



May 11, 1999

Mr. Tom Freedman
Special Assistant to the President
The White House
Washington, D.C. 20515

RE: Ratings Enforcement

Dear Mr. Freedman:

Enclosed are some examples of the materials we have prepared over the years to assist our members in understanding the ratings system as well as to strongly urge them to follow the voluntary guidelines for the age restrictive ratings.

- 1) **Ratings Bulletin:** This bulletin is distributed weekly to members. The bulletin is designed to provide information as to "why" a film received the rating it received. We encourage our members to keep this bulletin in the boxoffice so that they can help parents make informed decisions about the films their children may wish to purchase tickets to see.
- 2) **Ratings Update:** This bulletin appears monthly in each NATO News. It is an alphabetical compilation of all the weekly bulletins for that month. Providing the list in alpha order provides easier access to the information and reinforces the importance of the rating system to our members.
- 3) **Copies of articles,** which have appeared in the NATO News from August 1989 through the present.
- 4) **A flyer promoting the availability of free ratings brochures and posters.** This promotional brochure is distributed annually to all members. It is also sent out to new members in the new member introductory kit. A copy of the brochure is also included.

- 5) A flyer promoting the ratings training tape: Informed Decisions. The flyer is distributed annually to all members. It is also sent out to new members in the new member introductory kit. The tape is included for your review.
- 6) A recent notice from President Bill Kartoian urging members to enforce the ratings.
- 7) We devote a section of the annual Encyclopedia of Exhibition (each member receives a copy) to the rules and regulations of the Rating System. We also reprint the poster in 8 1/2" x 11" format for easy review. (Photocopy included).

All new members receive Jack Valenti's Guide to the Ratings in their new member kit. A copy is included for your review.

We are currently working with CARA and the MPAA to develop a slide to be used in in-theatre programming which encourages parents to use the ratings as a guide in selecting their children's films. The slide is also designed to serve as a reminder to our members of our ratings partnership with the MPAA ✓

We are currently working with a company called THEATRE SERVICES NETWORK to offer their boxoffice ratings explanation program to our members at a special price.

If I can be of further assistance, please do not hesitate to call.

Sincerely,



Mary Ann Grasso
Vice-President and Executive Director

Cc: Wm. F. Kartoian, President

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CLASSIFICATION AND RATING ADMINISTRATION

Motion Picture Association of America, Inc.

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RICHARD M. MOSK
Co-Chairman



JOAN E. GRAVES
Co-Chairman

May 5, 1999

BULLETIN NO: 1569

MOTION PICTURES RATED BY THE CLASSIFICATION AND RATING ADMINISTRATION

The following feature-length motion pictures have been reviewed and rated by the Classification and Rating Administration pursuant to the Motion Picture Classification and Rating program.

Each of the designated ratings is defined as follows under the Motion Picture Classification and Rating program.

- G: GENERAL AUDIENCES. All ages admitted.
- PG: PARENTAL GUIDANCE SUGGESTED. Some material may not be suitable for children.
- PG-13: PARENTS STRONGLY CAUTIONED. Some material may be inappropriate for children under 13.
- R: RESTRICTED. Under 17 requires accompanying parent or adult guardian.
- NC-17: NO ONE 17 AND UNDER ADMITTED.

<u>TITLE</u>	<u>DISTRIBUTOR</u>	<u>RATING</u>
<u>THE ALL NEW ADVENTURES OF LAUREL & HARDY - FOR LOVE OR MUMMY</u> - rated PG for some mild violence.	Coast Entertainment	PG
<u>AUSTIN POWERS: THE SPY WHO SHAGGED ME</u> - rated PG-13 for sexual innuendo and crude humor.	New Line Cinema	PG-13
<u>BLACK MASK</u> - rated R for strong violence including martial arts combat, some sexual content and language.	Artisan Pictures Inc.	R
<u>CRADLE WILL ROCK</u> - rated R for some language and sexuality.	Buena Vista Pictures Distribution	R
<u>THE DARWIN CONSPIRACY</u> - rated PG for violence and mild language.	*Viacom International Inc.	PG

<u>EARTHLY POSSESSIONS</u> - rated R for some language.	HBO Home Video	R
<u>EYES WIDE SHUT</u> - rated R for strong sexual content, nudity, language and some drug-related material.	Warner Bros., A Division of Time Warner Entertainment Company	R
<u>THE FIRST DAY</u> - rated R for language, some sexuality and a threatening situation.	Sony Pictures Classics	R
<u>I LIKE TO PLAY GAMES, TOO</u> - rated R for strong sexuality, nudity and language.	*Mystique Films, Inc.	R
<u>KOMODO</u> - rated PG-13 for monster violence and language.	*Komodo Film Productions, Pty, Ltd.	PG-13
<u>MONEY KINGS</u> - rated R for strong language, drug content and some violence.	Sterling Home Entertainment	R
<u>PRISONER OF LOVE</u> - rated R for violence, language and some sexuality.	Sterling Home Entertainment	R
<u>THE SIXTH SENSE</u> - rated PG-13 for intense thematic material and violent images.	Buena Vista Pictures Distribution	PG-13
<u>STAR WARS: EPISODE ONE - THE PHANTOM MENACE</u> - rated PG for sci-fi action/violence.	Twentieth Century Fox Film Corp.	PG
<u>SUMMER OF SAM</u> - rated R for strong graphic violence and sexuality, pervasive strong language and drug use.	Buena Vista Pictures Distribution	R
<u>A TEXAS FUNERAL</u> - rated R for sexual content and some violence.	*T.F. Productions, Inc.	R

*LISTED AS PRODUCTION COMPANY

RATINGS UPDATE

What follows is a list of current and upcoming films and their Classification and Rating Administration (CARA) designations. The text in *italics* explains why a film received its rating.

Affliction (Lions Gate; 113 min.) R: *Violence; language.*
 American Pie (Uni) R: *Strong sexuality, crude sexual dialogue, language and drinking, all involving teens.*
 Among Giants (FS; 90 min.) R: *Language; sexuality/nudity.*
 Analyze This (WB; 103 min.) R: *Language; a scene of sexuality; some violence.*
 Arlington Road (Sony; 119 min.) R: *Violence; some language.*
 Baby Geniuses (Sony; 94 min.) PG: *Some rude behavior; dialogue.*
 Besieged (FL; 94 min.) R: *Brief sexuality.*
 Black Cat, White Cat (Oct; 129 min.) R: *Strong language; drug use; some violence.*
 The Boys (Stratosphere; 84 min.) R: *Violence; pervasive language; some sexuality; drug use.*
 The Castle (Mir; 85 min.) R: *Language.*
 Clubland (Legacy) R: *Language; drug content; a scene of strong violence; some strong sexuality.*
 Cookie's Fortune (Oct; 118 min.) PG-13: *The depiction of a violent act; sensuality.*
 The Corruptor (NL; 110 min.) R: *Strong violence; language; sexuality.*
 Cruel Intentions (Sony; 95 min.) R: *Strong sexual dialogue and sexual situations involving teens; language; drug use.*
 The Deep End of the Ocean (Sony; 105 min.) PG-13: *Language; thematic elements.*
 Desert Blue (Goldwyn; 90 min.) R: *Strong language; some teen alcohol abuse.*
 Doug's 1st Movie (BV; 77 min.) G.
 The Dreamlife of Angels (SPC; 113 min.) R: *Some strong sexuality.*
 EDTv (Uni; 122 min.) PG-13: *Sex-related situations; partial nudity; crude language.*
 8mm (Sony; 119 min.) R: *Strong perverse sexuality and violence; strong language.*
 Election (Par) R: *Strong sexuality; sex-related dialogue and language; a scene of drug use.*
 Endurance (BV; 83 min.) PG: *Brief nudity.*
 Entrapment (Fox) PG-13: *Some language; sensuality; violence; drug content.*
 The Extreme Adventures of Super Dave (MGM) PG: *Some crude language and humor.*
 Foolish (Artisan) R: *Strong language including sex-related dialogue; sexuality; some drug content.*
 Forces of Nature (DreamWorks; 104 min.) PG-13: *Sensuality; language; a scene of drug use.*
 Go (Sony; 103 min.) R: *Strong drug content; sexuality; language; some violence.*
 Goodbye Lover (WB; 104 min.) R: *Sexuality; language; violence.*
 The Harmonists (Mir; 124 min.) R: *Some nudity.*
 Heaven (Mir; 102 min.) R: *Vicious, bloody violence including rape; pervasive strong language; sexuality/nudity.*
 Hideous Kinky (Stratosphere; 97 min.) R: *Some sexuality; language.*
 Idle Hands (Sony) R: *Horror violence and gore; pervasive teen drug use; language; sexuality.*
 Instinct (BV) R: *Some intense violent behavior.*
 The King And I (WB; 87 min.) G.
 Life (Uni) R: *Strong language; a shooting.*

Life is Beautiful (Mir; 122 min.) PG-13: *Holocaust-related thematic elements.*
 Lock, Stock and Two Smoking Barrels (Gra; 105 min.) R: *Strong violence; pervasive language; sexuality; drug content.*
 The Loss of Sexual Innocence (SPC; 106 min.) R: *Strong sexual images; pervasive nudity; violence; language.*
 Lost & Found (WB) PG-13: *Crude and sex-related humor; brief nudity; language.*
 The Lovers of the Arctic Circle (FL; 107 min.) R: *Sexuality; brief language.*
 The Matrix (WB; 136 min.) R: *Sci-fi violence; brief language.*
 Message in a Bottle (WB; 132 min.) PG-13: *A scene of sexuality.*
 The Mod Squad (MGM; 94 min.) R: *Language; violence; some sexuality.*
 Molly (MGM) PG-13: *Some sex-related material; nudity.*
 My Favorite Martian (BV; 93 min.) PG: *Some crude humor; action-violence; sensuality; partial nudity; language.*
 My Life So Far (Mir) PG-13: *Sexual content, including some nude pictures.*
 My Son the Fanatic (Mir; 86 min.) R: *Sexuality; language; a scene of drug use.*
 Never Been Kissed (Fox; 107 min.) PG-13: *Sex-related material; some drug content.*
 Notting Hill (Uni) PG-13: *Sexual content; brief strong language.*
 October Sky (Uni; 108 min.) PG: *Language; brief teen sensuality and alcohol use; some thematic elements.*
 One Man's Hero (MGM) R: *Violence.*
 Open Your Eyes (Artisan; 117 min.) R: *Some strong sexuality; language; some violence.*
 The Other Sister (BV; 129 min.) PG-13: *Thematic elements involving sex-related material.*
 The Out-of-Towners (Par; 92 min.) PG-13: *Some sex and drug-related humor.*
 Patch Adams (Uni; 115 min.) PG-13: *Some strong language; crude humor.*
 Payback (Par; 110 min.) R: *Strong violence; language; drug and sexual content.*
 Pushing Tin (Fox) R: *Language; a scene of sexuality.*
 The Rage: Carrie 2 (MGM; 101 min.) R: *Strong graphic horror violence and gore; brief strong sexuality; language.*
 Ravenous (Fox; 100 min.) R: *Considerable gore; strong violence.*
 Run Lola Run (SPC; 81 min.) R: *Some violence; language.*
 Saving Private Ryan (DreamWorks; 169 min.) R: *Intense prolonged realistically graphic sequences of war violence; language.*
 Shakespeare in Love (Mir; 122 min.) R: *Sexuality.*
 She's All That (Mir; 91 min.) PG-13: *Sexual content; crude humor; brief strong language; teen drinking.*
 SLC Punk! (SPC; 97 min.) R: *Pervasive language; drug use; violent anti-social behavior; some sexuality.*
 Tango (SPC; 112 min.) PG-13: *Sensuality; some disturbing images; brief language.*
 Tea With Mussolini (MGM; 116 min.) PG: *Thematic elements; language; brief nudity; some mild violence.*
 10 Things I Hate About You (BV) PG-13: *Crude sex-related humor and dialogue; alcohol and drug-related scenes, all involving teens.*
 The Thirteenth Floor (Sony) R: *Violence; language.*
 This is My Father (SPC; 120 min.) R: *A scene of sexuality; brief language.*
 Three Seasons (Oct; 110 min.) PG-13: *Thematic elements.*
 Trippin' (Oct) R: *Sexuality; language.*
 True Crime (WB; 127 min.) R: *Language; some violence.*
 20 Dates (FS; 92 min.) R: *Pervasive language; brief sexual images.*
 Twice Upon a Yesterday (Trimark; 89 min.) R: *Language; a scene of sexuality.*
 Twin Dragons (Mir) PG-13: *Some shootings; non-stop martial arts action violence; sensuality.*
 The Very Thought of You (Mir; 83 min.) R: *Language.*
 A Walk on the Moon (Mir; 107 min.) R: *Sexuality; language; some drug use.*
 William Shakespeare's A Midsummer Night's Dream (FS) PG-13: *Sensuality; nudity.*
 Wing Commander (Fox; 100 min.) PG-13: *Sexual references; sci-fi action/violence.*
 The Winslow Boy (SPC) G.
 Xiu Xiu: The Sent-Down Girl (Stratosphere; 99 min.) R: *Strong sexual content.* □

**Copies of Articles Which Appeared in NATO
News and Views**

NATO Passes "G" Trailer Resolution

On April 13, 1989, at its spring board meeting, NATO adopted the following resolution: ..

All trailers shown with a "G" rated film should be compatible therewith, and theatre owners should be especially sensitive to this situation to the end that the theatre going public will be entirely comfortable taking young children to view "G" rated motion pictures.

The resolution was a product of February correspondence between NATO president William F. Kartozián and Eli Evans of the Charles H. Revson Foundation. The following is a reprint of that exchange:

February 1, 1989

Dear Mr. Kartozián,

I was a speechwriter in the Lyndon Johnson White House in the mid-sixties and mentioned a problem to Jack Valenti a few days ago and he suggested I write you.

Recently, my wife and I took our three year old son to his first film, Disney's "Oliver & Company." We prepared him for it carefully — the darkness, the huge screen, the enveloping sound, the other children and their parents in an afternoon matinee. The lights were lowered, the expectancy began, the chattering died down to embrace the magic and suddenly, as if a bolt of lightning had hit the theatre, and to the shock of everyone in the audience, two trailers for future films came up: "Mississippi Burning" and "Tequila Sunrise." My son jumped into my lap and the audience of parents began booing. What was a few minutes or so on the screen of violence and sex felt like hours.

Things settled down, of course, and afterwards, parents who did not know each other complained openly as if to share their outrage. I went to see the theatre manager who shrugged it off, saying he understood but was under contract to show the trailers.

I don't know the facts on the manager's obligations but, with so few "G" films available to families, why not voluntarily remove trailers at afternoon matinees and early showings, when the audience is mainly little children. At least, as policy, declare the Association's concern and ask the managers to exercise their discretion.

I hope you will not set this letter aside or handle it as a routine complaint. I think that showing mature trailers at children's films is a serious issue and hope something can be done about it.

With best wishes,

Eli Evans
Charles H. Revson Foundation
New York, New York

February 8, 1989

Dear Mr. Evans:

Thank you for your letter of February 1, 1989, concerning your recent visit to a theatre to see "Oliver & Company."

I can understand your concern and disappointment with regard to this unfortunate incident. While all trailers are now made for general audiences notwithstanding the rating of the film the trailer is advertising, there is clearly a strong thematic contrast between "Oliver & Company" and "Mississippi Burning" and "Tequila Sunrise". Under the circumstances you describe, I appreciate the outrage expressed by the parents in the audience.

If you would like me to communicate directly with the theatre company involved, I shall be glad to do so. It probably is not feasible to remove trailers for specific showings of a film, but the real issue is the suitability of showing certain trailers with certain films even though they have been approved for showing to general audiences.

I intend to refer this matter to the CARA (Code and Rating Administration) Committee of the National Association of Theatre Owners and then to the board of directors for their consideration and action. I would anticipate the board urging all theatres to use the utmost discretion in selecting trailers to be used with G rated films. I shall also keep Bethlyn Hand of the MPAA apprised of this issue, as she is in a position to make similar suggestions to film companies.

Thank you for taking the time to communicate with us.

Very truly yours,

William F. Kartozián
NATO

From the President's Desk...

A Change and a Challenge

I am constantly *amazed* at the media's interest in our business in general. But I am *astounded* at its interest in the ratings changes. As I have said before, I suppose this is healthy, and we only need worry if this interest should wane. We need to remember, however, that we are in the spotlight and, as such, we must be especially sensitive to the appropriate exercise of our responsibilities.

I believe the changes made to the rating system are good ones. There is no doubt that in the public's mind an X rating had become synonymous with allegedly pornographic films. The original intent of the X rating had become muddled and muddled. Thus, a change of that rating to NC-17, *with the same criteria to be used in determining ratings*, is a meaningful change. Since the NC-17 will be a trademarked symbol, its use cannot be appropriated by producers of skin flicks. True, they can apply for a rating for their films and presumably receive a NC-17 rating. In my judgment, however, this will not occur for the same reasons we agreed to this change. It is the X rating with which these types of films are associated and which is used as their sales tool. It is hard for me to imagine a skin flick being promoted with a "Triple NC-17" banner. Since the X rating was never trademarked, that symbol will still be available for use with those types of films. Let the X be so used and good riddance.



by William F. Kartoizian
NATO President

Two often asked questions about this rating change concern leases which prohibit the showing of X-rated films and the acceptance of ads for NC-17 rated films. The former question is probably best left to attorneys to answer. The latter question is already being answered in part as the New York Times has indicated it will accept ads for NC-17 films while the Los Angeles Times has said it will consider each such film on a case by case basis. My belief is that it will take some time for these issues to fully shake out. If in fact the NC-17 rating does restore the original intent and meaning of the X rating of twenty-two years ago, and there is no longer confusion in the public mind with allegedly pornographic films, that may lead to one answer; if the confusion

continues, another answer may be forthcoming.

The second change to the ratings involves the R category. Henceforth, the ratings board will issue a brief narrative description of why a film received an R rating. This change is especially beneficial for parents and for exhibitors. I would think exhibitors would want to include this information on their recorded messages, and to include it in their advertising as space permits. While this change to the rating system did not receive nearly the publicity as did the other change, in the long run I believe it is of the greater importance considering the number of R pictures made and the closer question as to whether a youngster should see such films.

And now the challenge. With this renewed focus on the ratings system, it becomes more important than ever — indeed *it is imperative* — that exhibitors fulfill their responsibility to enforce the system effectively and efficiently. I understand that inadvertent mistakes will occur. If a teenager is hell bent on sneaking from auditorium A to auditorium B in a large, crowded multiplex theatre, no power on earth will stop him. But box office controls *must* be established to preclude the sale of tickets to underaged persons to view an NC-17 film, or to view an R film if the youngster lacks the necessary accompaniment. Similarly, greater vigilance must be exercised at the doors of theatre auditoriums.

I understand that this can be a payroll problem at a time when Exhibition is experiencing a profit squeeze. And I further understand that there may be delays at the box office as a result of the implementation of these changes. However, exhibitors are an inventive and innovative lot, and I fully expect these obstacles to be overcome. If they are not overcome, and if we fail to exercise our responsibilities to the public, I need not remind you that we then could be facing the spectre of government-imposed regulation which will be much more onerous than this system of self-regulation which has served us so well.

I wish you well as you implement these changes. □

Keep Us Apprised!

It is important that exhibitors provide feedback to the MPAA with regard to any comments we receive as to how well the rating board itself is doing its job. The feedback could include suggested changes in the general operation of the system, but would more likely consist of public comments concerning the rating of particular pictures. Do not be hesitant about doing this; please send any such feedback to NATO and we shall forward it to Richard Heffner, chairman of the the Classification and Rating Administration. □

The respected United States Catholic Conference and the National Council of Churches have decried this change. They fear that it will pave the way for sexually exploitative materials to get into general theatrical release. With respect, I disagree. Implicit in their concern is that exhibitors book films only because of their ratings, without regard to their content. In our discussions with the MPAA, it was made very clear that an exhibitor may very well decide that he or she may decline to play an NC-17 rated film just as if that same film were rated X. Such a decision would be based on the film's content and the exhibitor's judgment on whether playing that particular film is acceptable in the communities in which that exhibitor's theatres are located. Exhibitors are permanent members of these communities, and as such, recognize the value of good community relations.

National Headquarters

Staff Changes Aplenty

Lisa Romo, formerly of the Park Avenue Employment Agency of Encino, joined NATO's staff in early August as the national headquarters' new office assistant. A native of Van Nuys, she attended the Los Angeles Unified School District's performing arts magnet in Van Nuys and graduated Van Nuys High School in 1987. She is currently studying kinesiology (the study of movement) and physical education as a junior at Valley College, but plans to transfer to California State University at Northridge for the upcoming spring semester.

Lisa Lawrence, executive assistant at NATO since it relocated to California during the summer of 1988, became Lisa Levinson upon her marriage to Christopher Levinson on Sept. 22. The couple exchanged vows at the First United Methodist Church, just a few blocks east of NATO's national headquarters in North Hollywood.

And finally: Penny Barras, NATO's bookkeeper since August 1989, tendered her resignation in September to pursue her masters degree in psychology at the University of Colorado at Boulder. □

New NATO Members

Mark Fiore
Harrison Cinema
Harrison, New York

Gary L. Smith
Village Theatres
Rome, Georgia

Comments From the Chairman...

Rating the Ratings



by Malcolm C. Green
NATO Chairman

Heffner's NC-17 approach is most sensible. What is art? There is still no way to be certain. Critics have now determined that some movies of the past made only for commercial purposes — such as Charlie Chaplin's pratfall-fests, Jerry Lewis' farces, and Don Siegel's action pictures — are to be considered "art." Many were ready to enshrine "Henry & June" before they saw it. Others stand ready to shout "immorality" before they see any controversial film. In our industry, with its built-in tendency to use hyperbole, one hit film is enough to endow its creator with the label "genius." It is closer to the truth to say that only time will determine what is art.

Concern was expressed at the meeting that a porno producer might submit a picture to CARA for a more prestigious NC-17, rather than simply self-apply an X. The general feeling was that of course it could happen, but what would be the point?

Adults looking for something more than porno will not come to see a porno film rated NC-17, while the true porn connoisseur could be turned off by the NC-17 label. Anyway, in today's entertainment universe, video is the real province of porn, not the few remaining X theatres.

My message is better explained by Bill in his neighboring column. Let's enthusiastically embrace these changes so that CARA can continue its valuable service to parents as it has for more than 22 years. □

On Sept. 24, Bud Levy, Bill Kartoizian and I met with Jack Valenti and an ad hoc committee of major studio heads. The talks were friendly, open, honest and responsible. Out of that meeting came the new NC-17 rating as well as the more important decision to include explanations with R-rated pictures.

The decision regarding the R rating is more important to exhibitors and producers in our commercial medium because many, many more pictures fall into that broader R category than will ever be distributed under the adults-only NC-17 rating. Whether or not parents truly exercise their responsibility (rather than point fingers at theatre people), these parents will at the very least be informed. A very positive step!

With regard to art, pomography, etc., Dick Heffner's NC-17 approach is most sensible. What is art? There is still no way to be certain. Critics have now determined that some movies of the past made only for commercial purposes — such as Charlie Chaplin's pratfall-fests, Jerry Lewis' farces, and Don Siegel's action pictures — are to be considered "art." Many were ready to

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NATO Service

Medical Insurance Back on Track

NATO is pleased to announce that its long-promised medical insurance program is now up and running at the Des Moines-based insurance brokerage firm Reynolds and Reynolds. NATO's new insurance representative at Reynolds, Steve Gooding, is currently writing

medical programs for theatre owners all across the country. Look for more details about Gooding and the program in a future edition of *News & Views*; in the meantime, theatre owners interested in medical insurance programs can contact Gooding at 1-800-767-1724. □

From the President's Desk...

Ratings Revisited

Some months ago I devoted this space to a discussion of the changes which had been implemented recently to the industry's movie rating system. While I still believe these changes to have been good ones, public interest in this issue (especially the change of X to NC-17) has not waned.

In early January, Jack Valenti and I gave 24 interviews to various television stations throughout the country as part of our ongoing program to increase public awareness of the reasons behind the changes. It was also our intent to assure the public that we in the film industry are committed to upholding and implementing the standards of the industry's voluntary rating system.

In mid-January, Donald Busch, Mal Green, Chuck Goldwater, Mary Ann Grasso, Julian Rifkin and I met with representatives of the National Council of Churches and the United States Catholic Conference to discuss their concerns about the rating system. While both of these groups decry the substance of the change from X to NC-17, I believe they were as unhappy with how the changes were effected. For this, we take the responsibility. One thing that came out of our meeting was a commitment to meet on a continuing, regular basis. This will, in part, alleviate the possibilities of an unfortunate repeat performance of a procedural nature. More importantly, however, I believe both groups to be friends of free expression which represent important constituencies, and I place great value on their support, or lack of support, of our voluntary rating system.

I continue to disagree with the church groups' concern that the change from X to NC-17 will result in mainline theatres being opened up to product which heretofore would not have been exhibited. It is still my belief that exhibitors book a film because of its content, not because of its rating. Beyond this, however, I just do not believe there will be all that many NC-17 films coming down the pike. The only NC-17 rated film of which I am aware to have played mainstream theatres is "Henry & June." With all of the tremendous media exposure that picture received, its gross was quite modest. I seriously doubt that many investors will be rushing to put their money into projects which have a built-in structural limitation to their financial success.

The concern of the Catholic Conference and the National Council clearly extends to how the rating system is administered in the theatres. I have said before and repeat again, that if a theatre does exhibit a film with an NC-17 rating, every precaution must be taken to see to it that youngsters under 17 not be permitted in the auditorium where the pictures is playing.

The controversy surrounding NC-17 has also spotlighted how theatres are carrying out their responsibilities



by William F. Kartoizian
NATO President

with regard to R-rated films. This latter issue is a more difficult one due to the large number of R-rated films produced, the closer question of whether a youngster should see such a film, and the acknowledged greater difficulty of implementing a rating which precludes only *unaccompanied* youngsters from viewing a film. But, we must do our best.

Doing our best, in this regard, begins with the assumption that the primary responsibility of whether a young person should see a particular film rests with the parents of that young person. We have certain responsibilities too. Foremost among them is that a parent be given adequate information from which a judgment can be made. That is why I believe that the change in the rating system to provide brief narra-

tive explanations as to why a film receives an R rating is so important. This change is clearly a step towards good customer relations, and a clear advance in the carrying out of our responsibilities. I hope exhibitors are taking advantage of these narrative explanations as fully as they feasibly can.

One disappointment to me has been Distribution's reluctance to include these narrative explanations in the display ads they prepare. It had been our understanding that they would do so. In subsequent meetings, however, we learned that there had been misunderstanding on this issue. We agreed to revisit this issue in the near future. I believe that as an industry we need to publicize these explanations as fully as we reasonably can. Placing the explanations in display ads is the most effective way I can see of reaching the public. Marketing people are concerned that doing so may inhibit business. My response is that doing so will not inhibit business any more than does the rating system itself, and it is hard for me to imagine doing business without this system which has served all of us so well for more than twenty years.

I hope that Distribution sees our point. If not, I have been advised that two of the largest theatre circuits in the United States will shortly begin to place in their advertising their own explanations of why a picture received its rating. Since this advertising is more space-constrained than typical display ads, we will probably see abbreviated explanations — and perhaps for all films, not just R rated ones — and this potential for an expanding plethora of codes and ratings is not one which I welcome. Let's stick with the system with which we have been so successful, but let's use it to the fullest extent possible.

I shall keep you advised of developments. Meanwhile, please keep us advised of what you are observing from your vantage points. □

From the President's Desk...

The Importance (Again) Of The Rating System

Our Classification and Rating Administration (CARA) Committee meetings, chaired by Chuck Goldwater, are always interesting, and the one held at NATO's November board meeting in San Antonio was no exception. Our guests included Henry Herx of the United States Catholic Conference, MPAA president Jack Valenti, CARA chairman Richard Heffner, and MPAA vice president Bethlyn Hand, who serves as director of her organization's Advertising Administration. We had several lively discussions, the highlights of which included the following:

- Both Dick Heffner and Julian Rifkin reminded us that it is the NATO/MPAA rating system with which we deal on an almost daily basis. We often omit the NATO part, failing to take public responsibility and credit for the system which has served us all so well for so many years.

- Henry Herx reminded us of the support the rating system has from both the United States Catholic Conference and the National Council of Churches. NATO will soon embark on its first Community Pilot Awareness Program in conjunction with these groups. The first program will be in Cleveland; its purpose is to increase public awareness of films and their content so that moviegoers can be most appropriately informed and guided.

- What does the term "accompanied by" mean with respect to R-rated films? This has been an issue for as long as I can remember, and it was an issue again at this meeting. Some people felt that it was sufficient that young people be accompanied to the box office; others felt that young people should be accompanied in the auditorium. The consensus seemed to indicate that the appropriate policy would most likely be determined on a local basis.

- There is a real and present danger of local ratings boards being established on a community-by-community basis. While such proposals (Fort Worth, Texas' for one) may be of dubious constitutional validity, such a fact does not seem to deter the fervent backers of these proposals who are really more interested in limiting film content than in limiting access. Be aware that similar attempts will most likely be made in other areas, and also be aware that an effective voluntary system is one of the best defenses against attempts to erode First Amendment freedoms.

- Good corporate citizenship, and especially good industry citizenship, dictate adherence to the principles of the rating



by William F. Kartoizian
NATO President

system. Several board members expressed the view that some in the industry are seeking a competitive advantage via less-than-effective administration of the rating system. While it is true that the NATO/MPAA system is a voluntary one (indeed, that is one of its hallmarks), if anyone is trying to get an advantage over his or her more conscientious competitors in this way, believe me that such advantage will be short-lived. Any such "advantage" is illusory indeed, as we will all suffer in the long run if we lose the confidence of our public (and those groups of respect and importance which support our present system).

- Finally, it was clear at our meeting that there is a desire among exhibitors to be able to give our patrons more information about the content of films. This desire, both broad and deep, reflects what we hear from our customers, and — as we are in a service business — reflects what we believe is good for our businesses. The marketing people at the studios believe that if display ads carry the reasons why a film was given an R rating, it will inhibit that film's business potential. The logical extension of that argument is that to maximize business we should have no rating system at all. I doubt that many thoughtful people would espouse that view.

A different objection has been voiced over giving detailed explanations for why a picture received a PG or PG-13 rating. That objection is that there are only so many words which can be used to give a concise summary of a film and that the words for a PG, PG-13 and R would all be close to the same. While this argument has merit, I am persuaded that the public is familiar enough with the rating system to differentiate between similar sounding descriptions of films which are given different ratings.

So, once again I appeal to all of you to recognize the importance of the NATO/MPAA rating system, without the effective operation of which all of our jobs would be more difficult and all of our businesses less profitable. And again, I appeal to our colleagues in Distribution to respond to the growing number of requests from our patrons (Exhibition's and Distribution's) for more information about films. Let's at least set up a trial somewhere to determine if expressed concerns are justified. It has been my experience that responding to the legitimate requests of customers is usually good business. □

*Remember that an
effective voluntary
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best defenses against
attempts to erode First
Amendment freedoms...*



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Board Meeting

NATO Passes Teaser Trailer Resolution

A new NATO resolution—designed to encourage the major motion picture studios to exercise good judgment and sensitivity in deciding what kind of teaser trailers should be attached to certain feature films—was unanimously adopted at NATO's Nov. 15 board of directors meeting in San Antonio.

Trailers screened to so-called "captive," interested theatrical audiences are widely acknowledged by exhibitors and distributors alike as the most effective means of promoting feature films, and NATO itself has long been a proponent of exhibitors utilizing all trailers pos-

sible. Noted NATO president William F. Kartoizian in the June 1990 edition of *News & Views*, "If everybody will play all trailers with which they are provided, someone, somewhere, will be experiencing the best promotional tool available for the next film you will be playing."

The new NATO resolution was adopted, in part, in an effort to help eliminate factors which might tempt theatre owners to remove and shelve provided trailers. The resolution reads as follows:

RESOLUTION ADOPTED BY THE BOARD OF DIRECTORS OF THE NATIONAL ASSOCIATION OF THEATRE OWNERS AT ITS MEETING NOVEMBER 15, 1991

Whereas, theatrical trailers are the single most effective marketing tool in the promotion of feature films; and,

Whereas, NATO continues to support strongly the "Attached Teaser Program" that was developed by the MPAA and NATO, establishing guidelines for the attachment of teaser trailers to the heads of feature films; and,

Whereas NATO has continually reminded its members to be sensitive to the thematic content of teaser trailers when exhibited with feature films, especially those films which are suitable for general viewing;

NOW THEREFORE, BE IT RESOLVED, that MPAA member companies are hereby encouraged to take maximum advantage of this most effective marketing tool by exercising good judgment and sensitivity in determining which teaser trailers to attach to feature films, being guided not only by considerations of the rating of the films in question, but also their thematic content and the likely audience demographics involved.

Adopted by the Board of Directors, unanimously, at its meeting held in San Antonio, Texas on the date first above written.

This is not the first resolution adopted by the NATO board in recent years with regard to the use of motion picture trailers. A resolution passed at NATO's Apr. 13, 1989 board meeting reads:

All trailers shown with a "G" rated film should be compatible therewith, and theatre owners should be especially sensitive to this situation to the end that the theatre going public will be entirely comfortable taking young children to view "G" rated motion pictures.

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ON THE COVER: Sean Connery joins the director of "Die Hard" and "Hunt For Red October" and the writer of "Dead Poets Society" and "What About Bob?" to create "Medicine Man," due Feb. 7 from Hollywood Pictures. The complete February preview begins on page 14.

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ON THE COVER: John McTieman, who directed Bruce Willis in the original "Die Hard," returns for "Die Hard: With A Vengeance," the third chapter in the series, due from 20th Century Fox on May 19. The complete May preview, which also features Paramount's "Braveheart" (above), begins on page 11.

FROM THE PRESIDENT'S DESK



BY WILLIAM F. KARTOZIÁN
NATO PRESIDENT

The Importance (Yet Again!) Of the Rating System

While listening to President Clinton's state of the union address last January, I was reminded again of just how easy a target we are. While complimenting Hollywood on its creativity, and extolling First Amendment rights, the president brought cheering members of both parties of Congress to their feet with his ringing denunciation of filmed depictions of "mindless, gratuitous violence." There did not seem to be a great number of items in the presidential address that appealed to everyone, but that line sure did. Superfluous though it may have seemed in the context of Mr. Clinton's remarks, it clearly sounded a resonant note with his admirers and critics alike.

On Feb. 3, the Oprah Winfrey show featured a "sting segment" in which underage kids were purportedly admitted to see R-rated films. The segment's reporter seemed surprised not by the kids' admission, but rather by the fact that the rating system is voluntary and not legally mandated.

We recently received some consumer complaints dealing with "trailer incompatibility."

Typical of these complaints was one from a moviegoer who had taken his four-year-old son to see "Miracle on 34th Street" — which was accompanied by a trailer for "Interview With The Vampire." Needless to say, the child's reaction was not what his dad had bargained for.

It seems to me that the third item referred to above is the simplest with which to deal. Way back on April 13, 1989, NATO's board of

directors adopted the following resolution:

"All trailers shown with a G-rated film should be compatible therewith, and theatre owners should be especially sensitive to this situation to the end that the theatregoing public will be entirely comfortable taking young children to view G-rated motion pictures."

A dash of common sense and a modicum of sensitivity should result in the absence of "trailer incompatibility."

We all know how difficult the enforcement of the R rating is. But when people see obviously underage youngsters viewing an R-rated picture, it can cause adverse ramifications for all of us, even in those instances where there is complete innocence (i.e. the kids were brought to that movie by their parents, who signed them in, or the kids' parents were in the auditorium but not sitting with the kids). After all, the basic premise of the rating system is parental responsibility.

And, if there is such a thing as "partial innocence," I defy anyone to catch every kid who tries to sneak into an R-rated film. But, if the rating system is to have real meaning, we too must exercise our responsibilities. Absent parental accompaniment or parental consent, tickets to R-rated movies should not be sold to youngsters under the age of 17.

With respect to President Clinton's comments, I suppose there is not really a lot that we can do, but when every member of Congress is on his or her feet wildly cheering something said by the chief executive, the country either just won a war — or there could be trouble ahead for the object of our leaders' concern. And as far as I know, the U.S. hasn't been at war in some years. □

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ON THE COVER: Chris Farley weighs in on the Dennis Dugan comedy "Beverly Hills Ninja," due Jan. 17 from Sony. The complete January preview, which also features 20th Century Fox's "Star Wars: The Special Edition" (above), begins on page 16.

FROM THE PRESIDENT'S DESK



by William F. Kartoizian
NATO President

What A Nice Group Of People!

(And They Work Really Hard Too!)

A guest at our fall board meeting in La Jolla — Richard Mosk, chairman of the Classification and Rating Administration — commented to me what nice people exhibitors are. I didn't really want to discuss to whom he might be comparing exhibitors, so I limited my response to something innocuous like, "Yes, and they work really hard too."

Why I made that response I am not certain, except that at our board meetings I am always struck by how diligently people are willing to work, often on matters which only indirectly benefit themselves. However, I also detect that those who are most involved appear to receive some intangible benefit for the efforts they expend on behalf of the industry — a benefit they do not get when working solely for their individual businesses. This was apparent to me at the board meeting when those committee chairs whose terms were ending gave thanks for the honor and privilege of being asked to serve the industry. This bodes very, very well — not only for the future of NATO, but indeed for Exhibition.

People *did* work hard at the board meeting. The energy level was high and there was great productivity on a wide variety of issues. At the same time I believe people enjoyed themselves and each other (collegiality appears to be one of our strong attributes, notwithstanding that members are often competitors).

We had a number of notable guests at our board meeting. From CARA, Joan Graves was with us in addition to Richard Mosk. From the MPAA, Bethlyn Hand joined us. Jim Wall from the National Council of Churches was also with us. He told us that theatre owners are doing an excellent job of enforcing the rating system, and that we should take more public credit for what we do!

We had two special guests from our part-

ners in Production-Distribution. Walt Disney Motion Pictures Group chairman Dick Cook and New Line Distribution president & chief operating officer Mitch Goldman answered our questions and shared their views with us on a wide variety of topics — including the impact of megaplexes, the film outlook for next year, the orderly release of films, the theatrical window, technical advances in movie-making and movie-showing, and print availabilities for smaller markets. We are grateful for the open and candid discussions we had with these two close friends of Exhibition.

Finally, we had a very special treat in the form of a guest speaker at our board dinner. Noted trade journalist-academic-industry analyst A.D. Murphy gave us a stirring talk about the movies, what they have meant to him, and, indeed, what motion picture theatres mean to our communities and country. Mr. Murphy ended his talk with the admonition that theatre owners have a *very special responsibility* to see to it that the theatrical motion picture is saved.

He is concerned that in this era of motion picture production companies becoming smaller parts of ever-larger conglomerates, it may become too easy for someone in the corporate hierarchy to look at the return on investment for theatrical motion pictures and decide that said return is not worth the risk of continuing to invest in such projects — never realizing that it is the value established in theatrical release which propels downstream profits from video, pay TV, cable, free TV, music, toys, theme parks, video games, pinball machines, hats, shirts etc.

I agree With Art Murphy that it is our never-ending task to remind our friends in Production-Distribution about the value of theatrical release. That, indeed, is a big job.

No wonder exhibitors work really hard. □

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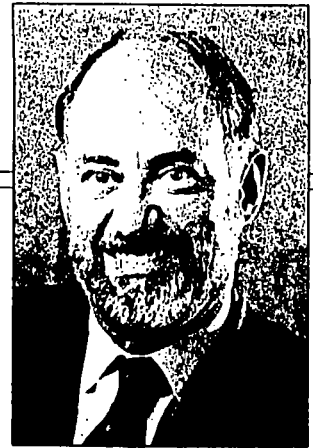


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ON THE COVER: "ER's" George Clooney stars in "From Dusk Till Dawn," based on the first feature-length Quentin Tarantino screenplay to go into production since "Pulp Fiction." The complete February preview, which also features Sony's "City Hall" (above), begins on page 15.

FROM THE PRESIDENT'S DESK

Wishes (And Resolutions) For The New Year



by William F. Kartoizian
NATO President

A contingent of theatre owners visited me recently and gave me their wish list for 1996. The list included the following:

- 1) A wish that film product be distributed more evenly throughout the year. (We are working on this; let's see what happens.)
- 2) A wish that theatrical attendance increase in 1996. (It better, or NATO's mission of achieving annual theatrical attendance of 1.5 billion by the year 2000 will be off schedule.)
- 3) A wish for lower film rental. (As if we could do anything about it.)
- 4) A wish for higher overhead allowances. (Ditto.)
- 5) A wish for "hit" movies only. (Do I look like Superman?)
- 6) A wish for 6,000-foot reels. (This one may happen sooner than you think — after 25 years!)
- 7) A wish to be free of unreasonable government regulation. (We are always on the alert — but you must be too.)
- 8) A wish for non-spillable drink cups. (Talk to NAC.)
- 9) A wish for fat-free, non-caloric popcorn that tastes like it was popped in coconut oil. (Talk to God.)
- 10) A wish that every time a person leaves a movie theatre, he or she cannot wait to return. (Eminently achievable; it is up to you.)

When I finished reviewing my visitors' wish list, I suggested to them for their consideration a list of resolutions for 1996, which, if followed, just might

enable some of those wishes to come true:

- 1) I resolve to adhere to the rules of the rating system.
- 2) I resolve to improve the service I render to my patrons.
- 3) I resolve that the restrooms in my theatres will be as clean as humanly possible.
- 4) I resolve to render special assistance to those of my patrons who may need it.
- 5) I resolve to adopt and enforce a "silence in the auditorium" policy.
- 6) I resolve that patrons who come to my theatres will be greeted warmly and encouraged to enjoy themselves.
- 7) I resolve that all who work in my theatres will exude friendliness and know how to smile.
- 8) I resolve to make it easy for my patrons to help keep my theatres clean.
- 9) I resolve to adhere to the "attached trailer" policy while being mindful of "compatibility" issues.
- 10) I resolve to be an outstanding citizen of the communities in which I do business, understanding the unique benefits and opportunities a movie theatre brings to a community.
- 11) And for good measure, I resolve to recruit one new NATO member so that we will have an even better shot at having our wishes come true!

Wishes and resolutions aside, all of us at NATO wish you a happy, healthy and prosperous 1996. □

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On the cover: "Heavy" director James Mangold may usher in a new chapter of Sylvester Stallone's film career with his new crime drama "Cop Land," due Aug. 1 from Miramax. The complete August preview, which also features Paramount's "Event Horizon" (above), begins on page 12.

FROM THE PRESIDENT'S DESK

Never Bored At These Meetings



by William F. Kartoizian
NATO President

Our spring board meeting in Dallas just concluded, and in retrospect I believe we covered an awful lot of ground. While I sometimes feel that we could use more time for our meetings, I am grateful for the extended periods so many of you are willing to spend away from your businesses for the common good. There are so many things happening so quickly within Exhibition these days that NATO's officers and staff need all of the guidance and direction we can get.

Prime among the items of interest covered at the board meeting was the sneak preview of the NATO training tape series afforded to attendees. Based on the crowd reaction, it appears that we have a hit on our hands! If you were not present to view the tapes, talk to someone who was and I think you will want to get your orders in early.

We discussed the ADA at some length. One positive result of that discussion was that our Washington counsel Steve Fellman will be writing a column soon giving examples of how various accessibility problems can be addressed by individual theatres in a realistic, practical manner.

At the Product Committee meeting we talked at length about the video window and its importance to Exhibition, and also about the seeming increased popularity of "direct-to-video" movies. This fall we shall invite representatives of the studios to be with us to discuss these and other issues.

Your Marketing Committee is engaged in serious consideration of how NATO might best deploy the funds it

will receive from the Times Mirror/Hollywood Online Internet agreement to promote moviegoing. There will be more to report in this area in the coming months.

The International Committee discussed how NATO can best assist its members who are expanding abroad, and also how NATO might provide service to exhibitors who are based abroad. Our fundamental thinking about "going international" is that there is added strength in increased numbers and in unity.

Both our External Factors Committee and Product Committee re-emphasized support for the motion picture rating system and urged NATO members to be especially sensitive to its rules during this time when the TV rating questions are at such a fever pitch. (For more on this subject please see our other Washington counsel John Fithian's column in this newsletter.)

This meeting saw a "changing of the guard" as new committee chairs replaced former chairs whose tenures ended at our prior meeting. While we miss the leadership of those former chairs, I am more convinced than ever that it is to NATO's benefit to obtain increased membership participation by a rotation of leadership responsibilities.

Finally, let me again say thanks to all of you who devote so much time and energy to the industry. It is appreciated and it does pay dividends, albeit oftentimes indirectly.

We could not do the things we do without you. □

**FLYER PROMOTING FREE RATINGS BROCHURES
And POSTERS**



National Association of Theatre Owners

***New Ratings Brochure and Poster Available
Limited Supplies
Order Now!***

"Everything You Always Wanted To Know About The Movie Ratings System" is a brochure which answers the questions parents and other concerned members of the community ask most often about the movie ratings system.

This wonderfully informative brochure has recently been updated and is once again available to you **free of charge**. We would ask that you discontinue distributing the previous edition of the pamphlet as it now contains incorrect language concerning NC-17.

We will be happy to replace copies you now have and provide you with additional copies so that you can make copies available to the community. Leave them at the concession stand, at the box office or even create a display so that your patrons will learn more about the ratings system that has served us so well for the past 28 years.

In addition, the **posters are back**. Newly printed, the posters also reflect the language change for NC-17. Please replace your old posters with this newly printed edition, available in limited quantities -- while supplies last.

_____ **Yes!** I want my free copies of the ***"Everything You Always Wanted To Know About The Movie Ratings System"*** brochure.
Please send _____ copies.

_____ **Yes!** I would like to order _____ copies of the ***Ratings Poster***.

Attn: _____

Company: _____

Address: _____

Phone: _____

Please check all that apply, then mail or fax this entire list back to NATO at the address listed below.

What else can parents do?

Parents are urged to learn as much about a film as possible before they permit their children to attend. Reading reviews and feature articles or speaking with your theater manager and friends are good ways to gather information in addition to the ratings.

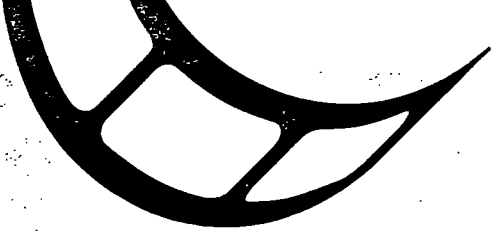
We are interested in your views. Please let your theater manager know if you attend a movie theater and have any questions with regard to how the rating system is being implemented.

If you want further information about the rating system please write:

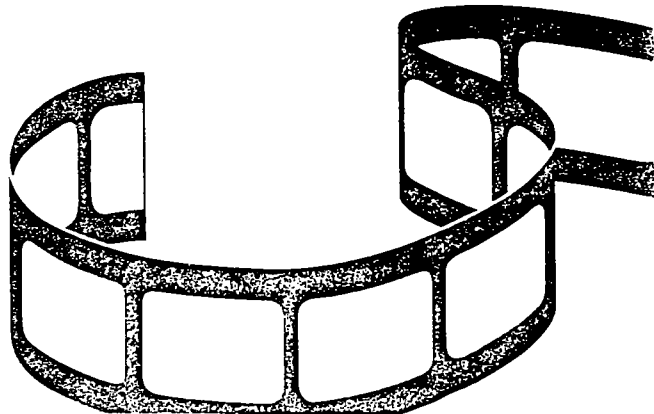
**The Classification and
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4605 Lankershim Boulevard, Suite 340
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This brochure is brought to you by the
Motion Picture Association of America, Inc.
and the National Association of Theatre Owners
in association with your local theater.



**EVERYTHING
YOU ALWAYS
WANTED TO KNOW
ABOUT
THE MOVIE
RATING SYSTEM**



What is the purpose of the rating system?

The movie rating system is a voluntary system sponsored by the Motion Picture Association of America and the National Association of Theatre Owners to provide parents with advance information on films, enabling the parent to make judgments on movies they want or don't want their children to see.

Do the ratings indicate if a movie is good or bad?

No, the system is not designed to serve the function of "critic." The ratings do not determine or reflect whether a film is "good" or "bad." The system is not intended to approve, disapprove or censor any film; it merely assigns a rating for guidance—leaving the decision-making responsibilities to the parents.

Who gives movies their ratings?

Parents give the movies their ratings—men and women just like you. They are part of a specially designed committee called the film rating board of the Classification and Rating Administration. As a group they view each film and, after a group discussion, vote on its rating, making an educated estimate as to which rating most American parents will consider the most appropriate.

What criteria do they use?

The rating board uses the criteria you as a parent use when deciding what is suitable viewing for your child. Theme, language, violence, nudity, sex and drug use are among those content areas considered in the decision-making process. Also assessed is how each of these elements is employed in the context of each individual film. The rating board places no special emphasis on any of these elements; all are considered and examined before a rating is given.

What do the rating symbols mean?

G General Audiences—All ages admitted.

Signifies that the film rated contains nothing most parents will consider offensive for even their youngest children to see or hear. Nudity, sex scenes, and scenes of drug use are absent; violence is minimal; snippets of dialogue may go beyond polite conversation but do not go beyond common everyday expressions.

PG Parental Guidance Suggested—Some material may not be suitable for children.

Signifies that the film rated may contain some material parents might not like to expose to their young children—material that will clearly need to be examined or inquired about before children are allowed to attend the film. Explicit sex scenes and scenes of drug use are absent; nudity, if present, is seen only briefly, horror and violence do not exceed moderate levels.

PG-13 Parents Strongly Cautioned—Some material may be inappropriate for children under 13.

Signifies that the film rated may be inappropriate for pre-teens. Parents should be especially careful about letting their younger children attend. Rough or persistent violence is absent; sexually-oriented nudity is generally absent; some scenes of drug use may be seen; some use of one of the harsher sexually-derived words may be heard.

R Restricted—Under 17 requires accompanying parent or adult guardian

(age varies in some jurisdictions). Signifies that the rating board has concluded that the film rated may contain some adult material. Parents are urged to learn more about the film before taking their children to see it. An R may be assigned due to, among other things, a film's use of language, theme, violence, sex or its portrayal of drug use.

NC-17 No One 17 and Under Admitted.

Signifies that the rating board believes that most American parents would feel that the film is patently adult and that children age 17 and under should not be admitted to it. The film may contain explicit sex scenes, an accumulation of sexually-oriented language, and/or scenes of excessive violence. The NC-17 designation does not, however, signify that the rated film is obscene or pornographic in terms of sex, language or violence.

Is the rating system a law?

No, the rating system is strictly voluntary and carries no force of law.

Can a rating be changed?

Yes, the rules permit movie producers to re-edit their films and re-submit them in hopes of receiving another rating. Producers may also appeal a rating decision to the Rating Appeals Board, which is composed of men and women from the industry organizations that sponsor the rating system. A two-thirds secret ballot vote of those present on the Appeals Board may overturn a rating board decision.

Do all movies have to be rated?

No. Submitting a film is purely a voluntary decision made by the filmmakers. However, the overwhelming majority of the producers creating entertaining, responsible films do in fact submit their films for ratings. All five Classification and Rating Administration rating symbols have been trademarked and may not be self-applied.

Who enforces the ratings?

While the decision to enforce the rating system is purely voluntary, the overwhelming majority of theaters follow the Classification and Rating Administration's guidelines and diligently enforce its provisions.

How do you get more information about a rating?

For additional information about the voluntary movie rating system and ratings for new releases, visit the Motion Picture Association of America's home page on the World Wide Web. Our address is <http://www.mpaa.org>. Or, in select cities, you may use the interactive phone guide, MovieFone.

RATINGS TRAINING TAPES



THE NATIONAL ASSOCIATION
OF THEATRE OWNERS

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AND ALL YOU HAVE TO DO IS ASK!**

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ucks calling be g 'midget'

By JANET SUPRINTZ

st intense and provocative testimony so far, Dis-
Eisner on Tuesday flushed red with anger when
called Jeffrey Katzenberg "a little midget."
y Bert Fields was trying to get Eisner to admit to
se in order to underscore the "personal animus"
is that animus, Katzenberg's
kept the former studio chief
controversial bonus worth hun-
dollars.

rough never-before released
n by writer Tony Schwartz,
mer's autobiography, Fields
inman point blank if he had
"little midget."

seething Eisner shot back: "I
into an area that's ill advised,"
ng 6 feet plus while Katzenberg is considerably

composed tone, Eisner, who spent the entire day
d, "I did not hate Mr. Katzenberg. I do not hate
had a long, fruitful relationship."
intense barrage of questions, Fields asked if
chwartz, "I was the cheerleader and Jeffrey
end of my pom-pom." Eisner responded that "I
nothing like that in humor."

chairman answered "yes" when queried by Fields
Turn to page 12



Eisner

BID QUID PRO QUO

Comcast cedes MediaOne to AT&T in \$9 bil deal

By MARTIN PEERS

NEW YORK — Comcast Corp.
abruptly withdrew from the bidding
war for MediaOne Group late Tues-
day, handing almost certain victory
to AT&T just as a heated battle
looked like it was about to begin.

Comcast and AT&T negotiated a
peace to the bidding war in which
Comcast will give up its \$50 billion
bid for MediaOne in exchange for

purchasing some key cable systems
from AT&T for \$9 billion, the com-
panies said.

That means the telco's \$62 billion
bid will win unless another company,
possibly Microsoft Corp. or MCI
Worldcom, jumps into the fray — a
prospect Wall Streeters did not rule
out late Tuesday, although time for a
new bid is rapidly running out.

Assuming that does not occur,
AT&T has won a big victory by get-

ting MediaOne without having to
raise its already pricey offer. And
Comcast has come away strength-
ened, with systems serving a net ad-
ditional 2 million subscribers in key
markets such as Philadelphia.

AT&T and Comcast announced
the peace late Tuesday evening, sev-
eral hours after word of the deal
began to circulate on Wall Street. The
two companies scheduled a press
conference for 8:30 p.m. EDT.

Turn to page 17

Pols target showbiz after killings

By CHRISTOPHER STERN

WASHINGTON — Spurred by
the recent killings at a Colorado high
school, the government is threaten-
ing to go after the movie, music and
video game industries in the same
way it has the tobacco giants.

Senate Judiciary Committee
chairman Orrin Hatch said Tuesday
he may ask federal regulators to
subpoena marketing documents
from studios, record companies and
video game producers, in an effort
to find evidence that they are pur-
suing violence to attract
youth audiences.

"I have recently considered ask-
ing the Federal Trade Commission or
the Department of Justice to investi-
gate the marketing practices of the
video game, music and movie indus-
try," said Hatch, (R-Utah) at a Senate



Devon Cook/AP

MPPA prexy Jack Valentini, left, listens as Archbishop Charles Chaput
testifies at a Senate hearing during which industry firms were accused
of targeting youths with violence in movies, music and video games.

Commerce Committee hearing titled
"Marketing Violence to Children."

Hatch compared his proposed
inquiry to a similar investigation
of the tobacco industry that found

evidence, despite repeated denials,
that cigarette companies were mar-
keting to underage children.

Hatch was just one of many sen-
Turn to page 26

Pixar, Disney will scare up 'Monsters'

By DAN COX
and MARC GRASER

Pixar Animation Studios on
Tuesday announced the May start
date for "Monsters, Inc." its next
computer-animated co-production
with Disney, tentatively skedded
for 2001.

Walt Disney Feature Animation
prexy Thomas Schumacher and
Pixar CEO Steve Jobs made the an-
nouncement.

Pie is a comedy set in a surreal
realm, where chaos ensues after a
hapless monster lets a human child
into the secret world by mistake.

Pete Docter, who received an

USA SYNDIE SNARES SCHAEER

By CYNTHIA LITTLETON



Valerie Schaer is anking her post at ABC
Daytime to join Barry Diller's Studios USA as
its Gotham-based head of syndie programming
and development.

Studios USA is expected to announce the
hire today.

As exec VP of Studios USA Domestic TV,
Schaer will juggle business and creative duties
in programming, development and production

'Ark' floats NBC's boat

By TOM BIERBAUM

NBC deluged the April 26-May 2
primetime Nielsen competition
with a torrent of "Noah's Ark" view-
ers, buoying NBC to an early May
sweeps lead of epic proportions.

On its second night, "Noah's

D.C. MAY SUBPOENA BIZ RECORDS

Continued from page 1

ators who used the hearing to lash out against the entertainment industry, after last month's shooting of 13 people and suicide of two others at the Littleton, Colo., school. (The hearing was scheduled before the shootings at Columbine High School had occurred.)

The proposed investigation could take a more defined shape as early as next week. Hatch said he might craft an amendment to the Juvenile Justice Bill, slated for debate on the Senate floor, that would require either the FTC or Justice to conduct the investigation.

The Juvenile Justice bill is expected to become a magnet for proposals to curb violence in the media, including a proposal by Sen. Ernest Hollings (D-S.C.) to ban violence on television during times when children are most likely in the audience. Hollings has failed to win support for the legislation in the past, but in the current congressional climate, its chances are much better.

Kids "R" not us

At the same hearing on Tuesday, Sen. Joseph Lieberman (D-Conn.) said that theater owners are doing a poor job of keeping younger teenagers out of R-rated movies. "We should also ask theater owners to uniformly enforce the R-rating prohibition for underage children."

Unless movie theaters, video stores and record stores step up voluntary enforcement of their industries' respective codes, Lieberman suggested Congress could make it a crime to sell a ticket for an "R"-rated movie to a kid.

The political backlash in the wake of the Littleton shooting has been swift and formidable. In ad-

'I don't think a surgeon general's report or an FTC investigation will really get at the reasons these kids pulled out guns and bombs and tried to kill everyone in their school.'

RIAA prexy Hilary Rosen

dition to the hearing Tuesday, the House Judiciary Committee will have another hearing on the impact of media violence on the nation's children on May 13. And on May 10, the White House will hold a summit on youth violence that will include some entertainment industry representatives along with clergy and representatives on both sides of the gun-control debate.

Also testifying at Tuesday's hearing was Motion Picture Assn. of America prexy Jack Valenti, who announced his support for a proposal that the U.S. surgeon general conduct a comprehensive study on violent behavior by children — a study that would include an examination of the potential impact of media violence on kids.

Valenti said the report, first proposed by Lieberman, would be useful to identify the real roots of the spate of violence that is now plaguing the nation's teenagers. But until the results of the report are revealed, Valenti cautioned politicians against drawing pre-conceived conclusions about the impact of violent entertainment on the actions of the nation's children.

Valenti's support for a new surgeon general's report was not immediately embraced by every entertainment industry lobbyist in town.

Rosen disagrees

"I don't think a surgeon general's report or an FTC investigation will really get at the reasons these kids pulled out guns and bombs and tried to kill everyone in their school," Recording Industry Assn. of America prexy Hilary Rosen said.

Rosen was invited to testify at the Senate hearing but refused to appear. Also turning down invites were execs from several major entertain-

ment industry companies, including Time Warner, Sony, Seagram/Universal, Sony, BMG and Viacom.

Rosen said she turned down the invitation because she wanted to avoid "political theater" where music becomes a scapegoat for the violent and abhorrent behavior of children.

She also dismissed proposals that the FTC or Justice should investigate the marketing practices of the music industry. "I think it's silly. The idea that the entertainment industry nefariously targets children is ridiculous," Rosen said.

'Moral shield' needed

In defense of his industry, Valenti also said it is the responsibility of parents, schools and churches to build an "impenetrable moral shield" to protect children. Absent that "moral shield," Valenti said, "no abolition of constitutional rights, no executive order, no congressional law ... will ever salvage a child's conduct or locate a missing moral core."

Moral shield or not, Valenti offered little in defense of a clip from Miramax's "Scream" that culture warrior Bob Bennett presented as evidence at the hearing.

Bennett said the clip is an example of the kind of the hyper-violent product that is coarsening the minds and souls of the nation's youth.

"This is brought to you by Walt Disney," Bennett said, as a bloody slasher sequence from "Scream" began to unspool on two video screens in the crowded Commerce Committee hearing room. The clip, which lasted more than a minute, included the vicious knifing of a babysitter played by Drew Barrymore.

Asked for his verdict on the sequence, Valenti would say only that there are more than 550 movies made each year in Hollywood, and there are some that he is "not willing to defend."

Also testifying at the hearing was Catholic archbishop of Denver Charles Chaput, who presided over the funeral of one of the victims of the Columbine High School shootings. Chaput testified that art, in all its forms, "shapes the soul."

"The reasonable person understands that what we eat, drink and breathe will make us healthy or sick. In like manner, what we hear and what we see lifts us up — or drags us down," Chaput said.

Later Valenti was asked directly by Sen. Sam Brownback (R-Kan.) if bad art does indeed have a negative influence on the soul, as Chaput suggested. After trying to sidestep the question, Valenti finally replied after being pressed by Brownback: "I think bad art does savage the soul."

Schaer to top USA's syndies

Continued from page 1

pany, and I think they have terrific people in place. I'm looking forward to developing new programs and getting involved with their current slate," Schaer told *Daily Variety* on Tuesday.

Schaer joined ABC's ayem wing in 1995 as senior VP of production and reality programming. She developed the Alphabet's recent daytime success story "The View," as well as overseeing the production of ABC's suders "All My Children," "One Life to Live," "Port Charles" and "General Hospital."

Additionally, Schaer was responsible for the division's finance and administration, overseeing an annual operating budget of \$250 million.

Schaer's departure from ABC was spurred in part by the web's decision to relocate most of its East Coast operations to the new Southern California HQ under construction in Glendale, near Disney's Burbank home base.

Before ABC, Schaer held a wide range of programming and production posts, serving stints with Viacom New Media, Lifetime TV, A&E Network and the Special Report Network. In the mid-1980s, she was supervising producer of the Peabody-winning PBS kid vid newsmag "Children's Express."

Programming head

At Studios USA, Schaer will head a programming team that includes Loni Hurstein, West Coast senior veep of programming and development, and Susan Krakower, who has been upped from veep to senior veep of programming and development on the East Coast.

Also reporting to Schaer is Richard Ross, who has just advanced from VP to senior vicepres of production, based in Gotham.

Studios USA's existing syndie slate includes the talk ers "Sally Jessy Raphael,"

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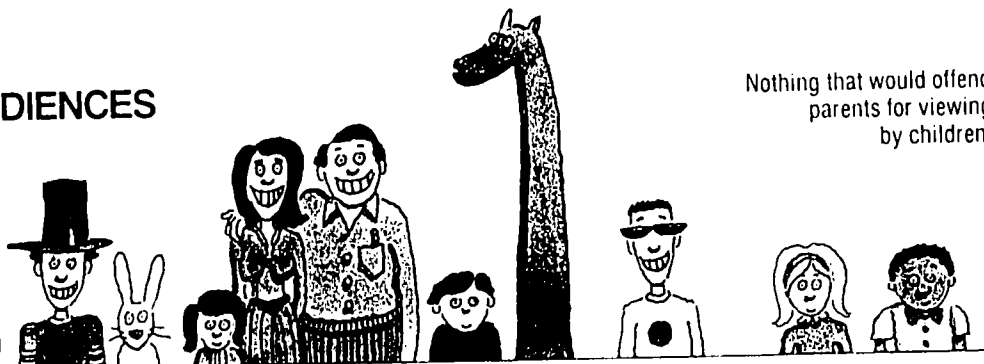
ENCYCLOPEDIA OF EXHIBITION

What Everyone Should Know About The Movie Rating System.

GENERAL AUDIENCES

G

G GENERAL AUDIENCES
All Ages Admitted

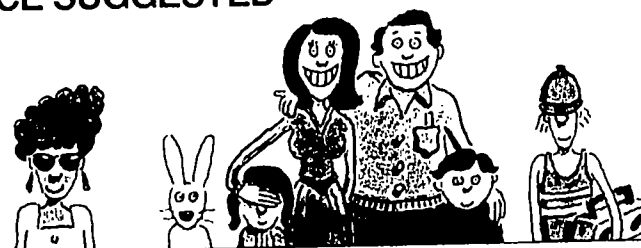


Nothing that would offend parents for viewing by children.

PARENTAL GUIDANCE SUGGESTED

PG

PG PARENTAL GUIDANCE SUGGESTED
Some Material May Not Be Suitable for Children

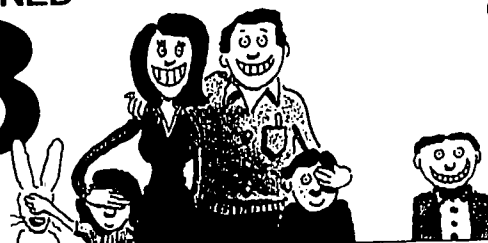


Parents urged to give "parental guidance." May contain some material parents might not like for their young children.

PARENTS STRONGLY CAUTIONED

PG-13

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

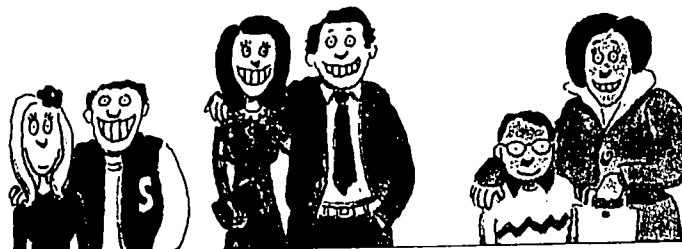


Parents are urged to be cautious. Some material may be inappropriate for pre-teenagers.

RESTRICTED

R

R RESTRICTED
Under 17 Requires Accompanying Parent or Adult Guardian



Contains some adult material. Parents are urged to learn more about the film before taking their young children with them.

NO ONE 17 AND UNDER ADMITTED

NC-17

NC-17 NO ONE 17 AND UNDER ADMITTED



Patently adult. Children are not admitted.

The Movie Rating System

Rules and Regulations of the Classification and Rating Administration

ARTICLE I POLICY REVIEW COMMITTEE

Section I. Organization

- A. A Policy Review Committee is established to be comprised of representatives of the National Association of Theatre Owners Inc. ("NATO") and the Motion Picture Association of America Inc. ("MPAA").
- B. Each organization shall have six representatives on the Policy Review Committee.
 - (1) The Chairman of CARA may participate in meetings at the invitation of the Chairman of the Policy Review Committee.
 - (2) Each organization shall have the right to have an additional person attend for secretarial purposes.
- C. A Quorum shall consist of at least one representative from each organization, exclusive of **ex officio** members. MPAA and NATO shall each have one vote on matters before the Policy Review Committee.
- D. The Chairmanship of the Policy Review Committee shall rotate between the President of NATO and the President of MPAA.
- E. The Policy Review Committee shall meet at least once a year. Meetings will be scheduled through consultation between the President of NATO and the President of MPAA. Special meetings may be called as circumstances require through the same procedure.
- F. Minutes shall be kept and distributed to the members of the Policy Review Committee. Such minutes shall in all respects be confidential.
- G. MPAA counsel, in cooperation with the Executive Director of NATO, shall serve as Secretary to the Policy Review Committee and shall be responsible for circulating minutes of the meetings and such other materials as the Policy Review Committee determines should be circulated.

Section II. Duties

- A. The Policy Review Committee shall determine the policies, rules and procedures to be followed by the Classification and Rating Administration in the conduct of its duties.

- B. The Policy Review Committee shall determine the policies, rules and procedures to be followed by the Classification and Rating Appeals Board and its subcommittees in the conduct of Appeals and other proceedings.
- C. The Policy Review Committee shall have the authority to make changes in the Rating System and the policies, rules and/or procedures necessary for implementation. Such changes may be made on the Policy Review Committee's own initiative or on the basis of proposals from members of the Appeals Board, the Chairman of CARA or other appropriate sources.
- D. The Policy Review Committee shall select no more than four independent distributor members of the Appeals Board periodically or when a vacancy occurs.

ARTICLE II CLASSIFICATION AND RATING ADMINISTRATION

Section I. Organization

- A. A Classification and Rating Administration (CARA) is established.
- B. It shall be comprised of a Chairman and staff members, one of whom shall be designated Administrative Director.

Section II. CARA's Duties

- A. All motion pictures produced or distributed by members of the MPAA and their subsidiaries shall be submitted to CARA for rating.
- B. All motion pictures produced or distributed by non-members of the MPAA may be submitted to CARA in the same manner and under the same conditions as members of MPAA.
- C. The actual rating of a motion picture shall be made only upon the viewing by CARA of the completed motion picture. Solely at the request of the producer or the distributor of a motion picture, CARA may consult with them on rating criteria at any time before completion of the motion picture.

Section III. Rating and Re-rating by CARA

- A. CARA will rate or re-rate any motion picture at any time before it is exhibited in any theatre in the United States.

- B. CARA will rate a motion picture released without previously being submitted to CARA at any time after release, provided it is submitted for a rating in exactly the same form in which it is in release. If the producer or distributor seeking the rating chooses to edit or otherwise revise the picture, CARA will rate the picture in accordance with Section III-D below.
- C. CARA will re-rate any motion picture if that motion picture has not been exhibited in more than four theatres, otherwise CARA will rate the picture in accordance with Section III-D below.
- D. CARA will rate or re-rate any motion picture that has been exhibited and does not qualify under sub-sections B and C above, only if any and all versions of the motion picture are permanently withdrawn from exhibition and all such versions are not exhibited or advertised anywhere in the United States for a period of 90 days prior to the date the rated or re-rated version is re-released in exhibition. The 90-day withdraw period is not required for the release of two versions of a motion picture in the same rating category. The 90-day time period may be changed in exceptional cases by the Waiver Committee as prescribed in Section III-H below.
- E. CARA will rate any motion picture previously released with a self-applied X rating (or without a self-applied X rating, but under similar admissions policy) under the rules set out in Sections III B through D, except that if upon review CARA issues the motion picture an NC-17 rating, the producer or distributor submitting need not remove the motion picture nor certify that it has been removed from exhibition for the time period specified in Section III-D above.
- F. CARA shall issue a Rating Certificate containing the rating or re-rating only after the producer or distributor who submitted the motion picture certifies that:
 - (1) All copies conform identically to the version or versions rated or re-rated by CARA, and only such conforming copies shall be released in the United States; and
 - (2) The time period for which the motion picture must be withdrawn, if any, has been completed.
- G. Motion pictures submitted for rating or re-rating in any media or market shall be subject to the rules and procedures contained in the Regulations of the Advertising Administration.
- H. A Waiver Committee is established to be comprised of three members each from NATO and MPAA. Upon the initiative of CARA or the producer or distributor of the motion picture, the Committee shall have the authority to decide either to lengthen or shorten the 90-day time period prescribed in Section III-D above or Section V-C below.
 - (1) Three members shall constitute a quorum, provided that at least one member is present from each organization. Each member shall have one vote and a majority vote of those voting shall govern.
 - (2) The Waiver Committee shall have the final authority to set a time period of 90 days or less. If the Waiver Committee imposes a time period in excess of 90 days, the producer or distributor may appeal the decision to the Appeals Board.
 - (3) The Appeals Board has the authority to reduce the time period set by the Waiver Committee down to 90 days exactly, affirm the time period set by the Waiver Committee or modify the decision of the Waiver Committee to a time period of greater than 90 days but

less than that imposed by the Waiver Committee. The procedures for such appeals are prescribed in Article III, Sections II and III.

- I. For the purposes of determining the applicability of Section III B through H hereof, CARA or the Waiver Committee may require applicants to supply, in writing, all necessary and pertinent information including but not limited to:

- (1) The date upon which the motion picture was first released;
- (2) The number of theatres in which the motion picture has been exhibited and the length of each run, or the extent of the non-theatrical release; and
- (3) The nature of the advertising and the extent to which the motion picture has been advertised.

Section IV. Rating Procedures

- A. When the producer or distributor of a completed motion picture elects to release the motion picture with a CARA rating, it shall be submitted to CARA and rated either:
 - (1) G – General Audiences. All ages admitted.
 - (2) PG – Parental Guidance Suggested. Some material may not be suitable for children.
 - (3) PG-13 – Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
 - (4) R – Restricted. Under 17 requires accompanying parent or adult guardian. (Age may vary in some jurisdictions.)
 - (5) NC-17 – No one 17 and under admitted.
- B. The G, PG, PG-13, R, and NC-17 rating symbols and legends set out above are Certification marks registered by the MPAA with the United States Patent and Trademark Office.
 - (1) The G, PG, PG-13, R, or NC-17 rating symbols and legends may not be self-applied.
- C. In issuing the ratings provided in Section IV-A above, CARA shall consider as criteria among others as deemed appropriate the treatment of the theme, language, violence, nudity, drug use and sex.
- D. A producer or distributor shall pay CARA a fee in accordance with a uniform schedule of fees.

Section V. Use of the Ratings

- A. A rating is issued by CARA on the condition that all copies of a motion picture to be distributed for theatrical exhibition in the United States shall be identical to the copy or copies rated by CARA. If a film is rated, released, then edited and re-rated in accordance with CARA rules, only the most recently rated version and rating symbol may be used theatrically, however, two versions of a motion picture that have been placed in the same rating category by CARA may be released simultaneously.
- B. A rating may be used for the non-theatrical release of a motion picture on the condition that the non-theatrical release is identical to the originally-rated version.

C. A differently rated version of a motion picture may be released in the non-theatrical marketplace by itself or simultaneously with the originally rated version in that market if the following two conditions are met:

- (1) The originally rated version is withdrawn from theatrical distribution for 90 days prior to the release in the non-theatrical market; and
- (2) The differently rated non-theatrical version is rated by CARA and displays the following information:

"This _____-rated version contains material different from the originally _____-rated theatrical version."

The 90-day time period may be changed in exceptional cases by the Waiver Committee as prescribed in Article II, Section III-H.

D. A rating is issued by CARA on the condition that all of the terms and conditions stated in these rules, the submittal form, the certification letter, and the Rating Certificate are binding on the producer or distributor who submits the motion picture, as well as his agents, assignees, or any other person acting under the actual or apparent authority of the applicant.

E. Motion pictures of MPAA member companies rated G, PG, PG-13, R, or NC-17 by CARA shall bear upon a prominent frame of every copy distributed in any media or market in the United States the number of the Rating Certificate and the official Seal of the Association with the words "Certificate Number", followed by the number of the Rating Certificate and the symbol of the rating assigned to it. So far as possible, the Seal of the Association, the rating and number shall be displayed in uniform type, size and prominence.

F. Motion pictures of non-MPAA member companies rated G, PG, PG-13, R, or NC-17 by CARA may bear upon a prominent frame of every copy distributed in any media or market in the United States the words "Certificate Numbers", followed by the number of the Rating Certificate and shall bear the symbol of the rating assigned to it. Copies of such pictures may also display the official Seal of the Association. So far as possible, the Seal of the Association and the number, if displayed and the rating shall be displayed in uniform type, size and prominence.

Section VI. Unauthorized Use and Revocation

- A. The use of CARA rating symbols or legends without a duly issued CARA Rating Certificate is not permitted. In addition to the remedies provided in these rules, legal action may be instituted to prevent unauthorized use of the ratings.
- B. Any producer or distributor issued a Rating Certificate who distributes the motion picture in violation of the terms and conditions specified in these rules, the submittal form, the certification letter and the Rating Certificate may have the rating revoked.
- C. An action for revocation other than for a violation of the Regulations of the Advertising Administration shall be commenced by CARA, as follows:

- (1) CARA shall file a letter with the President of the MPAA stating the relevant facts on which the revocation is sought.

- (2) A copy of the letter shall be sent to the producer or distributor and, where possible, be accompanied by telephone notice.

- (3) In consultation with the President of the MPAA and the Chairman of CARA, a date and a time for a hearing shall be set to provide the producer or distributor an opportunity to be heard.

D. Hearings on revocation shall be heard by a representative designated by the President of the MPAA and a representative designated by NATO. Testimony may be presented in oral or written form by the producer or distributor and the Chairman of CARA. If it is determined that the violation did occur, the Revocation Committee may order the rating revoked and the Rating Certificate voided. The surrender of a rating will not necessarily cancel a revocation hearing.

ARTICLE III CLASSIFICATION AND RATING APPEALS BOARD

Section I. Organization

A. A Classification and Rating Appeals Board is established, to be composed as follows:

- (1) The President of the MPAA plus one representative designated by each member company of the MPAA.
- (2) The Chairman, Vice-Chairmen and the President of the American Film Marketing Association ("AFMA"), who collectively will be allocated one vote.
- (3) Exhibitor representatives, designated by NATO, equal to one plus the number of representatives designated by member companies of the MPAA.
- (4) Not more than four independent distributors, designated periodically by the Policy Review Committee, who shall agree in writing to submit all motion pictures to CARA as required of MPAA members.

B. Each Member Company of the MPAA and each member of the NATO panel shall designate no more than three persons as eligible to be its representative on the Appeals Board. Only one of the three designated representatives shall be eligible to vote at each appeal.

C. The President of the MPAA shall be Chairman of the Appeals Board, and the MPAA shall provide its Secretariat.

D. The presence of eleven members is necessary to constitute a quorum of the Appeals Board for the hearing of the appeal, provided that at least five members designated by MPAA and five members designated by NATO are present. Upon the unanimous concurrence of the Chairman of the Appeals Board, the representative of CARA and the representative of the producer or distributor taking the appeal, the quorum requirements may be waived.

Section II. Duties

- A. (1) The Appeals Board shall hear and determine appeals taken by producers or distributors from an initial decision by the CARA Rating Board. Appeals may only be taken where a less restrictive rating is sought by the producer or distributor. The Appeals Board may affirm the decision of CARA or award a

rating in the next lesser category by a two-thirds vote of those present and voting.

- B. (1) After a motion picture has been initially rated or re-rated by CARA and such rating or re-rating sustained by the Appeals Board in the appeal provided for in Section II-A, the producer or distributor may resubmit the motion picture to CARA for a subsequent re-rating one or more times, subject only to the fee schedule and rule requirements provided in Article II, Section III.
- (2) The Appeals Board shall hear and determine appeals from decisions by CARA issuing a subsequent re-rating in accordance with the same rules and procedures provided in this article for appeals generally, except that
- a) The producer or distributor shall be granted only one appeal on a subsequent re-rating as a matter of right. This appeal of right may be taken after the first or after any subsequent re-submission to CARA at the option of the producer or distributor.
- b) The producer or distributor shall be granted additional appeals, after the appeal of right provided for in subsection (a) above, only in exceptional cases and only with the express consent of the Chairman of the Appeals Board. The approval of the Chairman shall be granted only where the producer or distributor demonstrates that there is a substantial change in the motion picture and gives the reasons such changes were not made prior to the last appeal of right.
- (3) If a producer or distributor seeking an appeal pursuant to Section II-B-2 (b) is denied the right to take an appeal, such a producer or distributor may have that decision reviewed by the President of NATO and the President of MPAA. If both agree, an appeal hearing shall be granted.
- (4) In determining the appeal rights of a producer or distributor under Section II-B, the grant or denial of a re-hearing of any prior appeal, as provided for in Section II-A-2, shall be of no effect.
- C. The Appeals Board shall hear and determine appeals from a waiting time period in excess of 90 days imposed by the Waiver Committee pursuant to Article II Section III-H or Article II, Section V-C.
- D. The Appeals Board or any member may offer proposals to the Policy Review Committee regarding the policies, rules or procedures of the Appeals Board, CARA, the Waiver Committee, or any other matter involving the Rating System. The final decision to adopt such proposals shall be made by the Policy Review Committee.
- E. (1) No member of the Appeals Board shall participate in an appeal involving a motion picture in which the member or any company with which he or she is associated has a financial interest, nor may any member of the Appeals Board represent an Appellant at an Appeal.
- (2) Except as allowed in these rules, it shall be grounds for dismissal of the appeal or other appropriate sanction for the producer or distributor taking an appeal to discuss the subject of the appeal with one or more members of the Appeals Board, other than the Chairman of the Appeals Board, prior to the hearing of the Appeal. It shall be the duty of the

member or members contacted to inform the Chairman who shall rule on the sanction to be imposed.

Section III. Appeals – Time for Filing

- A. An appeal from a decision of the Waiver Committee on the time-period requirement provided for in Article II, Section III-H or Article II, Section V-C may be made to the Appeals Board at any time during the time period originally established by the Waiver Committee.
- B. An appeal from a decision by CARA may be filed at any time until the motion picture in question has been released in the United States.
- C. When the appeal from a decision by CARA involves a motion picture in release, an appeal may be filed only with approval of the Waiver Committee. The producer or distributor seeking the appeal shall submit a letter, stating the reasons the appeal was filed after the date of release with a rating and providing the information required in Subsection D below. The decision of the Waiver Committee shall be final.
- D. The Waiver Committee may consider such factors as it deems relevant, including but not limited to:
- (1) The date upon which the motion picture was rated by CARA;
- (2) The date upon which the motion picture was first released;
- (3) The number of theatres in which the motion picture has been exhibited, is being exhibited and is booked to be exhibited as of the dates upon which the appeal is filed and is to be heard or the extent of the non-theatrical release, and
- (4) The nature of the advertising and extent to which the motion picture has been advertised.

Section IV. Conduct of Appeals

- A. An appeal from a decision by CARA shall be instituted only in accordance with the following procedures:
- (1) The producer or distributor taking the appeal (the "Appellant") should send a notice of appeal to the Chairman of the Appeals Board addressed as follows:
- President
Motion Picture Association of America, Inc.
1600 Eye Street, N.W.
Washington, D.C. 20006
- (2) The notice shall (i) state Appellant's intent to appeal, (ii) state the running time of the motion picture, and (iii) certify that the copy of the motion picture to be exhibited at the appeal hearing will be the same copy which was rated by CARA and which will be exhibited at the verification screening.
- (3) A check in the amount of \$250 payable to the MPAA shall be included with the notice.
- B. Counsel to CARA shall serve as the Secretary of the Appeal. The Secretary shall schedule the hearing on the appeal at a convenient date at least seven (7) days after receipt of the notice of the appeal. For good cause, this time period may be shortened upon concurrence of the Chairman of the Appeals Board and the President of NATO.

C. Once the appeal has been scheduled, the Appellant shall arrange a verification screening by CARA before the hearing.

D. The following procedures shall govern the course of conduct at hearings on the appeal of rating decisions:

- (1) The Chairman of the Appeals Board or his designee shall serve as the Hearing Chairperson.
- (2) The only persons permitted to attend the hearing are the Hearing Chairperson, the Appeals Board Members, CARA's Counsel and its staff, two representatives of national organized religious groups, and two representatives of the Appellant and CARA. All others, including press, will be excluded.
- (3) No more than two (2) people may speak on behalf of the Appellant at the hearing, although the Appellant may elect to neither appear nor be represented in person. If the Appellant chooses not appear (or be represented) personally, the Appellant must submit a written statement a minimum of 48 hours in advance of the scheduled hearing or the appeal will be dismissed. Only persons involved in the production or distribution of the motion picture may speak on behalf of Appellant. The names of all speakers shall be provided to the Secretary no less than three days prior to the hearing.
- (4) The only evidence that the Appeals Board shall consider is the motion picture at issue. No other evidence or argument shall be distributed or shown to the Appeals Board although a written statement may be read at the hearing. Any statement attributed to a person not physically present at the hearing shall be treated as an appearance by that person.
- (5) The hearing of an appeal from a rating by CARA shall commence with the exhibition of the motion picture at issue.
- (6) After the motion picture has been exhibited, the Appellant shall be permitted to make an opening statement which may not exceed a total of fifteen (15) minutes.
- (7) The Chairman of CARA (or his representative) shall be permitted no more than fifteen (15) minutes to respond to the Appellant's opening statement.
- (8) The Appellant shall have a total of ten (10) minutes to reply to the statements made by the Chairman of CARA or his representative.
- (9) After the parties have completed their presentations, members of the Appeals Board shall be permitted to ask the parties questions. The Hearing Chairperson shall have the discretion to cut-off questioning or discussion. In no event

shall the question and answer period last more than twenty (20) minutes.

(10) At the conclusion of the question and answer session, the Hearing Chairperson shall excuse the parties from the screening room. After the Appeals Board has discussed the matter among itself, a vote shall be taken by secret ballot. Representatives of national organized religious groups shall be permitted to observe the Appeals Board discussions; however, they shall not be permitted to speak, vote or otherwise participate in the Appeals Board's deliberations.

(11) CARA's decision shall be overruled only if two thirds (2/3) of the members of the Appeals Board present at the hearing vote that CARA's rating decision was clearly erroneous."

(12) The Hearing Chairperson shall announce the results of the vote, including the vote tally, first to the Appeals Board and then to the parties.

(13) No part of the appeals proceeding may be recorded.

(14) The Hearing Chairperson shall strictly enforce these rules of procedure.

(15) Only the Chairman of the Appeals Board shall have the ability to grant an exception to, or waiver of, these rules of procedure. Requests for an exception or waiver shall be made in writing, submitted to the Secretary at least ten (10) days before the scheduled hearing, and supported by a clear and concise statement of facts which the party contends justifies the waiver or exception.

E. The rules set forth in Article III, Section IV-A through C above, also shall govern appeals taken from the decision of the Waiver Committee, except that:

(1) The Notice of Appeal also shall include the information described in Article III, Section III-D.

(2) On appeals of decisions by the Waiver Committee, the Appellant and the representative of the Waiver Committee may offer the oral testimony of two witnesses. Such witnesses shall be subject to questioning by the Appeals Board.

(3) The Waiver Committee's decision shall be overruled only if a majority of the members of the Appeals Board present at the hearing vote to overrule. Upon the overruling of its decision, the Waiver Committee shall implement the time requirement set by the Appeals Board in accordance with the provisions in Article II, Section III. □



National Association of Theatre Owners

***New Ratings Brochure and Poster Available
Limited Supplies
Order Now!***

"Everything You Always Wanted To Know About The Movie Ratings System" is a brochure which answers the questions parents and other concerned members of the community ask most often about the movie ratings system.

This wonderfully informative brochure has recently been updated and is once again available to you **free of charge**. We would ask that you discontinue distributing the previous edition of the pamphlet as it now contains incorrect language concerning NC-17.

We will be happy to replace copies you now have and provide you with additional copies so that you can make copies available to the community. Leave them at the concession stand, at the box office or even create a display so that your patrons will learn more about the ratings system that has served us so well for the past 28 years.

In addition, the **posters are back**. Newly printed, the posters also reflect the language change for NC-17. Please replace your old posters with this newly printed edition, available in limited quantities -- while supplies last.

_____ Yes! I want my free copies of the ***"Everything You Always Wanted To Know About The Movie Ratings System"*** brochure.
Please send _____ copies.

_____ Yes! I would like to order _____ copies of the ***Ratings Poster***.

Attn: _____

Company: _____

Address: _____

Phone: _____

Please check all that apply, then mail or fax this entire list back to NATO at the address listed below.

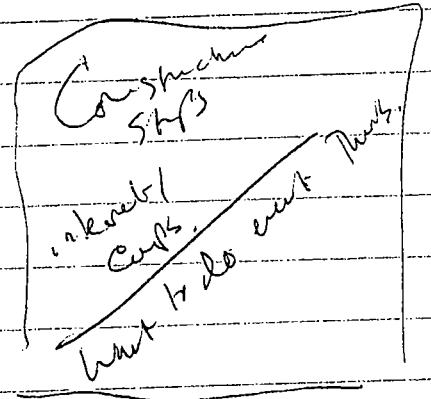
Teacher - in

Violence

4-26-98

- ① What's going on
- ② What can we do

- give parents more tools
- int conf. on Media / Violence
- Webster
- Lott /



Valenti's guy - want more for

NAB -

~~more~~ ↑ communicate

- PSA's

- Community based

- Spokes of M.O.C.

Report

Summary

Must

Help parents know

Where to go:

- 800 # for violence
- Local resources
- Info to parents/teachers

Viacom

- MTV - campaign is anti-violence

- Warning signs

- Guide for parents/teachers

- CD for anti-violence

Larger will

- U. of MD anti-violence

Campaign

EBK

Disney

NBL - PSA's

Time Warner - Values Centre

° Roadrunner - link parents/teachers

Gully's
Summit
Construction
- don't put you

podesta.com

Fax Cover Sheet

DATE:

4/27/99

CODE:

101

TO:

Tom Friedman

PHONE:

FAX: 456-7431

FROM: Tony Podesta

PHONE:

202-393-1010

FAX:

202-879-9339

RE:

Number of pages including cover sheet: 2

Message

1001 G Street, NW

Suite 900 East

Washington, DC 20001

T 202.393.1010

F 202.393.5510

www.podesta.com

**IF A PROBLEM OCCURS WITH THIS TRANSMISSION,
PLEASE CALL 202-393-1010**

***** PROGRAM NOTE *****

**NBC NEWS' TOM BROKAW TO HOST "LESSONS OF LITTLETON:
AN MSNBC TOWN MEETING" WEDNESDAY, APRIL 28, 10:00-MIDNIGHT, ET**

Two-Hour Town Meeting to be Broadcast Live from New York Area High School

NBC News' Tom Brokaw will host a special town meeting on the Littleton, Colorado shooting on MSNBC, Wednesday, April 28, 10:00-Midnight, ET. The two-hour town meeting will be broadcast live from a New York area high school.

A panel of experts will be on hand to further the discussion on topics including, parental responsibility, availability of guns in America, and violence in the media (Internet, TV, movies, etc.) The audience will consist of students and a diverse selection of community members from the greater New York area.

MSNBC's Internet correspondent MK Flynn will conduct a simultaneous online chat for web users www.chat.msnbc.com to voice their opinions on the issues being discussed throughout the program. Through the course of the event, users will also be able to post questions to Mr. Brokaw, panel guests and community participants. For more information about the coverage on the Internet, log onto www.msnbc.com.

####

MEDIA CONTACT:

Angela Calman, MSNBC Communications, 201/583-5011

Barbara Levin, NBC News Communications, 212/664-2265

4/26/99

1/24/99
V.P. for

THE WHITE HOUSE
Office of the Vice President

For Immediate Release
Wednesday, May 5, 1999

Contact: Melissa Ratcliff
(202) 456-7035

**VICE PRESIDENT ANNOUNCES NEW ONLINE RESOURCES TO EMPOWER
PARENTS, PROTECT CHILDREN ON THE INTERNET**

Washington, D.C. -- Vice President Gore announced today an important new commitment by Internet companies to provide parents with easy to find new resources to protect their children from inappropriate material on the Internet.

This commitment from the countries premiere Internet companies means that from any access point on the Internet, parents and kids will be just one click away from a comprehensive resource guide that will provide valuable tools, tips and resources for safe surfing on the net. Parents visiting Internet sites that account for 95% of all Internet traffic will be just one click away from the tools and safety tips they need to protect their children in cyberspace.

This online parental resource will include :

- **Safety Tips.** Separate tips for parents, teens and children will spell out some of the most important guidelines and suggestions for safe surfing.
- **Tools for Families.** Parents will have instant access to a comprehensive guide to the latest technologies that allow parents to take charge of the computer in the home to:
 1. Deploy the latest blocking and filtering technologies to limit access to inappropriate content including violent game sites, hate groups, and other material that parents believe are inappropriate for their children.
 2. monitor how their children use the Internet.
 3. Set time limits on children's online sessions.
- **How to Report Trouble Online.** Parents, teachers and children will have access to information on how to report crime or other troubling activity on line.
- **Guide to Good Content --** Parents, teachers and children can quickly choose from an array of high quality online content that is educational and beneficial to kids.

"This commitment by the Internet industry today demonstrates a positive step forward -- empowering parents with the tools, knowledge and resources to supervise and guide their children's online experience. Giving parents and teachers this ability will help ensure that our children can get the most from the vast educational potential of the Internet while keeping them safe from inappropriate material," said Vice President Gore.

And because there are parents whose children know more about the internet than they do, Vice President Gore also announced that parents can receive a copy of the Department of Education's publication, "Parents Guide to the Internet." This guide can help parents learn the fundamentals of using the Internet and supervising their children's use of the Internet and can be obtained by calling 1-800 USA-Learn.



OLCOTT_E@A1
04/30/99 02:20:00 PM

Up to the

Record Type: Record

To: See the distribution list at the bottom of this message

cc:

Subject: 1999-4/30 STATEMENT BY THE PRESIDENT

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

April 30, 1999

STATEMENT BY THE PRESIDENT

The Rose Garden

1:54 P.M. EDT

THE PRESIDENT: Ladies and gentlemen, in the last several days, like most Americans, I have spent an enormous amount of time following the events in Colorado, talking to family and friends and others. And I have some thoughts on that that I want to share with you today.

Let me begin by saying we got some good news today on the economic front with the word that our economy expanded by 4.5 percent in the first quarter of this year. This news provides both more evidence that we should stick with our economic strategy and also is a worthwhile reminder that for all the challenges we face at home and abroad, we are, indeed, a fortunate people. We are strong enough to meet those challenges.

Over the past 10 days our whole nation has been united in grief with the people of Littleton, Colorado. We have also been profoundly moved by the courage, the common sense and the fundamental goodness of Littleton students, teachers, parents and public servants as they have spoken to us of the tragic events there. I have listened carefully to what they have said, and to other young people and parents who have been on the town hall meetings and those whom I have met personally.

We should recognize the simple truth that there is no simple, single answer. We should not be fighting about who takes the blame. Instead, we should all be looking for ways to take responsibility – and we should be doing that together.

As we have united in grief, now we should unite in action. If we ask

the right question: What can we do to give our children safe, whole childhoods, then there will be answers -- for parents and children, for teachers, communities and for those who influence the lives and the environment in which our children live, including those of us in government, religious leaders, the entertainment and Internet communities, those who produce explosives and weapons and those who use them lawfully.

I am inviting representatives of all these groups to come to the White House on May the 10th for a strategy session on children, violence and responsibility. The First Lady, the Vice President and Mrs. Gore, all of whom have worked for years to give our children the childhoods they deserve, will join me. I ask everyone to come to this meeting with ideas about how we can move forward together.

As Hillary said yesterday, we need nothing less than a grass-roots effort to protect our children and turn them away from violence. If citizens, parents and children alike, working together in their communities, can reduce teen pregnancy, reduce drunk driving, make seat belt use nearly universal, then working together we can protect our children.

I want to briefly set out a framework for how this challenge can best be addressed. The push and pull of modern life adds incalculable new burdens to the work of parents. We must strive to find ways to bring parents and children together more, to get parents more involved with their children's lives, to get negative influences and guns out of the lives of our children, and to give families the tools to meet these challenges.

First, we must help parents to pass on their values to their children -- in the face of a blizzard of popular communications that too often undermine those values. For young people who are particularly vulnerable and isolated, the violent video game they play can seem more real than conversations at home or lessons at school. We've been working to give parents stronger tools to protect their children and we must do more.

The V-chip will be included in half the new televisions sold this year. And together with the voluntary rating system adopted by broadcasters, it will give parents a new ability to screen the images their children see. Meanwhile, we've launched the most ambitious media plan ever to educate our children about the dangers of drugs.

The Vice President and Internet service providers have given parents the ability to block access to violent or otherwise inappropriate websites. The Vice President will continue to work with industry to find ways to help parents guide their children through cyberspace and we'll have more to say on that in the days ahead. We have worked to give our parents the tools to protect children from violence and to take guns out of the hands of children. The policy of zero tolerance for guns in schools led to 6,000 expulsions or suspensions in the last year alone.

This week, I proposed new measures to keep guns away from criminals and children, requiring background checks for buying guns at gun shows, as they are required at gun stores now, and background checks for the purchase of explosives, banning handgun ownership for people under 21 and restoring the Brady Bill's cooling off period, and closing the loopholes in the assault weapons law.

Even on these contentious issues, I believe we can reach across party lines and find common ground. I hope that sportsmen, gun manufacturers and lawmakers of all parties will see these steps for what they are – common sense measures to promote the common good. We all love our children. I respect the rights of hunters and sportsmen. Let's bury the hatchet and build a future for our children together.

We must help parents fulfill their most important responsibilities. We all say we want parents to talk to their children more, but we all know that too many families have too little time even to have dinner together.

Because parents too often have too little time, we've passed the Family and Medical Leave Act and we're working to expand it. Because too many children leave school at 3:00 p.m. with nowhere to go and no adult to talk to, we're giving a quarter million kids access to after-school and summer school programs, and we're working to triple that number. Because many parents need help in recognizing the signs of illness in their children, we're working to expand access to mental health care for children of all ages. Next month, Mrs. Gore will host the first White House Conference on Mental Health. We are also working to expand counseling, mentoring and mental health services in our schools.

Most important of all, and perhaps most difficult, parents must be more active participants in their children's lives. It is not for us to pass judgment on how those two young men in Colorado descended into darkness. We may never know what can be or even what could have been done. But this should be a wake-up call for all parents. We can never take our children for granted. We must never let the lines of communication, no matter how frayed, be broken altogether. Our children need us, even if they don't know it sometimes.

This terrible tragedy must not be an occasion for silence. This weekend, I ask all parents, if they have not already done so, to sit down and talk to their children about what happened at Littleton and what is happening in their schools and their lives.

If we are not careful, when our children move through their teen years and begin to create their own separate lives, the bustle and burden of our daily lives can cause families to drift too far apart, to ignore the still-strong needs of children for genuine concern and guidance and honest conversation. This is sometimes the hardest thing of all; but it is vital and lives

depend on it.

Finally, I ask students to do more to help each other. Next week, if you have not already done so, I ask every student in America to look for someone at school who is not in your group. You know, there have always been different crowds in schools, and there always will be. This, too, is an inevitable part of growing up and finding your own path through life. But it should not be an occasion for disrespect or hostility in our schools. After all, our children are all on the same journey, even if they're trying to chart different paths. And this can be profoundly important in building a safer future.

The spirit of America can triumph in this troubling moment, and I am convinced it will. But we must build the energy and will and passion of our country, and the fundamental goodness of our people, into a grass-roots movement to turn away from violence, and to give all our children the safe and wholesome childhoods they richly deserve.

Thank you very much.

END

2:05 P.M. EDT

Message Sent To: _____

10:42

STRATEGY SUMMIT

VIOLENCE

- OPEN PHASE - Chinese bombing - apology
"isolated, tragic event vs. Kosovo = deliberate crime"

- Safer kids: ~~at~~ safe streets
Net 1 campaign to reduce youth violence
- Deliverables - Campaign, V-chip, guns,

- POTUS → Terrence Gray
- peer mentors → follow-up calls

POTUS - alienated kids?
City goes - Americas

11:10 Tupper - mental health
- LISTEN TO OUR CHILDREN → experts

Gabhan - accumulation of risk factors → 10% → 20% growth
growing in more socially toxic culture → guns, & usable; media
matters (guns used by good
guys); spiritual emphasis

Work for mental healthcare

How to be a good parent → Lost Boys

Bull - enormous # of suicides - first-hand experience
Disorders → 1 violence - self-control, adult should

POTUS - 40,000 - gunshot / Tinnin loss [murder - suicide]
debilitated children

Barnett - These schools grown for b.z.
200 kids
60% → can walk
600 - 2010 can walk

Smaller, neighborhood schools
500 kids about approx.

Smaller, neighborhood schools

smaller classrooms

11:30

educators / parents

Recd. Suicide
Drop-out of h.s.
Keep in schools

Evans - Shift w/ youngest

Feldman - recommends smaller schools - S.W.O.D.O.

Mathis - Davis - mentoring - older kids w/ younger kids
- Go into ~~the~~ rooms

Gore - ~~the~~ wants to listen / Sense of community / - loss of
community

11:45 R.W.S. - Grass roots up through schools / alternative

MEG: 70% of children in pyjamas
have an animal

* Chase: Need place to send kids
Can all agree on some sort
(ref. Rivers - need community)
adults jobs

Simon: Snoop is good

Steve: People are ready. Community
Kindness & Justice

Romer: Culture of violence - restrictions against violence
put in place through habits
- Need tools against 1st assault

Marshall (PTA) - Need to teach parents how to parent
more flexibility

POTUS - ① larger culture
② K's personal life (entertainment)
③ family

Salazar - Colorado - T.Y. for helping - early childhood, after school
hours. Meeting for
relationships young/old people

Spillet - too many kids
going home

Pillet - Connect Parents - 50 million kids who have to go to school ends / 5 kids a week

Porrum - less faith, uncomfortable talking about values
Continue to meet around lunch

Beltin - young kids - Need to intervene

Brownback - Alienation from each other, parents, God - (IT to POTUS)
Ment Day Reconciliation - personal & political

BL - lot of ment, strong as family that can be
ML - imp. suggestion
McDole - culture of violence to culture of life

Altman - parents - connectedness, turn out / positive / encourage early communication

Wah. rth - Guns / minors

Alan Page - Need to be connected to schools
- 13,000 cases of concrete violence
- Spend time w/ kids w/ his own son

Major Angelo - GOD

Dickens - Mental health imp. / will help

SNIA - lots of kids who have

System - Sense of powerlessness

System - Attach resources to high rise gates

Points - Connected & unconnected

Case - could connect or by connect

VP - parental screen / let's parent check on what they're watching / encourage good work

Lawson - Varying of internet & games - G/10 budget work MISC to enhance of internet viewing

Points - let's be sensitive to vulnerable kids

VP - Can we close it up

Case - on

VP - expands v. chip / shifts mkt. pressures
childproof labels
CBS, ABC

NBL

Measures: - ABC - looking for solutions is best
Media literacy

Iber: product has effect, can combine himself in parent
make books, make PNR's work

Points - New channels, case 1 was a guide & more

POTUS - Anyway to cont'l violence?

162P: Some self-pledging - to multipurpose

Moonis: ~~Some~~ "

Er. Hs: T.Y. for leadership

R. Hs: T.Y. - Safety back 90% all will be
soon all

cf. NAA to move industry

All big end to move forward

only a
few people
caused
problem

Schultz - we've had a bunker
mentality. I grew up
in small sized unit.
Got a bible on Xmas
- and you need to cont'l values

Maxwell - pledged support of everyone. Be the
voice of hope.

Valenti - T.Y. for conducting. Lacking in
recommend. Approved & planned. We will
be part of whatever organization. 600 names a year.
No sense of sustainability - "more to end"

if we
don't
get
the
process
started

Valenti -

Depression - terrifying
- more for
anyone is
early detection
→ Old services

What
is
Right,
what is
wrong.

Early detection → so early are starting moral
shield.

Popple

Chamberlain education, gen'l. level of violence
is greater, we're kidding each other if we
pretend otherwise. A & E - described ~~more~~ low
Hollywood - - kill is how great we are
- re-introduced what parents do -

John Wayne movies

Miles - All of us need to be part, we'll be part of

Brownstein - everyone had a gun. Lack of face time. Boys
clubs critical. Have to belong. Mandating punishment for crimes
committed w/ guns. Appoint group - diverse, that will make for better
future

Jannitto - ~~you~~ should educ. kids about how to use guns.

Barley - Violent crime brought down dramatically. Could not be more
delighted. Guns in many hands

Young - 100,000 cops. Price is great.
Calling cops is not solution.
Consequences. Discipline by not cops /

Peck - how much we saw of the?

Ally - original document

→ by far being the → part of the case
in 6 months before the witness → part of the case
what we need to collect → the case
information → the case

Oldman - original document → the case
information → the case

→ the case

Peck - we can get the → the case

Dean - big piece of the → the case
piece of the → the case

Griffin - saw

podesta.com

Fax Cover Sheet*Violence*

DATE: 4/27/99
TO: Tom Friedman
FROM: Tony Podesta.

CODE:

FAX: 456.7431.
PHONE:

PHONE: 202.393.1010
FAX: 202.393.5510

Number of pages, including cover sheet:

MESSAGE

Thanks for your help.
Tim Powers, from my firm, will be
working on this.

001 G Street, NW
Suite 900 East
Washington, DC 20001
r 202.393.1010
F 202.393.5510
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**IF A PROBLEM OCCURS WITH THIS TRANSMISSION,
PLEASE CALL 202.393.1010**

The Washington Post

1150 15TH STREET, N.W.

WASHINGTON, D. C. 20071

(202) 334-6000

WILLIAM G. TOMPKINS, JR.
VICE PRESIDENT
MARKETING
TEL (202) 334-7038
FAX (202) 334-7128

November 5, 1998

The President
The White House
Washington, D.C. 20500

Dear Mr. President,

As Co-Chairman of the Advertising Council's Washington Conference, and a member of its Board of Directors, I am writing to ask if you will receive our conferees at The White House on May 3, 1999. You may have also received a request from The Advertising Council Chairman, Gregory Coleman of Reader's Digest.

The Ad Council, a non-profit organization comprised of communications and corporate executives, made a 10 year commitment in 1995 to focus its energy and resources to benefit children. Each year, the organization receives over \$990 million worth of media time donated to its public service campaigns. In fact, the number one among all Ad Council campaigns, was the "Coalition For America's Children" that featured you and the First Lady, and it garnered over \$100 million in donated media in 1997.

The theme of this year's 49th Washington Conference is "Help Parents Help Kids". Attendants at this year's event will be approximately 150 media, advertising and agency executives who have donated their services to the Ad Council and its campaigns. The tentative date for the conference is May 3, 1999 (a back-up date will be the previous Monday, April 26th).

You, along with your predecessors, have been instrumental in advancing the causes of the Advertising Council and our Washington Conference, as we have been received by The President at The White House during every Administration since 1943.

We were pleased to honor the First Lady, Hillary Rodham Clinton, at the White House with our Gold Bell Award at the 48th Washington Conference. We would now like to return and personally involve you.

We will be in touch with your staff to make the appropriate arrangements.

Being from Washington, and an active part of both the business and non-profit community in this city, I have a special interest in ensuring the success of the Ad Council's Washington Conference. Your participation in this will go a long way to helping us move our cause forward.

Sincerely,



William G. Tompkins, Jr.

cc: Ann F. Lewis
John D. Podesta

bcc: Pat Butler ✓

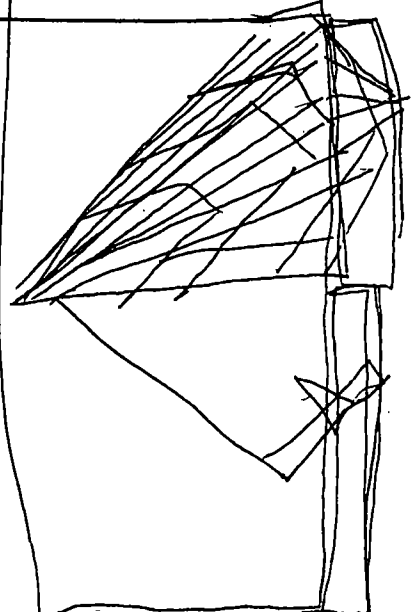
FCC - U-chip
 - 1/2 by July 1
 - all by 2000

UACU
 Violent

Kaiser - back
 Kaiser - get things
 to work

Meeting - deliverables

5/6/99



- Spielberg - follow-up w/ Jeff S.
- Call Salas - Bracy Dollar
- Link NRA? - Jose

Deliverables:

- ① Gen industry supporting gen agenda (much of)
- ② U-P educ. / project & ~
- ③ Kaiser - private support effort esp. FCC -] Tom

④ Supp. Gen'l Rpt on Child. Violence → BR

⑤ Nat'l Campaign to End Violence

Wolbermann / Hatch / Schumer → legislative / Commission

Q. What did POTUS

A. enforce - law
moral obligation

- gratuitous violence

- network guidelines in place before 9/11

- programs - ads/previews

⑦ EchoStar

⑧ Spillberg

→ 1. Content

→ 2. Violence on screen

3.

✓ Challenge people to look in the
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School

P/FL - NORTH SIDE

Urberville

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Roxanne Spillett B&G Clubs of America ✓
 Doug Lowenstein Interactive Software ✓
 Harry Reid D/NV ✓
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 William Kennard FCC ✓
 Sen. Sam Brownback R/KS ✓
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May 10, 1999

To: All Members of NATO

From: William F. Kartozián

Re: The Rating System

As you all are no doubt aware, the recent tragedy in Littleton, CO. has understandably focused attention on media industries.

The enclosed article from Daily Variety (May 5, 1999) points out some of the concerns being expressed by politicians in Washington. You will note the references to movie theatres.

We have been advised that congress is also considering other possible avenues of redress to what they perceive is lax enforcement of the rating system by theatres, including encouraging film companies to pull pictures from theatres which violate the code and rating system.

We advise you of the foregoing not to alarm you – as we shall pursue your best interests as we always have – but to reiterate to you (as we did in our recent board meeting in Chicago) that you must double and redouble your efforts to effectively implement the rating system.

To my knowledge, we are the only industry that voluntarily rejects patronage because we believe it to be the responsible thing to do. I urge you again to be vigilant in your efforts to see that the code and rating system be adhered to.

Thank you.

Kind Regards.

Chair or co-chairs, may serve on Board

(See America's Promise model)

Staffed by Board staff

Mission: Seek and publicize Best Practices

Develop leaders in each field

Hold regional meetings to discuss /call for suggestions

Note: not all meetings open ?

Violence

3. Need to set up 501c3 organization

Can begin as spin off existing c3

Funding: From foundations ,corporations , perhaps individuals

For info on Foundations: Melanne, Shirley, Ellen

Ellen Chesler

Corporate support: Life Insurance Co ?

(had talked contribution to Elementary School Principals)

4. Possible Steering Committee :

1. Drew Altman, Kaiser
2. Steve Case, AOL
3. Emanuel Sava, Elementary Principals
4. Pam Eakes , MAV
5. Sandy Feldman/Bob Chase
6. Ginny Markell, PTA
7. Bob Iger, ABC
8. Andrew Shue
9. Gloria Estefan
10. Robert Ricker, Shooting Sports Council
11. Carl Bell, U of Ill
12. Mayor Sharon Sayles Belton
13. Maria Monteil
14. Eli Segal
15. Susan Baker

(invited 5/10 -could not attend)

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44TH STORY of Level 1 printed in FULL format.

Copyright 1999 News World Communications, Inc.
The Washington Times

April 10, 1999, Saturday, Final Edition

SECTION: PART C; COMMENTARY; Pg. C3

LENGTH: 771 words

HEADLINE: Worthless movie ratings

BYLINE: L. Brent Bozell III

BODY:

For decades, teen-agers' taste in entertainment has served to distress their parents. Alice Cooper in the '70s, Madonna in the '80s and Marilyn Manson today - all were personifications of values colliding with acceptable cultural behavior.

Each act arrived on the scene and found an entertainment industry prepared to allow walls of tradition to be leveled if there was a profit to be found.

Those days have ended. Hollywood no longer needs to be pushed. A look at the crop of teen movies so far this year demonstrates this sad truth.

It tells you something that almost all the major teen-oriented theatrical releases this year have been R-rated. Given that this designation is meant to preclude teens unaccompanied by adults from buying tickets, and given that adults and teens hardly ever go to movies together, we can begin with the premise that movie ratings are no longer enforced and therefore are meaningless.

And you'd be surprised to know what the R rating encompasses, too.

Perhaps the most noteworthy of these teen films is "Cruel Intentions," a prep-school retelling of the "Dangerous Liaisons" story. Sarah Michelle Gellar (WB's "Buffy, the Vampire Slayer") and Ryan Philippe play Kathryn and Sebastian, super-wealthy Manhattan stepsiblings who amuse themselves by playing vicious games with their peers and each other. The movie is a non-stop parade of premarital sex, girl-girl French kissing, drug use (for good measure, Kathryn keeps her cocaine inside a crucifix pendant) and other forms of decadence.

At least two "Cruel Intentions" stars seemingly couldn't care less what damage they're doing. Though Miss Gellar tried to steer her young Buffy fans away from the picture, she told USA Today, "It's not a moviemaker's responsibility to teach moral lessons. We're storytellers." Reese Witherspoon commented to Newsweek: "It is a very sexual climate in high school. This movie shows parents that this is where your kids are at." Speaking of sexual climates, Miss Witherspoon, whose character is a virgin for most of the film, told the New York Times that "one of the hardest things . . . was to find a modern way to make a teen-ager a virgin. . . . It actually was difficult to find a reason that wasn't self-righteous or obnoxious."

That's right: To choose to remain chaste is now obnoxious.

The Washington Times April 10, 1999, Saturday, Final Edition

"Cruel Intentions," released in early March, started fast at the box office but dropped sharply in its second weekend. January's "Varsity Blues," which has demonstrated more commercial staying power, includes plenty of suggestive sexual material and strip-club nudity. Trailing far behind in terms of popularity are "200 Cigarettes," which deals with sex, sex and more sex, and "Jawbreaker," a black comedy about high-school girls in which, Entertainment Weekly opined, writer/director Darren Stein "can't decide whether he's satirizing his demonic heroines' homicidal indifference or celebrating it."

Opened this week is "Go," which has been likened to "Pulp Fiction." "The kids in this movie have only two goals - survival and getting high," writes Movieline magazine. "Pornography was a key part of 'Go,' " its director, Doug Liman, remarked to the New York Times, which added that the "movie includes a lap-dancing scene (set at a) strip club in Las Vegas . . . a three-person sex scene in a hotel room, and an invitation . . . to a gay couple to join a husband and wife in a swingers' encounter."

Then, there's May's "American Pie," which, according to Entertainment Weekly, centers on "a pack of friends who make a pact to lose their virginity by prom night." In one scene, part of which is included in the film's promotional trailer, a boy masturbates into a warm pie because he's been told the pie filling feels like the inside of a vagina. Believe it or not, the original version of "American Pie" was even more tasteless; Newsweek reported that it "had to lose several scenes just to get an R rating."

So why is Hollywood now shamelessly selling R-rated perversion to youngsters? Newsweek notes that in the movie industry, "the assumption is that underage kids can and will get in, no problem. . . . ("Cruel Intentions" writer-director Roger) Kumble . . . argues there's no way to make a PG-13 film that will have credibility with teen-agers."

Funny. That's exactly what Hollywood said just a few years ago when it virtually stopped producing G-rated movies in favor of the PG-rated genre.

Today, Hollywood is producing for 14-year-olds what not long ago was considered obscene if watched by adults.

L. Brent Bozell III is chairman of the Media Research Center.

LANGUAGE: ENGLISH

LOAD-DATE: April 10, 1999

32ND STORY of Level 1 printed in FULL format.

Copyright 1999 The Courier-Journal
The Courier-Journal (Louisville, KY.)

April 25, 1999, Sunday MET:METRO

SECTION: ARTS Pg.01i

LENGTH: 1142 words

HEADLINE: RATED: CONFUSED

Some parents say movie ratings don't offer enough help

BYLINE: JUDITH EGERTON, The Courier-Journal

SOURCE: STAFF

BODY:

What is a family movie anyway?

It depends upon the family.

For some, it's G-rated movies featuring gentle characters. Those movies, however, are as scarce as beta video recorders.

For others, family viewing includes everything from G-rated to NC-17, depending on the movie's theme and content.

One family may see value in taking pre-teens to the R-rated, Oscar-winning "Shakespeare in Love," while another may not.

And ratings can be confusing. An R-rated movie may contain brief violence and nudity but strong language and an adult theme, while a PG-13 movie is riddled with tasteless jokes, nudity and coarse language.

What's a parent to do?

The movie industry's ratings can be helpful, but Louisville parents say ratings are only a beginning when it comes to choosing appropriate movies for their children.

The ratings are "an imprecise system and don't give me what I need to know," said Michael Ginsberg, an assistant professor at Jefferson Community College and the father of William, 7, and Perry, 10.

Ginsberg felt "blindsided" when he took William to see "Mighty Joe Young." The PG-rated movie about a giant gorilla began with a scene involving the shooting deaths of a human mother and an ape mother. Ginsberg said he and his son were disturbed by the violence and left.

Movie reviews often do not provide enough information for parents about a film's content related to sex, profanity and violence, he said.

To protect his children from stupid movies and ones with unnecessary sex, violence and profanity, Ginsberg screens videos before he allows his children to see them. "My job as a parent includes having some control over what they

The Courier-Journal (Louisville, KY.), April 25, 1999

see," he said.

When it comes to choosing movies at theaters, Ginsberg relies on reviews in The Courier-Journal and The New York Times, as well as comments from other parents he trusts. He prefers to take his children to G-rated or PG-rated movies, but there are few available, he said.

A favorite family movie at the Ginsberg household is "Mrs. Doubtfire," rated PG-13 for scatological jokes and brief profanity.

"It has a good story and characters with depth. It's not predictable, it's funny and serious, and some of the movie is told from a child's perspective," he said.

Devon Woodlee, who teaches at King Elementary School, is strict with her two young children. Her sons, Chris, 7, and Kyndl, 4, are not allowed to watch any TV shows or movies - including cartoons - that contain violence. "There's enough violence out there," she said.

Movie ratings are too lenient, according to Woodlee, who said, "I think some of the PG ratings aren't even appropriate."

Her boys are allowed to watch only Grated movies that Woodlee and her husband, Michael, have seen. The children mainly watch Disney movies and are limited to one hour of television a day.

Woodlee said the MPAA ratings are adequate and parents have other ways to learn about the content of movies. It's not the MPAA ratings that are a problem, she said, it's the increase in violence, "We have more information now than we have ever had. I just think television and movies, in general, have gotten worse," she said.

Lisa Herndon would agree.

The mother of two daughters, Brooke, 10, and Brittany, 13, said too many movies have too much violence and bad language.

SHE SAID THE movie industry designed the ratings to attract audiences and make money, not as a guide for parents. "Studios want movies to be rated R or PG-13 to draw teen-agers who think G-rated movies are for babies," she said.

Herndon doesn't go to R-rated movies and doesn't allow her children to see them. She makes her decisions about what movies her children see after reading the newspaper capsules and talking to other parents.

"For me, it's not just the language, it's the content," she said, citing the G-rated movie "Hercules" as a movie she disliked. Herndon said the movie conflicted with her Christian beliefs because it contained references to Hades and Greek gods.

"I would prefer to discuss it (hell and the devil) with my child instead of seeing them in a cartoon," she said.

Herndon's family mainly watches comedies, love stories and Disney movies. There are many resources available, but "parents need to do some work," she

said.

Parents can control what their young children see at home and at movie theaters, but that supervision diminishes when children begin staying overnight at friends' houses and going to movies without parents.

As Chris Embry, a Male High School senior, said, "'Most of my friends' parents gave up long ago'" trying to monitor their teens' movie viewing.

Before he was 17, Embry watched R-rated movies at theaters with his parents or an older brother. Once, when he was 16, he slipped into the R-rated "'Scream 2,'" after buying a ticket to a PG-13 movie. "'I thought I was old enough to watch it,'" he said.

Theaters are responsible for enforcing the rating guidelines, but some are more diligent than others. At Tinseltown on Westport Road, a parent or another adult must purchase a ticket, sign it and have it stamped before the theater will allow someone younger than 17 to view an R-rated film. Showcase Cinemas on Bardstown Road checks identifications and turns away underage theatergoers.

But often theaters are too busy or don't have enough staff to enforce the ratings. It's easy for determined teens to see what they want, either at the theaters or on videotape.

Evan Burch, a junior at Atherton High School, also makes his own decisions about what movies to see. His film viewing sometimes includes R-rated movies recommended by friends.

Until he was 14, however, his parents supervised what he saw. At times, with their permission, he watched PG-13 or R-rated movies. Burch's mother, Mary Jane Aboud, did not allow Evan to watch movies with explicit sex and gratuitous violence. But as he got older, she knew she couldn't stop him from seeing movies she would not choose for him.

On the flip side, there are movies Burch likes but would rather his mother didn't see. For example, "'Kids,'" a controversial and appalling look at the lives of several inner-city teens.

"'THERE'S A LOT of bad language, and it gives a bad name to kids in general,'" said Burch, who doesn't want his mother to think the movie is representative of his friends.

Because many families are different, it's up to each one to determine its own selections. To help, we offer a list of Web sites that provide information about a movie's plot and details about the type of sex, violence and profanity.

BY PAM SPAULDING, THE COURIER-JOURNAL

BY MICHAEL HAYMAN, THE COURIER-JOURNAL

Caption: "'I think some of the PG ratings aren't even appropriate,'" said Devon Woodlee, with husband Michael Woodlee and sons Chris, 7, and Kyndl, 4.

GRAPHIC: Lisa Herndon worries about the violence and bad language in movies. Her daughters are Brooke, 10, left, and Brittany, 13.

LANGUAGE: English

LOAD-DATE: April 23, 1999

53RD STORY of Level 1 printed in FULL format.

Copyright 1999 Toronto Star Newspapers, Ltd.
The Toronto Star

April 6, 1999, Tuesday, Edition 1

SECTION: NEWS

LENGTH: 786 words

HEADLINE: WHY ARE KIDS WATCHING RESTRICTED MOVIES?

BYLINE: Susan Botic

BODY:

Ten years ago, when I was 14, I went to see The Burbs, rated AA, or Adult Accompaniment. One of my friends was refused a ticket because he was 13, and not accompanied by an adult. Then when I was 17, my mother and I went to see the R-rated movie, Roadhouse. The 20-something year old ticket seller refused to sell me the ticket, because I was not yet 18. My mother questioned this, saying, 'Even if I'm with her, I give her permission to see the movie.' His answer, quite correctly, was: 'Sorry ma'am, it doesn't matter, she has to be 18.'

A year later, when I went to see Cliffhanger, rated R, the teenage ticket collector asked me for ID. I was surprised and embarrassed but showed her my driver's licence.

Movies and theatres have dramatically changed since then - some may think for the better, with better theatre services and better seating. Recently, my boyfriend and I checked out the new state-of-the-art mega-theatre near home. We decided to see the evening showing of Payback, rated R: restricted to viewers at least 18 years old. But when we found two empty seats at the very back of the theatre, we found we were sitting next to two 8- or 9-year-old girls!

We were shocked to see them in the theatre because of the rating of the movie. I double-checked my ticket to confirm that Payback was restricted. We looked around for the presence of parents or adults. None.

Now, if you've seen Payback, you will understand my concern. The movie, although entertaining, is jam-packed with guiltless, senseless graphic killing and drug abuse, and riddled with violence against women and foul language - all of which are definitely inappropriate for the viewing of impressionable 8- or 9-year-olds.

It was obvious the two girls didn't understand much of the film because, throughout, they asked each other questions about the characters, the events and the plot. For example, when Mel Gibson's character discovers his wife overdosed on heroine, he removes his wedding ring and takes the needle from her arm and symbolically stabs it through the ring into the wall. One of the girls asked the other: 'Does this mean they're divorced?'

During the movie, I occasionally glanced at the girls for their reactions, especially during the violent scenes. To my dismay, or perhaps naivete, they didn't even flinch nor look away; no 'Gross!' or 'Ewww yuck!' either.

The Toronto Star, April 6, 1999

After the movie ended, I waited to see if adults had come with them. The girls stopped a few rows below us to talk to and wait for an adult man and woman, who I assumed were their parents. As I walked by, I lost my nerve to say something to the adults about their audacity in taking two minor s to an R-rated movie.

As we exited the theatre, I heard another couple comment about the place being a great facility, but that kids shouldn't be allowed to watch restricted movies.

I stopped to speak to a teenage ticket collector, no older than 16, to verify the rule that minors can't view restricted movies, even with their parents. How did the two young girls get into the theatre? Obviously the ticket seller didn't stop them, especially with automated systems for purchasing tickets. And obviously the ticket collector didn't stop the girls, with or without parents.

Whose duty is it to prevent minors from watching restricted movies? The parents? The theatre employees? But in this case the adults were with the children. What makes it even worse is that the adults didn't even sit with the girls to view or discuss the film! Where are the parenting skills? Too engrossed in Hollywood flicks, I guess.

I'm concerned with the construction of these mega-theatres and the apparent lack of attention paid to movie ratings. How can such a large and busy place survey the flow of their customers?

I am not suggesting that this kind of carelessness or disregard doesn't occur in smaller theatres, but these incidents could more easily go unnoticed in larger, high-traffic theatres.

Bigger isn't always better. Furthermore, I looked around at the employees at the mega-theatre and, from what I could see, the majority were teenagers.

I wonder if they even care to check the ticket stubs for the rating of the movie. Would they have the training or nerve to stop viewers or parents with young children who want to see restricted movies?

I tried calling the theatre the next day to speak with management about their movie rating protocol and training procedures, but their phone system was entirely automated and I couldn't speak to anyone.

What will they think of next - self-serve theatres?

Susan Botic, from Mississauga, attends Queen's University in Kingston.

Reader Forum

LANGUAGE: English

LOAD-DATE: April 6, 1999

56TH STORY of Level 1 printed in FULL format.

Copyright 1999 Guy Gannett Communications, Inc.
Portland Press Herald

April 4, 1999, Sunday, CITY EDITION

SECTION: AUDIENCE, Pg. 1E

LENGTH: 1095 words

HEADLINE: CURSING? CLEAVAGE? 'R'IGHT THIS WAY, TEENS;
DO KIDS FIND THEIR WAY INTO 'R'-RATED MOVIES? HOLLYWOOD'S BANKING ON IT.

BYLINE: From staff and wire reports; Ray Routhier, staff writer, and the Los Angeles Daily News contributed; to this report.

BODY:

Brett Finegold knows he wasn't supposed to see the movie "8 mm." The Nicholas Cage thriller is rated R because of nudity and violence, so no one under 17 is supposed to see it without an adult. Finegold is 16, and he saw it with friends.

Sure, some scenes were graphic, he says, but nothing most teens can't handle. "Teen-agers know all the stuff in the movies before they see them," said Finegold, a sophomore at Deering High School in Portland. "I can't think of an R-rated movie that isn't appropriate."

Hollywood is banking on this way of thinking.

Teen-agers have been sneaking into R-rated movies for decades. In the '80s, it was "Porky's" and "Fast Times at Ridgemont High." What's changing is the sheer number of R-rated films aimed at kids that Hollywood is churning out. For young teens, R-rated movies (restricted for those under 17 without an adult because of sex, violence or language) are hotter and more plentiful --- and easier to get into --- than ever.

There were 16 R-rated teen films in 1998. There have already been five this year, and the next month will bring five more.

So far, we've seen a cheerleader wearing a whipped-cream ensemble (and nothing else) in "Varsity Blues," and we've heard explicitly raw sex talk in the current hit "Cruel Intentions." Those two movies are just the warm-up act.

The film most teen-agers are holding their breath for is "American Pie," coming in May. It's about four high school seniors who vow to lose their virginity by prom night, and it includes a scene that's so gross that it's bound to delight many teens.

"We believe we've made this generation's 'Porky's,'" said the film's producer, Warren Zide, without a trace of remorse or shame in his voice. "This movie is a little deeper than you'd imagine, but that will probably be lost on most, since we push the envelope further than any teen movie in recent memory."

It's no surprise that high school kids are going to R-rated movies: There's action, there's sex, and there's the simple act of seeing something that their parents forbid them to see --- and which the movie industry pretends to forbid them to see.

Portland Press Herald April 4, 1999, Sunday,

Consider "Cruel Intentions," a remake of "Dangerous Liaisons." It stars Sarah Michelle Gellar, a teen sensation who stars in the TV show "Buffy the Vampire Slayer," and it's aimed squarely at the high school crowd, despite its R rating.

"It couldn't be more obvious that most R-rated movies are made for teens," said Finegold, the Portland 16-year-old. "There is a whole genre called 'teen slasher flick,' such as 'Scream' or 'I Know What You Did Last Summer,' that no one else would enjoy except for teens."

Filmmakers have been betting on the kids' ability to see these films.

Roger Kumble, the director of "Cruel Intentions," admitted he was counting on underage kids seeing his movie. Casting Gellar was like "dangling the carrot" in front of younger teens, he said. It worked. The movie earned \$ 13 million its opening weekend.

For teen-agers, getting into R-rated movies is almost a rite of passage. And it's plenty easy, too.

"If we want to see an R-rated movie, there's no trouble doing it," said Megan Moulton, 15, of Alfred.

Employees at some movie theaters ask for identification, but it's easy to buy a ticket for a PG film and see an R one instead. At most theaters in southern Maine, there are no ushers posted at the entrances to each screen, so no one's the wiser if a kid buys a ticket for "Doug's 1st Movie" and walks into "Cruel Intentions."

"I don't think it's any surprise that young kids are getting into these movies," said Larry Kasanoff, chairman of the digital media group Threshold Entertainment and producer of the "Mortal Kombat" movies and James Cameron's R-rated "Terminator 2" and "True Lies."

"I remember seeing kids skateboard right up to the ticket counter when 'Terminator 2' opened and getting right in. Teen-agers have been doing this since time began. I remember sneaking into 'Emmanuelle' when I was 13, and it didn't kill me. I turned out OK."

These days, though, even the amorous Emmanuelle might blush when confronted with the adolescent activities in teen movies.

It all leads up to May 28 and "American Pie," although "South Park: Bigger, Longer and Uncut" in June promises to take bad taste to unimaginable heights as well.

"We wouldn't make a 'South Park' movie if it couldn't be rated R," said Trey Parker, who writes and directs the show with partner Matt Stone. "What would be the point? The same was true for 'BASEketball.' Otherwise, it would have been just another Pauly Shore movie."

Until recently, studios have been reluctant to allow teen movies an R rating. Horror films constitute an obvious exception, since there are few discreet ways to disembowel a human being. But with other teen genres, studio executives have typically pushed for a PG-13 rating in order to snare the widest audience.

Portland Press Herald April 4, 1999, Sunday,

Clearly, that thinking has changed, and the success of last summer's gross-and-grosser comedy "There's Something About Mary" has only hastened the process.

"It's as much a case of diversity as anything else," said Michael Costigan, senior vice president of feature production at Columbia Pictures. "There seems to be a divide between the 14- and 15-year-olds and, say, the 17- and 18-year-old audience, and what we're trying to do is find movies that appeal to both. To do that, you probably have to make them a little edgier."

"The thing about teen-agers," Costigan said, "is that they're probably the most sophisticated audience you have going to movies. If they see something they don't think is true, they turn off immediately and you lose them. So you need a feeling of real life in these movies."

And real life, or at least the kind being observed and portrayed by Hollywood screenwriters, has become a more sexually charged and explicit place for young people.

"I know parents are going to be upset, but I think they'd be surprised to find what teen-agers are really up to," Kumble said.

Chris Gray, who is 16, has seen the R-rated films "The Rage: Carrie II," "Shakespeare in Love," "Elizabeth" and "Very Bad Things." With some of these movies, it's hard to imagine what could be offensive or harmful to teens. "Shakespeare in Love" might show a little skin and a stabbing, but it isn't much more explicit than many movies on TV.

"I don't understand why you can't go into an R-rated movie but you can rent one with no problem," said Gray, who lives in Lewiston. "Maybe the R rating should just be a recommendation."

GRAPHIC: PHOTO: color;

Melissa Moseley photo Reese Witherspoon and Ryan Phillippe star i;

"Cruel Intentions," a teen film rated 'R.'

LANGUAGE: ENGLISH

LOAD-DATE: April 16, 1999

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Contact:
- Time Warner
Contact: Dick Parson
- HBO
Contact: Jeff Bewkes, (212) 512-1000
- MTV
Contact: Tom Preston (President), (212) 846-4629
- VH1
Contact: John Sikes (President), (212) 046-7880
- BET
Contact: Bob Johnson
- Univision
Contact: Henry Cisneros
- UPN
Contact:
- Discovery
Contact:
- Nickelodeon
Contact:
- Warner Brothers
Contact:

- Cartoon Network
Contact:

Movies:

Motion Picture Association of America

Contact: Jack Valenti, 202-293-1966

- Seagrams
Contact: Edgar Bronfman, (212) 572-7191 and Lew Wasserman (818) 777-9632
- Time Warner
Contact: Dick Parson
- Viacom
Contact:
 - Sumner Redstone
Contact:
- Dreamworks
Contact: Andy Spahn, (818) 733-6336
Presidents: Stephen Spielberg (818-733-9770), David Geffen (818-733-6336), and Jeffrey Katzenburg (818-777-4600)
- Paramount
Contact: Sherry Lansing,
- Disney
Contact: Michael Eisner, 818-560-5050, or Tim Keating, 331-1760
- Warner Bros.
Contact:
- Miramax
Contact: Harvey Weinstein, 212-941-3838
- FOX
Contact:
- Sony
Contact: Tommy Mottola
- Lucas Films
Contact: George Lucas
- Saban Entertainment

Contact: Laura Hartigan for Haim Saban

Music:

Recording Industry Association of America

Contact: Hillary Rosen 202-857-9651 - direct

Video Games:

Trade Association

Contact:

- Nintendo
Contact:

Internet:

- John Doerr
(650) 233-3353 or (800) 300-6539
- Prodigy
Contact: Greg Simon
- America Online
Contact:
- Earthlink
Contact: Sky Dayton (626) 403-6655 and Kevin O'Donnell
- Yahoo
Contact:
- Lycos
Contact:
- Excite
Contact:
- AT&T
Contact: Carol Wilner, (202) 457-7435
- Disney (Michael Eisner)
Contact: Tim Keating, (202) 331-1760

Distributors:

- Blockbuster
Contact:

EDUCATORS

- NEA
Contact: Bob Chase
Mary Beth Cahill
- AFT
Contact: Sandy Feldman
Mary Beth Cahill

COMMUNITY LEADERS/MISCELLANEOUS

- Bill Cosby
Contact: 310-273-2060 or 212-439-1946
- Rob Reiner
Contact: 310-395-5505
- Ron Howard
Contact:

PARENTS GROUPS

- PTA
Contact:
Mary Beth Cahill

CHILDREN

•

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RELIGIOUS LEADERS

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FIREARM MANUFACTURERS

•

•

LEGISLATORS

-

-



Violence

600 THIRD AVENUE, NEW YORK, NY 10016

FAX COVER SHEET

DATE: 4/29/99

TIME: 2:00

TO: Mary Smith
DOMESTIC POLICY COUNSEL
THE WHITE HOUSE

FROM: Jennifer Randolph

PHONE:

FAX: 202-456-7431

E-MAIL: @mail.court tv.com

Number of pages including cover sheet: 7

As per Scoot MacPherson, I am forwarding a copy of the National Violence Study Executive Summary.

NATIONAL TELEVISION VIOLENCE STUDY



VOLUME 3

EXECUTIVE SUMMARY

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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CENTER FOR COMMUNICATION AND SOCIAL POLICY
UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Year 3 Council Statement

The third-year report of the National Television Violence Study (NTVS) builds upon and extends the two previous reports to present what is arguably the most extensive analysis of violent television content, of content advisories, and of anti-violence public service announcements (PSAs) ever conducted. The scope of the research and the stability of the findings have serious implications for the public — especially parents, the television industry, and the policy-making community.

Debates regarding the effects of violence on television date from the medium's inception and continue almost unabated. Critics and researchers of TV violence argue that violent portrayals teach beliefs, attitudes, and behavior that are harmful to viewers in general and children in particular; defenders question whether "make-believe portrayals" really affect social behavior. Fortunately, the 50 years since television's introduction have also witnessed a remarkable outpouring of research addressing the violence issue and there now are literally hundreds of carefully controlled studies demonstrating that viewing of portrayals of violence can have deleterious effects on viewers' beliefs, attitudes, and behavior. As a result, within the scientific community there has emerged a remarkable consensus that exposure to television violence contributes to violence in society.

There are, of course, caveats associated with some of the studies. Not all portrayals of violence necessarily lead to deleterious consequences and some may have positive consequences. Similarly, not all viewers respond in the same way: some may learn aggression, some may become desensitized, some may become fearful — and some may be completely unaffected. Indeed, over the past decade, researchers have shifted attention away from investigating whether TV violence poses a problem, to focus on exploring conditions under which different kinds of negative consequences are more or less likely to occur. We now realize a need to look more closely at the nature of television content, asking not just how much violence occurs, but more important, how the medium portrays the motives and consequences of violence, its associated moods, its realism and so on — the context in which television portrays violence. New questions are also being posed concerning what kinds of associated messages (parental advisories, anti-violence public service announcements) can be crafted to help moderate potential harmful influences... perhaps even to increase the potential for positive consequences.

With support from the National Cable Television Association, the National Television Violence Study addresses these new sorts of questions on a scale never before attempted. Over the past three years, the study has gathered and analyzed the largest sample of television content ever examined in a more detailed way than ever before attempted. It has also studied parents' and children's responses to various types of content advisories, and explored different anti-violence public service announcements and how adolescents respond to them.

The Council and Its Role

The National Television Violence Study Advisory Council was established to fulfill two primary roles: to protect the integrity of the research, and to provide the researchers a source of advice and feedback representing a variety of perspectives and interests.

Given the highly politicized nature of the television violence issue, the Council has taken its primary responsibility to be assuring the autonomy and integrity of the research. The Council has operated to keep the study free of influence from any of the many different parties perceived to have a vested interest in the results.

As with past reports, we continue to affirm that the conclusions drawn in this study have not been affected by extraneous considerations. The research teams have continued to state their conclusions without constraint, and remain free to present their findings in any public forum and to publish them independently.

Our second role, to provide the university-based research teams with comment and advice throughout the course of the study, has also continued. The Council met periodically with the researchers to provide a sense of the kinds of questions the non-academic community has about the issue of television violence, as well as to give input on specific research questions and feedback on findings and interpretations. Council discussions ranged from detailed analyses of methodological questions, through broad considerations of conceptual and theoretical issues, to debates over the best ways in which to present the findings to the various constituencies at which they are aimed. In short, we have attempted to assist the researchers by providing both a sounding board and a multiplicity of perspectives on the violence issue, and the Council is unanimous in its appreciation for the courteous and careful consideration the researchers consistently gave to our input.

Council Recommendations and Conclusions

Perhaps the Council's most important realization over the past three years concerns the value of the steady accumulation of evidence over an extended period of time. This kind of longitudinal research is important and powerful. We congratulate the National Cable Television Association for its support of the first three years of the NTVS. We sincerely believe that the work should continue, and we hope that a concerned foundation, some sort of industry consortium, the federal government, or some combination of these will find a way to extend the life of the study. An impressive baseline has now been established, but U.S. parents, the television industry, and the country at large need and deserve to know if changes will follow—something only continual monitoring of both content and the new rating system can tell us.

If the NTVS content analyses make nothing else clear, they remove any question that violence is a staple in the television diet. Violence is frequently portrayed and is frequently talked about. More important than the simple prevalence of violent content, however, is the consistent finding that when violence does occur, it is portrayed all too often in ways that a body of research suggests will increase the likelihood of negative consequences to viewers. For example, very few programs have anti-violence themes and very few show long-term negative consequences associated with violence. Roughly three-quarters of all violent scenes show no remorse, criticism, or penalty for violence; violence is associated with humor about 40% of the time; over half of all violent interactions show no pain. At a minimum, such findings should stimulate program producers to think more carefully about the ways in which they portray violence.

In this same vein, the Council again wishes to draw attention to the findings related to cartoon programming intended primarily for young children. The NTVS continues to find that cartoons contain high rates of violence portrayed in ways that many existing studies agree will increase the probability of harmful effects. Children under 7 years are particularly at risk because of limited ability to distinguish fantasy from reality. Parents, programmers and producers alike should take particular note of the high frequency with which cartoon violence is performed by attractive characters, seems justified, goes unpunished, and results in minimal consequences for the victim — all characteristics likely to promote young children's learning of aggressive behaviors.

One of the most striking features of the accumulated findings of the NTVS content analysis is the remarkable degree of stability in violent portrayals. Little changed from Year 1 to Year 2; little has changed from Year 2 to Year 3. The stability of the findings speaks well of the reliability of the methods used in the study, giving us confidence that the results are "real" and that a true baseline measure of television violence has been established. Any changes in portrayals of television violence found in the future are likely to reflect "true" changes rather than error in the measurement of violence. To some extent the lack of significant change is not surprising. Data for the Year 2 study were already being collected when the Year 1 report was released, precluding opportunity for the television industry to respond. Similarly, the time between the first two research reports and this third one has been relatively brief. The television industry is large and complex. Change, if and when it occurs, comes slowly. However, we had hoped that at least some change would have occurred during this three-year period. We would welcome such changes and the continuation of research that documents them.

Just before the first NTVS report was released, Congress mandated the installation of a "V-chip" in new television sets and directed the television industry to develop a content rating system to implement the new filtering technology. Industry introduction of age-based TV ratings in January 1997 led to a remarkable outpouring of public and government dissatisfaction with the system's lack of content information, and the system was modified to include indicators of violent, sexual, or objectionable language less than a year later. The accumulated findings of the three years of NTVS research on ratings and advisories suggest that the new content rating system warrants careful examination. The research results point to possible unintended negative effects from age-based ratings, and there is good reason to ask whether combining age restrictions with minimal informational icons (e.g., V, S, L) might result in unexpected and unintended outcomes.

The issue of television content ratings leads to another point that the Advisory Council believes is important. As noted earlier, diverse viewpoints are represented on the Council, and nowhere was this more evident than in discussions of ratings — their legitimacy, their merits, even the criteria measuring their effectiveness. Nevertheless, Council members concur that discussion and criticism of violence on television is not synonymous with a call for censorship, nor does it mandate constraints on the content and creative development of programming. The Council recognizes the difficulty of balancing the best interests of children in the audience against the best interests of a society that guarantees freedom of expression to all. If nothing else, continuation of the debate over how best to handle television content advisories and continuation of empirical research examining the functioning of such advisories will help provide the energy to struggle toward that balance. The Council also believes that whatever content advisory system ultimately emerges, its successful implementation will require a large-scale public education campaign. Parents must be informed how best to use the system, and the mass media (print and the Internet as well as television), various national professional organizations and parent-child advocacy groups, and even local, state, and national government could all play a role here. To this end, the Council hopes that press coverage of this and similar reports will focus less on individual statistics and more on the conceptual issues raised by such research. In the same vein, we strongly encourage inclusion of content rating information in all television program listings.

We again note rarity of both anti-violence programming and public service announcements (PSAs) likely to foster anti-violence attitudes or behavior. The few such PSAs that do appear too often rely on celebrity appeals, infrequently portray negative consequences, and seldom contain concrete anti-violence strategies. The Council believes that, at minimum, anti-violence PSAs should make use of the accumulated body of research identifying the kinds of portrayals and messages most likely to be effective with at-risk youth.

The National Television Violence Study has broken new scientific ground. Perhaps more important, the Council believes the study can have an impact far beyond the scientific community; it has the potential to reshape the way we all think about television. Some findings can help parents identify the kinds of violent content that are most problematic; some findings can help programmers understand ways in which violence, when it is an integral part of a narrative, can be portrayed in ways less likely to engender harmful effects; some findings speak directly to policymakers about how potential harmful effects of violent content might be mitigated. But all of the findings have import only insofar as they are attended to and taken seriously. Ultimately, the value of the research will be judged by whether and how it helps transform violent images on the screen and how viewers respond to those images.

An excellent example of the kind of response to the NTVS findings the Council hopes for is provided by the actions of Court TV in conjunction with leading cable companies. Earlier NTVS reports motivated executives of Court TV to apply many of the research principles and findings to the design of an ongoing educational curriculum, entitled "Choices and Consequences," aimed at increasing young viewers' understanding of various risky behaviors. Their production of video and print materials for home and in-school use illustrates how scientific research can inform the actions of the television industry. The Council congratulates Court TV for its efforts to provide leadership to the television industry in responding to these findings.

Which returns us to where we began — to a need for continuous examination of television violence and the attitudes and behaviors it can influence. The Council strongly encourages continuing support for the kinds of research exemplified by the NTVS. External monitoring of what is being portrayed and how it is being depicted is necessary for anyone — television executive or individual parent — to understand fully the nature of television violence and to react accordingly. Absent such monitoring, we have no way of knowing whether and how the landscape changes in the future. Continuation of this kind of work is in the best interests of the well-being of our society.

Finally, we commend the NCTA for supporting a project of this magnitude and importance. We also thank the NTVS research teams for the courteous and careful consideration they consistently gave to our comments and suggestions, and congratulate them for creating a series of reports that have increased society's knowledge about television violence while providing a baseline for future research and action.

National Television Violence Study Council Members*

TRINA MENDEN ANGLIN, M.D., PH.D.
Society for Adolescent Medicine

ANN MARCUS
*Caucus for Producers, Writers and
Directors*

DECKER ANSTROM (Ex Officio)
National Cable Television Association

VIRGINIA MARKELL
National Parent Teacher Association

CHAR BEALES
*Cable and Telecommunications:
A Marketing Society*

ROBERT MCAFEE, M.D.
American Medical Association

DARLENE CHAVEZ
National Education Association

E. MICHAEL MCCANN
American Bar Association

BELVA DAVIS
*American Federation of Television
and Radio Artists*

GENE REYNOLDS
Directors Guild of America

CARL FEINSTEIN, M.D.
American Psychiatric Association

DONALD F. ROBERTS, PH.D.
International Communication Association

CHARLES B. FITZSIMONS
Producers Guild of America

DON SHIFRIN, M.D.
American Academy of Pediatrics

CARL GOTTLIEB
Writers Guild of America, West

BARBARA C. STAGGERS, M.D., M.P.H.
National Children's Hospital Association

FELICE LEVINE, PH.D.
American Sociological Association

BRIAN L. WILCOX, PH.D.
American Psychological Association

*The Council Statement reflects the views of Council members only.
Organizations listed for identification purposes only.

FAMILIES AND MEDIA
A CHRONOLOGY OF INVOLVEMENT

Violence

1987

Tipper Gore publishes Raising PG Kids in an X-Rated Society

1993

June

President sends letters to leaders of broadcast networks applauding their announcement of parental advisories for violence.

1994

March 25

TV Guide interview with President. About the V-chip: "Philosophically, I don't have a problem with it, because that's a matter of a parent controlling access to programming in the home and I think that's OK." About legislation to reduce TV violence: "I would prefer that we do it voluntarily, as a national cause, without legislation. Just work to channel the brilliance and the power of the entertainment industry to try to deal with these things."

1995

January

President in State of the Union calls on media industry to be more responsible in programming.

April 4-May 25

Vice President and Mrs. Gore host a series of dinners in preparation for Family Conference with academics; technology community; media industry leaders; entertainment industry leaders; television executives; and advertisers

June 15

President's statement on S.652 supports Senate's inclusion of V-chip in telecommunications reform legislation.

June 26

The First Lady hosts a White House event on children's television and public broadcasting.

July 9-10

President attends Family Conference hosted by Vice President and Tipper Gore in Nashville, Tennessee on "Family and the Media." He repeats support for V-chip legislation.

August 1

President's statement on H.R. 1555 threatens veto and criticizes House Commerce Committee for not including V-chip provision in telecommunications reform bill.

August 3

Vice President's statement on H.R. 1555 criticizes House Commerce

From the Desk of Dan Gerstein
Press Secretary
Office of Senator Joe Lieberman (D-CT)

Violence

706 Hart Senate Office Building
Washington, DC 20510
(202) 224-0414
dan_gerstein@lieberman.senate.gov

TO: Bruce Reed, Jim Kohlenberger
RE: White House summit on youth violence
DT: May 7, 1999

In advance of Monday's meeting with the leaders of the entertainment industry, we have worked with Senator McCain and Congressman Markey to develop a positive agenda for reducing the threat of media violence -- a series of tangible and reasonable steps the various sectors of the industry could quickly take to limit the access of children to harmful images and messages. What follows is a list of our ideas, which we hope you will consider as you prepare for Monday's discussion.

1) In light of what happened in Littleton, we think it would be appropriate to call now for an immediate cease-fire in the media arms race. By that we mean a commitment on the part of the leading makers of movies, music, television shows, and video games to suspend the production of ultraviolent materials that glorify and romanticize killing. This would be a meaningful gesture to the nation's parents that the entertainment media are sensitive to the role that ultraviolent games such as "Doom" and movies such as "Natural Born Killers" may have played in the Littleton shooting and the school massacres that preceded it.

Violent movies

2) Next, the different sectors of the entertainment industry should come together to ban the marketing of violent products to children. Evidence presented this week at a Senate Commerce Committee hearing indicates that a growing number of leading companies are targeting adult-rated movies and video games with high dosages of murder and mayhem to young teenagers. This trend is making a mockery of the movie and video game rating systems, telling parents that these products are inappropriate for children but we're going to market them to your kids anyway. It is wrong to push harmful products to children for profit, and it should stop now.

Don't market them

3) For the rating systems to truly be effective tools for parents, they have to be consistently enforced. Despite the long-standing movie industry policy prohibiting children under 17 from going to "R"-rated films without an adult, young teens are now having little problem getting into theaters see violent "R"-rated films -- in part because the studios are often actively luring them there. In the video game marketplace, there is no such uniform policy. While a few national retail and rental chains prevent children from getting access to heavily

violent adult-rated games, most do not, meaning any child who walks in with the right amount of money can walk out with the most perverse and grotesquely violent games on the market. We need better cooperation on the part of both industries. A good place to start would be for all parties involved – the distributors, the theater owners, and the retail and rental outlets – to abide by a uniform policy preventing children from buying or renting adult-rated products.

4) Another ratings reform that would help parents would be to recalibrate the ratings for ultraviolet products. In the movie industry, films with very sexually-explicit content are rated "NC-17," meaning no children allowed at all. But few if any films with comparable levels of graphic violence have ever to our knowledge received an NC-17. The Motion Picture Association should rectify this imbalance, which would go a long way toward limiting the access of children to potentially harmful movies, particularly in rental outlets, where a lot of young teens can get access to "R"-rated titles. Similarly, the Entertainment Software Ratings Board should reclassify ultraviolet video and PC games, which are almost all rated "Mature" for players 17-and-up, to "Adults Only," which would ensure that harmful gore-filled games don't fall into the wrong hands.

NC-17
Should
include
V. 17

5) If the music industry is going to continue to mass market ultraviolet, obscenity-laced records, it should at least provide better warnings to parents. The Recording Industry Association of America currently employs a one-size-fits all labeling system that puts a "Explicit Lyrics" sticker on any album with questionable content. This in effect renders the labeling system useless, for it does little to allow the parent to distinguish between PG-rated lyrics with a few mild expletives and X-rated lyrics filled with hateful, sociopathic messages. At a minimum, the music industry should develop some kind of rating or label that is comparable to an "R" movie rating and similarly enforced at the retail level. There is no reason to allow young children to buy records from the likes of Marilyn Manson.

7) If the entertainment media are serious about pursuing meaningful gun control, they should practice some of their own. Not only are many movies and video games loaded with firearms, but so are their advertisements, which often are aired on television when millions of children are watching, and are published in magazines widely-read by young people. Some of the most offensive video game ads, in fact, go so far as to fetishize guns and reinforce the notion that killing is a form of recreation. The entire entertainment community should set strict standards for the depiction of guns in their mass marketing – for instance, many families would be thrilled if the TV networks stopped airing bullet-riddled movie promos during family viewing hours and during sporting events.

Ads

8) Optimally, all of these standards and policies could and should be encompassed in comprehensive codes of conduct adopted by each segment of the entertainment industry. Many of the different media already have their own codes for content and marketing, but they tend to be vague or ignored or too often both. If they really want to help parents protect their kids, and regain control over the influences shaping their world, then they should commit to a code that reflects the principles we have outlined above and sets firm and specific standards for responsible media conduct. A good model to start with would be the old NAB TV code, which the nation's broadcasters more or less faithfully abided by for three decades until they unwisely threw it out,

and which explicitly acknowledged that television's powerful reach and influence could do real harm to children. A good industry to start with would be television itself, a wonderful medium that often does not do wonderful things, like airing the degrading and fight-filled "Jerry Springer Show" right after kids get out of school in the afternoon.

9) If we are going to demand greater responsibility from the entertainment industry we should do the same for parents. It is extremely difficult to monitor our children's media diet in this digital world, and the glut of sex and violence served up by our cultural producers does not make it any easier. But too many parents don't even seem to try. They don't pay attention to what their kids are watching or listening or playing, let alone to the ratings or warnings on those products. Many also seem unaware of the harm that can come from their inattention. That is why we have called for the commissioning of a new Surgeon's General report to better educate the American people about the enormous influence that the media can have on children, for good and for ill. And that is why we believe it would be constructive to mount a national public service campaign to encourage parents to monitor their children's media consumption, and to draw some lines to guide their children's conduct, just as we're asking of the media.

10) As part of any public information/awareness raising campaign, we should call on the television industry to work with us to fully promote the V-chip and the television ratings systems. By July 1st, millions of new television sets will be equipped with the V-chip's block technology. Yet few parents know this is coming. Nor do many parents know much if anything about the meaning of the content ratings, which are published in relatively few newspapers and which the major networks do little to promote. If the V-chip is going to be an effective tool for parents, the television industry must make a real commitment to educating the public about how the technology and the enabling ratings work.

SG
Sept

PS
V-chip

5/6/99
(1:00 p.m.)

**REVERSING THE CULTURE OF YOUTH VIOLENCE
A DEMOCRATIC RESPONSE
LIST OF PROPOSALS**

*Some of the
from the
Hill
Hoy*

**ASSISTING PARENTS TEACHERS, SCHOOLS AND COMMUNITIES WITH YOUTH
VIOLENCE PREVENTION**

1. National Resource Center for School Safety and Youth Violence

Creates a National Center for School Safety and Youth Violence through the Departments of Education, Justice and the Department of Health and Human Services to offer assistance to parents and communities to respond to emergencies; provide expert advice to schools and communities; establish a toll-free number for students to seek help and anonymously report criminal activity and other high-risk behaviors; provide further research and evaluation on effective school safety strategies and programs; gather recent information and establish a website on school safety strategies and resources and serve as a clearinghouse of model programs for states and localities; and conduct outreach programs to help local communities enhance school safety:

- \$20 million for School Emergency Response to Violence. This project provides a rapid response and emergency assistance to schools affected by violent shootings or other violent episodes. This emergency fund would help communities meet urgent needs such as emergency mental health crisis counseling, additional security personnel, and longer-term counseling for students, faculty, parents, and families.
- \$30 million to support training and technical assistance for all school districts developing a school safety plan. Regional training sessions would be paired with hands-on technical assistance to assist sites in implementing effective programs and strategies. Training would include support for effective use of tiplines by schools and others; threat assessment; information sharing between schools, police and other agencies serving troubled and delinquent youth; police, school, parent, and social service partnerships; media/police protocols to better manage live broadcast of hot situations; surveillance of school property; early recognition of the signs of danger in the most troubled children and youth by schools, police, and other service agencies; development of a community case management process to deal with troubled youth; establishing mentoring, conflict resolution, family life education, and substance abuse prevention programs; and developing effective school counseling services.

5/6/99
(1:00 p.m.)

- \$20 million to support a national clearinghouse with up-to-date information on school safety strategies and resources. This clearinghouse would consolidate and enhance materials from existing sources and translate best practices including mentoring for use by the broader public through the Internet, printed materials, technical assistance and conferences. The clearinghouse would also conduct a comprehensive factual study of incidents of youth violence to determine the root causes of such violence and make recommendations to the President and Congress.
- \$10 million to establish an anonymous student hotline. Students could call a toll-free number to seek advice and assistance and to report criminal activity, threats of criminal activity, as well as other high risk behaviors such as substance abuse, gang or cult affiliation, depression, or other warning signs of potentially violent behavior; the Center would relay reports, without attribution, to local law enforcement or appropriate school hotlines.
- \$10 million to support further research and evaluation on effective school safety strategies and programs. Researchers supported with these funds would work directly with local school systems to implement and test school-wide interventions that promote safety by reducing fighting and bullying, truancy, drug use and enhancing positive student interaction. The research and evaluation findings would inform the replication of programs that can reduce violence in America's schools and their immediate communities.
- \$50 million to support a joint training program among DOE, HHS, and DOJ for teachers using the *Early Warning: Timely Response. A Guide to Safe Schools* document as a guide. The purpose of this program is for teachers to learn early identification of mental health disorders among youth. The training would consist of: (1) Immediate Field Training to be initiated on a regional or state-by-state basis; and (2) Teacher Curriculum Program to modify graduate and undergraduate teacher curriculum programs to incorporate training on the "early warning signs" of depression among youth.
- \$5 million to encourage development of research about and strategies for creating smaller learning environments.

Total Funding: \$145 million

5/6/99
(1:00 p.m.)

2. Services to Ensure Safe Schools/Healthy Students

This provision would build on the Clinton Administration Safe Schools/Healthy Student Initiative.

- \$420 million to support 150 additional Safe Schools/Healthy Students sites. Current funding at \$180 million supports only 50 school districts out of the 15,000 school districts across this country. The Safe Schools/Healthy Students program encourages schools districts to work with their mental health and law enforcement partners to establish: 1) A safe school environment including partnerships with local law enforcement, redesigned school facilities, and enhanced security measures; 2) Alcohol and other drugs and violence prevention and early intervention; 3) School and community mental health preventive and treatment intervention services, including more counselors, psychologists, and nurses in schools; 4) Early childhood psychosocial and emotional development services; 5) Educational reform including high standards for all students, reductions in class size, use of technology in the classroom, talented, trained and dedicated teachers, expanded after school learning opportunities, character education and alternative disciplinary interventions; 6) Conflict resolution training and peer mediators; and (7) Safe school policies.
- These funds would include School Resource Officers who can provide schools with on-site security and a direct link to local law enforcement agencies. While combining the functions of law enforcement and education, School Resource Officers perform a variety of functions aimed at combating school violence, from teaching crime prevention and substance abuse classes to monitoring troubled students to building respect for law enforcement among students.
- These funds would be no-year funds and would be jointly administered across the Departments of Education, Justice, and Health and Human Services as appropriate.
- \$282 million to authorize a set of prevention and treatment programs in SAMHSA, which involve coordination of services between mental health programs, school districts, and juvenile justice systems. The main mental health activities include substance abuse prevention and early intervention, mental health prevention and treatment services, and early childhood development and psychosocial services.
- These programs include a major focus on violence and psychological trauma.:
 - (a) *Mental Health Services for Violence Related Stress.* A new program of grants that would establish centers of excellence around the country that would provide special

5/6/99
(1:00 p.m.)

training and research in the area of psychological trauma and its treatment. The centers would also serve as the hub of a broader referral network for coordinating and referring children and families to skilled clinicians close to their communities.

(b) *Treatment for Children and Adolescents*. Creates more comprehensive mental health and substance abuse prevention and treatment services for youth in communities and corrections settings. It would include a broad range of "wrap-around" services as well.

(c) *The High Risk Youth program*. Identifies those children who are at greater risk of developing substance use problems and to create and support prevention programs for them.

(d) *Comprehensive Community Services for Children*. A project begun in 1994 that helps communities blend funding streams to create and support more comprehensive systems of care. It allows some grantees an extra year of funding to increase the probability that they can find more long-term sustaining local funds.

- \$600 Million to Increase After School Programs (S.7, S.9, S.17, 817.316) Provides funding for school-based and community based after-school programs. Funds could be used to provide not only educational programs, but also mentoring, and drug, alcohol, and gang prevention activities.
- Collaborative Efforts in Early Childhood
- Early Warning System for Troubled kids. S. 2169 from 105th : Requires school personnel to report to law enforcement officials when a student has been in possession of a firearm in a school building. Triggers an immediate investigation and possibly detention of the student and notification of the parents or guardian.

Total Funding \$1.12 Billion

3. 100,000 New Teachers (S.7): Help hire 100,000 teachers over the next 6 years.

SENATOR LEAHY

PROMOTING EFFECTIVE LAW ENFORCEMENT

A. Extends and expands COPS Program and assistance to local law enforcement: Puts more police officers on the beat by extending the COPS program for two years with funds for 25,000 new police officers, and waives matching non-federal fund requirement to put cops in schools. Also extends grants to local law enforcement for family support funding, rural drug enforcement and training, Byrne grant funding, and State prosecutors, and extends Violent Crime Reduction Trust Fund through 2002.

B. Protecting Children from Drugs: Increases penalties for drug sales to or using children or near schools, and for using federal property to grow or manufacture illegal drug; provides grants under Public Health Service Act for treatment of juveniles for substance abuse; reauthorizes Drug Courts Program and establishes Juvenile Drug Courts; authorizes National Academy of Science study on effectiveness of youth crime and drug prevention efforts.

C. Protecting Children from Guns: Bans prospective gun sales to juveniles with violent crime records, establishes gun safety device requirements for federally licensed firearms dealers, increases penalties for certain gun offenses involving minors, provides grants for children's gun safety programs and for juvenile gun and youth violence courts, with dissemination of model programs via Internet web site; expansion of youth crime gun interdiction initiative to up to 250 cities by 2003; and grant priority for tracing of guns used in youth crime.

D. Improving the Juvenile Justice System: Streamlines procedures for federal prosecutions of juveniles with "reverse waiver," and expands authority for federal prosecution of juveniles for serious gun and drug offenses; provides grants to States to incarcerate repeat and violent juvenile offenders, establish flexible graduated sanctions programs, and replicate successful juvenile crime and truancy prevention programs.

E. Preventing Juvenile Crime: Authorizes Attorney General to make grants to youth organizations for supervised youth activities, JJDPA grants for after-school programs, grants for "Say No to Drugs" community-based centers, incentive grants for local delinquency prevention programs and drug prevention education grants; and reauthorization of the Juvenile Justice and Delinquency Prevention Act (JJDP) with retention of four core protections for juveniles held in State custody.

United States Senate

WASHINGTON, DC 20510

May 7, 1999

The Honorable Ted Stevens
Chairman
Committee on Appropriations
United States Senate
Washington, D.C. 20510

The Honorable Robert C. Byrd
Ranking Member
Committee on Appropriations
United States Senate
Washington, D.C. 20510

Dear Mr. Chairman and Senator Byrd:

We are writing to request your assistance in including, in the emergency supplemental appropriations bill, \$996 million of emergency funding to address the issue of school violence and safety in our schools. We propose that this funding build on current authorizations and include efforts to provide counseling and mentoring; violence prevention programs, including metal detectors, middle school violence prevention coordinators, and other prevention and response measures; police officers in schools; after-school programs; and comprehensive community-based violence prevention programs, as described below.

As our nation considers the issues raised by the Jonesboro and Littleton tragedies and other incidents of violence, the emergency needs of our nation's schools are apparent. There is too little security in many schools today and too little emphasis on early intervention and prevention efforts that could help students stay on the right track and avoid violence.

In the wake of Littleton, schools are treating this situation as an emergency and taking a number of steps to address the problems they see. But school budgets are strapped and schools need some assistance. The difficult choices they must make between security and books, or between counseling and violence prevention or basic education, leave many schools and children vulnerable. It is critically important to include an emergency package in the supplemental appropriations bill to begin to address some of the pressing needs for school safety and violence prevention.

To respond to this emergency in our schools, we are requesting the following specific appropriations:

Counseling and Mentoring

- \$185 million for competitive grants for school-based counseling/mental health services and mentoring. This funding, which can be appropriated based on previous authorizations, will provide counseling/mental health services to children, and mentoring programs, to help schools intervene before children become so alienated that

they consider violence. Counselors in schools today are short-staffed and currently serve an average of more than 500 students each, when the maximum recommended ratio is no more than 250 students per counselor.

Violence Prevention

- \$80 million for competitive grants for violence prevention efforts, based on existing discretionary authority in the National Programs chapter of the Safe and Drug Free Schools Act (Section 4121). This appropriation would help fund metal detectors and other security equipment, hotlines and tiplines, training to detect early warning signs, and violence prevention strategies.
- \$65 million for Middle School Violence Prevention Coordinators. This program is currently funded at \$35 million and helps schools analyze their drug and crime problems and identify promising responses. The additional appropriation will fund more than 1,600 additional anti-drug and anti-violence coordinators in our middle schools, allowing all 13,000 middle and junior high schools in the country to be served.
- \$12 million for the School Emergency Response to Violence fund, to help schools in crisis. This program was included in the Administration's budget for FY2000, to provide rapid emergency assistance to schools affected by incidents of violence to help them meet urgent unplanned needs, such as additional security personnel and mental health crisis counseling for students, teachers, and families. Moving up the starting date for this program would be a wise response to the crises that have already occurred.

COPS in Schools

- \$88 million for the COPS in Schools program. This appropriation will double the funding for the portion of this program that is open to any community and allow the hiring of an additional 700 officers for 3 years each.

After-School Programs

- \$200 million for after-school programs through the 21st Century Learning Centers initiative. This appropriation will double the money available for these after-school programs, to begin to fund the enormous backlog of grant applications that have already been received. After-school programs are an important component of any strategy to involve students and prevent the alienation that can lead to violence.

Comprehensive Prevention and Planning Efforts

- \$360 million for the Safe Schools/ Healthy Students initiative, which includes funding provided through the Safe and Drug Free Schools program, HHS's Center for Mental Health Services, the COPS in Schools program, and the Office of Juvenile Justice and Delinquency Prevention. This competitive grant program is currently funded at a level

of \$180 million, which supports comprehensive school violence prevention efforts in 50 communities. This appropriation will triple to 150 the number of communities that can be funded.

- \$6 million for School Action Grants, which are early intervention planning grants to communities and schools provided through HHS's Center for Mental Health Services. This appropriation will double the funding for a program that provides smaller grants to help communities begin planning a comprehensive response to violence prevention, giving particular attention to mental health issues.

We believe this \$996 million package of appropriations belongs in the FY99 supplemental appropriations bill and is a measured response to the true emergency of school violence we face. Counseling, mentoring, metal detectors, violence prevention coordinators, after-school programs, COPS in schools, and more comprehensive community-based prevention programs all have an important role to play in reducing the violence in our schools. We urge you to work with us to provide this funding on an emergency basis in the supplemental appropriations bill.

Thank you for your attention to this important matter.

Sincerely yours,

Bice Twine

Harry Rief

Tom King

John Reed

Barbara Byer

Patty Murray

Barbara Mikulski
Ch. L. S.

Ed Kennedy

William Stearns
Carl Levin

**THE EMERGENCY SAFETY IN OUR SCHOOLS (SOS) AMENDMENT
TO THE FY99 SUPPLEMENTAL APPROPRIATIONS BILL**

Proposed by Senators Durbin, Reid, Murray, Kennedy, Leahy,
Mikulski, Levin, Feinstein, Boxer, Reed, and Schumer, 5/7/99

This proposal would add \$996 million in emergency FY99 funding to the supplemental appropriations bill to address a number of emergency needs of schools to prevent and reduce school violence under existing authorizations. The amendment includes funding for counseling and mentoring; metal detectors, violence prevention coordinators, and other violence prevention efforts; police officers in schools; after-school programs; and comprehensive community-based violence prevention and planning programs.

(\$ in millions)

	<u>FY99 Enacted</u>	<u>Durbin Proposed Amendment</u>	<u>Total</u>
<u>Counseling and Mentoring</u>			
Grants for school-based counselling/mental health services and for mentoring programs	0	185	185
<u>Violence Prevention</u>			
Violence Prevention Grants (through Safe and Drug Free Schools) (provide grants for metal detectors and other security equipment, hotlines and tiplines, training to detect early warning signs, and other violence prevention activities)	0	80	80
Middle School Violence Prevention Coordinators (through SDFS) (allow every middle and junior high school to be served)	35	65	100
School Emergency Response to Violence Fund (through SDFS) (provide rapid emergency assistance to help schools affected by incidents of violence)	0	12	12
<u>COPS in Schools</u> (Justice Department)			
COPS in Schools Program (double the funding)	88	88	176
<u>After-School Programs</u> (Education Department)			
21 st Century Learning Centers (double the funding)	200	200	400
<u>Comprehensive Prevention and Planning Efforts</u>			
Safe Schools/Healthy Students Initiative (triple to 150 the number of communities in this comprehensive school violence prevention program) (Note: Current funding combines \$60 million from SDFS, \$25 million from HHS's Center for Mental Health Services, \$80 million from COPS in Schools, and \$15 million from the Justice Department's Office of Juvenile Justice and Delinquency Prevention, each of which would be tripled.)	180	360	540
School Action Grants (HHS Center for Mental Health Services) (double the funding for small early intervention planning grants to help communities/schools plan comprehensive responses)	6	6	12
TOTAL NEW FUNDING		<u>996</u>	



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UNITED STATES SENATOR * ILLINOIS
DICK DURBIN
P R E S S R E L E A S E

For Immediate Release
Contact: Melissa Merz
(202) 224-7028
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May 7, 1999

**DURBIN CALLS ON CONGRESS TO TREAT SCHOOL SAFETY
AS EMERGENCY. PROPOSES FUNDING FOR COUNSELING,
SECURITY, AFTER-SCHOOL PROGRAMS AND PREVENTION**

Washington, D.C. — Saying safety in our schools is an issue most American families would agree is truly an emergency, U.S. Sen. Dick Durbin (D-IL) today joined several colleagues in urging Congress to put funds for school safety on a fast track so new protections can be in place by this fall.

Speaking at a news conference, Durbin joined Senate Democratic Whip Harry Reid (D-NV) and U.S. Sen. Jack Reed (D-RI) in proposing that \$996 million be added to an emergency spending bill being worked out by House and Senate negotiators. Durbin, who serves on the Senate Appropriations Committee alongside Reid, said waiting for Congress to pass a regular spending bill isn't a fast enough response to increasing school violence.

"How many more parents have to try to remember what their last words were to their children as they sent them off to school, never to return?" Durbin said. "Some will say emergency funds only should be spent on disasters or national security. Jonesboro and Littleton are disasters, as devastating as many acts of God. For most American families, children gunned down in the halls of their schools is a national security issue."

At the news conference, Durbin, Reid and Reed released a letter they and eight other senators sent to Senate Appropriations Chairman Ted Stevens (R-AK) and Ranking Member Robert Byrd (D-WV) asking the lawmakers to add emergency school funding to a larger relief package.

Under the lawmakers' proposal, the emergency funding would build on current law and includes funding for counseling and mentoring; violence prevention programs, including metal detectors, middle school violence prevention coordinators, and other prevention and response measures; police officers in schools; after-school programs; and comprehensive community-based violence prevention programs.

-more-

More specifically, the proposal will provide for competitive grants for school-based counseling/mental health services and mentoring. Counselors in schools today are short-staffed and serve an average of more than 500 students each, when the maximum recommended ratio is no more than 250 students per counselor.

The proposal also funds competitive grants for violence prevention efforts. This appropriation will help fund metal detectors and other security equipment, hotlines and tiplines, training to detect early warning signs and other violence prevention strategies.

Also funded under the school safety initiative are Middle School Violence Prevention Coordinators. The additional appropriation will fund more than 1,600 additional anti-drug and anti-violence coordinators in middle schools. The proposal also funds the School Emergency Response to Violence fund and doubles funding for the COPS in Schools program. Such an increase would allow for the hiring of an additional 700 officers for three years each.

Under the package, funding would be doubled for after-school programs through the 21st Century Learning Centers initiative, enabling the federal government to begin clearing the enormous backlog of grant applications already received. Funding also is included for the Safe Schools/Healthy Students initiative, tripling the number of communities that can be funded.

Finally, funding is contained for School Action Grants, which are early intervention planning grants to communities and schools. This appropriation will double the funding for a program that provides smaller grants to help communities begin planning a comprehensive response to violence prevention, giving particular attention to mental health issues.

Durbin said putting new funds in the next round of annual spending bills is important but would take too long to ensure improved school safety in the 1999-2000 school year. While Durbin strongly has urged Congress to separate disaster relief for agriculture from emergency funding for Kosovo, it has become clear that congressional leaders intend to wrap all emergency spending into one large package. Durbin said such a package won't be further delayed by emergency school safety funding.

In calling for the emergency funding, Durbin noted an April 1999 Gallup poll taken after Littleton, which found 49 percent of parents fear for their oldest child's safety at school — a significantly higher figure than the 37 percent who expressed such fears last summer. An ABC/Washington Post survey taken after Littleton found one in five teenagers knew a student who had brought a gun to school, and 32 percent of teens had heard a student at their school threaten to kill someone.