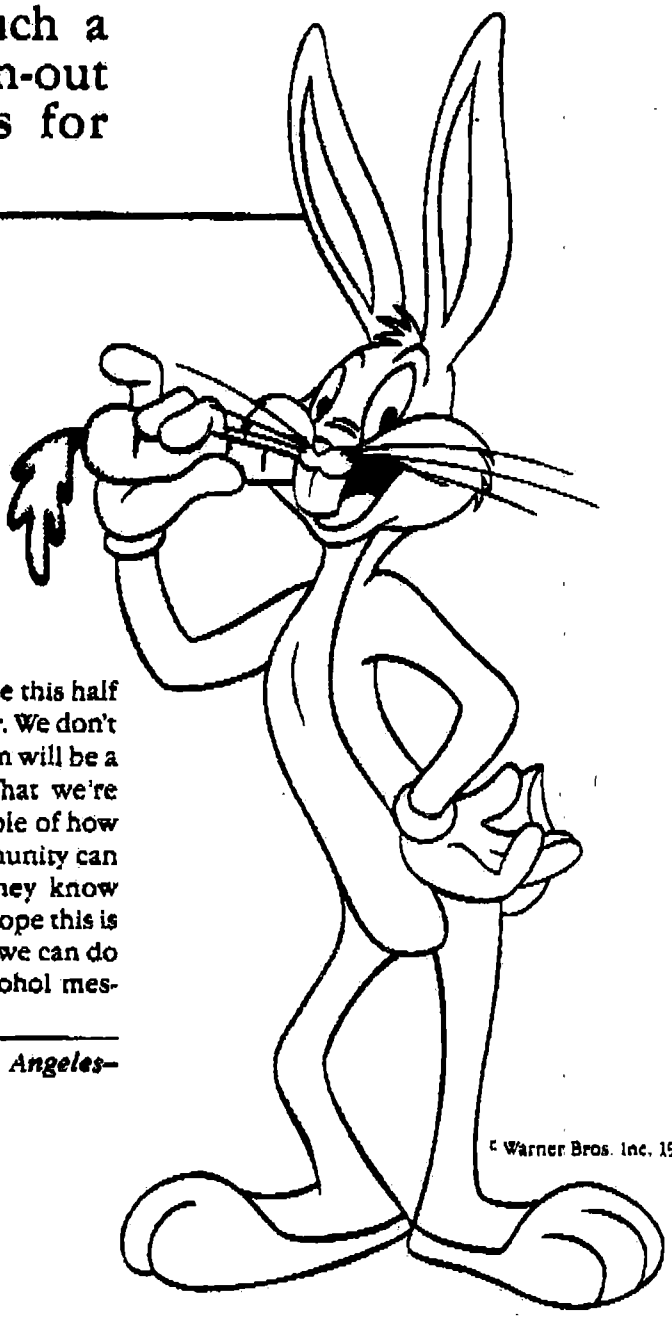
Roy Disney is vice-chairman of the board of the Walt Disney Company.

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Though determining how many watched the show either on TV or through the video loan-out program will be easy, gauging how effective the broadcast is will be another matter. But as Roy Disney points out, space scientist Wernher von Braun often credited Walt Disney's 1950s TV shows about space as a major factor in getting the American public to support NASA programs.

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"Never before has there been such a generous loan-out of characters for one show."



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ROBERTA WAX is a Los Angeles–based freelance writer.

AMONG THE COMPANIES AND ORGANIZATIONS PARTICIPATING IN THE ACADEMY'S ANIMATED ANTISUBSTANCE-ABUSE SPECIAL ARE:



WARNER BROS. TELEVISION
A Warner Communications Company



Ronald McDonald Children's Charities.



The Walt Disney Studios



Columbia Pictures Television
A unit of Columbia Pictures Entertainment, Inc.

















The Disney Channel
America's Family Network







MARVEL PRODUCTIONS LTD.
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☐ **Yes, my station will telecast the Academy's antidrug special for children.**

☐ **Send me more information about the special.**

Name _____

Title _____

Station _____

Address _____

City, State, Zip Code _____

EXTENDED PAGE 3.2

THE ACADEMY OF TELEVISION ARTS & SCIENCES PRESENTS

"CARTOON ALL-STARS TO THE RESCUE"

A HISTORIC NEW ALL-STAR ANIMATED ENTERTAINMENT SPECIAL FOR CHILDREN—EXECUTIVE PRODUCED BY ROY DISNEY—TO BE TELECAST BY ABC, CBS, NBC, AND HUNDREDS OF INDEPENDENT STATIONS IN THE U.S. AND CANADA AT THE SAME TIME SATURDAY MORNING, APRIL 21, 1990

Starring (in alphabetical order, with some subject to confirmation) ALF, Bugs Bunny, the Chipmunks, Daffy Duck, Donald Duck's nephews, Garfield, Kermit, Michaelangelo, Miss Piggy, Smurfs, Tigger, Winnie the Pooh, and others

Help your community, country, and station by agreeing now to carry and promote the Academy's commercial-free all-star cartoon special containing an UNFORGETTABLE AND IMPORTANT ANTISUBSTANCE-ABUSE MESSAGE. The program will receive historic simulcast on nearly 1,000 stations and is offered to additional domestic and foreign stations at no cost as a public service.

Principal funding for the program, promotion, and subsequent free videocassettes is through Ronald McDonald Children's Charities.

FOR FURTHER INFORMATION ABOUT THE PROJECT PLEASE READ THE ATTACHED ARTICLE REPRINTED FROM *EMMY* MAGAZINE (FEBRUARY 1990 ISSUE).

To learn how your station can carry and promote this important commercial-free program in your market, contact Linda Loe at the Television Academy at 818/953-7575 or mail coupon (see reverse side).

02. 14. 90 03:21PM *TV ACADEMY P04

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PRESS CONTACTS:

(for ATAS)
Murray Weissman
Robert Wargo
818/763-2975

(for McDonald's)
Bridget Marshall at 312/575-6263
or Libby FitzGibbons of
Golin/Harris
312/836-7130

GEORGE C. SCOTT SET TO BE CARTOON VOICE OF ONE OF MAJOR NEW CHARACTERS IN TELEVISION ACADEMY'S 'CARTOON ALL-STARS TO THE RESCUE,' ANIMATED ANTI-SUBSTANCE ABUSE ENTERTAINMENT SPECIAL FOR CHILDREN THAT AIRS APRIL 21; FUNDING PROVIDED BY MCDONALD'S RESTAURANTS AND RONALD MCDONALD CHILDREN'S CHARITIES

Oscar- and Emmy-winning actor George C. Scott has been set by Executive Producer Roy Disney and Producer Buzz Potamkin to create the voice of the "Smoke," an evil, drug-pushing apparition and one of the new animated characters featured in the Academy of Television Arts & Sciences' (ATAS') history-making animated anti-substance abuse special for children "Cartoon All-Stars to the Rescue."

This will be Scott's second successive assignment this year as the voice of a villian in an animated production, having just-completed work at Disney Studios on the feature-length "The Rescuers Down Under." Immediately responding positively to a request to play the part by Roy Disney, Scott agreed to perform in "Cartoon All-Stars to the Rescue" with the proviso that he only be paid Screen Actors Guild minimum scale wages.

The special will be simulcast over ABC-TV, CBS-TV and NBC-TV on Saturday, April 21, (10:30-11:00 AM/ET, 9:30-10:00 AM/PT) and

(more)



will be broadcast additionally over hundreds of other television stations in the U.S., Canada, Mexico and other foreign countries.

The special is made possible by funding from McDonald's restaurants and a grant by Ronald McDonald Children's Charities.

Also lending their voices to "Cartoon All-Stars to the Rescue" are the actors and star voices who regularly portray the well-known characters on Saturday morning television, including Don Messick (Papa Smurf), Danny Goldman (Brainy Smurf), Lorenzo Musik (Garfield), The Bagdasarians (The Chipmunks), Frank Welker (Baby Kermit and Slimer), Jim Cummings (Winnie the Pooh and Tigger), Russi Taylor (Huey, Dewey and Louis, and Baby Gonzo), Laurie O'Brien (Miss Piggy), Townsend Coleman (Michaelangelo), and Jeff Bergman (Daffy Duck and Bugs Bunny).

Creating the voices of the pivotal new characters Michael, the 14-year-old boy who is rescued from the dangers of a life with drugs by the all-star cast, and Corey, his concerned 9-year-old sister, are Jason Marsden and Lindsay Parker.

"Cartoon All-Stars to the Rescue" is the first entertainment program to be simulcast by the three major U.S. networks and the first television program in which the most popular cartoon characters of different studios intermix. An estimated 20,000,000 children in the U.S., Canada and Mexico, ages 11 and under, will watch the special that will entertain its audience while delivering a strong anti-substance abuse message

The special will be simulcast not only on the 640 stations of the three major networks (ABC, CBS and NBC) but also on hundreds of independent stations in the United States, in Canada on the CBC's 38

stations and CTV's 12 stations and on stations in Mexico. In addition, the special will be carried in the U.S. on cable by the Disney Channel, Nickelodeon and Black Entertainment Television as well as the Telemundo and Univision Networks.

Following the telecast of "Cartoon All-Stars to the Rescue," 250,000 videotapes of the special will be distributed through a grant from Ronald McDonald Children's Charities to schools and libraries and to video stores for free rental.

McDonald's will also produce a viewer's guide about the special for families and teachers to assist them in discussing relevant substance abuse matters with children before and after the telecast. The guide will be available from participating McDonald's restaurants beginning a week prior to the broadcast.

The executive producer of "Cartoon All-Stars to the Rescue" is Roy Disney, vice chairman of the Board of Directors of the Walt Disney Company and head of the studio's animation department; producer is Buzz Potamkin, a Peabody Award winner for "NBC Weekend;" writers are Duane Poole and Tom Swale. Chairman of the Academy's Campaign Against Substance Abuse Steering Committee is John J. Agoglia, Executive Vice President, Business Affairs, NBC-TV, and Executive Vice President, NBC Productions.

#

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Murray Weissman
Robert Wargo
(818) 763-2975

JAMES GARNER, BEATRICE ARTHUR LEAD TELEVISION ACADEMY SALUTE TO ANGELA LANSBURY AT FEBRUARY 22 GALA

Award-winning TV superstar Angela Lansbury will be saluted by the Academy of Television Arts & Sciences (ATAS) Thursday, February 22, at the International Ballroom of the Beverly Hilton Hotel before an audience of Academy members, celebrities, press and other invited dignitaries.

Among those taking part in the tribute are actors James Garner and Beatrice Arthur, directors Delbert Mann and Warris Hussein, producers Peter S. Fischer and Marian Rees, and CBS Entertainment President Jeff Sagansky. Lansbury's top-rated "Murder, She Wrote" has been on CBS since 1984.

Excerpts from many of Lansbury's television projects will be screened at the tribute, beginning with the 1954 "Four Star Playhouse" presentation of "A String of Beads." Other highlights will include the 1958 and 1967 Academy Awards shows, as well as three early-80s projects--"Sweeney Todd," "Little Gloria, Happy At Last" and "A Talent For Murder" (with Laurence Olivier).



(more)

Tribute guests will see Angela Lansbury and Beatrice Arthur recreating the show-stopping "Bosom Buddies" number from "Mame" as performed on the 1987 Tony Awards as well as an excerpt from Lansbury's widely-hailed performance in the recent Hallmark Hall of Fame presentation of "The Shell Seekers."

At the evening's conclusion, ATAS President Leo Chaloukian will present the English-born star with a special recognition certificate from the Academy.

Angela Lansbury has earned four consecutive Emmy Award nominations since "Murder, She Wrote" debuted. Her beloved Jessica Fletcher won Lansbury a Golden Globe Best Actress Award last month. She received Oscar nominations for her performances in the films "Gaslight," "The Picture of Dorian Gray" and "The Manchurian Candidate."

Lansbury's distinguished acting career also includes starring roles in such Broadway hits as "A Taste of Honey," "Mame," "Dear World," "Gypsy," and "Sweeney Todd," for which she won a total of four Tony Awards.

Last year, ATAS presented a similar salute to Hume Cronyn and Jessica Tandy. The February 22 evening is produced for the ATAS Activities Committee by Russell L. Patrick. David R. Elliott chairs the Activities Committee.

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ACADEMY OF
TELEVISION
ARTS & SCIENCES

3500 WEST OLIVE AVENUE
SUITE 700, BURBANK
CA 91505-4628 (818) 953-7575

February 14, 1990

Mr. Jud Swift
Deputy Director of Advance
Office of Presidential Advance
Old Executive Office Building
Suite 185 ½
Washington, DC 20500

Dear Jud:

Enclosed is a press kit relative to "Cartoon All-Stars to the Rescue", the new animated special against drugs to be presented by the Television Academy on April 21, 1990.

Also enclosed is a copy of the Academy's annual report. I have sent other information to your office by facs. Please contact me if you have questions. Thank you.

Sincerely,

Linda Loe

LINDA LOE
Director
Activities and
Campaign Against
Substance Abuse

Enc.



ACADEMY OF
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TELEVISION ACADEMY AT NATPE FOR FIRST TIME (IN BOOTH L-9) TO SIGN ON STATIONS, SUPPLY INFORMATION ABOUT 'CARTOON ALL-STARS TO THE RESCUE,' ITS APRIL 21 ANIMATED ENTERTAINMENT SPECIAL FOR CHILDREN WITH AN ANTI SUBSTANCE ABUSE MESSAGE

* * *

SUPPORTED BY MAJOR FUNDING FROM MCDONALD'S RESTAURANTS AND RONALD MCDONALD CHILDREN'S CHARITIES

NEW ORLEANS, JAN. 16--Hundreds of independent TV stations at NATPE will be offered the opportunity during this year's meeting to serve the interests of their communities and their country by agreeing to telecast **"Cartoon All-Stars to the Rescue,"** the Academy of Television Arts & Sciences' (ATAS') historical and precedent-setting half-hour animated anti-substance abuse entertainment special aimed at children 5 to 11 years old.

For the first time in its history the Academy will maintain a booth at NATPE, donated by the NATPE organization (Booth L-9, supervised by ATAS' Anti Substance Abuse Director Linda Loe),



(more)

to enlist participation of additional stations and to supply further information to network and independent programmers about its upcoming special, to be presented on an historical simulcast April 21, 1990 (10:30-11:00 AM, ET).

Production of the special is being principally funded by McDonald's restaurants and Ronald McDonald Children's Charities.

During a press conference last September the Academy announced that "Cartoon All-Stars to the Rescue" would be given an historical same day and time "roadblock" presentation by all three major networks (ABC, CBS and NBC). Thus far the Academy has united more than 750 TV stations in the United States and Canada, several major television production companies and McDonald's to participate in the simulcast on Saturday, April 21, (10:30-11:00 AM, ET) and has arranged subsequent distribution of the ATAS special targeted at enlightening children about the danger of substance abuse.

The cast includes such super all-stars as ALF, Bugs Bunny, The Chipmunks, Daffy Duck, Donald Duck's Nephews, Garfield, The Muppet Babies, The Smurfs, Teenage Mutant Ninja Turtles (Michelangelo), Winnie the Pooh and Tigger. In the serio-comic adventure, the cartoon all-stars rally to rescue a 14-year-old boy from the dangers of a life with drugs.

The special will deliver a strong anti-substance abuse message in a highly entertaining style using an all-star cast of classic and current animated characters from the Saturday morning programs of the three major U.S. TV networks. It will be broadcast on ABC-TV's 222 affiliated stations, CBS-TV's 210 affiliated stations, NBC-TV's 208

affiliated stations, over cable's Black Entertainment Network (BET) and many additional stations in the association of Independent Television Stations (INTV); in Canada on the Canadian Broadcasting Corporation's (CBC) 38 TV stations, the C.T.V.'s 12 stations and the Global Television Network. In addition many other independent U.S. TV stations which do not carry the simulcast will broadcast the program at a later date. Also set to carry the special are The Disney Channel, Nickelodeon, Univision and Telemundo.

An estimated 20,000,000 children, ages 11 and under, will watch the special in the U.S., Canada and Mexico.

To extend the impact of the program's anti-substance abuse message beyond its initial broadcast for years to come, 250,000 video cassettes of the program will be distributed free to schools and to video stores. The videos will be distributed by the Disney organization and funded through the Academy Foundation by a grant from Ronald McDonald Children's Charities. Eastman Kodak is donating tape for 200,000 of the cassettes.

Major studios and production companies involved in the project (subject to further confirmation) include Bagdasarian, DIC, Film Roman, Hanna-Barbera, Henson Associates, Marvel, Murakami-Wolf-Swenson, Walt Disney, Warner Brothers and others.

It will be from this line-up of favorite characters that the Academy will put-together a "dream" cast for its special. All of the characters will be made available to the Academy at no cost, as rights' owners agree to waive all fees for the Academy project.

Roy E. Disney, Vice Chairman of the Board of Directors of the Walt Disney Company and head of the studio's animation

department, is executive producer of the special. The producer is Buzz Potamkin, a Peabody Award winner (for "NBC Weekend") and for 20 years one of animation's most respected producers. The writers are Duane Poole and Tom Swale, who have written many Hanna Barbera animated programs and other television specials and series.

The project, in development by the Academy for more than a year, is unprecedented in the history of television:

--The first time the three major U.S. networks will simulcast an entertainment program.

--The first time major studios/production companies allow their copywrited animated characters to be drawn together in one television program.

The idea for the animated special came from within the membership of the Academy's Campaign Against Substance Abuse Steering Committee, which is chaired by John J. Agoglia, who is also a member of the ATAS Executive Committee and is Executive Vice President, Business Affairs, NBC-TV, and Executive Vice President, NBC Productions.

Said Agoglia:

"The special is targeted at children 5-11 because, sadly, substance abuse is becoming the number one problem even in our elementary, middle and junior high schools. More young children are using drugs and alcohol today than any time in our history, and to illustrate that: A 'Weekly Reader' study found that nearly one-third of America's fourth graders are already being pressed by their peers to try alcohol and marijuana. In addition, according to the National

Institute on Drug Abuse and the National Council on Alcoholism, the average age of first drug use is now 13 and the first alcohol use, 12."

Original announcement of the program was made last September via a national satellite news conference from the Directors Guild Theater in Los Angeles, with the following participants: Doug Duitsman, ATAS President at the time; Agoglia; Disney; Richard H. Frank, ATAS' immediate past president and founder/organizer of the Academy's Campaign Against Substance Abuse; Ken Barun, Vice President and Executive Director of Ronald McDonald Children's Charities. Attending the event was ATAS' newly elected president Leo Chaloukian.

Also present at the original press conference to represent their participating companies and organizations were Jennie Trias, Vice President, Children's Programs, ABC Television Network; Judy Price, Vice President, Children's Programming, CBS; Phyllis Tucker Vinson, Vice President, Children's and Family Programs, NBC; Angela Bruce, head of Children's Programming, English Network, CBC; Carol Martz of KCOP-TV, Los Angeles, representing INTV; along with Potamkin, Poole and Swale.

McDonald's owner/operators will also work hand-in-hand in their respective communities to develop school programs and other special events to enhance the program.

Further background on development of the project follows:

With enthusiastic support of the Academy's Board of Governors, Agoglia sought agreement of the three major U.S. networks and CBC to simulcast the special. Committee member

Richard H. Frank, President of Walt Disney Studios, met with Ken Barun of Ronald McDonald Children's Charities.

Barun, vice president and executive director of Ronald McDonald Children's Charities, a current advisor to director of National Drug Control Policy and an acknowledged expert and author of "How to Keep the Children You Love Off Drugs," was instantly supportive of "Cartoon All-Stars to the Rescue," as were the Ronald McDonald Children's Charities board members and McDonald's.

Walt Baker, former Vice President of Programming for Los Angeles TV station KHJ-TV and also a member of ATAS' Substance Abuse Steering Committee, successfully sought an agreement to expand telecasting of the special to up to 300 local independent TV stations. Baker presented the project to the Association of Independent Television Stations (INTV). Preston Padden, INTV President, like others who have been put in touch with the special, immediately supported the program, bringing in a commitment for it to be carried by 180 INTV stations and other independent stations as well.

Said ATAS President Chaloukian and Immediate Past President Duitsman:

"This is clearly one of the most important, most ambitious programs ever undertaken by the Television Academy. It's the first time ever that three networks, INTV, an eventual estimated 1,000 TV stations, all major animation studios have come together--pooling their talents and properties--for a special entertainment project. It shows what television can accomplish when well-positioned, creative

executives put their minds to the task of doing something about one of society's major problems.

"We know this creative idea will be helpful in reaching out to young minds. We applaud McDonald's, and all other organizations and individuals participating in the project. We're particularly proud of the Academy's Substance Abuse Steering Committee for creating and producing this program and extend the highest accolades to committee chair John Agoglia and his committee members."

Said Agoglia:

"The importance and absolute correctness of this concept is attested to by the immediate and wholehearted acceptance each network, production company and individual expressed when invited to assist. At first, our hope was to blanket the United States via the three networks and Canada through the CBC. Those four networks joined immediately and subsequent acceptance has come from the U.S. independent stations and the CTV and Global Television Network in Canada. Our committee is deeply grateful to all of those who are contributing dollars, time and talent."

Frank, who launched the campaign against substance abuse as President of the Academy in 1986, stated:

"This telecast, which will reach millions and millions of adults and children, is the fulfillment of a personal dream for me and an important event in the history of the Academy. It is extremely rewarding to have played a role in every step of this project's development."

Said Barun:

"Our hope is that families will watch 'Cartoon All-Stars to the Rescue' together and that parents will use this opportunity to talk with their kids about drugs." To assist parents, a free viewer's guide will be available, in advance of the telecast of "Cartoon All-Stars to the Rescue," from participating McDonald's restaurants, or by writing to McDonald's Drug Education, P.O. Box 11189, 500 No. Michigan Avenue, Chicago, IL, 60611.

The Television Academy was activated into its Campaign Against Substance Abuse by past president Frank in 1986. Since then the Academy has presented a major industry address before Hollywood leaders by Nancy Reagan; a weekend conference to discuss the drug problems and suggest solutions with a mix of creative TV executives, law enforcement, educational, medical and government experts participating; established an Outreach Program with other major anti-substance organizations that informally informs TV production units of drugs and alcohol facts and how national, programs might creatively help the problem; hosts and recognizes winners of the Scott Newman Awards given annually to television programs that most effectively and creatively deal with issues of substance abuse; and sponsors the Academy's Substance Abuse Committee's new 1989 Film/Video College Competition for students across the country, awarding cash prizes to student films that best present the issues of substance abuse.

Other members of ATAS' Campaign Against Substance Abuse Steering Committee are Robert Broder, Don De Mesquita, and Susan Simons. Staff coordinator of the committee's activities for the Academy is Linda Loe.

(more)

Seven top animation production executives have been named to a special Production Executives Committee to offer their production expertise to the special, as needed. They are Mark Glamack, an ATAS Governor in the Animation Branch; Lee Gunther, independent producer; William Hanna, co-chairman, Hanna-Barbera Productions; Margaret Loesch, president, Marvel Productions; Phil Roman, an ATAS Governor in the Animation Branch and owner, Film Roman; Ken Spears, executive producer, Ruby Spears Productions; and Michael Webster, vice president, Walt Disney TV Animation.

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FACT SHEET

McDonald's Corporation • McDonald's Plaza • Oak Brook, Illinois 60521

Academy of Television Arts & Sciences Presents

"CARTOON ALL-STARS TO THE RESCUE"

A Half-Hour Animated Television Special

WHAT

A history-making animated anti-substance abuse television special for children ages five to 11, which is the first entertainment program ever simulcast by all three major television networks -- as well as hundreds of independent stations, cable networks and Canadian and Mexican networks -- and the first time cartoon characters from a number of animation companies have intermixed for a television program. (Videocassettes and educational materials will be distributed to schools and community groups following the broadcast.)

WHEN

Saturday, April 21, 1990.

10:30 a.m. Eastern Time
9:30 a.m. Central Time
8:30 a.m. Mountain Time
9:30 a.m. Pacific Time

WHY

To help young children recognize and understand the dangers of drug and alcohol abuse.

STORYLINE

"Cartoon All-Stars to the Rescue" is the serio-comic-adventures of the all-star cast rallying to rescue a 14-year-old boy from the dangers of a life with drugs.

PRODUCED

Under the auspices of the Academy of Television Arts and Sciences (ATAS).

Principally funded by McDonald's restaurants and Ronald McDonald Children's Charities.

CHARACTERS/ STUDIOS

Alf	Alien Productions
Bugs Bunny	Warner Brothers
The Chipmunks	Bagdasarian Productions
Daffy Duck	Warner Brothers
Duck Tales (Huey, Dewey, Louie)	Disney
Garfield	Film Roman
Muppet Babies (Kermit, Miss Piggy)	Disney
Slimer	Columbia Pictures TV
The Smurfs	Hanna Barbera
Teenage Mutant Ninja Turtles (Michaelangelo)	Murakami Wolf Swenson
Winnie the Pooh (and Tigger, too)	Disney