

Video Games

~~Parents~~
Violence -
Entertainment
Industry

Voluntary system: YES

Entertainment Software Rating Board (ESRB) established in 1994 by Interactive Digital Software Association Games. System operates like MPAA - each product reviewed by 3 independent raters who make recommendations based upon their experiences with the games/programs.

Age-based ratings: YES

Games rated per year: average of 900-1,000
More than 500 publishers participate

Content Descriptors: YES
20 (attached)

TV

Voluntary System: YES

programs rated by producers with oversight by industry/community leaders and advocates

Age-based ratings: YES

Programming rated per year: 2,000 hours per year

Content Descriptors: YES
4 - S (Sex), V (Violence), L (Language), D (Dialogue)
Special Descriptor for Children's Programming -- FV (Fantasy Violence)

Age-based ratings: YES

Televisions with v-chip technology in American homes: 10 million*
*conservative estimate based on the latest available industry information

Recording Industry

Voluntary System -- YES

Uniform Parental Advisory logo, part of the Parental Advisory Program which allows record companies and their artists to exercise their rights of free expression, while fulfilling their social responsibilities to consumers and to the public at large.

Content Descriptors: NO

Age-based ratings: NO



Rating Categories

Look for these ratings on the front of the package and, for more information, look for content descriptors on the back of the package.



Early Childhood

Titles rated "Early Childhood (EC)" have content suitable for children ages three and older and do not contain any material that parents would find inappropriate.



Kids to Adults

Titles rated "Kids to Adult (K-A)" have content suitable for persons ages six and older. These titles will appeal to people of many ages and tastes. They may contain minimal violence, some comic mischief (for example, slapstick comedy), or some crude language.



Everyone

As of January 1, 1998, the new "Everyone" designation will replace the "Kids to Adults" rating. Titles rated "Everyone (E)" have content suitable for persons ages six and older. These titles will appeal to people of many ages and tastes. They may contain minimal violence, some comic mischief (for example, slapstick comedy), or some crude language.



Teen

Titles rated "Teen (T)" have content suitable for persons ages 13 and older. Titles in this category may contain violent content, mild or strong language, and/or suggestive themes.



Mature

Titles rated "Mature (M)" have content suitable for persons ages 17 and older. These products may include more intense violence or language than products in the Teen category. In addition, these titles may also include mature sexual themes.



Adults Only

Titles rated "Adults Only (AO)" have content suitable only for adults. These products may include graphic depictions of sex and/or violence. Adults Only products are not intended to be sold or rented to persons under the age of 18.



Rating Pending

Product has been submitted to the ESRB and is awaiting final rating.

Content Descriptors

When consumers look on the back of a package, they may see any of the following phrases that further describe the product's content.

VIOLENCE

MILD ANIMATED VIOLENCE

Contains scenes involving characters/animated/pixelated characters in the depiction of unsafe or hazardous acts or violent situations.

MILD REALISTIC VIOLENCE

Contains scenes involving characters in the depiction of unsafe or hazardous acts or violent situations in realistic or photographic detail.

COMIC MISCHIEF

Scenes depicting activities that have been characterized as slapstick or gross vulgar humor.

ANIMATED VIOLENCE

Contains depictions of aggressive conflict involving cartoon/animated/pixelated characters.

REALISTIC VIOLENCE

Contains realistic or photographic-like depictions of body parts.

ANIMATED BLOOD AND GORE

Animated/pixelated or cartoon-like depictions of mutilation or dismemberment of body parts.

REALISTIC BLOOD AND GORE

Representations of blood and/or gore in realistic or photographic-like detail.

ANIMATED BLOOD

Animated/pixelated or cartoon-like depictions of blood.

REALISTIC BLOOD

Representations of blood in a realistic or photographic-like detail.

LANGUAGE

MILD LANGUAGE

Product contains the use of the word like "damn".

STRONG LANGUAGE

Commonly referenced four-letter words to include anatomical references.

SEXUAL CONTENT

SUGGESTIVE THEMES

Mild provocative references or material.

MATURE SEXUAL THEMES

Contains provocative material including depiction of the human body either animated or photographic-like formats.

STRONG SEXUAL CONTENT

Graphic depiction of sexual behavior and/or the human form (i.e. frontal nudity) in either animated or photographic-like detail.

EARLY CHILDHOOD

SOME ADULT ASSISTANCE MAY BE NEEDED

READING SKILLS

FINE MOTOR SKILLS

HIGHER LEVEL THINKING SKILLS

OTHER DESCRIPTORS

GAMING

The depiction of betting-like behavior.

USE OF TOBACCO AND ALCOHOL

Product contains images of the use of tobacco and/or alcohol in a manner which condones or glorifies their use.

USE OF DRUGS

Product contains images of the use of drugs in a manner which condones or glorifies their use.

INFORMATIONAL

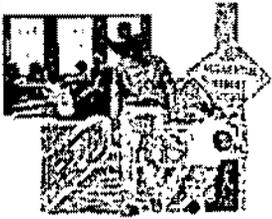
Overall content provides data, facts, resource information, reference materials or instructional text.

EDUTAINMENT

Content provides user with specific skills development or reinforcement learning within an entertainment setting. Skill development is an integral part of product.

[News & Info](#) | [Rating Categories](#) | [Submitting Companies](#) | [Parent's Guide](#)

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MOTION PICTURE ASSOCIATION OF AMERICA

What is Right and What is Plainly Wrong

The following is a concept for a new course in preschool, kindergarten, continuing through grades one through five, offered by Jack Valenti, President & CEO, Motion Picture Association of America. This idea was conveyed to the Senate Commerce Committee on May 4, 1999.

There are some in the country who are aching to find a quick fix to resolve what they have determined is a society plagued by the irregular heartbeat of deficient values.

But, there are contradictions which intrude on this denunciatory atmosphere. If there are moral omissions in the society, and many believe there are, they cannot be caulked by instant, slenderly premised attacks on entertainment.

The statistics tell us that crime is steadily decreasing in America. The cities are safer. The schoolyard, according to the Centers for Disease Control and the national Safety Council, is the safest place for children. Only 1% of children's deaths are school related. Almost 50% of children's death occur in automobile accidents and another 33% in other accidents. Serious crime by teen-agers has been dropping since 1994. Only 41/100th of one percent of the some 70 million teen-agers in the U.S. have been arrested (not necessarily convicted) for serious crime. Which means that 99.59% of all teen-agers are NOT involved in serious crime.

Nonetheless, if most Americans believe otherwise, there is a place to begin whatever repair is needed to make sure our values are braced and knit in the next generation. That place is in the very early years of the child's education. Most child behavioral experts will assert it is in those early years that the child's moral shield is formed and shaped, and made impenetrable to the later years' blandishments of peers and the enticements of the surly streets.

We are today misplacing our energies and our funding as well as arranging our priorities wrongly by directing all sorts of incentives to high schools and colleges. Too late. The moral scaffolding has





been built by then, for better or worse. How then to begin this revision of life conduct? Begin early, very early, by introducing a new school course in preschool, kindergarten and continuing grades one through five.

Private foundations would be asked to fund the course syllabus which would be constructed by an assembly of educators and child behavior experts. The completed syllabus would then be sent to school superintendents across the country. The course could be entitled "What is Right, and What is Plainly Wrong." For thirty minutes each day, the teacher would illuminate for these very young children what William Faulkner labeled 'the old verities,' the old words that construct and implement the daily moral grind in which every durable society must engage if it is to be judged a 'just' society. These are words like 'duty, honor, service, integrity, pity, pride, compassion, sacrifice,' and the clear admonition that violence is wrong. To the teaching of the meaning of those words must be added the cleansing precept of treating other people as you would want them to treat you. And most of all to make sure that these kids understand with growing clarity that Home, School and Church are the sanctuaries wherein they are fitted for a decent and worthy life.

There is a grand simplicity to this kind of school course. It enters a child's mind early, burrowing deep into those recesses of the human brain which even today advanced medical science has not been able to penetrate. If you query enough people, one will find that most of us remember our first grade or second grade teacher. I personally remember Miss Corbett and Miss Walker. They read to us before we really understood, but the words had weight and allure. We listened and without really knowing it we learned and saved what we learned. Perhaps it was because what we heard in those early school years was the first entry into our learning vessel. First-learned wisdom, inserted very early, usually survives the onslaught of an avalanche of information which invades, and torments, us in the later years.

Moreover the words that furnish us with a moral armor plate are the same, more or less, in all cultures and religions. Therefore, without breaching the walls of church and state, the child learns and retains the majesty of old homilies and maxims which form the platform from which vaults the great religions which guides most of the known world today.

Absent this kind of early-years instruction, absent the building of this moral shield, absent the loving embrace of Home, Church and School, no congressional law, no presidential executive order, no fiery rhetoric will salvage a child's conduct nor locate a missing moral core.



The following categories apply to programs designed solely for children:

TV-Y **All Children.** *This program is designed to be appropriate for all children. Whether animated or live-action, the themes and elements in this program are specifically designed for a very young audience, including children from ages 2 - 6. This program is not expected to frighten younger children.*

TV-Y7 **Directed to Older Children.** *This program is designed for children age 7 and above. It may be more appropriate for children who have acquired the developmental skills needed to distinguish between make-believe and reality. Themes and elements in this program may include mild fantasy violence or comedic violence, or may frighten children under the age of 7. Therefore, parents may wish to consider the suitability of this program for their very young children. Note: For those programs where fantasy violence may be more intense or more combative than other programs in this category, such programs will be designated TV-Y7-FV.*

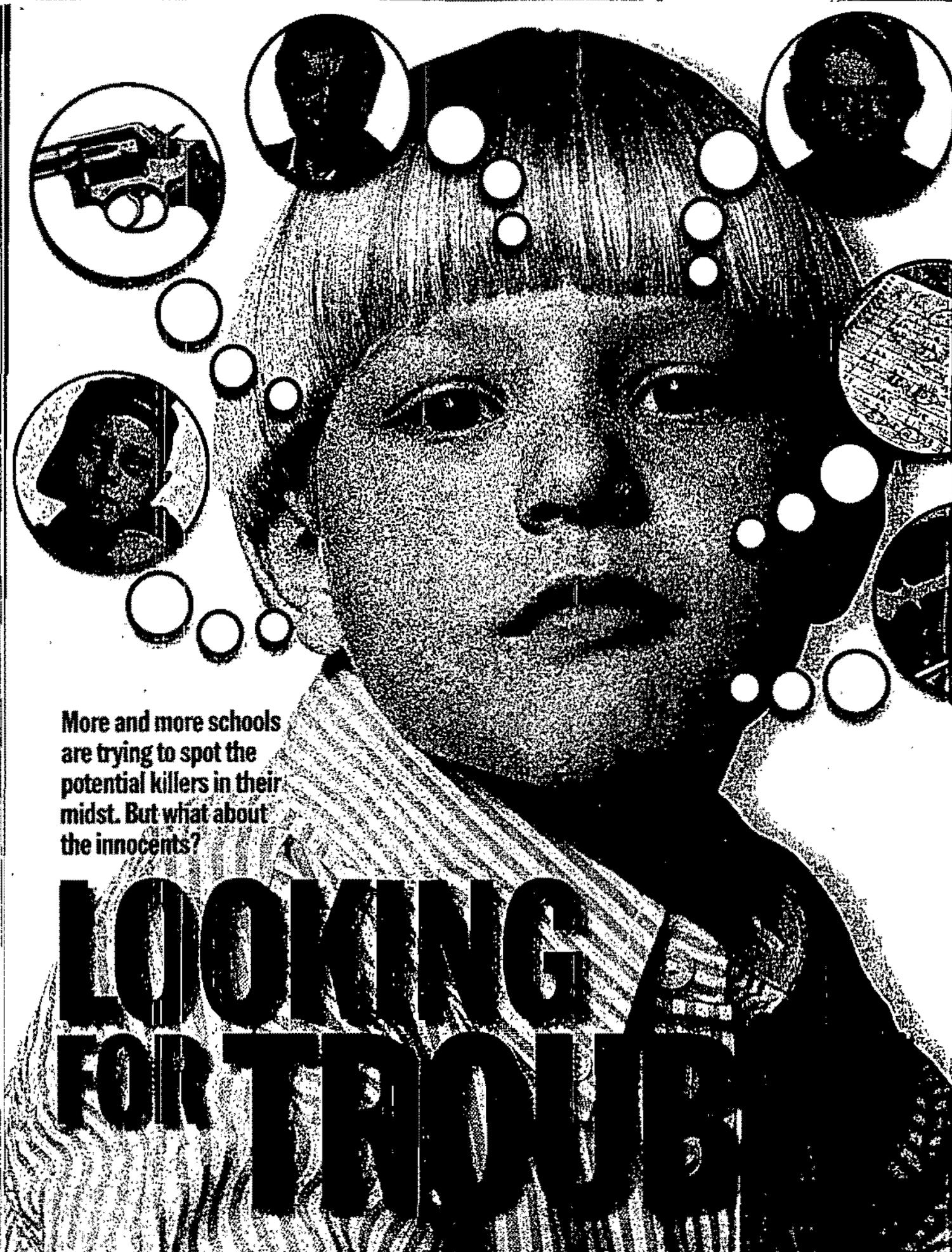
The following categories apply to programs designed for the entire audience:

TV-G **General Audience.** *Most parents would find this program suitable for all ages. Although this rating does not signify a program designed specifically for children, most parents may let younger children watch this program unattended. It contains little or no violence, no strong language and little or no sexual dialogue or situations.*

TV-PG **Parental Guidance Suggested.** *This program contains material that parents may find unsuitable for younger children. Many parents may want to watch it with their younger children. The theme itself may call for parental guidance and/or the program contains one or more of the following: moderate violence (V), some sexual situations (S), infrequent coarse language (L), or some suggestive dialogue (D).*

TV-14 **Parents Strongly Cautioned.** *This program contains some material that many parents would find unsuitable for children under 14 years of age. Parents are strongly urged to exercise greater care in monitoring this program and are cautioned against letting children under the age of 14 watch unattended. This program contains one or more of the following: intense violence (V), intense sexual situations (S), strong coarse language (L), or intensely suggestive dialogue (D).*

TV-MA **Mature Audience Only.** *This program is specifically designed to be viewed by adults and therefore may be unsuitable for children under 17. This program contains one or more of the following: graphic violence (V), explicit sexual activity (S), or crude indecent language (L).*



More and more schools are trying to spot the potential killers in their midst. But what about the innocents?

LOOKING FOR TROUBLE

ONE YEAR LATER: CAN WE PREVENT ANOTHER COLUMBINE?

By JODIE MORSE LOS ANGELES

THE GRADE-SCHOOL DRAWING looked typically innocent, at least in its style. The subjects were two stick figures, one of them wearing a loopy smile. But the teacher in San Bernardino, Calif., who found it stowed in a student's desk was alarmed by the story line. One grinning stick figure wielded a gun. The other, frowning, had just been shot.

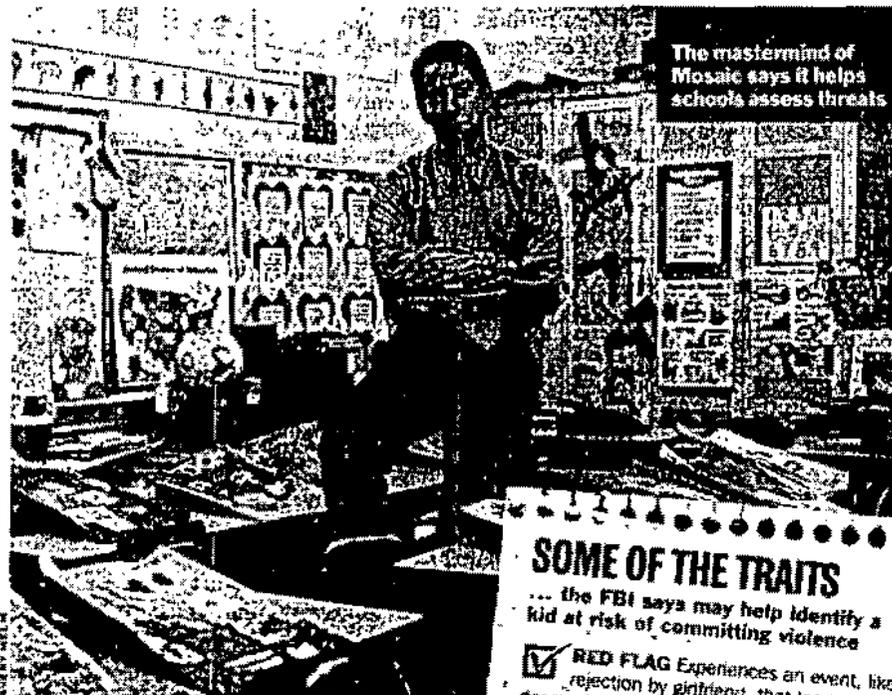
The sketch, from the hand of an eight-year-old with a penchant for nasty temper tantrums, was drawn only days after a six-year-old in Michigan fatally shot a classmate, so school officials decided to be on the safe side.

They brought the drawing to the attention of Gary Underwood, chief of police for the city's public schools, who ran the child's case through the department's new computer "threat-assessment" program, called Mosaic-2000. With a battery of 42 questions—Is the student harassed by peers? Has the student recently experienced rejection?—Mosaic purports to calculate rough odds on whether a child will turn violent.

Long used by law-enforcement and government agencies to examine threats made against their personnel, Mosaic software is now being field-tested in about 20 public school districts from Jonesboro, Ark., to Los Angeles to Salem, Ore. In its assessment of the stick-figure artist, the program suggested that the boy shared several traits with past violent offenders and guided the school to put him in counseling and under close watch. "When those kids walked into Columbine with bombs, no one was expecting it," says Underwood. "We're now on alert if this child comes into school with a bulge in his pocket."

This is the level of vigilance in the American public school a year after Columbine. On average, it may be a safer place than ever—the number of school-associated violent deaths dropped 40% from 1997 through 1999—but it feels scarier with each new well-publicized shooting and threat. In the year since the Columbine massacre, understandably nervous school officials have cycled through a series of responses, from lock-down drills to see-through knapsacks, with the impulsiveness of seventh-graders buying the boy-band CD of the moment.

Now, though, administrators are quietly shifting their sights from metal detectors to "mental detec-



The mastermind of Mosaic says it helps schools assess threats

SOME OF THE TRAITS

... the FBI says may help identify a kid at risk of committing violence

RED FLAG Experiences an event, like rejection by girlfriend, that leads to depression, thoughts of suicide and killing

WHO FITS Barry Loukaitis, Moses Lake, Wash.; Luke Woodham, Pearl, Miss.; Michael Carneal, West Paducah, Ken.; Andrew Golden and Mitchell Johnson, Jonesboro, Ark.; Kipland Kinkel, Springfield, Ore.; Eric Harris, Dylan Klebold, Littleton, Colo.; Thomas Solomon, Conyers, Ga.

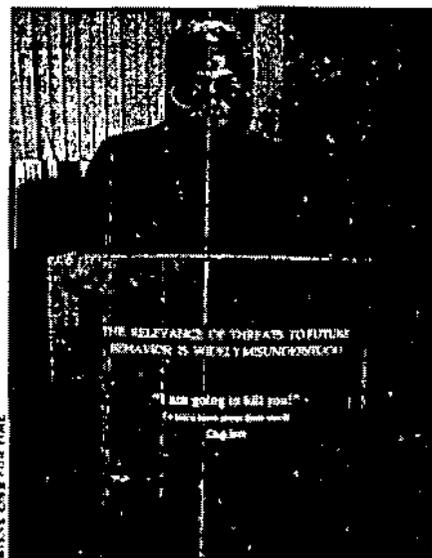
RED FLAG Has a history of mental health treatment **WHO FITS** Loukaitis, Carneal, Kinkel, Harris, Solomon

RED FLAG Tends to dislike popular students or those who bully others **WHO FITS** Loukaitis, Harris, Klebold, Solomon

RED FLAG Openly expresses a desire to kill others **WHO FITS** Loukaitis, Carneal, Golden, Johnson, Kinkel, Harris, Klebold, Solomon

RED FLAG Is cruel to animals, sets fires, wets bed beyond normal age **WHO FITS** Woodham, Johnson, Kinkel

RED FLAG Is fascinated by firearms and has access, usually through a family member **WHO FITS** Loukaitis, Woodham, Carneal, Golden, Johnson, Kinkel, Harris, Klebold, Solomon



PHYLLIS HOGGES The assistant principal runs the program at a Chicago high school

tors." Commonly known as profilers, these programs aim to detect violence-prone kids before they act by comparing them to those who have already snapped. Investigators from Columbine and Jonesboro have tutored administrators across the U.S. on the telltale signs that in their cases went tragically undetected or unheeded. The FBI, which last fall circulated a 20-point "offender profile" culled from common characteristics of school shooters, will release a report on the topic next month. And the Secret Service, at work on its own study, is interviewing school shooters to see what makes them tick—and

then explode.

Along with its findings, the Secret Service plans to give schools an instructional video and a set of probative questions. In addition, numerous questionnaires and checklists are being sold by private firms or drawn up by school officials themselves. One screening test for students is titled simply "Questions for Killers."

Support for the trouble-spotting approach is growing. Proponents contend it has systematically helped nail would-be

ONE YEAR LATER: CAN WE PREVENT ANOTHER COLUMBINE?

assassins and mass killers in other settings. In a new poll by TIME and the Discovery Channel, 53% of parents surveyed said they approve of such measures. But their kids are leery: 60% said they disapprove, fearing such programs could be used unfairly against students not prone to violence. A growing number of critics agree, contending that there is simply no reliable way to weed out the world's Dylans and Erics from their merely cranky classmates without trampling on privacy and constitutional rights in the process. "These programs treat children as suspects, not students," says Barry Steinhardt, associate director of the American Civil Liberties Union.

Front and center in the debate is the controversial Mosaic-2000 program. Its creator, Gavin de Becker, 45, a Hollywood security consultant and author of the best-selling self-help book *The Gift of Fear*, works out of a windowless Los Angeles office festooned with gushing thanks from the likes of Goldie Hawn, Robert Redford—and the CIA. This last client speaks to de Becker's lesser-known line of work. For the past decade he has dispensed "artificial-intuition" software to police departments, Governors and even the U.S. Supreme Court. The programs rank numerically the danger posed by celebrity stalkers, angry employees or potential assassins by comparing their actions to those of known offenders.

A similar logic drives the new school-house version of Mosaic. First, a child acts in a manner considered threatening—he

draws a worrisome sketch or strikes another student. Then, out of the child's presence and without his or her knowledge, school psychologists, principals or police answer a list of multiple-choice questions drafted by de Becker and a committee including law-enforcement and education officials. (Sample queries: What is the student's demeanor toward authority figures? Has there recently been media attention to school shootings or other acts of violence? What is the student's home-life situation?) If the responses seem particularly troubling, a "trigger text" immediately pops up, prompting officials to contact law-enforcement or mental-health professionals. At the end of the exercise, the program computes whether the student has "few," "several" or "some" factors in common with violent perpetrators and a detailed report is printed out.

"Schools are doing all this same stuff anyway, but they're doing it willy-nilly," says de Becker. "Mosaic will give them the participation of experts in those high-stakes decisions." Those experts, however, remain a fiercely divided bunch. While some main-

... holds a photo of her son John, 13, shot dead by a young neighbor



tain that school shootings are simply too rare for sound comparisons to be drawn, others who have studied the case histories have found that the shooters share many key traits. "There's no one set of characteristics that can be ascribed to these shooters," cautions Bryan Vossekuil, who is leading the

SURVEY: YOUTH VIOLENCE

THE PERCEPTION GAP

A YEAR AFTER COLUMBINE, parents and teenagers hold strikingly different views on the problem of youth violence, according to a new poll by TIME and the Discovery Channel in conjunction with the National Campaign Against Youth Violence. Fewer teens feel very safe from violence in schools today (33%) than shortly after the Columbine killings a year ago (42% in a similar poll). But more parents believe that teens feel safe in school today (45%) than felt that way last year (27%). Nearly a third of

teens say they have witnessed a violent situation at school, while only 8% of parents think that's the case. About half of teens in the poll say they have been insulted or threatened in the past year, but only 22% of parents believe their kids have experienced that type of situation.

While 8 in 10 parents say they have talked with their kids about ways to protect themselves from violence, only 6 in 10 kids remember having such conversations. And while about half of par-

ents with their kids about this subject, only 18% of teens want more such talks. One reason may be that most parents encourage kids to stand up for themselves, while most kids are worried about the possible violent consequences. Two-thirds of parents believe it is nearly impossible for teens to walk away from an angry confrontation without being teased, but only 37% of teens agree. Both parents and teens believe that youth violence has increased in recent years, even though school-related violent deaths have been in decline. Extensive news coverage of school shootings may account for this misperception.

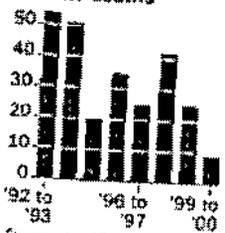


POLL

Overall, do you think that in the past few years youth violence has increased, decreased or stayed about the same?

	TEENS	PARENTS
Increased	70%	59%
Decreased	7%	1%
Stayed about the same	23%	40%

Actual Incidents of school-associated violent deaths



MOMS FOR GUN CONTROL

If there were a recipe for creating a late-blooming activist—take a devoted parent, add a worst nightmare, mix with official intransigence—Carole Price, 37, would be the final product. The Maryland mother of three says she “hadn’t organized anything more complicated than a car pool” until gun violence ripped into her family. On Aug. 20, 1998, Price’s son John, 13, was accidentally killed by a 9-year-old neighbor boy wielding a 9-mm Luger pistol that he had found in his home. Since that day, Price and her husband John have put themselves on the front lines of the war over gun safety.

After her son was killed, Carole Price was stunned to learn that in Maryland it was only a misdemeanor to leave



THE ACTIVIST Price, right, with Clinton last week

a loaded gun accessible to a child. She started attending gun-control rallies and was host at meetings in her home. After she showed up with a TV news crew at a local Republican fund raiser that was raffling off a 9-mm handgun, Price gained the attention of other local media and legislators.

Her testimony before

the Maryland legislature helped push through a new law that requires trigger locks and a firearms-safety course for all new handgun owners. When the measure was signed into law last week, President Clinton traveled to Annapolis to praise the Prices’ efforts.

Since November, Carol Price has been an organizer of the Million Mom March on behalf of “commonsense” gun control, scheduled for Mother’s Day on the Mall in Washington. Donna Dees Thomases, the New Jersey publicist and mother of two who launched plans for the march, says that Price’s public anguish speaks for thousands of families branded by gun violence—and furious at legislative inaction.

—By Amy Dickinson/Washington

Secret Service’s ongoing study. Perhaps the agency’s most interesting finding so far is that the shooters rarely made public threats. Instead, they tended to confide their intentions to a few select peers.

There are more specific challenges to Mosaic’s pedigree. The U.S. Marshals Ser-

vice and the L.A. police department may swear by the earlier versions of Mosaic, but many psychologists insist it has not been through a proper scholarly review. Mike Furlong, a psychologist at the University of California at Santa Barbara, recently test-drove the Mosaic-2000 program and concluded, “This is just a private firm asking

America’s schools to create an open experiment.” De Becker says his method is scheduled to undergo two academic evaluations.

Many civil libertarians have a more pressing concern. They fear the program will single out or profile students who are simply maladjusted but not menacing. And because schools use Mosaic to study kids without their knowledge, they may never know they are under suspicion. De Becker says Mosaic is not used for what he calls “the p word”—profiling—but rather for “threat assessment.” Students, he says, are not examined unless they single themselves out by making a threat. But in today’s anxious classrooms, threats are often defined broadly. Phyllis Hodges, an assistant principal at Chicago’s Von Steuben High School, used the program to examine a student who was constantly picked on by peers for being effeminate. He had made disturbing comments in the past—for example, he vowed he would hurt classmates—yet his offense this time was less clear-cut. He refused to hand in a test after his teacher called time. A run of his particulars through the Mosaic program indicated there was no immediate cause for concern.

Better that result, de Becker contends, than the more haphazard approach of a school district like Granite City, Ill., which has hand-crafted its own profiling policy. Students who exhibit certain risky behaviors—cursing, mood swings, writing about “the dark side of life”—can face expulsion or worse. In December, teachers in Granite City found a note by a student promising to “settle some scores.” He was read his

Do you feel safe from violence at school? TEENS

Very safe	33%
Somewhat safe	53%
Not too safe	9%
Not safe at all	5%

Biggest problem in school: ACCORDING TO TEENS

Drugs	32%
Violence	14%
Other	8%
Discipline problems	4%
Peer pressure	4%

ACCORDING TO PARENTS

Drugs	25%
Lack of good teachers	15%
Other	12%
Lack of good education/college prep	9%
Violence	7%

What are the most important solutions to reducing youth violence, both in and out of schools? ACCORDING TO TEENS

More counseling services in school	15%
Teaching people not to hate	14%
Mentoring programs	11%
More police in schools	10%
More afterschool programs	10%

ACCORDING TO PARENTS

More counseling services in school	26%
Better identification of emotional problems in kids	20%
Teaching people not to hate	14%
Getting drugs out of schools	12%
More recreational opportunities for kids	10%

Do you agree or disagree that by the time students with emotional and behavioral problems are 16 or 17, it is too late to change their behavior?

Agree	TEENS 29%	PARENTS 61%
Disagree	TEENS 69%	PARENTS 38%

Which one of the following groups do you think would have the greatest impact on kids in the effort to reduce violence in schools?

Parents/guardians	TEENS 37%
Celebrities	19%
Media	13%
Support groups	13%
Teachers and school officials	6%

Parents/guardians PARENTS

Parents/guardians	68%
Support groups	7%
Teachers and school officials	6%
Police	5%
Media	2%
Religious organizations	2%

If you or your teenager had an idea but were not completely sure, that another student might do something violent, whom would you tell?

A teacher	TEENS 26%	PARENTS 3%
A parent	18%	61%
A guidance counselor	16%	1%
No one	15%	18%

Do you agree or disagree that it is almost impossible to walk away from an angry scene without fighting and not be teased for it?

Strongly Agree	TEENS 13%	PARENTS 53%
Somewhat Agree	24%	12%
Somewhat disagree	24%	15%
Strongly disagree	35%	19%

Do you think the way the media portray violence is a major factor in causing youth violence?

Yes	TEENS 38%	PARENTS 59%
No	60%	41%

From a Discovery Channel/TIME poll of 400 American teenagers 14 to 17, 400 parents of teenagers and 200 adults without teenage children taken in April by Peon, Schoen & Berland

ONE YEAR LATER: CAN WE PREVENT ANOTHER COLUMBINE?

Miranda warning, arrested by the city police and suspended for 10 days. In the meantime, teachers investigating the matter found that the note was only the concoction, as superintendent Steve Balen puts it, "of a goofy freshman having fun."

Tales like that have begun to sway some policymakers. Last week the office of California Governor Gray Davis issued a report urging schools to proceed with caution on Mosaic, and other such programs. The U.S. Education Department is backing away from the checklist of warning signs it sent to every school in the nation in 1998. In a mass mailing this week, the department declares that relying on such lists can "harm children and waste resources." Instead, it counsels teachers and parents to use the much lower-tech and more labor-intensive approach of keeping their eyes and



RAUL RAMIREZ in Salem, Ore., the sheriff runs Mosaic

ears alert at all times, not only for overt threats but also for troubled students who need help.

That method seemed to do the trick last week in Lake Station, Ind., where a

parent's call helped school officials head off an alleged plot by three first-grade girls to kill a classmate. "The answer is not going to come from just throwing something up on the computer," says Bill Modzeleski, head of the government's school-safety programs. "It's got to come from the teachers in classrooms who really know the problem kids."

Or there's the all-of-the-above approach embraced by schools in a district like Carroll County, Md. In the past year, they have adopted 25 safety initiatives, including a "red flags" profile of their own design. "The threats are way down, and the kids are learning," reports the director of pupil services, Cynthia Little. "They've even stopped saying 'I'm going to kill you.'" But have they stopped thinking it?

—With reporting by

Elaine Shannon/Washington

POLICE PREPARATIONS

READY AND WAITING

POLICE DETECTIVE BRIAN Braswell of Petersburg, Va., thinks he's "three-quarters" prepared for the next Columbine. Last month, the local high school was the stage for a hostage drill complete with blaring fire alarms, 60 kids from Junior ROTC playing the wounded and scared, and an officer portraying a revenge-seeking killer, firing blanks from a shotgun. Braswell's team of officers had to push through waves of fleeing, panicked students and step over wounded children tugging at their pant legs crying "Help me!" Says Braswell: "From Columbine, we've learned that you have no choice but to go in and stop the carnage."

A year after a tragedy that left 15 dead—and scores of questions about why the police moved so slowly—crisis training that was once reserved for big-city SWAT teams has entered the curriculum for street cops. The Los Angeles police hope to

have 5,000 patrol officers trained in rapid-deployment techniques by June. The National Tactical Officers Association, a SWAT training organization, has put more than 1,000 officers through "R.U. Ready High School" in Moyock, N.C., a \$45,000 facility specifically built to simulate Columbine-style carnage. A school-hostage drill in Pinellas County, Fla., last month featured 600 middle schoolers hiding inside locked-down classrooms. It was enough to make baby-boomer parents long for the good old days of duck-and-cover.

The old rules on how to respond to school and office shootings—set up a perimeter and wait for SWAT—are gone. Now cops are trained that when they hear shooting, they should go in immediately, guns drawn, and stop the violence. "We had to make a change," says SWAT trainer Randy Watt. "Fifteen years ago, you didn't see people going in just for the sake of creating mayhem and



ONLY A DRILL Pinellas County police prepare for Columbine II

planning their own demise." During the Petersburg drill, several cops blinked back tears when they had to step over injured kids. "All your instincts tell you to help them," says Detective Braswell, a father of two. "But I understand what needs to be done." Some agencies have armed their patrol officers with rifles and equipped patrol cars with computers that can quickly call up school blueprints.

Would any of this have

helped at Columbine, where patrolmen waited outside the school for later-arriving SWAT teams rather than barging inside to confront the gunman? Colorado Governor Bill Owens told TIME that he thinks those slow and deliberate tactics were probably inappropriate and will be assessed by his Columbine Review Commission. But most departments aren't waiting for more studies—rapid deployment is the order of the day. —By Andrew Goldstein

RAMPAGE KILLERS: **A Summary of *The New York Times* Examination**

Introduction

During the week of April 9, *The New York Times* published a series of four articles examining the phenomenon of rampage killings. The study looked at 102 killers in 100 rampage attacks over the past 50-plus years. The database from which the conclusions are drawn is believed to be the largest ever compiled on this topic.

Key Findings

This exhaustive examination returned three principal findings. They are:

- “While the killings have caused many people to point to the violent aspects of the culture, a closer look shows little evidence that video games, movies or television encouraged many of the attacks. In only 6 of the 100 cases did the killers have a known interest in violent video games.”
- While the past decade has seen a sharp decrease in almost all kinds of homicides, rampage killings have increased. Still, these killings remain rare, accounting for much less than 1 percent of all homicides.
- While much of the recent focus has been on increased security in the schools and the workplace, a closer look shows that most rampage cases may be more related to society’s lack of knowledge of mental health issues, rather than a lack of security. The Times points out that in case after case, family members, teachers and mental health professionals have missed or dismissed critical signs of deterioration.

Mental Illness: The Overlooked Key

The Times found much evidence of mental illness in the subjects studied. More than half of the rampage killers had histories of serious mental health problems. Of the 24 who had been described psychiatric drugs, 14 had stopped taking them when they committed their crimes. According to the Times “Indications of mental illness were far more common among the 100 cases than was evidence supporting popular explanations that emerged in the days after some of these spectacular events.” The following is a breakdown of factors: Three killers showed an interest in the occult; racist ideas were apparent in the backgrounds of 16; only a handful of cases involved the mention of violent video games or television. By contrast, 48 killers had some kind of formal diagnosis, often schizophrenia.

Holes in the Gun Laws

The Times examination also notes how difficult it is to enforce a key provision of the nation’s gun control law. That provision prohibits anyone involuntarily committed to a mental institution from buying a handgun. Laws in most states guard the privacy of the mentally ill and these statutes generally bar law enforcement agencies from access to

mental health records. As a result, gun background checks typically fail to turn up the mental health histories of people with psychiatric problems. (Utah and Connecticut now give law-enforcement agencies mental health information for background checks on gun buyers in the wake of rampage shootings in those states).

Semiautomatic Weapons & Rampage Killings

The Times noted that the number of rampage killings increased in the 1990s, coinciding with a trend of increasing availability of more lethal weapons. In the late 1980s, the production of semiautomatic pistols surpassed production of revolvers, adding perhaps to the ability of inflict mayhem.

Copycat Killings

The Times report notes fourteen of the studied killers expressed knowledge of their predecessors in rampage murders.

Conclusions

The Times piece should be considered required reading for anyone with an interest in this topic. The conclusions of the Times study might best be summed up by stating that there are no clear conclusions. What is shown is the strong role accurate and diligent mental health evaluation and treatment plays in the prevention of such tragedies.

Additionally, it is apparent that access to weapons of mass mayhem plays some role in the increase in these rampage killings.

Finally, the conventional finger pointing at so-called "popular culture" influences is misdirected. The preponderance of real examination shows that video games, movies and music registered as barely a blip when this vast database was put under careful, non-partisan examination.

The work of *The New York Times* on this matter is revelatory and a much-needed factual examination of the sad reality of rampage killings.

Excerpted from "A Guide to Safe Schools," Developed by the
Department of Education and the Department of Justice

Early Warning Signs

None of the following signs alone is a sufficient indicator of potential violence. Rather, the following signs, especially when they are presented in combination, may be used as an aid in identifying and referring children who may need help.

Social Withdrawal: Gradual and eventually complete withdrawal from usual social contacts can be an indicator of a troubled child. Withdrawal often stems from feelings of depression, rejection, persecution and lack of confidence.

Strong Feelings of Isolation and Being Alone: While most children who are isolated and appear friendless are not violent, research has shown that in some cases these traits are associated with children who behave aggressively and violently.

Excessive Feelings of Rejection: While growing up, many children experience emotionally painful rejection. Their reaction to rejection depends on many background factors. Without support, some may be at risk of expressing their emotional distress in negative ways, including violence.

Victim of Violence: Children who are victims of violence – including physical or sexual abuse – are sometimes at risk themselves of becoming violent toward themselves or others.

Feelings of Being Picked on and Persecuted: Kids who feel constantly picked on, teased, bullied and humiliated at home or at school may initially withdraw socially. Without adequate support, some children may vent these feelings in inappropriate ways, including aggression or violence.

Low School Interest and Poor Academic Performance: In some situations, such as when a low-achiever feels frustrated or unworthy, acting out and aggressive behaviors may occur. When a noticeable downturn occurs in academic performance, it is critical to determine the various reasons for that change.

Violent Writings and Drawing: Many children produce work about violent themes that for the most part is harmless when taken in context. However, a lot of violence in writings and drawings that is directed at specific individuals (family, classmates, other adults) over a long period of time, can be a sign of emotional problems and the potential for real violence. Because of the danger of misdiagnosing such a sign, it is important to seek the guidance of a qualified professional to determine its meaning.

Uncontrolled Anger: Anger is a natural emotion. However, when it is expressed frequently and intensely in response to minor matters, it may be a sign of potential violent behavior.

Impulsive and Chronic Hitting, Intimidating and Bullying: Although children often engage in acts of shoving, some mildly aggressive behaviors such as constant hitting and bullying of others that occur early in children's lives, if ignored, could later escalate into more serious behaviors.

History of Discipline Problems: Persistent disciplinary problems both in school and at home may indicate that some emotional needs are not being met. Such problems may set the stage for the child to break rules, defy authority, disengage from school and engage in aggressive behavior.

History of Violent and Aggressive Behavior: Without support and counseling, a child with a history of aggressive or violent behavior is likely to repeat those behaviors. Such actions could include violence towards other individuals, cruelty to animals or fire setting.

Intolerance for Differences and Prejudicial Attitudes: While all children have likes and dislikes, an intense prejudice towards others based on racial, ethnic, religious, language, gender, sexual orientation, ability and physical appearance, coupled with other factors, may lead to violent assaults against those considered to be different. Membership in hate groups or the willingness to victimize those with disabilities or health problems should also be treated as warning signs.

Drug Use and Alcohol Use: Use of drugs and/or alcohol reduces self-control and increases youth exposure to violence, either as perpetrators, as victims or both.

Involvement with Gangs: Gangs involved in anti-social values and behaviors cause fear and stress among other students. Kids who are influenced by these groups, either by copying their actions or becoming directly involved with them, may adopt these values or act out in a violent manner.

Inappropriate Access to and Use of Firearms: Kids who inappropriately possess or have access to firearms can have a greater risk for violence. Research shows that such children also have a higher probability of becoming victims. Children with a history of aggression, impulsiveness or other emotional problems should not have access to firearms or weapons of any type.

Serious Threats of Violence: While idle threats are a common response to frustration, one of the most reliable signs that a youth is likely to commit a dangerous act is a detailed and specific threat to use violence. Such threats must be taken seriously and steps should be taken to understand the nature of these threats and to prevent them from being acted out.

"It takes no stretch of the intellect to know there are three pillars which support the rostrum from which springs the conduct of youngsters as they grow to adulthood: Home, Church and School. Mothers and fathers, ministers, rabbis, priests, principals and teachers must construct within the minds and hearts of children an impenetrable moral shield, against which the blandishments of peers, the enticements of the mean streets, clannish cliques, and visual and aural images, will shatter and break. But absent that moral shield, absent the loving embrace of Parents, Church and School, absent the early years' learning of right and wrong, no abolition of constitutional rights, no executive order, no congressional law, no fiery rhetoric will ever salvage a child's conduct or locate a missing moral core. If we, as a nation, don't understand that, we are lost."

A statement of principles and
beliefs of the member companies of the
Motion Picture Association of America
which contribute to the goal of
making our schools safer and our children safe

presented by

Jack Valenti,
President and Chief Executive Officer, MPAA

before the
Senate Commerce Committee

in Washington D. C.
on May 4, 1999

What happened at Columbine High School in Colorado was a senseless act of mindless malice. Every sane American recoils in horror. There is rage in the land. There are outcries to ban, abolish, and quarantine by legislative fiat what many believe to be source beds of fatal mischief. But we have to be clear-headed in our response to the query: How does this nation make our schools proof against such grotesque intrusions?

What ghoulish molecules infected two teen-agers, Nathan Leopold and Richard Loeb in 1924, seventy-five years ago, to callously kidnap, torture and murder fourteen-year old Bobby Franks?

What bred the inhumanity in teen-ager Charles Starkweather who in 1951, forty-eight years ago, with his fourteen year old girlfriend, roamed across Nebraska and Wyoming shooting, stabbing and strangling eleven people. Caril Fugate, his girlfriend, confessed she shotgunned her own mother. Caitlin Lovinger reported in the New York TIMES (April 23, 1999) that hours before Starkweather was strapped in an electric chair, he was asked if he would like his eyes donated for medical research. "Hell no," he said, "no one ever did anything for me. Why should I do anything for anyone else?"

What was the dark force that invaded teen-ager Kenneth Skinner and caused him in 1952, forty-seven years ago, to burn down an apartment building that was on his paper route. He casually admitted later then he knew none of the eight people who died in the blaze?

What compassionless evil prompted Charles Whitman to climb the Tower at the University of Texas in 1966, thirty-three years ago, and without mercy gaze down the sight of his rifle to shoot fifteen innocent people to death?

Wherein lie the roots of the madness of Starkweather, Skinner, Fugate, Whitman, Leopold and Loeb? Do they have any connection to the unfathomable urgings which infected the brains of the kid killers at Columbine?

Kid killers are inhabited by dismal rhythms and mental disconnects.

One doesn't have to be a medical seer to understand that youngsters who kill, wantonly, casually, are inhabited by dismal rhythms which dance in an emotional bubble perilously off-center. There is within them a mental disconnect swarming with dark and primitive transactions. Unhappily, no one knew that behind the fresh faces of Eric Harris and Dylan Klebold lurked the picture of Drorian Gray. Why did not anyone sense that these two seemingly non-violent youths were seething with hatred, on the edge of detonation, even though it was writ clear and large they were in terrible emotional disarray?

But when something incomprehensible like Columbine occurs, fear is infectious. In a *NEWSWEEK* poll last week, 64% of adults believed a shooting incident at their local schools to be "very likely" to "somewhat likely." But factually in 1996 only ten percent of schools reported even one serious violent crime.

The statistics are revelatory. Fewer than one percent of homicides involving school-age children occur in and around schools, according to the Centers for Disease Control. Since 1992 the annual death toll from school shootings has ranged from twenty to fifty-five, says the National School Safety Center. There were forty-nine deaths in the last school year. Forty-three percent of all schools had no crime at all in the 1996-1997 school year, said the Department of Education. In 1997, eight percent of high school students said they had carried a weapon to school in the preceding month. This was a decrease from the twelve percent in 1993.

In 1997, the murder rate in the USA was the lowest in thirty years. The juvenile violent arrest rate rose between 1988 and 1994, but peaked in 1994, and since then has decreased steadily. The FBI reports that the number of persons under eighteen in the U.S. is some 70 million. The rate of arrests for violent crimes in this category has declined from its high water mark in 1994 at .51% to .41% or forty-one hundredth of one percent (287,000). This also means that 99.59% of young people under eighteen (69.7 million) were not into violent crime.

The children of this country do not deserve being all herded into a category that labels them as something they are not. They are not all killers. They are not all brooding, menacing figures, filled with hatreds, emotional abnormalities which house a defective mythology. Though all children more or less inhabit the same entertainment and community enclaves, ninety-nine percent of them are decently formed good citizens.

Yes, I know that statistics are frail reeds on which to lean, but they ought not be ignored. Yes, it is absolutely true that one death is too many. Columbine happened. The nation weeps. Now we have an overpowering responsibility, as a nation, to make our schools safer.

How can we as parents and citizens contribute to making our schools safer and our children safe?

It takes no stretch of the intellect to know beyond doubt there are three pillars which support the rostrum from which springs the conduct of youngsters as they grow to adulthood. They are Home, Church and School. These are the central nervous systems of a child's future behavior. Neither Presidents nor Congress nor regulatory agencies can substitute for the three essential imperatives through which children are molded, Home, Church and School.

Mothers, fathers, ministers, rabbis, priests, principals and teachers must construct within the minds and hearts of children an impenetrable moral shield, against which the blandishments of peers, the enticements of the mean streets, clannish cliques, and visual and aural images, will shatter and break. That moral armor plate has to be woven from a clear understanding of what is right and what is wrong, founded on God's inviolate commandments (which are pretty much the same in every religion). If that moral armor is sturdily assembled, and fitted in the early years, no momentary lapse will dissolve its bindings.

But absent that moral shield, absent the loving embrace of parents, church and school, absent the early years' learning of right and wrong, no abolition of constitutional rights, no executive order, no congressional law, no fiery rhetoric will ever salvage a child's conduct or locate a missing moral core. If we as a nation don't understand that, we are lost.

What is right and what is plainly wrong:

Education experts assert that the most sensitive time span in the life of a child is in the first seven or eight years. That is the period when the child's character is shaped and formed, perhaps forever. Yet it is in those sensitive early years where most of us lag in inserting an ethical code within our children, barren of which youngsters grow up with a threadbare morality. Why not, then, beginning in pre-school, moving through kindergarten and grades one through five, for at least one half hour each day, teach children how to live a life both decent and worthy? Why not summon the best minds in education and child behavior to construct a course which could be called **WHAT IS RIGHT AND WHAT IS PLAINLY WRONG?** (In high school or college this course would doubtless be labeled "Ethics" or "Moral Judgments.")

All religions are anchored to the same moral platform. What is wrong in one religion is usually wrong in another. Therefore there ought be no barriers to the teaching of a course that is not religious, in the constitutional sense, but is the seedbed from which flows a firm and fluent embrace of life-giving essentials: honor, duty, compassion, sacrifice, decency, integrity, self-worth, civic values and, above all, the cleansing precept that one should treat others as one wants others to treat him or her. If we squander this once-in-a-lifetime opportunity to insert in the child that indispensable moral code which will guide him through an uncertain future, we will have blundered, badly. As someone wrote: "When error is irretrievable, there can be no repentance." If such a course were to be put in place, I would ask the member companies of MPAA, and others in the creative community, to help produce brief videos which would personalize the examples offered in the course.

Early warning signals:

Early warning alerts given off by disturbed children must be heard and countered immediately. They cannot be dismissed. The schools have experts, or ought to have, whose alarm bells clang when troubled students come into view.

Parents have to be watchful for problematical behavior in their children. When those kids are inadvertently crying out for help before they walk off the edge of the precipice, parents cannot be dismissive, cannot remain mute and blind. They must contact diagnostic experts before it is too late.

The Department of Education in August, 1998 has published a most important document titled *Guide to Safe Schools*. This Guide is signed and sponsored by Richard Riley, Secretary of Education and Janet Reno, Attorney General, and its substance was supplied by experts in education, law enforcement, juvenile justice, mental health and other social service. This Guide demands to be examined for it verifies *Early Warning Signals*, which every parent ought to read and absorb. These early warning signs are:

"Social withdrawal; excessive feelings of isolation and being alone; affiliation with gangs; inappropriate access to, possession of, and use of firearms; excessive feelings of rejection;

being a victim of violence; feelings of being picked on and persecuted; low school interest and poor academic performance; expression of violence in writings and drawings; uncontrolled anger; patterns of impulsive and chronic hitting; intimidating, and bullying behavior; history of disciplinary problems; past history of violent and aggressive behavior; intolerance for differences and prejudicial attitudes; drug use."

It is a must-read for parents, school teachers, principals, and clerics. It is also a recipe for saving a child's life, as well as saving the lives of those with whom disturbed young children associate.

The movie/TV industry can be of assistance by helping to distribute the *Early Warning Signals*. It is a venture that we would be willing to discuss with the Department of Education.

Accusatory fingers point toward movies

Let's discuss movies. Accusatory fingers point toward films as a prime villain. Last year the entire movie industry produced over 550 films. When that many movies are made, some of them are bound to be slovenly conceived. In a free society, no one can command 'only good movies be produced.' Which is why I will not defend all movies. Some few in my judgment cross a smudged, ill-illuminated line where the acceptable becomes unsuitable, and I'll have no part of them. But the great majority of films, some of them rising to the highest point to which the creative spirit can soar, don't warrant being lumped with a number of movies whose worth is questionable. Edmund Burke was right when he said, "You cannot indict an entire society." Neither should anyone condemn the many because of the porous quality of the very few. Moreover, American parents have the supreme right not to patronize what they judge to be soiling to their children's future. The parental bill of rights declares the power of parents to turn away from that which they don't want their family to listen to or watch. Banish them from your home, refuse to patronize them outside the home.

The movie/TV industry has an obligation to be responsible

I do earnestly believe that the movie/TV industry has a solemn obligation. Each creative team must examine their work from a personal perspective. Is there gratuitous violence, language or sensuality? If there is, then the creative team, on its own, without any nagging or commands from anyone else, ought to exile whatever is gratuitous without dimming the dramatic narrative that is the core of the story. I wholeheartedly endorse that kind of creative scrutiny.

Years ago many of us in the movie world came to the conclusion that we had a duty to inform parents about film content. This is the prime reason why for over thirty years a voluntary movie rating system, created and implemented by film producers and theater owners, has been in place. These ratings give advance cautionary warnings to parents so they can decide what movies they want their children to see or not to see. Only parents are capable of making such decisions. Some 75% of parents with children under thirteen find this rating system Very Useful to Fairly Useful in helping them guide their children's movie viewing.

A comparable rating system is operative in television, offering information to parents about TV shows. Soon, there will be available in large supply the so-called V-Chip whose aim it is to give parents more power over the TV viewing of their children. Parents have to tend to their children's TV viewing, seriously, tenaciously, else they cannot indict others for their lack of monitoring TV watching in the home. For example, too many parents are agreeing to give their young children their own TV set, in their own room, thereby losing control over what their children are watching. But that is a parental decision they alone can make.

The movie industry has played, and is playing, an important role in our society, and will continue to do so. American movies travel the world, where they are hospitably received and enthusiastically patronized. Our movies, from *Mr. SMITH GOES TO WASHINGTON* to *SAVING PRIVATE RYAN*, from *BEN HUR* to *STAR WARS*, captivate audiences everywhere. Entertainment created in America is one of this nation's proudest artistic and commercial assets. We produce for this country huge amounts of surplus balance of trade at a time when the country bleeds from trade deficits. (It is ironic that Japan, which devours American films and TV programs, has one of the lowest crime rates in the world!)

Listen to the children

We (meaning parents and citizens, Congress, White House, professionals in the field of education, science and business) should listen to the children, the youngsters in grammar school, middle school and high school. They are best equipped to tell us if the media is the complete villain, if what they hear and see infects them, and soils their best intentions. They know better than their elders about peer pressure and rejection and cliques and the mean alternatives that tantalize and entice them. Are we truly listening to them?

On Thursday, April 29, 1999, Jeff Greenfield (CNN) had a 'conversation' with students. Two of those students were from Columbine High School. One of them, a lovely senior named Alisha Basore, was queried about the impact of the media on un-natural behavior. She responded that the media was a minor force in distorting students' values. If the media was at fault, she said, everyone of the some 1,850 students at Columbine would all be killers because, as she pointed out, the students all watch the same movies and TV programs, listen to the same music, play the same video games. By her side was the other Columbine student, Josh Nielsen, who confirmed Alisha's remarks and said it wasn't the media, but rather that the two killers were crazy.

Let's listen to the children.

Why kids go wrong is full of complexities and contradictions. There is no 'one thing.'

As we debate and discuss the phenomenon of 'killer kids' we have to understand there are areas in the human brain which even the most advanced medical skills have not yet been able to penetrate. We just don't know the 'why.' There is no one element in the society, no one thing that if revised, would be 'the solution' to societal violence. It is all so very complicated, so complex, because we are dealing with the human condition which is unknowable in so many ways. Just as it is true that computers can do everything except one thing: they cannot

accurately predict human behavior. Though we ache for it, there is no Euclidian geometry with its simple clarity available to us in our search for quick answers when youngsters explode and others die.

But we ought not leap to conclusions without verifiable evidence and professional guidance. The Department of Education/Attorney General's *GUIDE TO SAFE SCHOOLS* has peered deeply into the problem and concluded that Early Warnings must be observed and acted on with urgency. Additionally, the Surgeon General can build on this Guide by enlisting the finest professionals in the land who know best how to navigate and map the dimly lit corridors of the human mind. From that assembly of the most knowledgeable must come evidence, not theory, not tenuous links, not opinion, not personal view, not surmise, but confirmable evidence.

It is these men and women of medical science and education on whom we should rely to provide us with real facts. And then the great majority of citizens can act wisely and prudently, not wildly axing that which ought not be dismantled.

We should heed the words of Oliver Goldsmith who, in discussing what he called 'the good natured man', wrote: "We must touch his weaknesses with a delicate hand. There are some faults so nearly allied to excellence that we can scarce weed out the fault without eradicating the virtue."

There is a long road ahead, but the goal is reachable. It will require all factions and elements in the society to be involved. The movie/TV industry is ready to be part of a national crusade to make our schools safer and our children safe.

***A SAMPLING OF VOLUNTARY INITIATIVES UNDERTAKEN BY
THE MEMBER COMPANIES OF THE MOTION PICTURE
ASSOCIATION OF AMERICA***

THE WALT DISNEY COMPANY: REACHING PARENTS AND CHILDREN WITH MESSAGES OF SAFETY AND NON-VIOLENCE

The Walt Disney Company has produced and aired numerous public service announcements (PSAs), news programs and programming with anti-violence themes in an effort to reach a wide audience with messages concerning this critical issue. The following is a partial representation of Disney's voluntary efforts to aid America's youth.

A Series of Office of National Drug Control Policy (ONDCP) Spots Developed in Cooperation with the Department of Justice Crime Prevention Coalition:

- *Less Crime Is No Accident* – Aimed at an adult audience, this spot focuses on community efforts to reduce crime and violence.
- *Scruff's Adventures II* – These spots, aimed at a young audience, show what a child should do if they find a gun in the home and what to do when confronted by gang members.
- *Misperceptions* – For a teen audience, this spot deals with kids who may look and feel different from "conventional" children who band together to fight crime in their neighborhoods.

ONDCP Spot Developed in Cooperation with Children First

- *Mentoring Program* – NYPD Blue's Dennis Franz tells adult viewer that if they want to keep kids away from guns, they should mentor a child.

Selected Public Service Announcements

- *School Violence/Talk to Kids* – NYPD Blue's Rick Schroeder tells kids to talk to adults if they hear other kids talking about having guns, shooting people or making a bomb.
- *School Violence* – Demonstrates the importance of teachers listening to kids.
- *War* – Shows kids safe ways to get angry and to work out their differences.
- *Cease Fire Effort* – Warns against the dangers of kids discovering guns in the home or at the home of a friend. The spot also encourages parents to find out if parents of your children's friends have a gun in the home.
- *Dept. of Justice Crime Prevention Coalition* – Created as a result of several (pre-Columbine) school shootings, this spot shows graphic crime scene footage while the song asks "Where have all the children gone?"
- *High Incident* – Instructs on getting kids to school safely.
- *Latchkey Kids* – Teaching latchkey kids rules of safety.

Children First Program

- *School News You Can Use!* – This half-hour program ran in September and included a segment on school violence and an 800 number for the Center for the Prevention of School Violence.

ABC News Has Produced and Aired a Number of Relevant Segments to the Current Discussion Including:

- *Good Morning America* – American Family Series “Children and Stress,” and “Spotting and Stopping Bullies, Saving Your Kid.” Also, “Building Self-Esteem and Keeping It.”
- *World News Tonight* – Lessons Learned: Town Meeting (4/22/99); A Closer Look: Warning Signs of Violence; A Closer Look: School Responsibility; Solutions: Last Chance Ranch Helps Teens; and Solutions: Knowledge is Power program.

ESPN's Award-Winning “Outside the Lines” Program Aired the Following Segments Addressing the Issue of Violence in Our Society:

- *Our Violent Games*
- *Sports Under Arrest*
- *Sportsmanship in the 90s*
- *Turf Wars: Gangs and Sports*
- *Pro Wrestling's Hold on America*

A Number of Disney's Evening Television Programs Have Utilized Anti-Violence Themes During One or More Episodes. These Programs Include:

- *Fantasy Island, NYPD Blue, Sports Night, Boy Meets World, The Practice, Dangerous Minds, Wonderful World of Disney's "Selma, Lord Selma" and "Ruby Bridges."*

Disney's Saturday Children's Programming Has Also Addressed the Importance of Resolving Conflicts Without Violence. These Include:

- *Recess, Doug, Hercules, Pepper Ann, The New Adventures of Winnie the Pooh, Squigglevision and Peter and the Wolf (special).*

Disney Educational Productions has also developed a videotape titled “Under the Gun.” This 28-minute video, which can be ordered directly from Disney, explores the danger of guns and teaches that tragedy can result when guns fall into the wrong hand. The tape is designed for grades 4-8 and comes with a discussion guide and classroom poster.

FOX KIDS NETWORK PUBLIC SERVICE CAMPAIGN

Fox Kids Network rolled out a groundbreaking on-air public service campaign targeting the social and emotional needs of adolescents. This 10-part series of messages, entitled *Check Yourself*, is designed to give kids tools for coping with anxiety, anger, stress and peer pressure.

The ten PSAs feature an ensemble of six diverse kids, who depict real life problems relevant to pre-teens, in combination with an inventive, original music score to enhance communicating coping tools to young viewers.

The campaign, launched on June 27, 1998 will also be featured across all Fox Kids media including: *Check Yourself* tools in *Totally Fox Kids* magazine, the most widely read children's publication in the country; the music in the campaign will be spotlighted on the nationally syndicated *Fox Kids Countdown* radio show, broadcast on over 200 stations nationwide; and integrated messages will be featured on the Fox Kids Cyberstation website.

The following describes the learning objectives of the media spots. Two PSA's are created to address each goal.

- **Stop, Breathe, Count to Three** – The goal is to teach the technique of slow, deep breathing to accomplish self-regulation in the face of strong emotions such as anger and anxiety.
- **What's Really Going On?** - Identifies and names different emotions occurring in sequence and find the triggering emotions, helping kids identify what emotion they are really feeling in order to take responsible action.
- **Draw It, Write It, Let It Out** – Encourages the use of expressive processes to express and defuse strong emotions.
- **Find Out What Works For You** – The goal here is to train kids to turn into their inner voice in the face of peer pressure in order to exercise personal choice.
- **Check Yourself Overview Spots** – Strives to teach kids to check through their emotions and think them through before acting on them.

SONY PICTURES ENTERTAINMENT'S PROJECTS AIMED AT REDUCING YOUTH VIOLENCE

Sony Pictures Entertainment has a strong history of supporting grassroots community-based organizations addressing reducing violence in the lives of young people. The following are selected highlights of those efforts.

- **Living Literature/Colors United**

Living Literature/Colors United is a non-profit, grassroots, multi-ethnic, education-based performing and visual arts organization for inner-city youth. It offers community services and youth support through gang intervention, counseling, performance instruction and employment skills counseling. Its mission is to motivate "at-risk" youth by awakening an interest in learning through literature, drama, music and dance, and developing life-long academic, professional and coping skills.

One of the programs provided by the organization is the Student Evaluation and Support Program. This program provides referrals for psychological counseling, family therapy, financial aid housing, one-on-one tutoring and inclusion in the Mentoring Program.

- **Teen Line**

Teen Line is a non-profit organization, which strives to alleviate or minimize adolescent trauma, stress, turmoil and confusion by providing a teen-to-teen hotline and community outreach services. The agency provides teens with a safe, non-judgmental and positive peer listening service with anonymity guaranteed. Teen Line is in its seventeenth year of operation and is located at Cedars-Sinai Medical Center in Los Angeles. Because it has a toll-free statewide number, the hotline has achieved wide accessibility for teenagers.

Teen Line offers an opportunity for teenagers to be heard, to explore feelings, to clarify options and to receive referrals to appropriate resources if needed. Funding provided by SPE has been used to implement the Teen Line Culver City Unified School District Outreach Program. The program supports the delivery of outreach services to the Culver City schools consisting of presentations and Teen Line's materials.

- **Palms Middle School "Council Project"**

The Palms Middle School "Council Project" is a place for students to meet and discuss the personal, racial and community issues facing young people today. Council provides a forum for young people to learn, to listen and to speak to one another from the heart.

Over 1100 students participate each year in the "Council Project." The program is integrated into the daily curriculum schedule and it is a requirement for every sixth and eighth grade student at the school. Class is held weekly for one hour with trained professionals.

- **Willpower to Youth**

Willpower to Youth is an innovative, comprehensive program that creates non-permanent, full-time educational employment opportunities for inner-city youth, ages 14-21. Created by Shakespeare Festival/LA, the program employs young people during six-week, off-school periods and guides them through intensive human relations training as they study and perform adaptations of Shakespeare's plays throughout a diverse variety of local communities.

The program provides training for youths to improve their interpersonal relations with people from diverse backgrounds, opinions and belief systems – tools which they carry into their homes, classrooms and places of employment.

TIME WARNER INC.: COMMUNITY RESPONSIBILITY- CORPORATE ACTION

Time Warner Incorporated has initiated and implemented numerous groundbreaking campaigns to better our nation's communities. Next week Time Warner will release a "Community Responsibility Report" that demonstrates, in a myriad of acts of volunteerism and community action, the commitment of the entire corporation to uplifting our children in the world in which they live. The following is a partial representation of Time Warner's outreach efforts.

As one of the world's leading media companies, Time Warner is acutely aware of the necessity for a literate and educated public. Following are several highlights of the corporation's efforts to uplift the quality of education for America's youth.

- *Time to Read* – The company's most acclaimed and long-standing volunteer program, it is also the nation's largest corporate-sponsored volunteer literacy initiative, graduating more than 150,000 learners since its inception in 1985. Today more than 22,250 tutors and learners participate in the program at 32 locations across the nation. For children, the program provides trained mentors to help develop and improve reading skills that lead to critical improvement and school success. For adults, the program prepares learners for work and/or for their high school equivalency diploma.
- *Virtual Y* – Time Warner has partnered with the Upper Manhattan Empowerment Zone to fund nine Virtual Y sites in Harlem, providing a safe location for kids to work on their reading skills and to participate in team sports. Time Warner also donates "Time for Kids" and "Sports Illustrated for Kids" as reading texts along with a young-readers curriculum to each Time Warner-sponsored Virtual Y.
- *America's Promise: The Alliance for Youth* – Led by General Colin Powell this program has dedicated itself to mobilizing national resources to benefit children, Time Warner pledged to provide 1 million hours of volunteer tutoring and mentoring annually through the Time to Read program. That goal was achieved in September 1998 and Time Warner continues to build upon it.
- *SIFK Reading Team* – Recognizing children's love of sports, this program uses Time Warner's highly successful magazine "Sports Illustrated for Kids" as a tool in promoting literacy. This 10-year-old program, aimed at ages 8 and up, donates copies of the magazine to more than 6,000 teachers in classrooms at elementary schools in low-income neighborhoods nationwide. More than 150,000 issues are donated to Boys & Girls Clubs of America in the summer months.

Time Warner also recognizes that urban public schools need technology as a tool for student learning as well as for developing networks among teachers, schools and communities. The following programs demonstrate Time Warner's commitment to upgrading technology in our nation's schools.

- *Time Warner Media Centers* – Time Warner has pledged \$5 million to the Annenberg Foundation's Challenge to revitalize public education. A portion of that contribution enabled 25 New York schools to build Time Warner Media Centers. Time Warner's support enables them to expand their technological capacity to integrate computer and other technology into classroom instruction and curriculum development. The schools also receive support for staff development, wiring facilities, hardware and software.
- *Computer Training* – In September 1998, Time Warner partnered with Cisco Systems to establish computer-training programs at 10 New York City public high schools. Each year 400 students will learn to design, build and maintain computer networks in order to gain the certification needed to fill an estimated 350,000 high-tech jobs currently available in the U.S. Each school receives a computer lab equipped with networked computers and customized software. Participating teachers receive ongoing state-of-the-art at a custom-designed computer training center at Time Warner headquarters.
- *Acme Virtual Training Network (VTN)* – This distance-learning program links animators from Warner Bros. Feature Animation with educational institutions via a video-teleconferencing network. The program helps train animation students who live far from entertainment and art centers. Since the program launched in 1996, more than 1,000 students have participated.

Time Warner is also working actively to provide teachers with additional tools to aid in the instruction of our nation's children. Highlights include:

- *CNN Newsroom* – This is a free instructional program for teachers. Airing weekdays without commercials on CNN, the program presents news coverage that is tailored to the interests and cognitive levels of high school students. The program also provides teachers with free daily curriculum guides they can download from the Internet. Currently 63,000 teachers at 34,000 schools across the country are enrolled in this effort.
- *Cable in the Classroom* – Founded in 1989, this initiative seeks to provide free cable connections, equipment, teacher workshops and commercial-free programming to all public and private K-12 schools in the nation. Time Warner Cable now provides these services to 90% of the schools in areas it serves, reaching well over 7 million students.

UNIVERSAL STUDIOS: KNOWLEDGE IS POWER

Universal, both independently and through its parent company Seagram, supports a wide-range of programs designed to uplift our children and the communities in which they live. These initiatives include:

- **Education is Universal** – This program provides comprehensive kindergarten through high school tutoring, mentoring, arts education, internship and college scholarships to aid disadvantaged students. The overriding goal is to build and nurture a diverse, highly skilled workforce.
- **The School Partnership Program** – Seagram employees in cities across the country and throughout the world are encouraged to volunteer for a variety of established projects in local public schools on company time. For example, at P.S. 198 in Manhattan, the company has sponsored a choral director and provided mini-grants to teachers for curriculum enrichment. Seagram reconvenes the school's graduates during their junior year of high school and provides college scholarships for the most deserving students.
- **The Volunteer Resource Center** – Through this entity, Seagram employees can match skills with the volunteer needs of non-profit organizations.
- **The Seagram/United Way Settlement House Initiative** – Four years ago, when the New York City Department of Youth Services cut its funding to not-for-profit agencies, it forced settlement houses to close. Settlement houses are welcoming places in urban neighborhoods that provide free or low cost afterschool and summer programs as well as safe, high quality child care and education activities. This initiative invites existing settlement houses to apply for grants to operate or strengthen youth programming endangered by the funding reduction.
- **The Matching Gifts Program** – Seagram employees can use company funds to match their contributions to non-profit organizations.

VIACOM'S ANTI-VIOLENCE CAMPAIGN

MTV's 1999 pro-social campaign *Fight for Your Rights: Take a Stand Against Violence* gives young people a voice in the national debate on violence and provides them with tactics for reducing violence in their communities. A year-long campaign, *Fight for Your Rights* involves special programming, Public Service Announcements, grassroots events, and news special reports.

Both on air and off, MTV's campaign focuses on the three types of violence that most affect its audience: Violence in the Schools, Violence in the Streets (hate violence and gang violence), and Sexual Violence. Through high profile programming events, coverage on MTV News, thought-provoking on-air promos, a 20-college campus tour, and local events involving cable affiliates across the country, the campaign provides ideas beyond curfews and school uniforms. Focusing on solutions, such as peer mentoring, conflict resolution programs, artistic responses to violence and youth advocacy groups, *Fight for Your Rights* gives young people the tools they need to take a stand against violence.

Elements of the campaign include:

- Action Guide - Through partnerships with the US Departments of Justice and Education, as well as the National Endowment for the Arts, MTV developed a 24-page booklet that outlines five specific ways young people can reduce violence in their communities: mentoring, conflict resolution, youth crime watches, arts programs and advocacy.
- CD Recording on Violence - Packaged with the Action Guide is a CD containing music and comments on the subject of violence from top recording artists. The CD also features educational CD-ROM content created by the National Center for Conflict Resolution Education in conjunction with the US Department of Justice. One million copies of the CD/Action Guide package will be given away to MTV viewers via a special 800 number promoted on MTV during PSA's, programming and on-air promotions devoted specifically to the topic of youth violence.
- *True Life: Warning Signs* - Investigates the psychological factors that can cause a young person to turn violent.
- A National Debate on Guns
- *Scared Straight! 1999* - The special, hosted by Danny Glover, was a follow-up to the original 1978 *Scared Straight!*, which represented a bold approach attempt to scare youth offenders into changing their lives by bringing them face-to-face with real convicts in a real prison.

- *Rising Hate Crimes Among Youth* - Examines the recent alarming increase in hate-related incidents.
- *Unfiltered: Violence from the Eyes of Youth* - Puts cameras in the hands of 10-15 young people to document violence in their lives.
- *True Life: Matthew's Murder* - Takes viewers into the heart of young America's shock and confusion about the death of 21-year-old college student Matthew Shepard.
- *MTV/YSA Local Heroes Awards* – In partnership with Youth Service America, MTV launched the Awards in February 1999 to highlight young people, who through year-round youth-led community service and volunteer programs, promote violence prevention and conflict resolution. Numerous winners will be selected throughout the country. The Award was given in April in Boston to 24-year-old Eric Dawson for his work with Peace Games, an organization developed to serve 7000 students, volunteers, teachers and parents.

Other programs and projects produced by Viacom include:

Nickelodeon

Nick News – Hosted by Linda Ellerbee, Nick News has tackled many issues related to societal violence. *Nick News Special Edition* airs periodically to help kids work through violence-related issues in the news. In the wake of Columbine tragedy, *Nick News* aired a special on kids and guns to help them cope with the issues of school violence and access to guns. The special was accompanied by a lesson plan to help teachers work with parents and students.

Secret World of Alex Mack and *Journey of Allen Strange* address violence, including school bullying and racial prejudice.

The Big Help – On-going, year-round campaign to encourage young kids to volunteer in their communities. The campaign is targeted to children ages 6-15 and is the cornerstone of Nickelodeon's anti-violence initiative. *The Big Help's* goal is to appeal to the innately altruistic nature of Nickelodeon's audience by introducing them to positive behaviors and role models at a time when they are developing matters that will continue into adolescence and adulthood.

VHI

Save the Music - This non-profit organization is dedicated to improving the quality of education in America's public schools by restoring and supporting music programs in cities across the country and by raising public awareness about the importance of music participation for our nation's youth. The philosophy of Save the Music is that it is not enough to say "No" to violence and drugs. Rather, kids must have something to say "Yes" to.

Paramount Television

The Teen Files – One-hour specials addressing topics of hate crimes, smoking and drinking. The one-hour “The Truth About Hate” special, which aired this past March, shows teenagers the consequences of hatred and intolerance in today’s society through a series of powerful, unscripted confrontations. Upcoming episodes will address violence, sex, drugs and body image.

The Montel Williams Show/Leeza – Over the years, the shows have dedicated countless hours to the issues of teen hate and violence. The shows’ hosts have visited Washington, DC to address teen issues.

Simon & Schuster

Simon & Schuster has just published Dr. James Garbarino’s *Lost Boys: Why our Sons Turn Violent and How We Can Save Them*.

Pro-Social Programs

Kids Are Paramount – This 18-month pro-social campaign was developed to address issues of importance to children ages 10-14: violence and crime prevention, morals, responsibility and respect, substance abuse and health and nutrition. The centerpiece of the campaign was a series of six 30-minute specials, including the program *Kids Are Paramount: Project S.O.S.* That program examined the violence that surrounds our children and ways of preventing it. It was produced with the assistance of the National Crime Prevention Council.

Challenge Discovery - A program designed to help at-risk urban children and adolescents deal with substance abuse and related problems through counseling and mentoring. Paramount Parks provide access to park property for team-building exercises, hundreds of admission tickets as incentives and park employees to serve as mentors.



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of all
Violence -
Entertainment
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Senate Report Slams Media Violence

By Darlene Superville
Associated Press Writer
Thursday, August 5, 1999; 6:42 p.m. EDT

WASHINGTON (AP) -- Parents need to do more to shield children from violence in movies, TV shows, music and other media, according to a Senate report issued Thursday.

"The effect of media violence on our children is no longer open to debate," said the report prepared by the Republican staff of the Senate Judiciary Committee. "We must now devote ourselves to reducing the amount and degree of violence in our media and to shielding our children from such harmful depictions."

Committee Chairman Orrin Hatch, R-Utah asked for the report after the April shooting at Colorado's Columbine High School, which left 15 people dead.

"I hope that this report ... will further the discussion about the flood of media violence in this country and what should be done about it," Hatch said in discussing the 30-page document on the floor of the Senate.

It reached three conclusions: that the media dominate children's lives, that they are "exceedingly violent" and that the images lead to real world violence, he said.

Hatch added that more than 1,000 studies in the past 40 years have examined the issue without changing the predominant finding.

"As one expert put it, arguing against the link between media violence and the violent actions of our youth is 'like arguing against gravity,'" Hatch said.

The report highlights provisions in a Senate-passed juvenile justice bill that addresses the issue, and it makes additional recommendations to Congress. It also offers suggestions for parents and the entertainment industry.

The report recommends that:

--Congress begin a national media campaign to educate parents and establish a national clearinghouse on children and entertainment violence.

--The television, motion picture, music and video game industries be encouraged to rate their products using the same system. They now use separate systems.

--The Federal Trade Commission report twice a year on violence in the media and the entertainment industry's efforts to reduce it.

--Federal property used in programs for children be offered at reduced rates.

--Congress ban advertising for adult programming at times when children are most likely to be watching television or listening to the radio. The ban would also apply to publications designed for children.

The Senate juvenile justice bill would toughen penalties for juvenile offenders while providing states with \$1 billion a year to fight juvenile crime and prevent delinquency. A House-Senate committee must work out differences between that bill and a version passed by the House before the White House can get a bill.

The Senate bill also has provisions aimed at reducing children's exposure to violence, including a proposal for a limited antitrust exemption to allow the entertainment industries to develop voluntary guidelines and ensure retail compliance with existing rating and labeling systems.

It also calls for a national media campaign against youth violence, would ban the use of federal property in movies or TV shows that glorify violence and require Internet service providers to offer filtering technology to help parents limit their children's access to explicit material. The bill also authorizes several federal studies.

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Violence -
Entertainment
Industry

An Appeal to Hollywood

American parents today are deeply worried about their children's exposure to an increasingly toxic popular culture. Events in Littleton, Colorado, are only the most recent reminder that something is deeply amiss in our media age. Violence and explicit sexual content in television, films, music, and video games have escalated sharply in recent years. Children of all ages are now being exposed to a barrage of images and words that threaten not only to rob them of normal childhood innocence, but also to distort their view of reality and even undermine their character growth.

These concerns know no political or partisan boundaries. According to a recent CNN-USA Today-Gallup poll, 76 percent of adults agree that TV, movies, and popular music are negative influences on children. Seventy-five percent report that they make efforts to protect children from such harmful influences. Nearly the same number--73 percent--say shielding children from the negative influences of today's media culture is "nearly impossible."

Moreover, there is a growing public appreciation of the link between our excessively violent and degrading entertainment culture and the horrifying new crimes we see emerging among our young: schoolchildren gunning down their teachers and fellow students en masse, killing sprees inspired by self-indulgently violent films, teenagers murdering their babies only to return to dance at the prom.

Clearly, there is no simple causation at work here. Many factors are contributing to the crisis engulfing many of our children--negligent parenting, ineffective schools, divorce and family disintegration, and the ready availability of firearms. All are important, and all should be a part of our national conversation on this problem. But surely no one can argue that our entertainment culture should be exempt from the discussion.

Among researchers, the proposition that entertainment violence adversely influences attitudes and behavior is no longer controversial; there is overwhelming evidence of its harmful effects. Numerous studies show that degrading images of violence and sex have a desensitizing effect. Nowhere is the threat greater than to our at-risk youth--youngsters whose broken homes or disadvantaged environments make them acutely susceptible to acting upon impulses shaped by violent and dehumanizing media imagery.

Many factors, including the drive for profit in an increasingly competitive media marketplace, are contributing the downward spiral in entertainment and the disappearance of even minimum standards.

In the past, the entertainment industry was more conscious of its unique responsibility for the health of our culture. For thirty years, television broadcasters lived by the National

Association of Broadcasters (NAB) Television Code, which detailed broadcasters' responsibilities to the community, to children, and to society and prescribed specific standards. For many years this voluntary code set boundaries that enabled television to thrive as a creative medium without causing undue damage to the bedrock values of our society.

In recent years, several top entertainment executives have spoken out, laudably, on the need for minimum standards and, more recently, on the desirability of more family-friendly programming. But to effect real change, these individual expressions must be translated into a new, collective affirmation of social responsibility on the part of the media industry as a whole.

As parents all of us, too, have a major responsibility to supervise our children's access to the entertainment media--be it television, films, music, videos, video games, or the Internet. Allowing children unsupervised access to today's media is the moral equivalent of letting them go play on the freeway. Parents should limit TV viewing hours. They should know what programs their child is watching, what music he or she is listening to, what films he or she is attending, what videos he or she is renting, what video games he or she is playing, and what web sites he or she is surfing on the Internet.

While most parents are concerned about the media's influence, some, unfortunately, neglect these critical obligations. But today even the most conscientious parent cries out for help from an industry that too often abdicates its responsibility for its powerful impact on the young.

Therefore we, the undersigned, call upon executives of the media industry--as well as CEOs of companies that advertise in the electronic media--to join with us, and with America's parents, in a new social compact aimed at renewing our culture and making our media environment more healthy for our society and safer for our children.

We call upon industry leaders in all media--television, film, music, video, and electronic games--to band together to develop a new voluntary code of conduct, broadly modeled on the NAB code.

The code we envision would (1) affirm in clear terms the industry's vital responsibilities for the health of our culture; (2) establish certain minimum standards for violent, sexual, and degrading material for each medium, below which producers can be expected not to go; (3) commit the industry to an overall reduction in the level of entertainment violence; (4) ban the practice of targeting of adult-oriented entertainment to youth markets; (5) provide for more accurate information to parents on media content while committing to the creation of "windows" or "safe havens" for family programming (including a revival of TV's "Family Hour"); and, finally, (6) pledge the industry to significantly greater creative efforts to develop good family-oriented entertainment.

We strongly urge parents to express their support for a new voluntary code of conduct directly to media executives and advertisers, whether through calls, letters, faxes, or e-mails, or **by becoming signers of this Appeal by filling out and submitting the form below**. And we call upon all parents to fulfill their part of the compact by responsibly

supervising their children's media exposure.

We are not advocating censorship or wholesale strictures on artistic creativity. We are not demanding that all entertainment be geared to young children. Finally, we are not asking government to police the media. Rather, we are asking the entertainment industry to assume a decent minimum of responsibility for its own actions and to take some modest steps of self-restraint. And we are asking parents to help in this task, not just by taking responsibility for shielding their own children, but also by making their concerns known to media executives and advertisers.

Hollywood has an enormous influence on America, particularly the young. By making a concerted effort to turn its energies to promoting decent, shared values and strengthening American families, the entertainment industry has it within its power to help make an America worthy of the Third Millennium. We, leaders from government, the religious community, the nonprofit world, and the private sector, challenge the entertainment industry to this great task. We appeal to those who are reaping great profits to give something back. We believe that by choosing to do good, the entertainment industry can also make good--and both the industry and our society will be richer and better as a result.

Signers as of July 21, 1999

Steve Allen	Norton Garfinkle Chairman Oxford Management Corporation	Armand M. Nicholi, Jr., M.D. Associate Clinical Professor of Psychiatry Harvard Medical School
William J. Bennett Co-Director Empower America	Robert George McCormick Professor of Jurisprudence Princeton University	Michael Novak George Frederick Jewett Scholar American Enterprise Institute
David Blankenhorn President Institute for American Values	George Gerbner Bell Atlantic Professor of Telecommunications Temple University Dean Emeritus Annenberg School, University of Pennsylvania	Sam Nunn Former U.S. Senator
Sissela Bok Distinguished Fellow Harvard Center for Population Studies	Patrick Glynn Director Media Social Responsibility Project Institute for Communitarian Policy Studies George Washington University	Neil Postman Professor New York University
Frederick Borsch Bishop Episcopal Diocese of Los Angeles	Os Guinness Senior Fellow The Trinity Forum	Alvin Poussaint Director, Media Center Judge Baker Children's Center
L. Brent Bozell III Chairman Parents Television Council	Robert Hanley Actor, Writer, Director Founder and President	General Colin Powell (ret.)
Senator Sam Brownback		Eugene Rivers Co-Chair National Ten Point Leadership Foundation
Bill Bright Founder and President Campus Crusade for Christ		General Norman Schwarzkopf (ret.)
Jimmy Carter		

Jimmy Carter

Lynne V. Cheney

Senior Fellow
American Enterprise Institute

Senator Kent Conrad

Stephen R. Covey

Co-Founder and Vice Chairman
Franklin Covey Company

Mario Cuomo

Former Governor of New York

John J. DiIulio, Jr.

Fox Leadership Professor of
Politics
University of Pennsylvania

Don Eberly

Director
The Civil Society Project

Amitai Etzioni

University Professor
George Washington University

Vic Faraci

Senior Vice President
Warner Brothers Records

Gerald R. Ford

Elizabeth Fox-Genovese

Eleanore Raoul Professor of
Humanities
Emory University

William Galston

Professor and Director
Institute for Philosophy
and Public Policy
School of Public Affairs
University of Maryland

Mandell Ganchrow, M.D.

President
Union of Orthodox Jewish
Congregations

Founder and President
Entertainment Fellowship

Stephen A. Hayner

President
InterVarsity Christian Fellowship

Gertrude Himmelfarb

Professor Emeritus of History
Graduate School
City University of New York

Mark Honig

Executive Director
Parents Television Council

James Davison Hunter

Kenan Professor of Sociology
and
Religious Studies
University of Virginia

**Senator Kay Bailey
Hutchison**

Kathleen Hall Jamieson

Dean and Professor of
Communications
Annenberg School for
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University of Pennsylvania

Naomi Judd

Jack Kemp

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Empower America

Carol Lawrence

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Senator John McCain

E. Michael McCann

District Attorney
Milwaukee County, WI

Thomas Monaghan

President
Ave Maria Foundation

Richard John Neuhaus

President

Glenn Tinder

Professor of Political Science
Emeritus
University of Massachusetts at
Boston

C. DeLores Tucker

Chair and Convening Founder
The National Political Congress
of Black Women

Joan Van Ark

Actress, Producer, Director

Jim Wallis

Editor
Sojourners
Convener, Call to Renewal

David Walsh

President
National Institute on Media and
the Family

Pete Wehner

Executive Director of Policy
Empower America

Jerry M. Wiener, M.D.

Emeritus Professor Psychiatry
and Pediatrics
George Washington University

Elie Wiesel

Andrew Mellon Professor in the
Humanities
Boston University

James Q. Wilson

Emeritus Professor
University of California at Los
Angeles

Alan Wolfe

University Professor
Boston University

Daniel Yankelovich

President
The Public Agenda

Institute on Religion and Public Life
--

[Return to top of Appeal.](#)

For a list of additional signers since the release of the Appeal on July 21, [click here.](#)

Make a difference. Join us in supporting "An Appeal to Hollywood"

To become a signer of the Appeal, simply fill out the form below (first and last names, city and state required) and click the "Submit" button at the bottom of the form.

Signers will be listed on this site by FIRST and LAST NAMES, CITY, and STATE only. It may take a few days for your name(s) to appear on the signers list.

Alternatively, you can become a signer by writing to Media Appeal, Institute for Communitarian Policy Studies, George Washington University, 2130 H Street, NW, Suite 703, Washington, DC 20052 or by faxing the information to Media Appeal at (202) 994-1606.

Required fields are those marked with an asterisk (*). If you include your e-mail address, you will receive periodic updates on the progress of the Appeal.

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To become a signer, after filling out form, click "Submit."

For a list of additional signers since the release of the Appeal on July 21, [click here.](#)

Contact us at info@media-appeal.org

On Sunday, Missouri's Republican State Central Committee voted to make the state's Republican primary winner take all, just one day after Bush visited the state and raised \$800,000 at a fundraiser. The primary will be held on March 7.

On Saturday, the Virginia Republican Party voted to hold a presidential primary rather than the traditional caucus. The primary will be held on February 29. Opponents of the decision expressed concern over Virginia's open registration system, which would allow Democrats to vote in the new primary. The state Democratic Party still plans to hold the traditional caucuses. The Party plans to hold the caucuses over two days, on April 15 and April 17, in an effort to increase participation.

On Friday, the DNC's Rules Committee met to consider state delegate selection plans during the summer meeting of the ASDC in Seattle. The committee considered requests for waivers from Michigan, South Carolina, Delaware, and Washington to hold their caucuses before the DNC's window on March 7. Oregon also is seeking a waiver to use mail-in ballots to be mailed before the March 7 window for the state's March 14 primary. The state parties hope to reach a compromise with the DNC on the issue that would permit them to hold their caucuses before the window, but would not announce the results until March 7.

On Thursday, the New Hampshire state Senate approved the "First in the Nation" bill to give Secretary of State Bill Gardner authority to schedule the state's primary at least seven days before any other state. The measure would permit Gardner to set the primary as early as December, although he does not anticipate doing so. The House passed the bill earlier this month, and Governor Jeanne Shaheen (D) is expected to sign it.

WHITE HOUSE 2000

On Tuesday, Senator Orrin Hatch (R) announced the formation of a presidential exploratory committee. He vowed to run on a platform that will simplify taxes, reform social security, and heal the racial divide in the nation. On Wednesday, Hatch hired his first two aides from the New Hampshire State Republican Party. The campaign of Pat Buchanan has accused Hatch of being a tool of Governor George W. Bush (R) stating that Hatch will take the Mormon conservative vote that would go to Pat Buchanan or Gary Bauer, thus allowing Bush to win the states.

Reactions to the Vice President's announcement tour and Governor Bush's initial campaign trip were generally favorable to each candidate. Most reports heralded the Vice President's substantive speeches and detailed proposals, while also commenting on Bush's successful campaign style.

Warner Brothers' Executive Terry Semel and his wife Jane, who have been longtime Democrat supporters, will host a small fundraising reception for Bush next week. The Semels are supporting Bush because of their anger over the FTC study into the entertainment industry and its effects on youth violence.]

On Tuesday, Bush met privately with 36 Senate and 100 House Republicans to discuss his views on Social Security, Justice reform, and rebuilding the military. All of the Members have already

CF [unclear]
[unclear]

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

Violence -
Entertainment
Industry

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.

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.

NO MARKETING
TO
KIDS
*

etc?

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

ENFORCE
UNDER
17
*

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.

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.

6) 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.

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,

Gun AD
Band

*

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.

*Parents
Exec.
Commission:
Watch what
your child
is watching*

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.

May 7, 1999

The Honorable William Jefferson Clinton
The White House

Dear Mr. President:

We want to formally thank you for agreeing to convene a summit meeting at the White House with leaders of the entertainment media, as well as representatives of the gun industry, parents, and educators, to address the nation's growing concerns about youth violence. As we said in our original letter, this is a conversation we desperately need to have, particularly with the entertainment industry, and we appreciate your willingness to elevate it to summit status.

In the days since we first suggested holding a summit, we have been asked repeatedly about what we hope to accomplish with this conversation -- what specifically would we like the entertainment industry to do to better protect children from the threat of media violence, and what can in fact be done given market realities. After consulting with a wide array of interested parties, we have come to the conclusion that there are several tangible and reasonable steps that the nation's cultural producers could quickly take to help us limit the exposure of children to potentially harmful images and messages, and thereby help us prevent more tragedies like Littleton, without hurting their business interests. What follows are a sampling of our ideas, which we would like to share with you as you prepare for the meeting on Monday, and which we would encourage you to raise directly with the media executives who attend.

First, in light of what happened in Littleton, we think it would be appropriate to call now for an immediate cease-fire in the virtual 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 ultraviolet 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 ultraviolet games such as "Doom" and movies such as "Natural Born Killers" may have played in the Littleton shooting and several of the school massacres that preceded it.

Second, looking more long term, we should call on the various entertainment industries 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. More simply, it is wrong to push harmful products to children for profit, and it should stop now.

Third, for the rating systems to truly be effective tools for parents, they have to be consistently enforced. The movie studios have long worked with the theater owners to uphold their policy of prohibiting children under 17 from seeing "R"-rated movies without a parent accompanying them. But this policy has gradually been eroding in recent years, and it is readily apparent that many young teens are now having no problem getting into violent "R"-rated films -- in part because the studios are often actively trying to lure them. 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.

Fourth, another reform that would help parents would be to recalibrate the ratings for ultraviolet products. In the movie industry, films with significant amounts of 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. We should call on the Motion Picture Association Academy to 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 get access to ultraviolet "R"-rated titles. Similarly, we should call on the Entertainment Software Ratings Board to reclassify ultraviolet video games, which are almost all rated "Mature" for players 17-and-up, as "Adults Only," which would ensure that harmful gore-filled games don't fall into the wrong hands.

Fifth, 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, we should call on the music industry to develop some kind of rating or label that is comparable to an "R" movie rating and similarly enforced at the retail level. There simply is no justifiable reason to allow young children to buy records from the likes of Marilyn Manson.

Sixth, if the entertainment media are serious about pursuing meaningful gun control, it should practice some itself. 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. We should call on the entire entertainment community to 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 gunfire-filled movie promos during pro football and basketball games.

Optimally, all of these standards and policies could and should be encompassed in comprehensive codes of conduct for 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 we really want to help parents protect their kids, and regain control over the influences shaping their world, then we should call on each industry to adopt 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.

Lastly, 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 in our judgment don't even try. They don't pay attention to what their kids are watching or listening or play, let alone to the ratings or warnings on those products. And many are 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.

This list is not meant to be exhaustive by any means, but simply a starting point for your discussion. Whether you want to pursue these specific suggestions or not, though, we do hope you will push the entertainment industry leaders who attend the summit at least to commit to some concrete reforms to help us limit the access of children to harmful entertainment products. In the wake of the horror of Littleton, we have a tremendous opportunity to change the culture of violence in this country, and we urge you to seize it now. Thank you for your consideration, and we eagerly await the results of this historic conversation.

Sincerely,

John McCain

Joe Lieberman

Ed Markey

Dan Burton

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CONGRESSIONAL RECORD -- SENATE

Wednesday, May 12, 1999

106th Congress, 1st Session

145 Cong Rec S 5171

MECCA
Violence - Entertainment Industry

REFERENCE: Vol. 145, No. 68

TITLE: AMENDMENTS SUBMITTED - VIOLENT AND REPEAT JUVENILE OFFENDER ACCOUNTABILITY AND REHABILITATION ACT OF 1999 - BROWNBACK (AND OTHERS) AMENDMENT NO. 329

SPEAKER: Mr. HATCH

TEXT: [*S5171]

Mr. BROWNBACK (for himself, Mr. Hatch, Mr. Lieberman, Mr. Abraham, Mr. McCain, Mr. Kohl, and Mr. DeWine) proposed an amendment to the bill (S. 254) to reduce violent juvenile crime, promote accountability by rehabilitation of juvenile criminals, punish and deter violent gang crime, and for other purposes; as follows:

On page 151, between lines 13 and 14, insert the following:

*SEC. 248. STUDY OF VIOLENT ENTERTAINMENT.

*(a) Requirement.--The National Institutes of Health shall conduct a study of the effects of violent video games, and music on child development and youth violence.

*(b) Elements.--The study under subsection (a) shall address--

*(1) whether, and to what extent, violence in video games, and music adversely affects the emotional and psychological development of juveniles; and

[*S5172]

*(2) whether violence in video games, and music contributes to juvenile delinquency and youth violence.

On page 176, beginning on line 8, strike "this title," and all that follows through line 11 and insert "this title--

*(A) of which \$20,000,000 shall be for evaluation research of primary, secondary, and tertiary juvenile delinquency

programs; and

*(B) \$2,000,000 shall be for the study required by section 248;

TITLE V--VOLUNTARY MEDIA AGREEMENTS FOR CHILDREN'S PROTECTION

SEC. 501. SHORT TITLE.

This title may be cited as the "Children's Protection Act of 1999".

SEC. 502. FINDINGS.

Congress makes the following findings:

(1) Television is seen and heard in nearly every United States home and is a uniquely pervasive presence in the daily lives of Americans. The average American home has 2.5 televisions, and a television is turned on in the average American home 7 hours every day.

(2) Television plays a particularly significant role in the lives of children. Figures provided by Nielsen Research show that children between the ages of 2 years and 11 years spend an average of 21 hours in front of a television each week.

(3) Television has an enormous capability to influence perceptions, especially those of children, of the values and behaviors that are common and acceptable in society.

(4) The influence of television is so great that its images and messages often can be harmful to the development of children. Social science research amply documents a strong correlation between the exposure of children to televised violence and a number of behavioral and psychological problems.

(5) Hundreds of studies have proven conclusively that children who are consistently exposed to violence on television have a higher tendency to exhibit violent and aggressive behavior, both as children and later in life.

(6) Such studies also show that repeated exposure to violent programming causes children to become desensitized to and more accepting of real-life violence and to grow more fearful and less trusting of their surroundings.

(7) A growing body of social science research indicates that sexual content on television can also have a significant influence on the attitudes and behaviors of young viewers. This research suggests that heavy exposure to programming with strong sexual content contributes to the early commencement of sexual activity among teenagers.

(8) Members of the National Association of Broadcasters (NAB) adhered for many years to a comprehensive code of conduct that was based on an understanding of the influence exerted by television and on a widely held sense of responsibility for using that influence carefully.

(9) This code of conduct, the Television Code of the National Association of Broadcasters, articulated this sense of responsibility as follows:

(A) "In selecting program subjects and themes, great care must be exercised to be sure that the treatment and presentation are made in good faith and not for the purpose of sensationalism or to shock or exploit the audience or appeal to prurient interests or morbid curiosity."

(B) "Broadcasters have a special responsibility toward children. Programs designed primarily for children should take into account the range of interests and needs of children, from instructional and cultural material to a wide variety of entertainment material. In their totality, programs should contribute to the sound, balanced development of children to help them achieve a sense of the world at large and informed adjustments to their society."

(C) "Violence, physical, or psychological, may only be projected in responsibly handled contexts, not used exploitatively. Programs involving violence present the consequences of it to its victims and perpetrators. Presentation of the details of violence should avoid the excessive, the gratuitous and the instructional."

(D) "The presentation of marriage, family, and similarly important human relationships, and material with sexual connotations, shall not be treated exploitatively or irresponsibly, but with sensitivity."

(E) "Above and beyond the requirements of the law, broadcasters must consider the family atmosphere in which many of their programs are viewed. There shall be no graphic portrayal of sexual acts by sight or sound. The portrayal of implied sexual acts must be essential to the plot and presented in a responsible and tasteful manner."

(10) The National Association of Broadcasters abandoned the code of conduct in 1983 after three provisions of the code restricting the sale of advertising were challenged by the Department of Justice on antitrust grounds and a Federal district court issued a summary judgment against the National Association of Broadcasters regarding one of the provisions on those grounds. However, none of the programming standards of the code were challenged.

(11) While the code of conduct was in effect, its

programming standards were never found to have violated any antitrust law.

(12) Since the National Association of Broadcasters abandoned the code of conduct, programming standards on broadcast and cable television have deteriorated dramatically.

(13) In the absence of effective programming standards, public concern about the impact of television on children, and on society as a whole, has risen substantially. Polls routinely show that more than 80 percent of Americans are worried by the increasingly graphic nature of sex, violence, and vulgarity on television and by the amount of programming that openly sanctions or glorifies criminal, antisocial, and degrading behavior.

(14) At the urging of Congress, the television industry has taken some steps to respond to public concerns about programming standards and content. The broadcast television industry agreed in 1992 to adopt a set of voluntary guidelines designed to "proscribe gratuitous or excessive portrayals of violence". Shortly thereafter, both the broadcast and cable television industries agreed to conduct independent studies of the violent content in their programming and make those reports public.

(15) In 1996, the television industry as a whole made a commitment to develop a comprehensive rating system to label programming that may be harmful or inappropriate for children. That system was implemented at the beginning of 1999.

(16) Despite these efforts to respond to public concern about the impact of television on children, millions of Americans, especially parents with young children, remain angry and frustrated at the sinking standards of television programming, the reluctance of the industry to police itself, and the harmful influence of television on the well-being of the children and the values of the United States.

(17) The Department of Justice issued a ruling in 1993 indicating that additional efforts by the television industry to develop and implement voluntary programming guidelines would not violate the antitrust laws. The ruling states that "such activities may be likened to traditional standard setting efforts that do not necessarily restrain competition and may have significant procompetitive benefits... Such guidelines could serve to disseminate valuable information on program content to both advertisers and television viewers. Accurate information can enhance the demand for, and increase the output of, an industry's products or services."

(18) The Children's Television Act of 1990 (Public Law 101-

437) states that television broadcasters in the United States have a clear obligation to meet the educational and informational needs of children.

(19) Several independent analyses have demonstrated that the television broadcasters in the United States have not fulfilled their obligations under the Children's Television Act of 1990 and have not noticeably expanded the amount of educational and informational programming directed at young viewers since the enactment of that Act.

(20) The popularity of video and personal computer (PC) games is growing steadily among children. Although most popular video and personal computer games are educational or harmless in nature, many of the most popular are extremely violent. One recent study by Strategic Record Research found that 64 percent of teenagers played video or personal computer games on a regular basis. Other surveys of children as young as elementary school age found that almost half of them list violent computer games among their favorites. ✓

(21) Violent video games often present violence in a glamorized light. Game players are often cast in the role of shooter, with points scored for each "kill". Similarly, advertising for such games often touts violent content as a selling point--the more graphic and extreme, the better.

(22) As the popularity and graphic nature of such video games grows, so do their potential to negatively influence impressionable children.

(23) Music is another extremely pervasive and popular form of entertainment. American children and teenagers listen to music more than any other demographic group. The Journal of American Medicine reported that between the 7th and 12th grades the average teenager listens to 10,500 hours of rock or rap music, just slightly less than the entire number of hours spent in the classroom from kindergarten through high school.

(24) Teens are among the heaviest purchasers of music, and are most likely to favor music genres that depict, and often appear to glamorize violence.

(25) Music has a powerful ability to influence perceptions, attitudes, and emotional state. The use of music as therapy indicates its potential to increase emotional, psychological, and physical health. That influence can be used for ill as well.

SEC. 503. PURPOSES; CONSTRUCTION.

(a) Purposes.--The purposes of this title are to permit the entertainment industry--

(1) to work collaboratively to respond to growing public concern about television programming, movies, video games, Internet content, and music lyrics, and the harmful influence of such programming, movies, games, content, and lyrics on children;

(2) to develop a set of voluntary programming guidelines similar to those contained in the Television Code of the National Association of Broadcasters; and

(3) to implement the guidelines in a manner that alleviates the negative impact of television programming, movies, video games, Internet content, and music lyrics on the development of children in the United States and stimulates the development and

[*S5173]

broadcast of educational and informational programming for such children.

(b) Construction.--This title may not be construed as--

(1) providing the Federal Government with any authority to restrict television programming, movies, video games, Internet content, or music lyrics that is in addition to the authority to restrict such programming, movies, games, content, or lyrics under law as of the date of the enactment of this Act; or

(2) approving any action of the Federal Government to restrict such programming, movies, games, content, or lyrics that is in addition to any actions undertaken for that purpose by the Federal Government under law as of such date.

SEC. 504. EXEMPTION OF VOLUNTARY AGREEMENTS ON GUIDELINES
FOR CERTAIN ENTERTAINMENT MATERIAL FROM
APPLICABILITY OF ANTITRUST LAWS.

(a) Exemption.--Subject to subsection (b), the antitrust laws shall not apply to any joint discussion, consideration, review, action, or agreement by or among persons in the entertainment industry for the purpose of developing and disseminating voluntary guidelines designed--

(1) to alleviate the negative impact of telecast material, movies, video games, Internet content, and music lyrics containing violence, sexual content, criminal behavior, or other subjects that are not appropriate for children; or

(2) to promote telecast material that is educational, informational, or otherwise beneficial to the development of children.

(b) Limitation.--The exemption provided in subsection (a) shall not apply to any joint discussion, consideration, review, action, or agreement which--

- (1) results in a boycott of any person; or
- (2) concerns the purchase or sale of advertising, including (without limitation) restrictions on the number of products that may be advertised in a commercial, the number of times a program may be interrupted for commercials, and the number of consecutive commercials permitted within each interruption.

SEC. 505. EXEMPTION OF ACTIVITIES TO ENSURE COMPLIANCE WITH RATINGS AND LABELING SYSTEMS FROM APPLICABILITY OF ANTITRUST LAWS.

(a) Exemption From Antitrust Laws.--

(1) In general.--The antitrust laws shall not apply to any joint discussion, consideration, review, action, or agreement between or among persons in the motion picture, recording, or video game industry for the purpose of and limited to the development or enforcement of voluntary guidelines, procedures, and mechanisms designed to ensure compliance by persons and entities described in paragraph (2) with ratings and labeling systems to identify and limit dissemination of sexual, violent, or other indecent material to children.

(2) Persons and entities described.--A person or entity described in this paragraph is a person or entity that is--

(A) engaged in the retail sales of motion pictures, recordings, or video games; or

(B) a theater owner or operator, video game arcade owner or operator, or other person or entity that makes available the viewing, listening, or use of a motion picture, recording, or video game to a member of the general public for compensation.

(b) Report.--Not later than 12 months after the date of the enactment of this Act, the Antitrust Division of the Department of Justice, in conjunction with the Federal Trade Commission, shall submit to Congress a report on--

(1) the extent to which the motion picture, recording, and video game industry have developed or enforced guidelines, procedures, or mechanisms to ensure compliance by persons and entities described in subsection (b)(2) with ratings or labeling systems which identify and limit dissemination of sexual, violent, or other indecent material to children; and

(2) the extent to which Federal or State antitrust laws preclude those industries from developing and enforcing the guidelines described in subsection (b)(1).

Vidence - Entertainment Industry

Fox to Wade Deeper Into Sex and Violence

By BILL CARTER

Making more changes than any other network and reaching for programs deliberately aimed at breaking new ground in terms of sex, language and violence, Fox announced a fall television schedule yesterday with eight new series, including a reshaped, half-hour version of "Ally McBeal" that will play the night after the hour version.

The show (Tuesdays at 8) will consist essentially of old episodes of the series edited down to a half-hour. It is part of a growing trend in which networks reuse programs in the same week as a way of cutting costs.

Fox will also add a new comedy, "Action" (Thursday at 9:30), that will overtly use many of the words that have not previously been used in network television but will bleep the actual sound. The show is about a producer of action movies who is an egomaniac. It stars Jay Mohr.

The pilot of "Harsh Realm" (Friday at 9), a new drama from Chris Carter, the creator of "The X-Files," includes as heavy a quotient of violence as any show ever made, though



James Deigan

Chris Carter of "The X-Files" has created the new "Harsh Realm."

Fox executives have promised the series will tone the violence down. The show is about an elaborate government virtual-reality game and a former American military officer's

efforts to solve it and stay alive.

The network also has its own version of the high school shows that are a dominant trend for the coming season, but with "Manchester Prep" (Thursday at 8), a spinoff of the film "Cruel Intentions," which was itself a teen-age take on the film "Dangerous Liaisons." Fox is emphasizing a much darker, sexually promiscuous side of teen-age relationships.

At the other end of the spectrum, Fox has a family show, "Malcolm in the Middle" (Sunday at 7), which will aim more for sweetness than spice as a family deals with the discovery that their 9-year-old son — their middle child — is a genius.

The network has a spinoff of its successful drama "Party of Five" in the show "Time of Your Life" (Monday at 8) in which the character played by Jennifer Love Hewitt runs away to New York City to search for her birth parents.

Another family show, "Get Real" (Wednesday at 9), fits the new trend toward hourlong shows more based in comedy than drama. The family in the show experiences an unending series of crises, like car accidents, a teen-ager's refusal to go to college, a child being beaten up by bullies, but

Featuring bleeped-out words never used before on network television.

all are handled in comic fashion. It stars Debrah Farentino as a decidedly young mother of this brood.

The final Fox drama is another show that bucks the current trend away from violence. "Ryan Caulfield" (Fridays at 5) is about a young man who stuns his friends by becoming a police officer instead of going to college. He experiences the hard world of police work, including a first case involving a gruesome murder scene.

Fox is rebuilding every night of the week but Saturday. Among the shows it is dropping are "Millennium," "World's Funniest" and "The P.J.'s," though Fox promised the latter would be back later this season.

The network resolved its dilemma about which animated show to pair with "The Simpsons" by giving the 9:30 Sunday slot to "Futurama" and moving "Family Guy" to Thursday, where it will be paired with "Action" in a direct attempt to pull male viewers away from NBC's long-time comedy stronghold.

The Fox schedule:

SUNDAY
7 P.M., "Malcolm in the Middle"
7:30, "King of the Hill"
8, "The Simpsons"
8:30, "Futurama"
9, "The X-Files"

MONDAY
8 P.M., "Time of Your Life"
9, "Ally McBeal"

TUESDAY
8 P.M., "Ally"
8:30, "That '70's Show"
9, "Party of Five"

WEDNESDAY
8 P.M., "Beverly Hills 90210"
9, "Get Real"

THURSDAY
8 P.M., "Manchester Prep"
9, "Family Guy"
9:30, "Action"

FRIDAY
8 P.M., "Ryan Caulfield"
9, "Harsh Realm"

SATURDAY
8 P.M., "Cops"
8:30, "Cops2"
9, "America's Most Wanted"

UPN Adds Wrestling to Fall Lineup

By LAWRIE MIFFLIN

The madcap mayhem of pro wrestling has invaded broadcast television. UPN announced yesterday that it would give its two hours of Thursday night prime-time to "W.W.F. Smackdown," a production of the World Wrestling Federation.

Wrestling shows already dominate cable television, routinely taking 6 or 7 of the top 10 places on the Nielsen list of most-watched cable shows each week. The federation has shows on USA on Sunday and Monday nights. Two Turner networks, TBS and TNT, feature shows of a rival group, World Championship Wrestling.

"We look at it the way another network looks at football or basketball," said Dean Valentine, UPN's president. "If you want to

reach an audience of young guys, this is what they're watching."

He described it as "comedic soap opera for men," adding that Vince McMahon, federation chief executive, had agreed to tone down the violence and vulgarity "somewhat" for UPN.

UPN is also bringing back the comic actor Jaice White ("Family Matters") in "The Grown-Ups," a new sitcom about young adults that the network says is different from those of other networks because its cast is interracial.

The show will be broadcast on Monday nights, after the network's popular family comedy "Mo'isha," starring Brandy, and a spinoff, "Mo'Nique," featuring Moesha's best friend, Kim, played by Sounness Vaughan, and her mother, played by the stand-up comedian Mo'Nique.

The animated "Dilbert" will

move to Tuesdays at 8 P.M.; the rest of Tuesday and Wednesday are intended to attract young male viewers. Wednesday's "Shasta McNasty," about three hip-hop singers living the cool life in Venice Beach, Calif., and "Secret Agent Man," an updated spy series, also both have interracial casts. On Thursdays, "Seven Days" and "Star Trek: Voyager" return.

Here is the UPN schedule:

MONDAY: 8 P.M., "Moesha"; 9:30, "Mo'Nique"; 9, "The Grown-Ups"; 9:30, "Malcolm and Eddie."

TUESDAY: 8 P.M., "Dilbert"; 8:30, "Shasta McNasty"; 9, "Secret Agent Man."

WEDNESDAY: 8 P.M., "Seven Days"; 9, "Star Trek: Voyager."

THURSDAY: 8 P.M., "W.W.F. Smackdown."

FRIDAY: 8 P.M., "Blockbuster Video's Shockwave Cinema."

HOME VIDEO

Peter M. Nichols

Violence - Entertainment Industry

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Monday, June 7, 1999

Hollywood Surprised by Clinton's Violence Inquiry

Entertainment: Some in industry are miffed at president, saying he has one-upped Congress at their expense. By AMY WALLACE, FAYE FIORE, Times Staff Writers



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Shortly after President Clinton loosed federal investigators on the entertainment industry last week, Hollywood began cooking up conspiracy theories. What, blindsided executives in Los Angeles wanted to know, had made this Democrat--a fan of pop culture, defender of the 1st Amendment and major beneficiary of the industry's largess--launch a \$1-million inquiry into how they market violence to children?

Was the lame duck president searching for a legacy that wasn't scandal? Was he mad that not a single Hollywood honcho had attended his May 10 youth violence summit? Was he trying to give Hillary Clinton a springboard to run for the Senate?

"Clinton did this in a surprising way," said Donna Bojarsky, a Democratic activist with long-standing Hollywood ties. "People are trying to understand it."

What had happened in the six weeks between the high school massacre in Littleton, Colo., and Clinton's unprecedented probe of entertainment violence only underscored how the insular worlds of Washington and Hollywood play by different rules. If on the surface they both attract big egos, value showmanship and survive by figuring out what America wants, they are different in one key respect: Washington lives by votes, and Hollywood by profits.

"We're driven by market forces," said one movie industry insider, rejecting the notion that Hollywood's production of violence is out of sync with the nation. "We are in sync with America. People love violence. They will rebuke it all day long, but 'The Matrix' just made \$155 million."

However accurate, that bottom-line viewpoint--bolstered by the fact that moviegoers often say they want one thing then plunk down \$8 at the multiplex to see another--may have left Hollywood unaware that this time Clinton meant business. Few in the entertainment world expected the boom would be lowered so quickly, or that Clinton would be the one to lower it.

But if the industry was in tune with the desires of millions of consumers, it was hopelessly out of touch with the depth of the national sentiment demanding action after Littleton and the political realities of Washington.

"Clinton was well-armed with polling that told him what this would mean, and he doesn't move without that," said one

Russia In Kosovo

this would mean, and he doesn't move without that," said one East Coast film industry lobbyist. "There are few forces of nature more powerful than a political opportunity waiting to be seized."

Political insiders agree that the events of last week were vintage Clinton--co-opting a popular issue with expert timing. The Senate-passed legislation ordering the Federal Trade Commission and Department of Justice to investigate the marketing of music, movies and video games to children was awaiting approval by the House. When Congress went out of town for the Memorial Day recess, Clinton leaped out front and ordered the probe himself.

His action was consistent with his history on similar issues--pushing a balking television industry to accept sex and violence ratings, lambasting violent rap lyrics and publicly condemning the industry's excesses.

Inquiry Follows Party Fund-Raiser

What recent events illustrate is the sometimes profound disconnect between the Democratic president and the industry that thinks it has a relationship with him. In the weeks after Littleton, the links between the two power centers were frayed.

Some East Coast political analysts said Hollywood's strong financial support of Clinton's agenda probably boomeranged--targeting the industry rather than shielding it.

The inquiry came two weeks after DreamWorks principals Steven Spielberg, David Geffen and Jeffrey Katzenberg hosted a Beverly Hills event that raised \$2 million for the Democratic Party. Some saw the inquiry as a move to ward off charges that the Democrats use Hollywood as a cash machine but are loathe to take it to task on tough issues.

"After that fund-raiser in Los Angeles what could [Clinton] do?" said one political observer. "People were going to say Hollywood bought him [and the Democrats] off."

Those contradictory perspectives were voiced time and again last week: Washington accused Hollywood of hiding behind the 1st Amendment to defend the production of disturbingly violent product, and Hollywood decried Washington for scapegoating. Many in the industry said it was their earnest desire to help curtail youth violence, but that the White House slammed them before they had the chance.

"[Clinton's] announcement certainly felt like finger-pointing," said Andy Spahn, corporate spokesman for DreamWorks SKG, adding that the timing and scope of the inquiry seemed inconsistent with the president's earlier invitation to work together without blame.

Industry leaders were discussing possible steps to reduce youth violence when Clinton charged ahead. "Why none of us were consulted and why that process wasn't permitted to unfold isn't clear to me," Spahn said.

Nevertheless, one entertainment industry publicist noted that though Hollywood players may feel miffed, they don't have a lot of alternatives.

"It's not just about the money. They share their aura, their glitter, their fairy dust. They let [politicians] come to their homes. That's what flips them out more than anything else. They thought the seduction had worked. They thought they

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owned this guy," the publicist said. "But they're stuck. There's nowhere to go."

Clinton Earlier Expressed Concerns

Clinton's concerns about media violence are not new--he has been consistent about the issue since he first campaigned for president in 1992. After TV's "Murphy Brown" featured Candice Bergen as an unwed mother--drawing fire from the likes of then-Vice President Dan Quayle--Clinton said he was "troubled by the gratuitous violence and sex and mixed moral signals on television."

Visiting Hollywood in late 1993 after his election, Clinton urged agents at the Creative Artists Agency to take personal responsibility for what they helped produce.

Then at last month's White House summit, Clinton spoke of a direct link between violent images and violent acts. The combined eagerness of Congress and the White House to find a solution--or at least to appear to be actively searching for one--made it clear in Washington that some federal action had to be taken to assure the nation that its government wasn't just sitting around waiting for the next campus tragedy.

"The president was determined from the beginning to focus our efforts on ending marketing of violence to young people, and since the summit he has made that point in a variety of ways," said a senior White House official. "Many in the entertainment industry haven't grasped the distinction between marketing and creative license, and they had a reaction to any action by the government, even one that's designed to reinforce the spirit of the industry's own [movie] rating system."

Hilary Rosen, president of Recording Industry Assn. of America, responded: "It's not that the industry didn't understand that Washington was serious. But there is a broad-based cynicism about the president's motives--that something has to be done because we have to look like we're doing something."

The federal inquiry may only be the beginning. On Friday, Sen. Joseph Lieberman (D-Conn.) joined Sen. John McCain (R-Ariz.) in a bid to expand the law that requires warning labels on cigarettes to apply to violent entertainment products. They plan to introduce a Senate bill to that effect next week. Industry analysts saw the action as the latest volley in a game of one-upmanship, with Clinton and Congress now competing to see which could slap Hollywood hardest.

As politicians such as Lieberman vowed to deliver a "wake-up call," by week's end Hollywood was already wide awake.

"Bill Clinton loves black people. He rebukes Sister Souljah," mused one Hollywood insider, recalling Clinton's 1992 condemnation of the militant black rap singer's comments after the Los Angeles riots.

"Bill Clinton loves poor people. He signed the Republican version of welfare reform. He's a friend of Hollywood and he bashes Hollywood. It's not inconsistent with the middle of the street he likes to walk. We are Sister Souljah right now."

What inflamed Tinseltown most was Clinton's decision to limit the federal inquiry to the entertainment industry, leaving the impression that the guns were not part of the problem.

TV producer Norman Lear, a longtime supporter of Democratic causes, said, "Singling us out--looking at the entire culture, the whole fabric, and picking out one thread and pointing the finger because that's the way the wind is blowing? My visceral reaction is the president . . . had nothing to say, so he grabbed at a straw. I find that totally objectionable."

That people feel not just ambushed, but spurned, could have lasting effects for the Democratic Party, part of the reason Clinton's decision to launch the inquiry did not have the unanimous support of his advisors, according to one senior White House official. But Clinton "felt comfortable" with the timing, the official said, and remarked heading back from the Rose Garden Tuesday that it was "the right thing to do."

Part of Clinton's comfort could stem from the fragmented nature of contemporary Hollywood. The movie studios now are part of multinational corporations with myriad products and competing interests. Actors and directors often are dissatisfied with the ways studios market their films.

"There is no monolith Hollywood," said one Washington lobbyist. "One guy can't stand up, snap his fingers and say, 'We will no longer support the White House, Hillary or [California Democratic Sen.] Dianne Feinstein.' Not like other industries where they all support their friends all the time."

Meanwhile, there are signs that Hollywood is responding in its own way. Agents report a "chilling effect" on violent projects, even the most innocuous. Disney's plan to create a feature film franchise called "Fear Street" (based on a series of humorous children's books by R.L. Stine) reportedly was shelved in the wake of Littleton.

And not everyone is chafing at the inquiry.

"I understand being singled out looks bad, but to think that the gun lobby hasn't been singled out since Columbine is inane," said Jeff Ayeroff, co-chief of Sony Music's Work Group label, who in the early '90s helped create "Rock the Vote," a voter registration effort aimed at young people. "Self-examination isn't a bad thing."

* * *

Times staff writers Ronald Brownstein and Elizabeth Jensen contributed to this report. Wallace reported from Los Angeles, Fiore from Washington.

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News Site Index

Loosening a Strict Film Rating for South Park

By BERNARD WEINSTEIN

HOLLYWOOD's strictest rating, the "South Park" has earned a "TV-14" rating, the highest it has ever received. The animated film, which is a comedy, is the first to be rated "TV-14" since the creation of the rating system in 1968. The film, which is a comedy, is the first to be rated "TV-14" since the creation of the rating system in 1968. The film, which is a comedy, is the first to be rated "TV-14" since the creation of the rating system in 1968.

The Motion Picture Association board's decision to rate the film "TV-14" is a significant move, as it is the first time the board has lowered its rating for a film since the creation of the rating system in 1968. The board's decision is a result of the film's creators, Trey Parker and Matt Stone, who have been working to get the film rated "TV-14" since its release in 1999.

The film, which is a comedy, is the first to be rated "TV-14" since the creation of the rating system in 1968. The film, which is a comedy, is the first to be rated "TV-14" since the creation of the rating system in 1968. The film, which is a comedy, is the first to be rated "TV-14" since the creation of the rating system in 1968.

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Loosening a Strict Rating for the South Park Film

Continued from First Arts Page

Mr. Stone said the ratings process because absent or that when the trailer for the movie was being considered. The ratings board to certain words but had no problem with a scene in which cartoon teachers are killing soldiers. "They had a problem with words, not bodies," he said.

Internal. Paramount executives are writing what the ratings board wanted was obtained by The New York Times from a source involved with the movie who was critical of the rating board's process. The motion, sent from a Paramount executive, engaged in discussions with the ratings in Scott Rudin, a producer of the film, requested that two members of the 13-member board discuss their objections to various scenes determined in the film. The motion was dated March 21.

before the screenings at Columbia High School in April limited new sections of movie content.

The Motion Picture Association declined to comment on the specific of the motion, and Jack Valenti, the organization's president, said that the organization had a policy of not discussing the kind of editing it seeks to give certain ratings.

One of the ratings mentioned in the motion and cited only by his first name, speaking for the entire board, said simply to a Paramount executive: "Some people don't want to put specific, they said they didn't see any way that this could be anything but an NC. Others said, 'No, it's the more stronger things' and they mentioned various things."

According to the motion, another rating said: "Here's what happens when we have these discussions, we collect talking, and turns out the board said NC-17. Then we, knowing that said NC-17. Then we, knowing that you don't want that, say what is leading you to vote that way. So at that point there's a discussion. People said, 'Well, look what's in the film. These things are considered to be the rating that it was stronger than an R.'"

Mr. Valenti defended the rating system, and said assertions that the ratings were more conservative than in the past were wrong. Last year, he said, 174 films were given provisional R-13 ratings for violence to God.

"In one ask you, 'Oh anybody' asked the Paramount executive, according to the motion.

"Oh yes, didn't you laugh?" replied the rating.

"Oh, it's very funny," said the studio executive.

"I do not," said the rating.

"Eventually, some editing terms were made that resulted in the R-13 rating. The rating board is composed of parents whose organizations range from parents, home theaters and other parents. They remain any other from one to four years on the board."

Robert C. Freedman, vice chairman of the Paramount Motion Picture Group, said: "This is a difficult process between filmmakers and the ratings board. It is also extremely difficult to dispute the level of an article of this nature. The level of discussion between all the concerned parties. But suffice it to say we are satisfied with the rating that we achieved."

Mr. Stone said he took off about three days of working on the film after the rating speeches. "Nothing moved funny after that," he said.

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BY KARI KRULL FOR THE WASHINGTON POST

Movie Violence, Still Playing

The Liberals Just Don't Get It

By MICHAEL MASSING

AT A RECENT dinner at a friend's house, there was much groaning about Congress's failure to pass a serious gun-control measure. New York liberals all, we bemoaned the gun lobby's ability to triumph once again, even in the wake of the bloodletting in Littleton.

And wasn't it depressing, I added, that once again, the issue of the media's role as purveyors of violence was probably not going to be addressed in any meaningful way?

There was a moment of awkward silence. "You don't really think that violence in the media has anything to do with Littleton, do you?" said a woman sitting across from me.

"I don't see how beating up on Hollywood is going to have any effect on the level of violence in this country," declared a woman to my left.

"People keep talking about violence in the media," a third put in. "Yet the juvenile crime rate is going down."

See VIOLENCE, B4, Col. 4

Michael Massing is the author of "The Fix" (Simon & Schuster), a study of U.S. drug policy since the 1960s.

Hollywood Needs A Conscience

VIOLENCE—From B1

Hoping for allies, I noted that hundreds of studies have been conducted on the subject of media violence over the past 30 years, and almost without exception they have found a clear link to aggressive behavior, especially among young people. The evidence is so strong, I said, that among most researchers there was no longer any debate.

It was to no avail. Most of those around the table would not be budged from their position that media violence is a fake issue pursued by Republicans for political gain.

I was not surprised. For years, I've been fighting this same battle. My friends' comments have become fairly standard:

"We all grew up watching *The Three Stooges*, yet we turned out okay." Or, "If parents dislike what's on TV, they should turn off their sets." Or, "Hollywood is simply providing what people want. The market rules."

I understand such sentiments. Once, I even shared them. Years ago, when Tipper Gore proposed putting warning labels on music album covers, I snickered along with a lot of other people. My views began to change, however, when I began researching the drug trade in East Harlem for a book I was writing. In the process, I heard gruesome stories about addicts stabbing one another over grains of heroin, about crackheads throwing children from building rooftops, about teenagers tortured and executed for coming up a few dollars short in a drug deal.

In the midst of this, I saw *Pulp Fiction*. The movie was clever, but given what I was learning about real-life violence, I found it hard to laugh at Quentin Tarantino's breezy "do you know what they call a Quarter Pounder with cheese in Paris" approach to murder and brutality. I was even more put off by the rousing reception the movie got from (mostly liberal) film critics. The film's graphic content, they knowingly insisted, was meant to be taken ironically, as a witty commentary on violence in America. To me, though, the movie—by suggesting that we could be entertained by such acts—seemed to raise our tolerance for them.

Then came *L.A. Confidential*. Yes, the movie had an intriguing plot and interesting characters. But in terms of body count, it outdid even *Pulp Fiction*. Every important conflict in the film was resolved with weapons or fists, culminating in the preposterously bloody final shootout. Nonetheless, my liberal friends raved and the critics swooned. "True," Anthony Lane wrote in the *New Yorker*, the movie "glistens with wrongdoing of every stripe—a gashed

Psychological Association, the National Institute of Mental Health, the American Academy of Pediatrics and the American Academy of Child and Adolescent Psychiatry unanimously concluded that TV violence contributed to violence in the real world.

Doing something about this would seem a natural cause for liberals, especially those of baby-boom vintage. As parents, baby boomers are known for their obsessive efforts to protect their children—childproofing their homes, finding good books to read to them, hunting for the best schools. Though not a parent myself, I can think of few things more threatening to the psychological well-being of kids than the muck served up by Hollywood. Yet, when it comes to insulating their kids from it, many boomers can't be bothered.

Frank Rich, a *New York Times* columnist and baby-boom oracle, has frequently mocked politicians who express concern over violence in the media. In a June 19 column, Rich inveighed against politicians who give "hypocritical" sermons about pop culture. Among his chief targets: Republican William Bennett, the former secretary of education who has made a name for himself through his books about values and moral decline. "The bodies had hardly been buried in Littleton," Rich wrote, "when Mr. Virtue took to the pulpit of *'Meet the Press'* to target the Levins, the Bronfmans, the people who run Viacom for spewing cultural rot." In testimony before Congress, Rich said, Bennett singled out "the Edgar Bronfmans, Howard Stringers, Michael Eisners and Oliver Stones." Missing from the list, Rich gleefully pointed out, was "Republican fat cat" Rupert Murdoch, whose Twentieth Century Fox movie studio is bringing out the violent *"Fight Club"*, this fall.

Because Rich is so intent on deriding the Republican Bennett, he can't seem to see that the purveyors of violence transcend ideological categories—that they come from both political parties and include fat cats on the left and the right. Rich's narrow-minded analysis helps explain why liberals are so reluctant to take on media violence. The issue has traditionally been pushed by conservatives, and their pronouncements often seem part of a broader moral crusade. Certainly some conservatives are so motivated. But just because Bill Bennett has embraced an issue seems an insufficient reason to dismiss it. In fact, reining in media violence would seem to dovetail with many liberal causes, such as stricter gun control, more affordable child care, and expanded after-school programs.

Another, more serious concern is the specter of government involvement. In his column, Rich excoriated

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muted.

political blackmail. Yet the film itself is oddly delicate, and much of the blood is spilled long before we step in it. Oddly delicate? Gashed, throats and multiple slayings?

It could be argued, of course, that "Pulp Fiction" and "L.A. Confidential" were aimed at adult viewers. Yet the movies directed at younger audiences—"The Matrix," the "Lethal Weapon" series, the endless Schwarzenegger, Seagal and Stallone flicks—seem even more explicitly violent. Movie violence has become so endemic that it infects even "family" comedies such as "Home Alone," in which the hapless Joe Pesci and Daniel Stern are repeatedly thwacked and thwunked. What's worse, these movies are routinely shown on television, alongside Jerry Springer, pro wrestling, "Cops," "911," and all the other variations on the theme. Even the Lifetime cable channel, which aims itself at women, frequently airs movies featuring slashings, stabbings and shootings—only there it's usually the women who commit the violence (in self-defense, of course).

Can exposure to such programming influence young people to behave violently? The families of the three victims in the 1997 school shooting in West Paducah, Ky., think so. They have alleged in a lawsuit that the perpetrator was inspired by "The Basketball Diaries," with its fantasy sequence featuring Leonardo DiCaprio barging into a classroom and riddling his teacher and classmates with bullets. The suit is seeking damages from the film's makers and distributors, including Time Warner and Polygram Film Entertainment Distribution, as well as from the makers of "Mortal Kombat" and other violent video games that the young gunman allegedly played.

Needless to say, other factors were involved in the recent spate of school shootings. And of course, few of the millions of teenagers exposed to violent movies and video games

of 17. This objection is well-founded, no supporter of the First Amendment can rest easy at the thought of Congress regulating the content of movies or TV programs.

So what is to be done? The government does have a role to play in combating media violence—but not by passing laws. Without tampering with the First Amendment, political officials need to speak out loudly and repeatedly about the irresponsible practices of movie and TV executives.

Of course, some politicians have done this. In the wake of Littleton, for instance, President Clinton has criticized the excesses of the movie industry. Unfortunately, his close ties to Hollywood have kept his message muted, as can be seen from his lame proposal to conduct an 18-month study to determine whether entertainment companies deliberately market violence to kids. A quick glance at a calendar shows that an 18-month deadline means the study won't be ready until the 2000 election is over, which means the Clinton administration won't have to act on it. Hollywood—and Al Gore's fund-raisers—breathed a collective sigh of relief.

President Clinton's other contribution to the debate—the V-chip—seems no more promising. The technology, which must be incorporated into all TV sets larger than 13 inches after Jan. 1, 2000, is designed to block out violent and sexually explicit TV shows. In championing the law back in 1996, Clinton said it puts the remote back into the hands of parents. But in placing the burden on Mom and Dad, the V-chip takes it off the place it most belongs: Hollywood.

What we need is a concerted and sustained campaign designed to shame the Levins, Bronfman and, yes, the Murdochs into behaving like responsible citizens. Could such an approach work? It has with the tobacco industry. Not long ago, the cigarette companies seemed invincible. But then the American people elected a president who was willing to take them on, especially on the issue of marketing to kids, and eventually the industry was forced to reform. The same could happen with the entertainment world. If enough voices are raised, Sony and Viacom and Fox would find it in their corporate interest to eliminate—voluntarily—objectionable and gratuitous scenes from their products.

Bringing this about, however, will take strong leadership from the White House. It also will take vocal participation by liberals. Otherwise, Hollywood can easily reject a jawboning campaign as driven by partisanship. And who better to get to the liberals who dominate Hollywood than their fellow liberals? Imagine if at next year's Academy Awards, activists such as Alec Baldwin began talking not about Tibet but about the mindless violence being served up on the big screen. If that happened, things might change very quickly. It might even make for a good movie with a classic Hollywood theme, in which a few brave souls battle, and defeat, an all-powerful adversary. Sylvester Stallone could even play the lead.

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3 Candidates in Race for Hollywood Donors

■ **Fund-Raising:** Through delicate maneuvering, Gore outpaces Bradley and Bush in wooing industry leaders.

By MARC LACEY
TIMES STAFF WRITER

WASHINGTON—Al Gore was quick to join the chorus of politicians who, after the Colorado school shootings, decried Hollywood's role in desensitizing young people to violence. But when he huddled with industry executives last month at the Century Plaza Hotel in Los Angeles, the vice president was gushing with film friendliness.

At the private meeting with potential donors, Gore distanced himself from the federal inquiry into Hollywood's marketing of violent movies launched recently by President Clinton. Participants said Gore made clear that the government study—disparaged by some in Hollywood as a witch hunt—was the president's idea, not his, and was initiated without his input.

Gore is by no means the first politico to wag his finger with one hand while extending his palm with the other. In this case, the vice president's delicate maneuvering was prompted by the early demands of the 2000 campaign—in which he is engaged in a three-way scramble for Hollywood-related cash with his Democratic challenger, former New Jersey Sen. Bill Bradley, and the leading Republican candidate, Texas Gov. George W. Bush.

In their quests, all three are finding a political climate within the entertainment industry that is generous—yet wary.

Gore, benefiting from Hollywood's tried-and-true link to the Democratic Party, raised \$318,050 during the first six months of the

year from donors directly linked to the television, movie and music industries, according to the non-partisan Campaign Study Group. The analysis includes contributions from industry employees, as well as their spouses and college-age children who do not have other jobs.

Gore's sum exceeded the amount Clinton raised over a similar period the years before his 1992 and 1996 campaigns. But

Clinton had much of Hollywood to himself.

"When Clinton first came on the scene, he came to Hollywood out of nowhere and just blew everyone away," said Brian Swardstrom, an agent with the Endeavor Agency in Beverly Hills who gave \$1,000 to Bradley.

"People aren't excited about these guys [Gore and Bradley] the way they were about Clinton."

Bradley, who has enjoyed celebrity status since his days as a professional basketball player and mined Hollywood regularly in his days as a senator, raised \$225,174 in industry-related money through June 30. His supporters, many of whom have known and supported him for years, include Walt Disney Co. Chairman Michael Eisner, Warner Bros. chief Terry Semel (who recently announced his resignation), producer Quincy Jones and actors Tom Selleck, Paul Reiser and Steve Guttenberg.

Bush, meanwhile, tapped the entertainment industry for \$247,750, an unusually high sum for a Republican. His contributor list includes Eisner, actress and diplomat Shirley Temple Black and a variety of entertainment executives scattered throughout the country.

Donors Make Their Presence Felt

Rick Albain, who heads ANA Special Effects, gave the maximum \$1,000 contribution to Bush, and his wife did the same because they believe he will be a good leader for the country—Hollywood included. "The movie business is my livelihood," he said, adding that he's tired of seeing film production shifting to Canada or elsewhere because of labor costs.

Albain, for one, does not see the Hollywood-violence link so many politicians are playing up.

"I don't believe watching television or movies is going to create weird people," he said. "I believe

that you are born that way or grow up that way."

Other givers, as well, say they are sifting through the candidates to determine their stance in—as one insider put it—this "absurd movement against violence and sex in the media."

Although total donations from the financial and legal communities far outstrip the amount the candidates raise from Hollywood, the industry is an attractive source because it is well-heeled and relatively self-contained—a little bit of effort can result in a good return. There's also the glamour factor; every campaign likes to have its contribution list studded with celebrity names.

Comfort Factor Being Realized

Perhaps not surprisingly, none of the three leading recipients of Hollywood money has publicly embraced the federal inquiry of the industry's marketing practices, which Clinton has ordered the Justice Department and the Federal Trade Commission to embark upon.

Gore's camp, when asked about his comments in his private meetings with Hollywood insiders, acknowledged only that he has had numerous discussions with them on issues facing the country. A spokesman said the campaign does not comment on such conversations.

But those private conversations appear to be relieving some in Hollywood.

"At first there were doubts" about Gore's stance on Hollywood and violence, said Andy Span, a spokesman for DreamWorks SKG. "As the vice president has begun to address this issue, I think many in the industry who had concerns have been made more comfortable."

Bradley's spokesman, Eric Hauser, said the former senator does not have sufficient details on the Clinton-ordered inquiry to stake out a position.

As for Bush, a spokeswoman said he supports the inquiry. But the Texas governor does not bring the issue up in his speeches.

Gore Receives Broad Backing

In the three-way struggle for Hollywood's adoration, Gore has succeeded in obtaining broad backing within the industry. A review of his Federal Election Commission report by the Campaign Study Group, a Virginia-based research fund, shows contributions from whole blocs of executives from DreamWorks, Paramount, Time Warner and other entertainment concerns.

Gore givers also include actors Chevy Chase and Kevin Costner, Quincy Jones and singer Barbra Streisand. Another backer, Haim

John Volence - Entertainment Industry

Saban, chairman of Fox Family Worldwide, took issue with Gore on the question of whether Hollywood violence contributes to incidents such as the Columbine High School shootings.

"I happen to disagree with the vice president on his opinion on this matter," said Saban, who was not privy to closed-door comments on the federal inquiry. "You're going to agree with a candidate on most of the issues and you're going to disagree on some of them."

With the election still 15 months away, numerous industry players are hedging their bets.

"It's a long way to Election Day," said one studio insider. "We aren't engaged in the process like the people in Washington, D.C. A friend asks you to give \$1,000 to Gore. A friend asks you to give \$1,000 to Bradley. You write the checks."

Semel wrote a \$1,000 check to Bradley, but contributed the same amount at a fund-raising dinner he hosted for Bush. Named by Clinton as vice chairman of the President's Committee on the Arts and the Humanities, Semel also kicked in \$1,000 for Gore.

Other donors who have sent off

multiple checks include Eisner (who donated to Bradley and Bush), DreamWorks SKG mogul David Geffen (Gore and Republican Sen. John McCain of Arizona), Warner Bros. President Ed Bleier (Gore and Bradley), former 20th Century Fox executive Marvin Davis (Gore and Bradley) and record executive Danny Goldberg (Gore and Bradley).

"Multiple giving is a sign of one's desire to cover one's bets," said Dwight Morris, president of the Campaign Study Group. "No matter who wins, you have access to the White House in case you need to talk to someone."

Gore's recent efforts to distance himself from the federal inquiry of Hollywood and youth violence was not the first time he headed West to mend fences.

During his failed presidential run in 1988, Gore held a private meeting in Los Angeles with recording industry executives in which he backpedaled from his role in a high-profile Senate hearing that focused on unsavory music lyrics. Also present was Gore's wife, Tipper, who, as a witness at the hearing, decried song lyrics laden with violent and sexual images.

That hearing, held at the behest of the Parents Music Resource Center, a group created by Tipper Gore, led the music industry to adopt a voluntary labeling system for albums with explicit lyrics.

"I did not ask for the hearing," Gore told the record executives, according to a transcript of the session published by Variety. "I was not in favor of the hearing."

Gore's current list of contributors shows that he has managed to put many in the recording industry at ease.

But some, such as Reprise Records executive Howie Klein, continue to hold a grudge against the Gores more than a decade later.

"Everyone I know who is politically active has forgotten or forgiven what happened over rock

lyrics," Klein said. "I can't forget.

But if it comes down to George W. Bush and Gore, I'll vote for Gore. Meanwhile, I'm do-

ing all I can for Bradley."

Times staff writer Stephen Fuzesi contributed to this report.

Politicians Speak Out but Are Wary of Restricting Film Violence

By DAVID E. ROSENBAUM

WASHINGTON, Oct. 12 — Some recent skirmishes in the political culture wars:

The Senate is making plans to create a special panel on American culture, a forum for a handful of senators from both parties to examine, among other matters, violence in popular entertainment.

The Federal Trade Commission, under orders from President Clinton, has begun an exhaustive study of whether the movie, recording and video industries market violent products to children.

In a sizzling daylong debate in June in the House of Representatives, one lawmaker

after another denounced the entertainment industry. Then the House unanimously adopted a hortatory measure calling the industry "irresponsible" and instructing it do "everything in its power to stop these portrayals of pointless acts of brutality by immediately eliminating gratuitous violence in movies, television, music and video games."

In the last two weeks the Senate and House have passed nonbinding resolutions expressing their view (but setting no policy) that the Brooklyn Museum of Art should be denied Federal funds unless it cancels the "Sensation" exhibition.

Despite all this activity as well as a belief among politicians from both parties and much of the public that violence in the

media contributes to some degree to violence in society, it is a safe bet that no law will be passed or regulatory action taken that puts meaningful restraints on movies, television and other forms of entertainment.

In part, that is a result of intense lobbying and generous campaign contributions from broadcasters, filmmakers and others in the entertainment field. After all, nothing in Washington politics nowadays is immune from arm-twisting and money.

Entertainment industry interests gave over \$20 million to parties and candidates in the 1996 presidential and congressional elections, and donations in the first six months of this year far exceed that pace, according to the Campaign Study Group, a nonpartisan research firm.

But the main reason no concrete action is likely to be taken is neither the money nor the lobbying but the fact that most politicians of all stripes have come to realize that as serious as they feel the situation is, there is little the Government can do about it.

Gallup polls last spring found that 81 percent of American adults say they believe that violent entertainment is a cause of increased violence in society and that 73 percent say the Government should restrict the access of minors to such material.

Politicians follow such polls as diligently as they follow campaign contributions, and would certainly respond to this sentiment if they could. But they say they cannot — not in a way that would be effective and constitutional.

"This is a problem that isn't going to be solved in Washington," said Senator Sam Brownback, Republican of Kansas, the chief sponsor of the measure that would create the special Senate panel on culture.

Senator Charles E. Schumer, the New York Democrat, said he worried deeply about the content of the entertainment available to his 15-year-old daughter, Jessica. He has some influence in this regard as a father, he said, but essentially none as a lawmaker.

"If I could wave a magic wand and stop violence in the media, I would wave it," he said. "But it is impossible without the heavy hand of Government starting to censor, and

Continued on Page 4

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when the Government starts censoring or giving a seal of approval, it has the potential to do more bad than good."

Political focus on violence in popular culture has waxed and waned over the years. Some senators and representatives said they remembered watching as children the televised hearings conducted in 1954 by Senator Estes Kefauver on whether violence in comic books contributed to juvenile delinquency.

(At a memorable moment, Senator Kefauver held up the cover of a comic book and said to its publisher, "This seems to be a man with a bloody ax holding a woman's head up, which has been severed from her body. Do you think that is in good taste?" Yes, the publisher replied, explaining that it would be "in bad taste if, for example, the severed head was held higher and blood was shown dripping from it.")

The political fervor reached a new pitch this year after the massacre at Columbine High School in Littleton, Colo., and other acts of violence around the country. In June, the House debated whether the availability of guns or the prevalence of violence in the media was the primary cause. In the end, the House voted to do nothing about either.

A pivotal vote came on a proposal offered by Representative Henry J. Hyde of Illinois, the Republican who is chairman of the Judiciary Committee. His measure would have made it a crime punishable by up to five years in prison to sell, distribute or lend violent movies, television programs, videos, books and Internet material to children.

Applying standards that the Supreme Court set for defining obscenity, the Hyde proposal applied to material that "the average person" would find was "patently offensive with respect to what is suitable to minors." The material would have to fail the so-called "slaps" test, meaning that it had no "serious literary, artistic, political or scientific value for minors."

The proposal even defined examples of violence, including "sadistic or masochistic flagellation" and "torture" (though, curiously, no mention was made of terrorist bombing or mass murder with automatic weapons).

"Anybody that thinks rotten movies, rotten television, rotten video games are not poisoning, toxically poisoning our kids' minds and making some kids think that conduct is acceptable just is not paying attention," Mr. Hyde declared in the debate.

It was clear from the debate that most members of the House agreed that children's minds were indeed being poisoned. Nonetheless, the Hyde proposal was overwhelmingly rejected, 282 to 146, a margin of nearly 2 to 1. It is rare for a committee chairman in the House to be defeated so soundly.

The dominant view was expressed by Representative Kenny Hulshof, a conservative Republican from Missouri. "If I believed that passing one additional law would prevent incidences of school violence in America, I would lead the charge," he said.

But Mr. Hulshof and a legion of others from both parties said that even if Congress could figure out a practical way to restrict violence in entertainment, the lawmakers were prevented by the First Amendment from doing so.

Even if the politicians take no definitive action to control cultural violence, some small steps are possible. Under pressure from President

Clinton, representatives of movie theater owners across the country announced in June that they would begin requiring teen-agers to present photo identification cards when they showed up without an adult to see R-rated films.

Congress seems likely to approve legislation that would waive anti-trust restrictions so competing media companies could work together in developing codes that would limit violence in their products.

By Jan. 1, a 1996 law will require all new television sets to have a V-chip, a device that allows parents to program their sets to filter out programs that have been rated by networks as unsuitable for children.

Senator Brownback said the purpose of the special culture panel, which he said he hoped to lead, would be "informing the public" and "cajoling the industry." The panel will probably be called the Senate Task Force on the State of American Society. Democrats insisted that it be a task force and not a special committee so that it would not hold subpoena power.

Senator Joseph I. Lieberman of Connecticut, a Democrat who will probably be on the task force, agreed that the best politicians could do was to keep drumming on the subject in the hope the entertainment industry would rein itself in. "We have to keep pleading with the people who produce this stuff to take a look at the consequences," he said.

It was in that vein that the Senate and House passed resolutions expressing the opinion that funds should be withheld from the Brook-

Defining what is offensive and harmful is a problem in itself.

lyn Museum. The resolutions were approved by voice votes with only perfunctory debates, indicating that no one really expected the money to be cut off.

In fact, Senator Arlen Specter, Republican of Pennsylvania, said he was not challenging the Senate resolution, an amendment to a giant spending bill, "in the interest of moving this bill." But he was giving the Senate "no assurance as to how hard we will pursue it," Senator Specter emphasized, "to put it mildly."

In the past, such political pressure has led to some voluntary restraints. After the Kefauver hearings, for example, the comic book publishers formed a trade association and developed a code of standards that is still in effect. The decision of the theater owners to be stricter about admitting under-age customers to R-rated movies resulted at least in part, no doubt, from having been leaned on by the White House.

Just this week, the association that represents video stores nationwide said its members were posting new signs and emphasizing the policy that videotapes and video games designated as restricted will not be sold or rented to children under 17 unless they could prove parental consent.

Andrew Jay Schwartzman, a lawyer here who often represents consumer interests before the Federal Communications Commission, said there was little the politicians could do directly to keep violence off television. But speaking of broadcasters, Mr. Schwartzman said, "It might do some good if they feel footsteps."

Public appeal targets changes by Hollywood

By Ann Oldenburg
USA TODAY

WASHINGTON — Lawmakers announced a campaign Tuesday to pressure Hollywood to clean up its act.

"We are asking the entertainment industry... to develop an industrywide code of conduct," said Sen. John McCain, R-Ariz.

McCain, Empower America head Bill Bennett, and Sens. Joe Lieberman, D-Conn., Sam Brownback, R-Kan., Kay Bailey Hutchison, R-Texas, and Kent Conrad, D-N.D., met to announce the Appeal to Hollywood initiative.

There is no legislation attached. It is designed to be a petition-based campaign carried out through the Web site (www.media-appeal.org).

Four entertainers have signed on — Steve Allen, Naomi Judd, Carol Lawrence and Joan Van Ark — as have former presidents Jimmy Carter and Gerald Ford, retired generals Colin Powell and Norman Schwarzkopf, former New York governor Mario Cuomo and Nobel Peace Prize winner Elie Wiesel.

The campaign calls for citizens to e-mail, phone or write Hollywood executives to pressure them into reducing violence and sexual content by adopting a six-point code.

The code would:

► Affirm the industry's "vital responsibilities" for the health of our culture.

► Establish certain standards for violent, sexual and degrading material.

► Commit the industry to an overall reduction of entertainment violence.

► Ban the practice of targeting adult-oriented entertainment to youth markets.

► Provide more accurate information on media content while committing to the creation of "windows" of family TV programming.

► Pledge greater creative efforts to develop good family-oriented entertainment.

"I wish we could come up with a six-point anything that would solve all this," said Carole Shields, president of People For the American Way. "If you're a producer and you read all that stuff, there's no easy way of meeting those kinds of suggestions."

But, she adds, "I don't think it's a bad thing... There are never any easy answers."

"It's a really antiquated way of dealing with really challenging questions," said Michelle Coffey, program director of the National Campaign for Freedom of Expression.

The voluntary code would be in addition to the voluntary ratings system in place for movies, music, TV shows and video games, the legislators said.

"Let us not confuse a label with a solution," Brownback said.

"There is a difference between taking out the trash and giving it a label."

Cigar debate smoldering

Congress urged to adopt mandatory health warnings, ban ads

The Associated Press

Federal regulators on Wednesday urged Congress to impose mandatory warnings on cigar labels and ban TV and radio ads for the product.

Under the recommendations issued by the Federal Trade Commission, cigars would be subject to similar statutory regulations as cigarettes and smokeless tobacco. The commission pointed to the documented health risks that cigars pose in compiling their findings.

"Regular cigar smokers are at risk of mouth and throat cancer, similar to that of cigarette smokers," said FTC Chairman Robert Pitofsky. "Yet cigars are not regulated as cigarettes and smokeless tobacco are."

Top officials at the Department of Health and Human Services reached a similar conclusion in a February report, pointing out that while cigars are as deadly as cigarettes and wide-

ly used by teen-agers, they face virtually no federal regulation.

The FTC has the power to require the labels without congressional action, but opted instead to pass its recommendations onto Congress. Most boxes already include a label required under a settlement of a California court case, but critics believe the labels are not strong enough or consistently used.

The commission recommended that Congress order cigar companies to use several different warning labels in rotation and display them prominently on the packages or boxes that cigars come in. It offered three specific warnings for Congress to consider:

► Warning: Regular cigar smoking can cause cancers of the mouth and throat, even if you do not inhale.

► Warning: Inhaling the smoke of cigars can cause lung cancer. The more deeply you inhale, the greater

your risk becomes.

► Warning: Cigars are not a safe alternative to cigarettes.

The majority of cigars are sold in packages. For those that are sold individually, the FTC suggested that retailers could post signs in their shops.

The commission also reported a dramatic increase in cigar sales and revenue from 1996 to 1997, the period during which the study was conducted. Five leading domestic cigar manufacturers provided information, which showed a 15% increase in unit sales and a 43% increase in dollar sales.

Cigar events at restaurants and clubs have become more common, the report noted. Total advertising and promotional expenditures for cigars increased 32%, to reach \$41 million in 1997. Most of this money was spent on discounts for retailers to encourage cigar sales, followed by spending on magazine advertising.

Violence -
Entertainment
Industry

Senator copes by leading his family, working hard

Patriarch is again tested by tragedy

By Mimi Hall
USA TODAY

"To Teddy — I could have gone on forever, but no introduction could match the eloquence of your example. You're always there for all of us, and I'm proud to let the world know. Love, John Kennedy"

— Inscription on a photo in Sen. Edward Kennedy's office taken at the 1988 Democratic National Convention, where John F. Kennedy Jr. introduced his uncle as a speaker.

Uncle Teddy was there for his brother John's only surviving son once again Wednesday, acting as he has for 3½ decades as a surrogate father to the golden boy of the Kennedy family.

The raising of John F. Kennedy Jr.'s body from the calm seas off Martha's Vineyard was another in a long line, to use Sen. Edward Kennedy's word, of "unthinkable" tragedies that have scarred the lives of this most storied political family.

As the once-unlikely patriarch of that family, Kennedy was there to witness the event and honor the man. In the decades since his three older brothers were killed — Joe Jr. in a World War II plane crash, Robert and John by assassins' bullets — he has risen above a river of horrors to a level of

Where to send condolences

People wishing to send condolences to the Kennedy family may mail them to Sen. Edward M. Kennedy's office at 315 Russell Senate Office Building, Washington, D.C. 20510.

People can also sign condolence books at the John F. Kennedy Library and Museum in Boston, and at the John F. Kennedy National Historic Site in Brookline, Mass.

The condolence books will be given to Caroline Kennedy to share with the family of Carolyn Bessette Kennedy and Lauren Bessette, then returned to the library's archives, Kennedy Library spokesman Tom McNaught said.

The Associated Press

achievement that didn't appear possible when he was the partying baby brother.

Wall Street Journal columnist Al Hunt wrote last year that "in this Republican-led Congress, the liberal Senator Kennedy is arguably the most influential member on either side of either aisle."

He also has maintained the devotion of his family.

"He is an absolutely central figure to the children's generation," says Harrison Rainie, author of *Growing Up Kennedy*. "For many of them, he is a father figure. For others of them,



By Don Emmert, Agence-France Presse

in Menemsha, Mass.: Sen. Edward Kennedy, D-Mass., right, leads his sons, Rep. Patrick Kennedy, D-R.I., center, and Edward Jr., to a boat that took them to the wreckage of John F. Kennedy Jr.'s plane.

he is a favorite uncle and sort of admirable figure in the family because of the things he's gone through and the burdens he's been asked to bear."

Now, Kennedy once again has been called on to cope publicly with the most painful of personal tragedies.

"It's like the boxer, the guy who just keeps standing," says Caryl Rivers, a Boston University journalism professor who covered the Kennedy administration as a newspaper reporter. "He just keeps getting hit and hit and just keeps getting up."

But how?

How does someone keep getting up after two brothers are slain, a son gets cancer, a long marriage ends, one nephew dies of a drug overdose and another dies in a skiing accident?

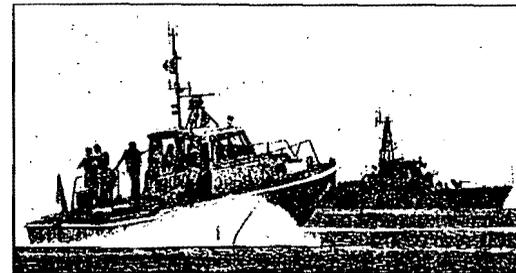
How does someone become one of the Senate's most respected leaders — admired even by those who oppose everything he stands for — after the scandal of Chappaquiddick, when he drove a car off a bridge after a night of drinking in 1969 and his passenger, Mary Jo Kopechne, was drowned? Or after he took his nephew, William Kennedy Smith, on a post-midnight bar cruise in

Palm Beach, Fla., in 1991 — a night of carousing that ended in Smith's trial and acquittal on rape charges?

After Chappaquiddick, Kennedy, now 67, mused publicly about whether there was a "curse" on his family. But those who know him say he rarely lapses into self-pity.

"They are not a very inward-looking family," Rainie says. "They're people of action. They've been schooled never to sit around and think, 'Poor me. Why did the world do this to me?'"

Boston Globe columnist David Nyhan, who covered Chap-



By Stephen Savota, AP

Aboard a Coast Guard vessel: Sen. Edward Kennedy and his sons arrive at the site of the wreckage, off Gay Head, Mass.

paquidick for *The Associated Press* and has followed the family since, says religion plays a big role in Kennedy's ability to handle one crisis after another. Although he doesn't wear his faith on his sleeve, "Teddy is a person of deep religious faith," Nyhan says, "a devout Roman Catholic."

When Sen. Orrin Hatch, R-Utah, a political opposite but one of Kennedy's closest friends in the Senate, approached Kennedy about his drinking after the Palm Beach incident, Hatch made a spiritual rather than political argument for cleaning up his act.

Kennedy's wife of seven years, Victoria Reggie Kennedy, also is a source of strength. Friends say the couple are deeply in love and virtually inseparable. They say the marriage also put an end to the senator's unhealthy days of heavy drinking and womanizing.

"In the years since his marriage, a lot of that has changed," Rivers says. "The reputation for being a party animal is gone. You just don't hear

those stories any more."

Perhaps most importantly, those who know him say Kennedy is motivated by his work as the third most senior senator. He is the leader of the political left, but at the same time respected by the political right as a consensus builder who can get things done.

Kennedy doesn't relish the TV time that his colleagues do. But when he's pushing for something he believes will right a wrong, such as the Patients' Bill of Rights, he takes center stage.

"On the Senate floor, he roars like a raging bull," Nyhan says. "Very impressive to watch."

Today, Kennedy is helping JFK Jr.'s sister, Caroline Kennedy Schlossberg, plan Friday's memorial Mass.

But after some time has passed, Nyhan predicts, Kennedy will cope with the loss by getting back to business. "In September," he says, "Teddy'll be banging away on health care and the minimum wage."

► More on tragedy, 1A, 2D

it, let's take it out.' And it cost too much, anyway."
Eight months after two teen-agers gunned down 12
mates and a teacher before killing themselves in Littleton,
no., no bills concerning entertainment violence have been passed
by Congress. A Federal Trade Commission inquiry into the
marketing of violent entertainment, launched by President Clinton
in June, is moving slowly, with no report expected until late next
year. But in the behind-the-scenes world of Hollywood, at pitch
meetings and script conferences and green-lighting decisions,
violence is still on the industry's mind.

Quietly, in small ways that are sometimes hard to
measure, Hollywood is pondering its impact on and responsibility
to the culture. The soul-searching is less altruistic than economic,
for in a business that thrives when it is in sync with popular tastes,
many say it is perilous to ignore the public's concerns.

But the public sends Hollywood mixed messages. "The
Matrix," the shoot-'em-up cyber-thriller that pitted sleek, trench-
coat-wearing Keanu Reeves against computers that ruled the world,
opened just before the Columbine massacre and went on to do a
whopping \$171 million at the domestic box office. By contrast,
even mega-star Brad Pitt couldn't lure people to "Fight Club," in
which men beat one another to a bloody pulp to combat the
deadening effects of materialistic society. Since opening Oct. 16, it
has brought in a paltry \$36 million.

Still, it is becoming harder, some in Hollywood say, to
produce markedly violent entertainment in the name of giving the
people what they want. Especially after Time magazine revealed
earlier this month that the two Columbine killers had fantasized
about the kind of movie their story would make predicting that
directors would "be fighting over this story" and debating whether
Quentin Tarantino or Steven Spielberg would do a better job
industry insiders are finding it tougher to pooh-pooh Hollywood's
impact on the culture.

"Events in society, political pressures and an increasing
thoughtfulness have combined, I believe, to make this issue what it
should be: a permanent thing for Hollywood to grapple with....
(And that) will play a big factor in what movies get made over the
next year," said producer Sean Daniel ("The Mummy"), who noted
that especially in the upcoming election year, ignoring the issue will
be all but impossible. "You cannot have a presidential election in
America without Hollywood being kicked a few times along the
way."

Grappling with the issue, of course, will never mean
doing away with cinematic violence altogether. Among those who
make and sell mainstream studio movies, the consensus is that
violence is acceptable and often highly marketable when it is
employed in the service of storytelling.

And with the rise of cable, which pipes uncut motion
pictures and uncensored programming into millions of American
homes, network television executives continue to feel pressure to
make their content more edgy and explicit to compete.

Nevertheless, in the words of one studio executive,
Hollywood's "consciousness has been raised, no doubt about it" by
Columbine and its aftermath. Films under the Disney banner, for
example, won't have guns displayed in future movie ads. Warner
Bros. sliced all gunplay out of "The Matrix" trailer for its
international release. And the title of New Line Cinema's "Sugar
and Spice and Semi-Automatics," a black comedy (scheduled for
release next year) about high school cheerleaders who rob a bank,
has been changed to simply "Sugar and Spice."

Industry insiders still balk at the suggestion, made by
some lawmakers, that Hollywood is a primary culprit in the recent
spate of teen-age shooting sprees. And there is continued
resentment, even now, about the way President Clinton ordered an
FTC investigation that focused only on entertainment marketing
and did not address access to guns.

Jack Valenti, president of the Motion Picture Association
of America, acknowledged, "Last year we made over 700 films,
and we don't have enough talent to put out 700 first-class films. So
you're always going to have movies that stumble ... and become
unreasonable."

Nevertheless, he said, a current proposal by Sens. Joseph
Lieberman, D-Conn., and John McCain, R-Ariz., to create a
commission on youth violence that would take a hard look at
Hollywood is too limited in its scope.

"I don't see how you can have a commission to study the
culture without studying guns," said Valenti, who is particularly

concerned about a proposal to give the commission subpoena
power.

To the extent that some of 1999's legislative proposals
appeared to encroach on the First Amendment, Hollywood remains
alarmed. In June, for example, the House rejected a measure that
would have made it a crime to expose children to certain graphic
images, raising the question: Who would decide what is graphic?

"How do you define what's appropriate?" asked Rep.
Howard L. Berman, D-Calif., who opposed the measure.
"Everybody thinks that 'Saving Private Ryan' was a useful
contribution and that parts of 'Schindler's List,' as horrible and
disgusting as they were, helped to portray the true impact of the
Holocaust. So how do you protect the 'good' violence that serves a
useful purpose while getting rid of the 'bad'? How do you
distinguish between 'Saving Private Ryan' and 'Nightmare on Elm
Street'?"

The answer, according to people who work in the film
industry, is simple: Individuals at all levels in Hollywood must
consult their own consciences. And yes, they insist, they have them.

"We know the impact we have on society and take it
quite responsibly as an industry," said Paul Junger Witt, who
produced this year's "Three Kings" and has a string of TV and
movie credits to his name. "We can all single out films that stepped
over the line this year, where it wasn't a matter of expression but of
pyrotechnics. But I think the community has become more sensitive
in terms of looking at their work and making judgments about the
violence therein."

The fact that explicitness sells goes a long way to
explaining why this year, like every year, Hollywood made vastly
more R-rated movies than any other kind. Of the 575 feature films
rated by the MPAA this year (through Oct. 31), 396 were rated R,
92 were PG-13, 51 were PG, 34 were G and two were NC-17.

But those were films, noted Thom Mount, president of
the Producers Guild of America, that were conceived and created
long before the mayhem in Columbine. Mount, whose own
producing credits include films ranging from "Bull Durham" to
"Natural Born Killers," said that today studio executives and
development people are raising the issue of gratuitous violence
more than ever before.

"Violence is a public health issue in our country, and
like any responsible citizen of a nation that has a problem, the
citizens of Hollywood want to try to do something," said Mount,
who is organizing an industrywide summit on entertainment
violence to be held early next year. "People bring it up these days,
and they never used to bring it up at all. And I think that's a healthy
trend."

What that trend will mean for moviegoers won't be
evident until next year at the earliest, given lengthy development
schedules. But if the excised gunfire in "Big Momma's House" is
any indication, there may be a bit less extraneous killing on the big
screen. And particularly since Columbine prompted theater owners
to begin requiring identification for admittance to R-rated movies,
some filmmakers say PG-13-rated projects are looking more
attractive.

New Zealand Is the World's Y2K Guinea Pig By Virginia Ellis Los Angeles Times

AUCKLAND, New Zealand Isolated in a remote corner
of the globe, tiny New Zealand is hoping to impress the world
Saturday as the arrival of 2000 and its accompanying Y2K
uncertainties propels it to center stage.

For more than a year, New Zealand has readied for its
few moments of fame when proximity to the international dateline
makes it the first industrialized nation to greet the New Year and
cope with the vagaries of the computer age.

For the rest of the computerized world, New Zealand's
"early warning system" amounts to a moment of truth: Will all the
efforts to reconfigure computers to recognize the New Year as 2000
and not 1900 have been for naught? This island country where
midnight struck Friday at 6 p.m. EST is the first place able to
supply an answer.

"We are the guinea pig for the world," said Jan Haynes
of the New Zealand Media Resource Unit. "If anything goes wrong
here, everyone else has time to do something."

Meanwhile, New Zealand has seized the moment.

what's this?
ANN
- BR

Millions of dollars have been poured into sprucing up infrastructure, promoting tourism and preparing a world-class New Year celebration all intended to erase the image of New Zealand as merely "an efficient offshore farm for the United Kingdom."

So much for the jokes about New Zealand resetting its sheep.

"While the attention of the world is focused on us we want to convey that this is a great place to visit and do business," said Sharon van Gulik, manager of the New Zealand Millennium office. "We want to plant an indelible collection of images in people's minds so they will think about us in the future."

Not since French intelligence agents slipped into Auckland harbor in 1985 and blew up the Greenpeace vessel Rainbow Warrior has so much attention been riveted on this English-speaking island nation in the South Pacific, roughly the size of California but with one-tenth its population.

Governments and corporations from around the world have established Y2K links in New Zealand aiming to glean vital information about the behavior of computers in the first moments of 2000.

John Good, special adviser to New Zealand's Y2K Readiness Commission, said most of the links are industry-to-industry: the telecommunications industry in the U.S. with a similar group in New Zealand, electrical utilities with the utility monitoring unit here.

Good said suppliers of critical computer components, especially from Japan, sent technicians to New Zealand to "literally sit by their equipment and report back to their home office if there are any problems."

Mindful of its role as a global computer watchdog, the Y2K Readiness Commission in New Zealand took steps to protect its monitoring systems from hackers. If cyber terrorists infiltrated the system and altered the information being distributed around the world, government officials said, it could create international panic, especially because several financial markets were open as New Zealand celebrated the New Year.

Days before the arrival of 2000, officials in New Zealand's critical industries said they spent millions to correct Y2K problems and didn't expect trouble at midnight. Even so, electric utilities, the telephone system and the Reserve Bank planned to have extra staff on duty.

Although banks will not be open until Jan. 5 because of public holidays, bankers wanted to monitor money machine and credit card transactions, to assure the world that the monetary system did not appear to have any computer glitches. They said they were fearful that any bad news from New Zealand's banking system could cause a run on banks elsewhere, particularly the United States.

Other, less critical operations were taking minor precautions. At the Auckland Zoo, dangerous animals were locked in special enclosures in case power outages disabled electric fences.

The ports of Auckland required incoming ships to prove their Y2K compliance and warned that if there were any doubts about the readiness of vessels due to arrive in the New Year, the ships would be required to wait in the harbor until on-board inspections were complete.

Still, for many New Zealanders, Y2K took a back seat to celebration plans.

In Auckland, the nation's largest city, thousands of vacationers were expected to join local residents at the waterfront at midnight to witness a spectacular fireworks display.

And a free, three-hour theatrical extravaganza was planned to lead up to the event.

A television hookup was expected to reach a billion people around the world. Tourist officials hope the exposure will help promote other local events.

"We're not necessarily trying to bring hordes of tourists to New Zealand for the new year," Van Gulik said. "We are trying to create a legacy."

But hordes of tourists have come, attracted by the balmy summer weather.

"If the world's going to end, this is a much nicer place to be this time of year than Minnesota," said Jesse Mills, a 20-year-old backpacker from Duluth.

By Dexter Filkins
Los Angeles Times

NEW DELHI, India Indian negotiators have offered to release jailed Kashmiri militants to gain the freedom of more than 150 hostages on a hijacked jet in Afghanistan, but talks are deadlocked concerning the issue of sanctuaries for the hijackers and the militants, Afghan officials and other sources said Thursday.

Taliban officials in Kandahar, where the hostages are entering their eighth day of captivity Friday, said the militant Islamic hijackers and Indian negotiators also are haggling about the number of guerrillas to be released.

Sources in the southern Afghan city of Kandahar said the Indians have offered to free as many as eight guerrillas held in India, including Maulana Masood Azhar, a leader of a guerrilla group fighting to oust the Indian government from the predominantly Muslim state of Jammu and Kashmir. The hijackers are sticking to their demand that the Indians release 36 of their comrades.

"They are still negotiating on the numbers of prisoners," said Wakil Ahmad Mutawakel, the foreign minister of Afghanistan's Islamic fundamentalist Taliban regime.

Indian officials in New Delhi declined to speak publicly for much of the day about the hostage crisis. They denied reports that there was an "agreement" to release militants but refused to speak more about their talks with the hijackers.

"The negotiations are now extremely delicately poised," Indian Foreign Minister Jaswant Singh said after an emergency meeting of the Cabinet.

The reports of progress in the talks capped a topsy-turvy day of high-stakes bargaining that nearly turned violent. In the morning, Taliban troops with rocket launchers, missiles and machine guns surrounded the Indian Airlines jet.

Taliban leaders called the deployment routine, but Indian officials in New Delhi said the soldiers were brought out when the talks seemed to be breaking down for good.

"It came to a situation of impasse, and there were some apprehensions of no further negotiations," Singh said. "Additional security measures by the Taliban were then taken."

No shots were fired, and negotiations between the hijackers and Indian negotiators began again over the aircraft's radio. The hijackers temporarily freed an Indian cancer patient for 90 minutes to receive medical treatment, but he returned to the plane afterward.

The hijacking began Dec. 24 when five hijackers seized Indian Airlines Flight 814 as it left the airport in the Nepalese city of Katmandu. The terrorists forced the plane to land in three countries: India, Pakistan and the United Arab Emirates before finally touching down in southern Afghanistan. So far, the hijackers have freed 28 passengers, but they have threatened to kill the others if their demands are not met.

One of the biggest obstacles to breaking the eight-day impasse is finding countries that will take the released militants and the hijackers, who stabbed to death an Indian passenger on the first day of the ordeal. Officials in Afghanistan and in Pakistan, which many believe to be the home of the hijackers, have refused to accept them, according to Afghan officials.

"It is a stalemate situation," a diplomat told Agence France-Presse in Kandahar. "No country is ready to accept the hijackers and the Kashmiri militants who are to be released."

"The hijackers are fresh and strong but they miscalculated this bit and took it for granted that the Taliban would accept them," the diplomat said.

Taliban officials are adamant about expelling the hijackers. They have threatened several times to force the plane to take off again, and Thursday they said they wouldn't allow the hijackers to stay in the country as part of a deal to release the hostages.

"Afghanistan will not give the hijackers asylum," Mutawakel said in a telephone interview.

Muslim militants have been waging a violent campaign in Jammu and Kashmir, India's only Muslim-majority state, since 1989, seeking either independence or union with Pakistan. More than 25,000 people have died.

The hijacking appears to be the work of Harkat Ansar, a notorious guerrilla group that is blamed for the kidnapping of six Western hikers in Kashmir in 1995 and is now known as Harkat Moujahedeen. One of the captive hikers escaped, one was found

way in doing for charitable giving," Egan says.

Others don't see it that way.

Some members of the philanthropic community worry that, far from tapping new sources of charitable money, financial-services firms are merely sucking existing money away from conventional charities

groups with far more experience in delivering good works.

"Some of those people may have been giving money to charity all along and are just doing it through Fidelity now," says John Edie, general counsel for the Council on Foundations, a Washington trade association.

Others note that the big, commercially launched charities, high-minded and law-abiding though they may be, have given new ideas to pitchmen for dubious tax shelters and shaky personal-finance plans. This is particularly worrisome at a time when the IRS is operating in a defensive posture and performing far fewer audits.

"There have always been scam artists out there, wherever there's a tax deduction involved," says Bjorklund, who approves of Fidelity's program but has been compiling a list of questionable new "charities" that claim to have modeled themselves after it.

One outfit on her list, the National Heritage Foundation of Falls Church, Va., calls itself "an experiment in charitable entrepreneurship." It offers contributors two ways to use the money entrusted to it: not only to give it to traditional tax-exempt charities but also to operate their own good works.

J.T. Dock Houk, founder and CEO of the foundation, said his clients had repaired a Buddhist temple in Tibet, fed the hungry in Cairo and operated a soup kitchen in Philadelphia.

The foundation has also advised donors that they can legally use their tax-exempt money to pay salaries to themselves and family members who manage their charitable giving. Among the kinds of giving that have been sanctioned by the foundation is the construction of an Olympic-size swimming pool to train potential Olympic athletes.

The IRS closed National Heritage in 1983 for tax violations, but the foundation bounced back after successfully suing the IRS in the U.S. Court of Claims. It now ranks 63rd on the Philanthropy 400, a ranking of nonprofit groups compiled by "The Chronicle of Philanthropy" according to the amount of funds raised. Far from imitating the Fidelity model, National Heritage claims to be the inventor.

Houk says he is not surprised that his foundation has become a target of criticism.

"A lot of the so-called outrage comes from charities that are feeling the pressure of competition, which is long overdue in the charitable sector," he said.

Tax lawyer Bjorklund, referring to Houk's foundation, said: "The good news is, outfits like that are few and far between. The bad news is, they ruin things for everybody else."

Times Mirror Co., parent of the Los Angeles Times, has channeled charitable contributions through Fidelity's Charitable Gift Fund since 1996. As of Sept. 30, Times Mirror reported that it had assets of \$2.2 million in the fund, down from \$3.1 million on July 1.

Stephen C. Meier, Times Mirror's vice president for public and government affairs, said the company uses the fund largely to reduce its paperwork connected with charitable giving. He said Times Mirror also uses the fund to ensure that it receives tax deductions for its charitable contributions during the same year that it decides to give the money, instead of waiting until a recipient is identified.

Appeals Court Slows Dismantling of N.C. Desegregation Plan By Sam Fulwood III Los Angeles Times

WASHINGTON Arguing that it would require "Herculean" efforts to meet a judge's order, a federal appeals court ruled Thursday that the public school system in Charlotte-Mecklenburg, N.C., will not have to dismantle its landmark, race-based school desegregation plan immediately.

The decision by the 4th U.S. Circuit Court of Appeals in Richmond, Va., is a victory albeit temporary and limited for civic leaders, black parents and school administrators who appealed U.S. District Court Judge Robert Potter's Sept. 10 order to end the use of

race in making student school assignments. But it is a setback for opponents of school desegregation plans that rely on skin color to decide where students should go to school.

However, the decision does nothing to clear the confusion about which schools Charlotte-Mecklenburg's 101,000 students will attend when classes begin next fall. In trying to comply with Potter's decision, even as they filed an appeal against it, school officials agreed last week on a new pupil assignment plan that did not consider the race of students.

Under that plan, some 32,000 to 35,000 students would be reassigned to new schools. Most of the reassigned students would attend one of the system's 138 schools closest to their homes. Since most people in Charlotte and surrounding Mecklenburg County live in racially segregated communities, the city-county school system essentially would have been resegregated by race if that plan took effect.

"Everything is on hold now," said Nora Carr, assistant superintendent for public information at the Charlotte-Mecklenburg schools. "Nothing is certain and won't be until after a special meeting next Tuesday to review the (appeal court) ruling."

In his Sept. 10 order, Potter said that the school system had done all it could to desegregate and was no longer bound by a 1969 court order that made the North Carolina school district the nation's first to use busing to end school segregation. Since then, Charlotte-Mecklenburg officials have embraced one form or another of race-based plans to maintain a roughly 60-40 ratio of white-to-black students in each of its schools.

Legal experts and educators from across the nation have monitored the Charlotte case, largely because it was the first upheld by the U.S. Supreme Court to force reluctant school systems to desegregate.

Black parents and civic leaders in Charlotte were upset by Potter's decision, which stemmed from a lawsuit brought by seven white parents who wanted an end to the use of race in student assignment plans. Potter, who was appointed to the bench by President Reagan and opposed the original court order to desegregate Charlotte's schools, ruled in favor of the seven plaintiffs. He allowed the existing school term to proceed without changes but demanded that the school board meet his ruling in time for the 2000-01 school year.

By overruling Potter's order for an immediate end to race-based pupil assignments, a three-member panel of the federal appeals court said that forcing the schools to make the abrupt changes would be harmful to students and too stressful to the community.

"With the start of the 2000-01 school year just a few months away, the task of reassigning approximately 50,000 students would be nothing less than Herculean," the judges wrote, adding that the disruptions "would likely mean a neglect of individual student needs."

The appeal court ruling does not negate Potter's decision but blocks it pending the court's review of the merits of the white parents' case. The order does not set a date for the end of its stay against Potter's decision. School officials asked for a two-year delay, until a reassignment plan could be drawn up for the 2001-02 school term. Black parents and others, who filed a separate appeal against Potter's ruling, asked the appeal courts for a permanent injunction.

Is Hollywood Pulling Punches? By Amy Wallace Los Angeles Times

HOLLYWOOD In early drafts, the script of "Big Momma's House," an action-comedy starring Martin Lawrence that starts shooting next month, began with a violent motorcycle chase that left the streets of San Francisco strewn with bullet-riddled bodies. But thanks in part to the public outcry about violence in Hollywood after spring's massacre at Colorado's Columbine High School, that scene now excised from the script will never be filmed.

"I'd be lying if I said it didn't influence us," said producer David Friendly, who is making the film about an FBI agent who poses as a Southern grandmother to catch an escaped killer for 20th Century Fox. "We talked about it, post-Columbine, and decided the scene was inappropriate to the movie and inappropriate for the time. We said, 'This movie doesn't need it, we

Ann, Tom, Edie, + file
Under Vidence - Entertain
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ally and 1,000 feet vertically. The increased separation has some delays, said Jeri Riddle, the city's director of aviation.

"If this were a major metropolitan area—Los Angeles or Chicago or Washington—the FAA wouldn't just be bringing in technicians," Warren said. "They'd bring in new equipment overnight."

The FAA could remedy the problem by spending \$8 million to \$10 million on a new radar system, he said.

The airport handles about 100,000 takeoffs and landings each year, transporting about 1.3 million passengers.

Oversight of Donations Falls Into a Gray Area

By Mary Williams Walsh

Los Angeles Times

WASHINGTON Before Fidelity Investment's Charitable Gifts Fund, so-called community foundations already acted as pipelines between donors and their favorite causes. But they maintained staffs of grant officers charged with evaluating nonprofit community groups and sharing their findings with wealthy donors.

"I can think of 10 or 12 times in the last 12 months when we rejected a donor's recommendation," usually because the project didn't meet legal requirements or was known to be mismanaged, says Allan Parachini, spokesman for the California Community Foundation, a large fund in Los Angeles.

Fidelity and its commercial cousins, by contrast, have no grant officers of their own: no one to second-guess an account holder for buying parquet floors for the art museum instead of building a Little League field. They typically allow nearly all requested contributions by their account holders, as long as the recipient is based within the United States and is one of the approximately 600,000 charities registered with the IRS.

Tax policymakers in Washington have been trying to determine whether new laws are needed to codify the operations of the commercial hybrids. Observers say issues on the table include the allowable size of tax deductions, the rate at which the hybrids pay out their assets and the lack of full disclosure of who is giving what to whom.

Facing such a threat, Fidelity retained former IRS Commissioner Fred Goldberg last year to draw up a set of voluntary guidelines. Gifts to charities in foreign countries are no longer allowed in addition to being too hard to monitor, they raise questions about sending U.S. tax-exempt money overseas.

Neither can Fidelity's account-holders use tax-exempt funds to buy objects at silent auctions any more.

And to avoid the appearance of amassing tax-exempt money, Fidelity has promised to pay out at least 5 percent of its assets each year. In practice, it has been paying out much more than that.

And Cynthia Egan, president of the Gift Fund, says that even without a staff of full-time grant officers, Fidelity is now rejecting some donor advice on deserving projects.

Though tax lawyers say this still leaves an oversized legal gray zone, other household-name financial-services firms have written similar voluntary codes, and their charitable funds, like Fidelity's, are winning IRS approval.

Mixing Mutual Funds and Philanthropy Raises Questions

By Mary Williams Walsh

Los Angeles Times

WASHINGTON In an age when private enterprise is venturing into such traditionally public arenas as education and prison management, philanthropy has become the latest activity to lure profit-makers.

Fidelity Investment's Charitable Gifts Fund—a hybrid that is part mutual fund, part foundation—is suddenly the hottest player in the good-works business. Last year it was America's largest grant-making charity. It raised more money during the 12 months ending in June than the American Cancer Society, the American Red Cross and Harvard University—more than anyone except the Salvation Army and the YMCA.

"And we are very rapidly gaining ground on those organizations as well," Charitable Gift Fund president Cynthia Egan says.

The Charitable Gift Fund works simply enough: Individuals make tax-deductible contributions to the fund and earnings accumulate tax-free. Donors can bestow the money at any time on any of the 600,000 tax-exempt organizations recognized by the IRS.

Donors benefit by getting a tax exemption before they have figured out what causes they want to support. Fidelity benefits by charging a fee for the money it manages in the Charitable Gift Fund. And thousands of charities benefit by getting grants through Fidelity.

But critics say these practices push the margins of the tax laws and potentially open new avenues of abuse. Will donors find ways to make their tax-deductible contributions help themselves, as well as the charities to which they give, thus depriving the government of tax revenue?

What's to stop holders of charitable accounts, critics ask, from using their tax-exempt funds to buy luxury goods at a fund-raising auction run by a tax-exempt organization such as a private school? Or to pay their grandchildren's college tuition? Fidelity officials say they have in-house safeguards against such abuse; outside critics question whether they are enough.

The existing laws on tax-exempt gifts were enacted in 1969 to clamp down on wealthy "philanthropists" whose self-enriching gimmicks included setting up tax-exempt "charities," which they headed and from which they drew magnificent salaries. Traditional nonprofit charities say they have been laboring diligently ever since to make sure their donors complied with the law.

"With a (traditional) fund, staff volunteers review all significant donations," says Earl Taylor of the Omaha Community Foundation, a noncommercial grant-making body. "There is no evidence that Fidelity is providing that oversight. Everybody's interested in loosening up the 1969 law, but Fidelity's just gone ahead and ignored it."

Fidelity's breathtaking success has prompted other financial-services companies to create their own philanthropic mutual-fund hybrids. The Vanguard Group, Merrill Lynch, PNC Bank and American Guaranty & Trust have started charitable funds, and others have them in the planning stages.

"I don't think there's going to be a major financial-services company or bank that isn't trying to develop a philanthropic-services division for its clients," says Leslie Lenkowsky, professor of philanthropic studies and public policy at Indiana University. "For high-dollar clients, being able to give them philanthropic advice may be a good marketing tool."

Fidelity isn't waiting for the rest of the industry to catch up. It recently expanded its Web site to make performing philanthropy as easy as clicking a mouse. It also is throwing its considerable weight behind a revision of the tax laws in Massachusetts, its home state, where charitable giving is not now deductible for purposes of state income taxes.

Admirers of what Fidelity is doing predict that by combining philanthropic virtue with mass-market prowess, it will tap deep new wells of giving by people who might never otherwise have tried to sponsor social change or patronize the arts.

"The success of the Fidelity Charitable Gift Fund may be the biggest charitable-giving story of the 1990s," says Victoria Bjorklund, a New York tax attorney and authority on philanthropic law.

The Charitable Gift Fund has received donations of more than \$2 billion over the last eight years from more than 20,000 account holders. That's still small potatoes compared with conventional mutual funds, of which the largest is Fidelity's own \$92.2-billion Magellan Fund. But it's big enough to make Fidelity a player in the foundation world, where the treasuries of the Ford and Rockefeller foundations measured \$9.8 billion and \$3.3 billion at the end of the last fiscal year.

Egan, the Gift Fund's president, says she feels "honored" to be leading her organization into the realm of good works. She speaks excitedly about the countless worthy projects, large and small, that her organization has funded: the Sunday school classroom that got a new coat of paint; the remote neonatal clinic that got its first ultrasound equipment; the grandmother who is using Fidelity to train her 10 grandchildren as philanthropists.

"What mutual funds did for the stock market, opening it to thousands or millions of individuals who could not have participated before, we think the Charitable Gift Fund is leading the

do too little to ensure that schools in poor districts receive adequate resources and attention.

"We've got to do more to lower class size in the early grades, especially for our poorest children, especially for our minority children, especially for all these children whose first language is not even English," Clinton said.

The GOP measure would add the \$1.2 billion appropriated last year for the first phase of Clinton's teacher initiative to other funds for teacher training and development. States and school districts would have greater latitude in deciding how much of the money to use to hire additional teachers and how much to allocate for improving teacher qualifications and wooing top educators with merit pay and bonuses.

"This is the beauty of this bill we can have our cake and eat it, too," said Howard P. "Buck" McKeon, R-Calif., architect of the measure.

McKeon said that his goal is to ensure that the federal money actually helps children learn. He and other lawmakers used California's experience in reducing class size as an example of how merely shrinking the student-teacher ratio does not guarantee better education for students.

"Reducing the class size won't make one bit of difference if you don't have quality teachers," said Rep. Bill Goodling, R-Pa., chairman of the House Committee on Education and the Workforce.

To receive the funds under the GOP proposal which would have to pass the Senate before it could go to the White House states would have to demonstrate that all teachers are fully qualified by the end of 2003 and that they are reducing the learning gaps between low-income and middle-class students and ethnic minority and white students.

Rep. Matthew G. Martinez, D-Calif., offered an alternative that would have targeted more money toward schools in poor communities and preserved the Clinton initiative but that measure failed, 217-207.

Reminding his Republican colleagues that they voted with Democrats to approve Clinton's plan to hire 100,000 teachers last fall, Martinez said that the current measure "reneges on that promise."

Coalition Urges Hollywood to Make Kid-Friendly Entertainment

By Richard Simon and Amy Wallace
Los Angeles Times

WASHINGTON A broad coalition of prominent Americans from former Presidents Ford and Carter to celebrities such as entertainer Steve Allen will launch a new initiative Wednesday urging parents to step up the pressure on Hollywood to adopt a voluntary code of conduct for entertainment aimed at children.

The "Appeal to Hollywood" which urges parents to call, write and send e mail messages to industry executives is the latest effort in the wake of a spate of school shootings to reduce what the initiative describes as the "increasingly toxic popular culture" in television, movies, music and video games and on the Internet.

"This is not an attack on Hollywood," Sen. Joseph I. Lieberman, D-Conn., an organizer of the campaign, said Tuesday. "This is an appeal to Hollywood to join us in a broad national effort to reduce the avalanche of messages that our kids receive about violence and sex."

Congress already is moving toward approving an anti-trust exemption to permit industry executives to collaborate on a voluntary "code of conduct," and President Clinton has launched a federal inquiry into the industry's marketing to children. But this new effort urges parents to take their concerns directly to Hollywood.

The strongly worded appeal, which alleges a direct link between violent entertainment and recent "killing sprees" by teen-agers, urges "those who are reaping great profits to give something back."

It asks entertainment industry executives to set minimum standards for explicit material in each medium, to pledge to an overall reduction in the level of entertainment violence and to ban all marketing of adult-oriented entertainment to youngsters.

The appeal also calls for more family-oriented entertainment and the revival of "safe havens" for family programming on television.

Carole Shields, president of the liberal group, People for the American Way, co-founded by producer Norman Lear, said that the proposal for a code of conduct is too simplistic.

"It clearly assumes that the industry is the problem and they can fix it," Shields said. "It's sort of they're guilty until proven innocent."

Violence -
Entertainment Industry

Joan Bertin, executive director of the National Censorship, said: "This is an old-fashioned moral like the frothing at the mouth about comic books in

But supporters of the code said that they are not advocating censorship.

Lieberman said that industry executives have told him, "We don't really want to put this stuff on the air, but once our competitors start doing it and they begin to cut into our market share, we have no choice." We started to talk about codes of conduct as a way for all the competitors to draw some lines around the industry in which they will compete."

Joining Lieberman in the campaign are William J. Bennett, co-founder of the Washington-based conservative think tank, Empower America, and Sens. Sam Brownback, R-Kan., and John McCain, R-Ariz.

All four signed a letter sent out to industry executives Tuesday asking that they "step up (to) the plate and shoulder (their) responsibilities for the safety of our children and the moral health of our culture."

The appeal has been endorsed by more than 50 politicians, academics and business and religious leaders. Retired Generals Colin L. Powell and Norman Schwarzkopf and former New York Gov. Mario Cuomo are among its signers.

The appeal is written in the form of a petition that will be posted on the Internet (at www.media-appeal.org) for anyone to sign.

Notably absent are any of the entertainment industry's top brass. In fact, only six of those listed have any link to Hollywood at all and only four of those are recognizable names: Allen and fellow entertainers Naomi Judd, Carol Lawrence and Joan Van Ark.

'Dollar Bill' Bradley Now Rakes in \$1000 Bills

By Marc Lacey and Mark Z. Barabak
Los Angeles Times

WASHINGTON Carl Schweser has joined a growing number of Democrats voting with their checkbooks in the 2000 presidential campaign and they're sending an unsettling message to Vice President Al Gore.

"I guess Bill Bradley has caught my eye as a guy who gets things done," said Schweser, a University of Iowa business professor who made his first-ever campaign contribution, \$1,000, after hearing the former senator from New Jersey speak at a neighbor's house.

"He's certainly not flashy," Schweser added approvingly. "I'm 6-foot-5 myself, and his shirttails hang out just like mine."

Millions of dollars from first-time donors such as Schweser and bushels of bucks from Wall Street have combined to build an impressive bankroll for Bradley's upstart campaign, positioning him for a stronger-than-expected challenge to the vice president.

Anti-Clinton sentiments have certainly helped. Susan Barton, a Palo Alto, Calif., lawyer, and her husband each gave Bradley \$1,000. "I think he bears some taint of the present administration," Barton said of Gore, "and he's a total yawn for me."

But a closer look at how Bradley raised his \$11.7 million in the first half of the year compared with Gore's \$19.5 million shows the challenger has also been surprisingly successful at forging a financial constituency beyond just the disillusioned and disaffected.

Interviews and analyses suggest many Bradley backers are not necessarily anti-Gore. Rather, they are attracted to Bradley's low-key, cerebral nature or his celebrity as a former basketball star for Princeton University and the New York Knicks. A check of Bradley's 15,469 largest donors found that fewer than 200 gave money to the Clinton-Gore ticket in 1996.

At the same time, despite his upstart image, Bradley's fund-raising base is hardly dominated by everyday Joes scraping together a few dollars to help. In fact, the \$605 average contribution to Bradley was more than five times the average for Gore (\$114) and even more than the average for well-funded Texas Gov. George W. Bush (\$467).

An analysis conducted for the Los Angeles Times and CNN by the nonpartisan Campaign Study Group found that lawyers and financiers are the most common job categories among Bradley's 19,000 contributors. Many donors come from powerhouse Wall Street firms.

His biggest backers, according to filings from January through June, were employees and their nonworking relatives at Lehman Bros. (\$79,750); Goldman, Sachs & Co. (\$71,500); Salomon Smith Barney (\$64,150); Merrill Lynch & Co. (\$63,000); and Morgan Stanley Group (\$57,750).

A good deal of Bradley's success grows out of his senatorial days, when he put together a fund-raising base that regularly took him to New York, Los Angeles, Chicago and other major financial centers.

Page:

1: Financial feature moving at a later date with art.

Cols 2-4: Wild art of Kathleen Ann Soliah.

Cols 5-6: Twenty-four years after the end of the Vietnam War, an agreement establishing fully normalized trade relations between the United States and Vietnam is within reach and could be signed within days, officials on both sides say. (VIETNAM-TRADE, moved.)

Above fold:

Cols 2-3: The sweeping tax cut House Republicans are pushing as the party's signature political issue comes under fire from the core of their political base: conservative pro-family groups angered that the bill does not eliminate the tax penalty many married couples pay. (TAXES TIMES, moved.)

Col 4: Firearm enthusiasts from around the world who organize run-and-gun competitions once commonly known as "combat" shooting and featuring human-shaped targets are trying to persuade the International Olympic Committee to let them compete in the Olympic Games. (OLYMPICS-COMBAT, moved.)

Below fold:

Col 3: An estimated 370,000 Palestinians are living in uneasy exile in Lebanon, all but forgotten in most of the discussions taking place over Middle East peace. (LEBANON-PALESTINIANS, moving Wednesday.)

Cols 5-6: Three years older, almost to the day, than the brother who perished last weekend when his plane crashed into the sea off Martha's Vineyard, Caroline Kennedy Schlossberg is by careful design and assiduous practice the least-known member of her immediate family. (with art) (KENNEDY-CAROLINE, moved.)

Bottom of page:

Cols 1-2: News feature moving at a later date.

JFK's Memory Invoked in Push for Global Nuclear Test Ban By Tyler Marshall

Los Angeles Times

WASHINGTON President Clinton and several key senators on Tuesday launched a concerted campaign to ratify a global treaty banning nuclear tests, invoking the legacy of John F. Kennedy, one of the initial supporters of such an international pact.

"Nuclear experts affirm that we can maintain a safe and reliable deterrent without nuclear tests," Clinton told a small gathering in the White House Rose Garden. "The question now is whether we will adopt, or whether we will lose a verifiable treaty that will bar other nations from testing nuclear weapons."

At a news conference in the Capitol later in the day, Sen. Joseph R. Biden Jr. of Delaware, the ranking Democrat on the Senate Foreign Relations Committee, condemned efforts by a small group of Senate Republican leaders to block a full floor debate on the treaty. He called the action "counterintuitive, irresponsible and against the wishes of the American people and the willing of a majority of U.S. senators.

"It is stupid," Biden concluded.

In his brief White House remarks, Clinton made three direct references to the former president, including Kennedy's commitment to arms control. Senate Minority Leader Tom Daschle, D-S.D., also quoted Kennedy's 1961 plea for a test ban treaty.

Both White House officials and senators participating in the news conference denied any attempt to capitalize on the wave of public sympathy in wake of the Kennedy family's latest tragedy, the fatal crash last weekend of a small plane piloted by John F. Kennedy Jr. But arms control specialists who have worked for months to secure a high-profile commitment for early ratification admitted that the Kennedy connection likely would help them. Kennedy negotiated a treaty banning atmospheric nuclear testing with Soviet Premier Nikita Khrushchev in 1963.

Although listed as a major White House priority at the start of the year, efforts to win ratification of the test ban treaty have been persistently sidelined by other developments, including the war against Yugoslavia. Some arms control specialists believed Clinton had decided against giving his personal backing to the ratification push a development that likely would have doomed any chance of Senate approval.

The United States was one of the original sponsors of the 1996 Comprehensive Test Ban Treaty, and Clinton was the first world leader to sign the ban. However, resistance from conservative Senate Republicans, including powerful Foreign Relations Committee Chairman Jesse Helms, R-N.C., has blocked ratification.

Helms has refused to open committee hearings on the accord until the White House submits two other treaties to the Senate first the Kyoto Protocol that limits greenhouse gas emissions, and modifications to another treaty linked to deployment of a national missile defense system.

Senate Majority leader Trent Lott, R-Miss., could maneuver the treaty around Helms' committee and take it directly to the Senate floor for debate, but so far has refused to do so.

Senate action is considered extremely important, even though only 18 of the 44 nations designated as nuclear-capable states have so far ratified. Arms control specialists are convinced ratification by the United States would quickly bring many of the remaining countries on board, including nuclear giants Russia and China. It also might convince the newest members of the nuclear club, India and Pakistan, to sign and ratify.

House Clashes With Clinton Over Education Spending

By Elizabeth Shogren

Los Angeles Times

WASHINGTON The House on Tuesday approved a measure that would allow school districts to choose how to spend their part of \$2 billion in federal education funds on reducing class size or improving teacher quality.

Despite heavy lobbying by the White House, 24 Democrats broke ranks to join Republicans in backing the measure, after a major debate over whether it is more important to decrease the student-teacher ratio or boost the quality of teachers in the classroom. Four Republican lawmakers voted against it.

The 239-185 vote was a blow to President Clinton's proposal to add 100,000 teachers to the nation's classrooms within seven years to reduce class size.

The president vowed Tuesday to veto the measure if it reaches his desk, arguing that it would "kill" his initiative by not guaranteeing "one red cent" specifically for reducing class size and that it would

...following year, the Truman administration secretly tried to persuade the young Dalai Lama to leave Tibet for exile, hoping that he could serve as a catalyst for political opposition to China's new Communist regime. The CIA offered to provide him financial support as part of the deal.

At the time, the Tibetan leader decided instead to stay in his homeland and try to work out an accommodation with Beijing. But eight years later, he hurriedly left for India amid an unsuccessful Tibetan revolt against China.

"The Tibetans came up with figures (in 1951) for how much money was needed to sustain him and a government" in exile, Knaus explained in an interview. "In 1959, his flight into exile wasn't voluntary, but we (the CIA) lived up to that commitment." Knaus found that the CIA's subsidies to the Dalai Lama lasted, at an unspecified level, until 1974.

For years, it has been assumed that the CIA pulled the plug on the Tibetan operation as a result of President Nixon's opening to China. Many Tibetan exiles still believe that Nixon and Henry A. Kissinger worked out a deal with the Chinese on Tibet.

However, after several years of research, Knaus says he could find no evidence of such a deal. And he writes that by 1969, "the decision had already been made to abandon Mustang (the headquarters in Nepal for the Tibetan guerrillas) for operational and not geopolitical reasons." CIA officials decided the Tibetan guerrillas couldn't do what they had hoped.

In other words, after underestimating China's resolve, the CIA gave up. But along the way, CIA officials seem to have misled the Tibetans into thinking they had American support for the establishment of an independent Tibet.

"The Americans who negotiated (with the Dalai Lama's brother) in 1956 probably did make promises to back Tibetan independence promises that were never honored," Knaus concluded. "The negotiators were for the most part operations officers who may well have been swept up in the optimism of their own plans, not legal experts schooled in the differences among independence, autonomy and self-determination."

By Knaus' account, the American officials who supported the Tibetans were motivated by idealism in the spirit of Woodrow Wilson much as is the American support for Kosovo today. And yet Knaus confesses in the end to his sense of "guilt ... over our participation in these efforts, which cost others their lives, but which were the prime adventure of our own."

The Tibetan saga is a cautionary tale, worth remembering now as Americans watch the Kosovars returning to their homes. When the United States ambitiously intervenes overseas to help stop repression, its best intentions sometimes go awry. And when that happens, America leaves behind orphans like those from Tibet.

Why Does Hollywood Submit to Washington's Rebukes?

By Brian Lowry
Los Angeles Times

HOLLYWOOD Hollywood has an image of being tough as nails, populated by calculating executives and driven performers who would happily sell out their mothers to be associated with that next ratings winner or box-office hit.

Yet when it comes to their counterparts in Washington, D.C., these same industry heavyweights are frequently exposed as a bunch of marshmallows, an overpaid collection of wimps.

Never has this been more glaring than in the entertainment industry's fascination with President Clinton, who has an uncanny ability to render jaded show-business types positively star-struck. No matter how much ridicule and criticism he deigns to heap upon them something he has done, at well-timed intervals, throughout his presidency Hollywood

luminaries line up to beg for more, usually paying for the privilege with bloated checks.

Television has frequently found itself at the center of this maelstrom. Paul Simon, then a Democratic senator from Illinois, brought the issue of TV violence to the fore in 1993, and Clinton famously summoned industry leaders to Washington three years later to adopt a "voluntary" system to rate programming for content an event viewed by many executives, then and now, as an election-year photo opportunity for the president, undercutting Republican challenger Bob Dole's accusation that Hollywood spewed forth "nightmares of depravity."

Then only a month ago, entertainment moguls and stars turned out for a Clinton fund-raiser in Beverly Hills, Calif., only to be chastised for the media's role in our violent society, a charge renewed on both sides of the political aisle since the school shootings in Littleton, Colo. Shortly after that gathering, Clinton urged the Federal Trade Commission and Justice Department to launch an investigation into the marketing practices of the film, recording and video game industries, a move that left industry officials feeling blindsided.

Of course, this is nothing new. San Francisco Mayor Willie Brown was once asked by "Politically Incorrect" host Bill Maher how he could take money from lobbyists and promptly vote against them. Brown drew big laughs by replying that the best part of politics was being able to take people's money and do precisely that.

What remains fascinating is that entertainment figures appear so willing to silently endure this derision from Washington's political class, one of the few groups with a worse image than their own in terms of values and morality. Indeed, there's far more sex than violence in the new crop of TV series planned for next season, though Clinton seems less likely to weigh in on that specific point, no doubt aware of the guffaws that would follow.

This is not to say that some of those who run the film and television business don't legitimately see wisdom in cleaning up their houses, as the president has asked them to do, not just for their own benefit but for the possible good of the country.

In their heart of hearts, however, most of these people many of whom grew up watching violent TV shows and movies without shooting up their schools truly believe that televised violence rates low on the list of factors contributing to societal violence, far behind such issues as access to guns, poverty, out-of-wedlock births, drug abuse, dissolution of nuclear families and more participatory forms of violent entertainment, especially video games.

Motion Picture Association of America chief Jack Valenti articulated this view at the president's first TV summit, talking about the need for a moral renaissance in reaching out to at-risk and alienated kids.

"Absent that kind of moral regeneration, in the home and in the family and in the school and in the church," Valenti said in his trademark drawl, "frankly, no ratings system, however purposeful, no V-chip or electronic device and no governmental law is going to salvage that child's conduct or locate his lost moral core."

Moreover, television executives have for years fallen back on the concept that Americans get, and consume, the television they want. Programmers conduct their own opinion polls daily based on how many people tune in, and a lot of somebodies out there are casting their ballots for wrestling and "Jerry Springer." As for those viewers who strongly object to a program for any reason, they have never before had more channels to which they can escape.

Despite their past chants of this free-market mantra, entertainment officials continue to take actions and make announcements on their face designed to curry favor with the White House. The most brazen may have been CBS' contention that "Falcone," its prototype for a dramatic series based on the movie "Donnie Brasco," didn't land a spot on the network's

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prime-time fall lineup because of concerns about violence related to its Mafia-related theme.

This was widely accepted as an epiphany, which would truly be remarkable considering that CBS apparently feels no such compunctions about airing the action-packed martial arts shows "Walker, Texas Ranger" and "Martial Law" every week or, for that matter, about scoring big ratings with the 1997 Mafia miniseries "The Last Don" and last year's sequel.

A cynical observer might chalk this up to posturing or the shifting political winds, but what can't be overlooked is what might be called the "currency of fame": the fascination celebrities in one sphere harbor for those in another. This cross-pollination of the famous ranges from the stars who fill court-side seats at Los Angeles Lakers games to athletes who put out rap albums to show-business types who yearn to rub elbows with the president.

Clinton's undeniable charisma can't help but impress those in a business in which such intangible qualities make or break careers. So though they like him, they really like him, they also seem to have forgotten that he is by nature a politician, one willing to break ranks with his most ardent backers when the need arises, no matter how much they cozy up to him.

Perhaps this needs to be framed in terms TV people can easily understand. The highly entertaining Home Box Office movie "The Rat Pack" depicted Frank Sinatra as being desperate to gain approval from then-presidential candidate John F. Kennedy. Sinatra raises money for Kennedy, pals around with him and calls on his "connections" to help bring out the vote for him.

Kennedy, of course, drops Sinatra as soon as he gets into office. It's an old story, and from the way things look, Hollywood is unwittingly producing yet another sequel.

A Strategy on Land Mines Is Needed Now

By Robert Oakley, Lori Helene Gronich and Ted Sahlin

Special to the Los Angeles Times

Tens of thousands of land mines will be left behind as Serb forces withdraw from Kosovo, and nobody has a long-term plan for removing them. The international community must begin working together now to develop an integrated approach or prospects for peace and economic recovery in Kosovo will be thwarted.

Knowledge about the relationship between land mine problems, peace settlements and rebuilding shattered communities is scarce. Operation Provide Comfort in Iraq and the stabilization of affairs in Bosnia are experiences that can help shape effective planning for Kosovo. In northern Iraq, there were recognizable phases to the refugee operation. First, the military entered and secured the area. Mines were removed from refugee reception zones and core transportation routes. Then, international relief organizations came forward and restarted their local operations.

But the next step taking these mines out of the ground did not take place. Despite the valuable mine location information provided by area residents and some international relief workers, land mines were treated as an acceptable, if pernicious, danger to the population. Wise planners will include the accounts of local residents and international aid workers in Kosovo.

Large-scale mine removal normally occurs when the threat of violence has receded, armed forces have departed, and local governance has been restored. National and international organizations then work with local leaders to develop long-term aid plans and mine-removal programs.

In Bosnia, soldiers and civilians alike were aware of the land mine threat. Allied military forces, after several fatalities and traumatic injuries, made land mine awareness among the troops a high priority. These troops, however, primarily removed mines when it was necessary for force protection. International companies, local contractors and local forces tackled the larger mine problem, and they are still at work

today. Not only do they compete for funding, they influence priorities as well. This is not a comprehensive master plan.

All five components of mine action awareness; surveying, mapping and marking; removal; destruction; and victim assistance should be an integral part of any comprehensive international operation. First, all minefield information must be given immediately to allied leaders. Should any of the combatants have only incomplete or inaccurate mine records, their soldiers should show the entering forces just where the mines have been placed. This will save lives. It was not done in Bosnia, and it exacted a high price. Human suffering remains, and economic output is still less than half of what it was in 1990.

In the initial phase of the Kosovo peace, international military forces will clear mines to protect themselves and allow for the necessary freedom of movement to accomplish their mission. This mine-clearing effort should also support the rapid return of refugees and the swift resumption of local commerce. Military mine-clearing and mine-awareness training should be supplemented by mine-awareness education for refugees and internally displaced persons. Assuring adequate medical supplies and attention for mine casualties should be a high priority.

Once the initial phase of a Kosovo deployment is completed, the international protection force is likely to limit and then stop its mine-clearance work. Civilian groups must then take over. International experts often are brought in to help train local residents in mine safety and removal. Local security forces can also be trained and equipped to participate. Despite the widespread belief that mine clearance is an integral part of post-conflict peace-building, economic revitalization and sustainable development, there is no agreed model for addressing or even coordinating these different needs and roles.

If the work in Kosovo is to be effective, international planners must develop a comprehensive strategy now. Otherwise, the fighting may cease, but the casualties will go on.

Treating Drug Addicts Is Too Valuable to Society to Ignore

By Alan I. Leshner

Special to the Los Angeles Times

Imagine a debilitating disease for which there are effective treatments. Imagine that this treatable disease costs society \$110 billion a year. Can you imagine not using the treatments? It seems unfathomable, but that often is the case with the treatment of drug addiction.

Addicts are frequently denied treatment that would not only improve their lives, but also would improve our own lives by cutting crime, reducing disease and improving the productivity of employees and the economy.

People are polarized on the issue of treatment: They are either strong advocates for treating addiction or they hate the idea. People debate with passion whether treatment works or not, which approaches are best and whether treatments such as methadone simply substitute one addiction for another.

From my observation post, the core of the issue cannot be simply whether drug treatments are effective or not, since there already is abundant scientific data showing that they are. In fact, research shows that drug treatments are as, or more, effective than treatments for other chronic disorders, such as forms of heart disease, diabetes and some mental illness.

The central issue for many people is whether addicts should be treated at all. I frequently hear people ask: Do they really deserve to be treated? Didn't they just do it to themselves? Why should we coddle people who cause so much societal disruption? Shouldn't they be punished, rather than treated? Even many people who recognize addiction as a disease still get hung up on whether it is a "no-fault" illness.

Science has brought us to a point where we should no longer focus the drug treatment question simply on

Violence
FTC study

Clinton Orders Study on Selling of Violence

By JOHN M. BRODER

WASHINGTON, June 1 — In another action inspired by the killings at a Colorado high school in April, two Federal agencies will undertake an investigation of the marketing of mayhem in movies, music and video games aimed at children.

President Clinton announced today that he had asked the Justice Department and the Federal Trade Commission to study whether the entertainment industry is violating its own voluntary codes by luring children to watch violent films, listen to explicit music, and play murderous video games.

At a Rose Garden ceremony this morning, Mr. Clinton cited advertising in magazines for video game players that invited the readers to "kill your friends guilt free," "get in touch with your gun-toting, cold-blooded murdering side" or buy a game that is "more fun than shooting your neighbor's cat."

"I know this stuff sells," he said. "But that doesn't make it right."

Today's announcement was the second trumpeting of a study of violence in popular culture by the Clinton Administration in a month. In mid-May, the President directed the Surgeon General to study the possible link between stylized violence in

popular culture and real violence by young people. The Surgeon General has done two previous studies on the subject over the last 25 years, concluding there was a correlation between viewing violent images and aggressive behavior.

Federal officials said they did not expect the current inquiries to result in litigation or enforcement action because violent movies and games were not illegal products. Advertising for them is protected speech under the First Amendment unless it can be proved to be false or deceptive.

The study is expected to take 12 to 18 months and cost about \$1 million, White House officials said. The long lead time will allow Vice President Al Gore to answer Republican accusations that the Administration is soft on Hollywood by saying that two studies are under way and he is awaiting the results.

As Mr. Clinton chastised entertainment leaders for offering gruesome fare to minors, he asked their voluntary support in reducing the violent language and imagery on movie screens, television sets and computer displays.

"Don't make young people want what your own rating systems say they shouldn't have," Mr. Clinton said to a small audience of supporters and a bank of television cameras. "The time has come to show some restraint, even if it has a short-term impact on the bottom line."

The President borrowed the idea of asking the trade commission to study advertising and violence from Senator Sam Brownback, Republican of Kansas, who proposed the investigation in an amendment to a juvenile justice bill that the Senate approved two weeks ago. The vote on Mr. Brownback's amendment was 98 to 0.

Mr. Clinton's latest assault on Hollywood comes just three weeks after he attended a \$2 million political fund-raiser in Beverly Hills, Calif., at which he gently chided his hosts for including too much violence in their products.

Entertainment executives reacted angrily to Mr. Clinton's latest rhetorical attack, accusing him of using them as scapegoats for a deeper societal problem.

"The music industry doesn't market violence to children, but of course we'll cooperate with the F.T.C.," said Hilary Rosen, president of the Recording Industry Association of America. "Our companies don't have anything to hide. And apart from that, the President was clearly looking for headlines today and he wanted to get credit for an amendment that Senator Brownback had developed. I think it's cynical, and I think it will be viewed as such."

Another entertainment industry

executive, who asked not to be identified because he often works with the White House, was harsher.

"People are furious," the executive said. "Three weeks ago, in a White House meeting we all attended, they were talking about holding hands and working with us. Now all of a sudden they've taken the gloves off and are beating us up with this investigation."

This industry official said Mr. Clinton had handed Republicans in Congress an easy victory by failing to include gun manufacturers in the study of advertising practices.

Republicans tend to support gun-ownership rights — and are generously supported by the gun lobby for doing so.

Hollywood is largely Democratic turf, and Mr. Clinton has generally pulled his punches when dealing with his reliable donor base in the entertainment community.

A spokesman for the video game manufacturers was more measured in his remarks, saying his industry was looking at ways to tone down the advertising for its more lurid games. The spokesman, Douglas Lowenstein, president of the Interactive Digital Software Association in Washington, said parents had the primary responsibility for policing the games their children buy and play.

But Mr. Lowenstein added that video game manufacturers were now reviewing the rating system they adopted five years ago with an eye toward tightening the standards and limiting advertising for the most violent games.

"This is no time to put our heads in the sand," he said. "We do have responsibilities and it's time we stepped up to them."

The New York Times

WEDNESDAY, JUNE 2, 1999

Clinton and the Joint Chiefs To Discuss Ground Invasion

By JANE PERLEZ

WASHINGTON, June 1 — For the first time since NATO's air war began 70 days ago, President Clinton is to meet with his Joint Chiefs of Staff on Thursday, when they are to discuss options for using ground troops if NATO decides to invade Kosovo, NATO and Administration officials said today.

Mr. Clinton is holding the session as the Administration and NATO are facing increasing time pressure to deal with the issue of an invasion force. To have troops numbering about 150,000 in place in the region by mid-August, decisions to deploy them would have to be made by mid-June, the officials said.

A senior Pentagon official said that even mid-June might be too late for a decision.

And the time for deciding is narrowing as leaders focus on the diplomatic summit meeting on June 18 of the Group of Seven leading industrial nations and Russia in Cologne, Germany, where the Kosovo conflict is expected to dominate the agenda between Mr. Clinton and President Boris N. Yeltsin of Russia.

The White House has repeatedly tried to avoid public discussion of combat forces, fearful of public opinion polls that show there is little appetite for such a venture and of a likely backlash against American casualties that would inevitably occur.

The American commander of

*Time for a decision
about Kosovo is
growing short,
officials say.*

NATO, Gen. Wesley K. Clark, has made little secret of his belief in the need for an invasion force. The Pentagon told him last week not to come for the White House meeting on Thursday, a NATO official said.

"They don't want a vigorous presentation of what they know he will present and what he thinks is necessary to win," the official said of the Administration's reluctance about an invasion force.

Leaving open the threat of deploying ground troops could increase pressure on President Slobodan Milosevic of Yugoslavia to agree to a diplomatic settlement.

In another effort to increase pressure on Mr. Milosevic, the Administration and NATO agreed last week to move more troops to Macedonia in preparation for a role as part of an expanded 48,000 peacekeeping force in Kosovo if a settlement is achieved.

The Washington meeting is set for the day after President Martti Ahtisaari of Finland is to meet with Mr. Milosevic to discuss a peace settlement.

But with a successful diplomatic outcome still far from certain, NATO officials said the Administration has to look at the options for an invasion force to defeat the Yugoslav military and clear Kosovo for the return of more than 800,000 ethnic Albanian refugees.

The meeting on Thursday between Mr. Clinton, the Chairman of the

Joint Chiefs of Staff, Gen. Henry H. Shelton; the Vice Chairman, Gen. Joseph W. Ralston, and the heads of the four branches of military service would cover the gamut of military options for Kosovo, with the invasion force being the newest element on the agenda, officials said.

Since the conflict began, Mr. Clinton has often met with General Shelton and General Ralston, but not with the full complement of military advisers.

The Joint Chiefs are said to have deep reservations about mounting an invasion of Kosovo, but are not necessarily opposed to the exercise of planning such an operation.

Defense Secretary William S. Cohen and General Shelton reflect the Pentagon's wariness over the question of a ground campaign.

Members of the Joint Chiefs have generally been reticent in public about ground troops. But Gen. Dennis J. Reimer, the Army's Chief of Staff, said last week that it was uncertain whether the air campaign would prevail and, without specifically mentioning ground troops, said, "my view, in general terms, is that if you're going to use military force, using the total military force available to you is the right way to go."

The Administration continues to concentrate its efforts on the air strikes coupled with diplomacy and would like to have a diplomatic solution in place by the time of the meetings in Cologne between Mr. Clinton and Mr. Yeltsin.

But if Mr. Milosevic proves to be intractable during the meeting with Mr. Ahtisaari and the Russian envoy, Viktor S. Chernomyrdin, the Administration will, at the very least, have to consider an invasion force.

And if the Cologne conference fails to produce a diplomatic solution, the Administration should be ready with a decision on an invasion force, a NATO diplomat said. A decision on an invasion force cannot "drop from the sky," but has to be prepared now, the diplomat said.

"In the next few days, a week, there will be serious discussion of ground troops for the first time," an Administration official said. "People are coming to the point of very sobering talks about ground troops. It's all coming to a point of convergence."

In that context, ground troops means a contingent of more than 150,000 troops, which would come mostly from the United States, Britain and possibly France, NATO officials said.

NATO can mount such a force with only some partners if the other members do not veto the idea.

In Bonn last week, Mr. Cohen discussed the option of an invasion force with his colleagues from four NATO countries.

He did not advocate an invasion force and did not mention the number of troops that the United States would be willing to commit, a NATO official said. But he laid the ground work for a possible invasion force by asking Germany to refrain from saying that it would block NATO from sending one, a NATO diplomat said.

Two weeks ago, the German Chancellor, Gerhard Schröder, declared an invasion by combat troops "unthinkable" and said his Government would block such a move. In the last week, German officials have been less outspoken against combat troops and have been pushing a diplomatic solution.

At the Bonn meeting attended by Mr. Cohen and in other talks, NATO officials said Britain had offered 50,000 troops for an invasion force.

NATO officials said General Clark had briefed the defense ministers of Britain, France, Germany and Italy early last week on how an invasion force would operate.

The timetable for getting troops to Albania and Macedonia, the most likely staging areas for an invasion of Kosovo, would be dictated largely by the onset of winter weather there in October. The Serbian troops would have to be out of Kosovo by October for there to be any reasonable chance for the refugees now squatting in tent cities in Macedonia and Albania to return home.

The mounting of an invasion force presents a huge logistical operation involving decisions on what forces are to be used and how much is to be spent on transportation by sea or air in getting them to the theater. Decisions have to be made on which reserves to mobilize and what armor and ammunition to ship.

Plans at NATO for combat troops call for the soldiers to enter Kosovo from Macedonia and Albania, a NATO official said.

"If you want to use ships, you've got to start moving things to ports," the official said, "and you have to do it very soon. The Administration knows very well the window is not open much longer."

But the official said he was not confident that the White House would agree to an invasion force. Nor did he predict that the air campaign would achieve the stated objective of getting Mr. Milosevic to withdraw his troops from Kosovo.

"Hillary Clinton recently visited the ethnic Albanian refugees in Macedonia," the official said. "At this stage she will be able to visit them next spring, too."

Movie-Rating Group Is Frisking Ads for Guns

By BRUCE ORWALL
And JOHN LIPPMAN

Staff Reporters of THE WALL STREET JOURNAL

Memo to movie advertisers: Hold your fire.

Amid a growing debate over a possible link between movies and youth violence.

MOVIES

the movie-industry trade group is telling Hollywood to lay down its arms. As the industry tries to fend off government regulation of how it markets entertainment to kids, the Motion Picture Association of America has quietly told studios in recent

weeks that it plans to get tougher on the use of gun and other violent imagery in movie advertising, including TV spots and previews in theaters.

"If you're brandishing a gun in a poster or a trailer or anything, it's going to be looked at more intensely than it was," says MPAA Chairman Jack Valenti. "And some of those are going to be toned down."

The policy shift isn't a legal matter, but part of what it calls the movie industry's program of "voluntary self-regulation," which includes the assignment of ratings to films. While it hasn't issued a directive, the group is informing studios about the new policy as they submit advertising materials for review.

The MPAA, which lobbies on behalf of seven major studios that fund it, approves all advertising materials for films that are submitted to be rated.

In an interview, Mr. Valenti characterized the new policy as one of "heightened scrutiny." It doesn't add new specific prohibitions to MPAA policy, which already bans ads from showing scenes with weapons held to a person's head.

But some movie marketing executives in Hollywood say they have been told by the MPAA that the group will specifically disallow many images that show weapons being fired, especially straight at the camera. Some studio executives say that guns held in a pointing position may also be off

limits.

The MPAA recently told Seagram Co.'s Universal Pictures to delete an image of a firing machine gun from a trailer for "Mystery Men," a comedy about ragtag superheroes. Universal declined to comment.

Independent studio Trimark Pictures, a unit of Trimark Holdings Inc. two weeks ago submitted advertising materials for a home-video release of "Mr. Murder." The original ad, featuring a pointed gun, was rejected. When Trimark resubmitted it substituting a knife for the gun, it was approved.

Artisan Entertainment Inc. President Amir Malin says it isn't just gun violence
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getting fresh attention. In a trailer touting Artisan's coming Steven Soderbergh film "The Limey," the MPAA recently vetoed an image of someone being thrown off a balcony. "That hasn't happened before," he says, adding that much worse violence appears on TV cop shows.

Mr. Malin adds that the studio had been warned that intensified scrutiny was coming. "After Columbine, we did get a call from the MPAA saying they would be tougher on the issue of violence," he says.

The MPAA's edict is Hollywood's strongest response yet to the political pressure in the wake of the recent Columbine High School massacre in Littleton, Colo. In recent weeks, President Clinton has ordered a government investigation on the marketing of violent entertainment to children, which may result in studio marketing records being subpoenaed.

Also, House Judiciary Committee Chairman Henry Hyde has introduced legislation that would outlaw the sale of obscenely violent movies, video games and books to children. Movie-theater owners have agreed to begin checking IDs of teenagers trying to buy tickets to R-rated movies.

Mr. Valenti says the industry isn't flinching under pressure. Rather, he says, the group is trying to be a responsive participant in the national debate on youth violence. "Trying to lessen the reliance on guns in advertising if we possibly can is a small way of trying to be part of this movement," he says.

Mr. Valenti adds: "Suppose I told you that yesterday the speed limit on I-95 was 75 and tomorrow it says 55. We changed the speed limit, that's all."

Guns and gunfire have been staples of movie advertising for years. Perhaps the most vivid recent examples were the ammo-heavy previews for "The Matrix," the science-fiction thriller starring Keanu Reeves that was released in April by Time Warner Inc.'s Warner Bros. unit. One "Matrix" preview climaxed with Mr. Reeves, a gun in each fist, firing rounds straight into the camera. Another showed slow-motion shoot-outs and included the line "Guns. We need lots of guns."

Both previews were preceded by a stamp of approval that reads: "The following preview has been approved for all audiences by the Motion Picture Association of America."

"The Matrix" isn't alone in featuring gunplay. The poster for "Payback," released last winter by Viacom Inc.'s Paramount Pictures, featured star Mel Gibson pointing a gun into the camera. The movie's preview also shows Mr. Gibson firing straight at the viewer. Even advertisements for more serious fare, such as Steven Spielberg's "Saving Private Ryan," showed men pointing guns.

The MPAA's rating system is voluntary, and nonmember studios can take their films to the marketplace without being rated. But studios feel bound to submit their films for rating because theater operators usually won't accept unrated movies.

Once a film is submitted to the MPAA

for rating, the organization insists on approving all the film's ad materials. If a studio were to air a rejected TV spot over the MPAA's objection, Mr. Valenti says the group would revoke the movie's rating.

He concedes the new policy will require some adjustments. "If I were a marketing guy I'd be screaming my head off," he says. But the rating system is designed for parents, not directors, film marketers or studio executives, he says. And with current concerns about movie violence, he says, Hollywood can't be unresponsive.

But the new crackdown is causing some confusion for movie marketers. Some studios have been told to edit TV spots that contain imagery in preview trailers that the MPAA cleared before the Columbine tragedy. DreamWorks SKG, for instance, was ordered to cut a sequence, which been approved for the trailer of "The Haunting," from a TV commercial for the thriller. The studio declined to comment, but the scene at issue showed spikes dropping from a ceiling onto actress Lili Taylor.

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THE WALL STREET JOURNAL

MONDAY, JUNE 14, 1999

A Strategy Shift Helps Microsoft Score in Court

By JOHN R. WILKE

Staff Reporter of THE WALL STREET JOURNAL

WASHINGTON—As Microsoft Corp.'s antitrust trial enters its final weeks, it looks like the software company is aiming at a more modest goal than outright victory: Get in position for a possible settlement, or limit penalties if—as seems increasingly likely—the judge rules against Microsoft.

Microsoft's lawyers are also proving more effective in the courtroom. In the first phase of the trial, which ended in February, they looked like the gang that couldn't shoot straight. They endured a series of courtroom setbacks as David Boies, the government's lead trial counsel, grabbed the spotlight and pressed ill-prepared Microsoft witnesses into repeated concessions.

But Microsoft's lawyers returned from the break with guns blazing, thanks largely to Michael Lacovara, a young partner in the Wall Street firm of Sullivan & Cromwell. In three days of polished and relentless cross-examination, the 35-year-old litigator worked to raise doubts about how well the government's economic witness, Franklin Fisher, knew the industry.

Then he steered Mr. Fisher into statements about the future of technology that appeared designed to make the judge reluctant to interfere in such a dynamic industry.

Microsoft's emerging strategy is built upon the argument that the traditional software industry is rapidly being overshadowed by the Internet, where powerful rivals, especially America Online Inc., offer a counterweight to Microsoft's alleged monopoly on the desktop.

Mr. Lacovara was armed with new evidence gleaned from confidential merger files of AOL, Goldman, Sachs & Co., Netscape Communications Corp.—bought by AOL for \$10 billion in the midst of the trial—and AOL partner Sun Microsystems Inc., a fierce Microsoft rival. He used it to raise questions about earlier testimony by Netscape's chief executive and portray the alliance as a potent new force planning to take on Microsoft.

Confronted with these documents, Mr. Fisher, a professor at the Massachusetts Institute of Technology, conceded Microsoft's monopoly power may be restrained in the future by the Internet and the AOL alliance. But that has nothing to

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Michael Lacovara

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do with Microsoft's illegal acts up to now, he said, or its continuing dominance of desktop software.

The future, however, will be very much on the mind of Judge Thomas Penfield Jackson if he rules that Microsoft is a monopoly and begins to weigh how it might be restrained. Indeed, after Mr. Lacovara introduced the documents, the judge said that "the existence of these documents does call into question the accuracy of [Mr. Fisher's] forecast for the future."

Microsoft's choice of witnesses for the rebuttal phase of the trial also signals a new focus. Today, it will call as a hostile witness David Colburn, a flamboyant AOL executive who testified earlier in the trial, to talk about the scope of AOL's competition with Microsoft and its Internet plans. Mr. Colburn will be followed by Gordon Eubanks, a Silicon Valley veteran and former chief of Symantec Inc., testifying on "the rapid pace of change in the software business."

These witnesses know almost nothing about specific claims of predatory practices made by the government during the trial. So they won't help much against the government's charge that Microsoft misused its monopoly power.

Microsoft also plans to make its case on Capitol Hill this week. The company has become a major contributor to the Republican Party, and its billionaire chairman, Bill Gates, will testify before the Joint Economic Committee. He is expected to face only friendly questioning—schoolchildren will be able to ask questions via satellite hookup—and, later, to meet privately with congressional leaders to argue against federal meddling in fast-moving, high-tech markets, such as Microsoft's.

Despite its strong start with Mr. Lacovara, Microsoft may have lost ground with damaging disclosures by an IBM executive about allegedly heavyhanded Microsoft tactics. Microsoft's cross-examination of the IBM executive failed to shake him, though the legal team fared better against

a third government witness.

Mr. Lacovara rejects the notion that Microsoft has changed its strategy or is gunning for anything less than a victory in the case. "If we ever have to deal with remedies, we will do that," he says. "But our rebuttal case shows that the government hasn't even come close to what they need to show that Microsoft violated the antitrust laws."

The point of emphasizing AOL's rising power, Mr. Lacovara says, "is to show that Microsoft does not have and could not exercise monopoly power in any plausible market" because the industry is evolving so fast and in new directions. "The government has been bending over backward to ignore the meaning of the AOL deal from the day it was announced, and it won't wash."

The son of a prominent Washington lawyer, and a graduate of Cambridge and Harvard Law, Mr. Lacovara made partner at 33. His father, former Justice Department prosecutor Philip Lacovara, was in the courtroom last week and saw his son argue a case for the first time, crossing swords with the veteran Mr. Boies. "I'm really proud," he said. "He's a better litigator than I am."

That's saying something, because the elder Mr. Lacovara argued the Nixon Watergate tapes at the age of 30, and prevailed. Now, some of his son's tactics recall the theatrics Microsoft angrily accused Mr. Boies of using earlier in the case. After one document he used against the witness was exposed by Mr. Boies as misleading, Dr. Fisher, the silver-haired economist on the stand, threw Mr. Lacovara an icy reproach. "You're very fond of games," he said.

"I have children, too, Dr. Fisher," the lawyer responded.

"That's not quite what I meant, Mr. Lacovara," Mr. Fisher shot back.

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