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**Collection:** Turner, Carlton E.: Files  
**Folder Title:** [Chron File 1983-1986  
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# WITHDRAWAL SHEET

## Ronald Reagan Library

**Collection Name** TURNER, CARLTON: FILES

**Withdrawer**

KDB 1/9/2008

**File Folder** [CHRON FILE 1983-1986 (MISCELLANEOUS PAPERS)] (3)

**FOIA**

F06-0060/01

**Box Number** 1

POTTER

6

DOC NO	Doc Type	Document Description	No of Pages	Doc Date	Restrictions
1	RESUME	RE PETER MATHON (PAGE 2, PARTIAL)	1	ND	B6
2	LETTER	ENGLISH TRANSLATION OF DOC #3	1	ND	B6
3	LETTER	FROM UNEMPLOYED PERSON SEEKING ROLE IN ANTIDRUG EFFORT (IN SPANISH)	1	10/25/1986	B6

Freedom of Information Act - [5 U.S.C. 552(b)]

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- B-9 Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

10-7-86

Dear Dr. Fisher,

Thank you for providing the material on Drug Screening in the Workplace - Ethical Guidelines. The guidelines will be of great benefit to those having to formulate policy when you get to O.C. to start by the office.

Carl



# AMERICAN OCCUPATIONAL MEDICAL ASSOCIATION

CT  
(FYI)  
DONALD L. HOOPS, Ph.D.  
EXECUTIVE DIRECTOR

08 SEP 1986

3682

cc: Baroody  
Willert

2340 SOUTH ARLINGTON HEIGHTS ROAD • ARLINGTON HEIGHTS, ILLINOIS 60005 • 312/228-6850

Office of the President

T. FORREST FISHER, M.D.  
U.S. STEEL CORPORATION  
600 GRANT STREET, SUITE 2625  
PITTSBURGH, PENNSYLVANIA 15230

September 2, 1986

Carlton E. Turner, Ph.D.  
Deputy Assistant to the President  
for Drug Abuse Policy  
The White House  
Washington, D.C. 20000

Dear Dr. Turner:

In accordance with our conversation in Denver, Colorado, in May of this year, I am enclosing for your consideration and review, the copy of the American Occupational Medical Association "Ethical Guidelines on Drug Testing in the Workplace."

It is my pleasure to provide this material to you and if there is anything that I can do to provide more information and background on the subject, I stand ready to do so.

Sincerely,

*T. Forrest Fisher, M.D.*

T. Forrest Fisher, M.D.  
President  
American Occupational Medical Association

TFF:mjn  
Enc.

DRUG SCREENING IN THE WORKPLACE  
ETHICAL GUIDELINES

There is a growing concern that drug abuse constitutes a significant problem in the workplace, contributing to impaired productivity and job performance, increased accidents and injuries, violations of security, theft of company property, and diminished employee morale. In response, many companies are adopting policies regarding the use of drugs, as well as instituting a variety of drug screening, control and rehabilitation programs.

If appropriate constraints are observed, it is ethically acceptable to screen employees and prospective employees for the presence in their bodies of drugs, including alcohol, that might affect ability to perform work in a safe manner.

The following guidelines deal only with ethical issues involved in drug screening in the workplace. Other very important considerations which must be addressed in the design and implementation of a drug screening program include biological factors concerning rates of absorption and elimination of drugs, technical factors relating to specificity and accuracy of analyses, legal requirements, regulatory requirements and employee relations concerns. AOMA recommends strongly that employers obtain expert legal, medical and employee relations advice before making a decision to require screening of employees or applicants for drugs. Such experts also should be involved in the actual structuring and implementation of any program of screening of employees and applicants for drugs.

These guidelines are pertinent to employer-required drug testing done under the following circumstances: preplacement assessment, job transfer evaluation, periodic mandatory medical surveillance, special work fitness examinations and monitoring of employees who are under treatment for drug abuse as a condition of continuing employment.

Principles 1, 7 and 9 of the AOMA Code of Ethical Conduct for Physicians Providing Occupational Medical Services (adopted by the Board of Directors of AOMA July 23, 1976) are considered to be directly pertinent. These principles are as follows:

"Physicians should:

1. accord highest priority to the health and safety of the individual in the workplace;
7. treat as confidential whatever is learned about individuals served, releasing information only when required by law or by over-riding public health considerations, or to other physicians at the request of the individual according to traditional medical ethical practice; and should recognize that employers are entitled to counsel about the medical fitness of individuals in relation to work, but are not entitled to diagnoses or details of a specific nature;
9. communicate understandably to those they serve any significant observations about their health, recommending further study, counsel or treatment when indicated:"

The following considerations should be included in any employer-required program for the screening of employees and prospective employees for drugs:

1. A written company policy and procedure should exist and should be applied impartially.
2. Any requirement for screening for drugs should be based on reasonable business necessity. Such necessity might involve safety for the individual, other employees or the public, security needs, requirements related to job performance or requirement for a particular public image.
3. Affected employees and applicants should be informed in advance about the company's policy concerning screening. They should be made aware of their right to refuse such screening and of the consequences of such refusal to their employment.
4. Where special safety or security needs justify testing for drugs on an unannounced basis, employees should be made aware in advance that this will be done from time to time. Care should be taken to assure that such tests are done in a uniform and impartial manner for all employees in the affected work group(s).
5. Written consent for screening and for communication of results to the employer should be obtained from each individual prior to screening.
6. Collection, transportation and analysis of specimens and the reporting of results should meet high legal, technical and ethical requirements. The process should be under the supervision of a qualified physician.
7. A qualified physician should evaluate positive results prior to a report being made to the employer. This may require the obtaining of supplemental information from the employee or applicant.
8. The affected employee or applicant should be advised of positive results by the physician and have the opportunity for explanation and discussion prior to the reporting of results to the employer, if feasible. The mechanism for accomplishing this should be clearly defined.
9. The employee or applicant having indication of a drug abuse problem should be advised concerning the availability of appropriate treatment resources.
10. Any report to the employer should provide only the information needed for work placement purposes

or as required by regulations. Identification to the employer of the particular drug(s) found may or may not be necessary. Reports to the employer should be made by a physician sensitive to the various considerations involved.

The use of a drug screen as part of a voluntary periodic examination program can be acceptable ethically if adequate safeguards as to confidentiality can be assured. It seems probable at present that inclusion of a drug screen as part of a voluntary periodic examination program may lead to a significant reduction in participation with consequent loss to the non-participants of the benefits of the examination. Potential health benefits should be carefully weighed against potential losses to health before a decision is reached on this matter.

If carefully designed and carried out, employer-required programs for the screening of employees and applicants for drugs, including alcohol, can serve to protect and improve employee health and safety in an ethically acceptable manner.

Council on Social Issues  
American Occupational Medical Association

AOMA Board of Directors  
Adopted July 25, 1986

THE WHITE HOUSE

10-3-86

Dear Dorothy,

Thank you for including me in your dinner group. It was an interesting meeting and I enjoyed the discussions. Chuck Huber would have probably been a more talkative and policy individual.

Could you send me names and addresses "where by" I can drop a note to those present. Please see me.

Carl H



THE WHITE HOUSE

WASHINGTON

October 4, 1983

Dear Tanis:

I enjoyed the opportunity to meet and visit with you, but I still do not understand fully how you manage to condense books! Anyway, your people do a great job.

I am touched by the time and assistance that Reader's Digest is devoting to the Boys Clubs of America. You know how I feel about this organization. It was a great pleasure for me to serve as a judge for the Youth of the Year Award. Once again, Reader's Digest has backed a winner!

In addition, we appreciate your interest, efforts, and support of the President's drug abuse program. Reader's Digest has contributed greatly to helping America become informed of the drug abuse problem and thus better able to deal with it.

The next time you are in the Washington, D.C. area, please come by for a visit. Best regards.

Sincerely,



Carlton E. Turner, Ph.D.  
Special Assistant to the President  
for Drug Abuse Policy

Mr. Tanis H. Erdmann  
Assistant Managing Editor  
Reader's Digest Condensed Books  
Pleasantville, NY 10570

THE WHITE HOUSE  
WASHINGTON

October 4, 1983

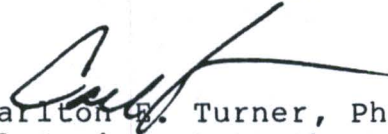
Dear Ken:

Thank you for taking time to stop by and visit during your recent visit to the East Coast.

Patrick McKelvey, who is the Public Affairs Coordinator for my office, will be available to assist in developing and implementing religious publications and broadcasting directed at drug abuse.

Once again, thank you for your interest and efforts to stop drug abuse. Best regards.

Sincerely,



Carlton E. Turner, Ph.D.  
Special Assistant to the President  
for Drug Abuse Policy

Rev. Kenneth B. Klein  
President  
World Win Ministries Inc.  
Suite 43  
Box 1668  
Oceanside, CA 92054

THE WHITE HOUSE  
WASHINGTON

November 4, 1986

Dear Mr. Mathon:

Dr. Turner asked that I mail  
this information to you directly.  
Hope it is helpful to you. If you  
need further information, please  
give me a call. Thanks.

Dena Cruz  
202-456-6554

Attachment

OFFICE OF PRESIDENTIAL PERSONNEL

ROBERT H. TUTTLE, DEPUTY ASSISTANT TO THE PRESIDENT AND  
DIRECTOR OF PRESIDENTIAL PERSONNEL

ANN BANNING - ASSOCIATE DIRECTOR - HANDLES HUMAN RESOURCE AREAS,  
456-7110 SHE ALSO HANDLES RECRUITING FROM THE PRIVATE  
SECTOR FOR POLITICAL APPOINTMENTS

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456-7510 DEFENSE, STATE DEPARTMENT AND ALL AMBASSADORS

SUSAN PHILLIPS - ASSOCIATE DIRECTOR - HER AREAS OF INVOLVEMENT ARE  
456-7606 ENVIRONMENT MATTERS FOR DEPT. OF ENERGY,  
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DEPARTMENT OF THE TREASURY

ASSIGNMENT

FROM: CT

TO:

DW

FC

LA

SD

RN

MM

Xerox # \_\_\_\_\_

Make a File

Name: \_\_\_\_\_

File

Look Into

Draft

Contact \_\_\_\_\_

Other \_\_\_\_\_

DETAILS:

Get Names of All

Asst to Bob Tuttle

In Presidential Personnel

+ Send their names

+ Areas of responsibility  
to Peter

PETER G. MATHON

Home: 370 Spalding Drive  
Atlanta, Georgia 30328  
404/393-0070

Office: 1314 Spring Street, NW  
Atlanta, Georgia 30309  
404/872-7100

EXPERIENCE

August, 1980  
to Present

Arthritis Foundation--National Office  
Atlanta, Georgia

- \* Group Vice President, Public Relations  
(September, 1982 to Present)
- \* Vice President, Public Relations  
(August, 1980 to September, 1982)

Responsible for developing and implementing all national communications activities that are directed at general consumer, medical and special interest audiences. This includes:

- \* publicity and press relations
- \* advertising and marketing materials
- \* consumer publications, such as the annual report and a quarterly newsletter (circulation: 550,000)
- \* public relations materials and services for 71 chapters throughout the country

Also responsible for maintaining regular contact with celebrity spokespeople such as Betty Ford, Victoria Principal, Joe Greene, others. Develop and administer special events such as black-tie fundraising dinners, sports promotions and music concerts.

Supervise a staff of nine professionals and four administrative personnel, also free-lancers and account teams at outside agencies. Coordinate with all key departments--especially medical affairs, financial development and government affairs--to implement communications and marketing programs that are designed to reach specific audiences with specific messages. Also work closely with a variety of volunteer committees and chapter staff across the country. Department budget for 1986: \$1 million

November, 1972  
to August, 1980

Owens-Corning Fiberglas Corporation  
Toledo, Ohio

Held a variety of public relations and marketing positions:

- \* Market Program Development Manager (1978-1980)
- \* Manager, Energy Communications (1975-1978)
- \* Community Relations Supervisor (1972-1975)

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1

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*DOC Document Type*

*No of Doc Date Restriction*

*NO Document Description*

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1 RESUME

1 ND B6

RE PETER MATHON (PAGE 2, PARTIAL)

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Freedom of Information Act - [5 U.S.C. 552(b)]

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C. Closed in accordance with restrictions contained in donor's deed of gift.

Experience in all phases of communication and marketing: press releases, brochures, speeches, legislative testimony, advertising copy, others. Extensive media contact in environmental, product, financial and institutional public relations.

In my last position with the company, was responsible for representing the corporation to utilities and lenders, plus state and federal regulatory bodies and agencies. Developed and implemented a major, nationwide public education campaign about residential energy conservation through women's civic groups and the media. Supervised the work of others, plus directed the activities of numerous outside agencies and suppliers.

October, 1970  
to November, 1972

Western Electric Company

Began in Syracuse, N.Y., with responsibility for employee communications, also community and media relations, at a facility for 650 people. Promoted to corporate headquarters in New York City, with responsibility for developing and administering community relations and corporate assistance programs throughout the country.

EDUCATION

B.A. (Magna Cum Laude) from Syracuse University--June, 1971. Majored in Journalism, minored in philosophy.

PROFESSIONAL/CIVIC

Have served the White House, doing advance work for trips both by President Ronald Reagan and by First Lady Nancy Reagan during 1984-85.

Accredited member: Public Relations Society of America (PRSA). Currently serve as Accreditation Chairman for PRSA's Georgia Chapter.

Member of the Atlanta Chamber of Commerce's Conventions '88 Task Force, which is working to attract the Democratic and Republican National Conventions to Atlanta in 1988.

Have served in a variety of volunteer leadership positions, at both the local and the national level of non-profit organizations.

PERSONAL

Born: August 12, 1950

Married to the former Judy Giesler of Atlanta. Two children (Heather, age 15; Nat, age 14)

b(6)



RECOMMENDATIONS AND ADDITIONAL INFORMATION  
AVAILABLE ON REQUEST



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*No of Doc Date Restriction*  
*pages*

*NO Document Description*

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2 LETTER

1

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B6

ENGLISH TRANSLATION OF DOC #3

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3 LETTER

1 10/25/1986 B6

FROM UNEMPLOYED PERSON SEEKING ROLE IN  
ANTIDRUG EFFORT (IN SPANISH)

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THE WHITE HOUSE

WASHINGTON

November 12, 1986

Dear Terry:

We have sent a copy of the material you sent us of October 31, 1986, to William Utz who works closely with Entertainment Industries.

Thank you for contacting us.

Sincerely,



Carlton E. Turner, Ph.D.  
Director, Drug Abuse Policy and  
Deputy Assistant to the President

Mr. Terry Moloney  
Senior Copywriter  
Mattel Toys  
6150 Rosecrans Avenue  
Hawthorne, CA 90250-6692



**Mattel Toys**

*2/1 Malaysia:  
32.607-6  
1 out try.*

*Xerox to city*

**Mattel, Inc.**

5150 Rosecrans Avenue  
Hawthorne, CA 90250-6692  
Telephone 213 978-1500  
TELEX 188155 or 188170

**NOV 1986**  
*3753*

**Dr. Carlton Turner  
Drug Abuse Policy Office  
The White House  
Washington D.C. 20500**

**October 31, 1986**

Dear Dr. Turner:

Today we are faced with many pressing issues.  
Famine. Child abuse. Alcoholism. South Africa. AIDS. Drug abuse.  
Nuclear war. And the list grows longer everyday.

While we in the business of entertaining and informing the public have  
been instrumental in effecting positive change in many of these  
areas -- much remains to be done.

Looking to the future, one issue stands alone -- preventing the  
poisoning of our youth by the devastation of drug addiction --  
the devastation of Crack, Cocaine and Heroin. The time is now  
for a concerted, world-wide effort to combat this faceless enemy.

I know the pain of addiction and its ruinous effect firsthand...  
watching a family member lose everything because of drugs  
was the most gut-wrenching experience I've ever had to deal with.

As a creative writer, I have decided to make a contribution to the  
drug awareness effort by writing an ANTI-DRUG FILM TRAILER.  
Given the overwhelming influence of motion pictures, I feel a highly  
stylized cinematic message, 90 seconds in length -- to screen prior to  
first-run feature films in theatres across the country -- can and will  
have a lasting, profound effect. My version is enclosed.

To date, I have enlisted the support of 4-time Academy award-winning  
special effects cinematographer, Richard Edlund, to participate on  
this project. Mr. Edlund's credits include the "Star Wars" trilogy,  
"Ghostbusters" "Poltergeist" "2010" "Legal Eagles" and the upcoming  
"Solar Babies," among others. His letter of intent is also enclosed.

This project is about making a difference, about effecting positive change. The message is simple: SAY NO TO DRUGS! And This message is for everyone -- regardless of age, race or socio-economic standing, as drug addiction is a cross-cultural phenomnom that knows no bounds but pain and suffering.

I hope you can take a few moments out of your hectic schedule to read the enclosed ANTI-DRUG TRAILER and to seriously consider joining us on this important project.

I sent this same material to the President over one month ago. Linda Weslan in Presidential scheduling called and referred me to your office. Given your position, the President's recent measures against drugs and the First Lady's fight against drug abuse, this is a message that must be delivered. The climate here in Hollywood for an ANTI-DRUG FILM TRAILER is ripe. I am currently meeting with top industry producers and directors to get this project on the screen. I need your help and influence. I would welcome the opportunity to meet with you and anyone necessary to initiate this undertaking.

I appreciate your time and your thoughtful consideration.

Sincerely,



Terry Moloney  
Senior Copywriter  
Mattel Toys, Inc.

**ANTI-DRUG TRAILER FOR FEATURE FILMS**

**LENGTH: 90 SECONDS**

**By Terry Moloney**  
© 1986 All Rights Reserved  
WGA Registered

The SCREEN is BLACK.

Against the black backdrop, the words appear:

THERE'S A FINE LINE BETWEEN LIFE... AND DEATH

Just then, a huge STRAW smashes into the words, messing them up -- as the words are actually formed by some sort of WHITE POWDER.

The CAMERA is looking down the barrel of this imposing STRAW as it wreaks havoc on the letters, sucking the SCREEN back to black.

The constant sound of INHALING becomes a deafening ROAR -- like a Hoover vacuum gone berserk, and continues throughout.

Suddenly, the BLACK SCREEN is also sucked up into the STRAW revealing:

A thick white line of powder. The CAMERA begins what will be a constant move forward... as it FOLLOWS this white line of destruction. The erratic beating of a HUMAN HEART begins THUMPING loudly and also continues throughout.

The white line moves through a typical middle-class bedroom -- A vacant-looking mother pleads, "Please, I'm sorry! I'm sorry!" She reaches out to her children... She grabs the door knob, holding on for dear life. Her kids reach for her, the STRAW sucking... just as contact is about to be made, the woman gets pulled up the STRAW in a WHIRRING rush.

The constant sound of INHALING is deafening. The pace is dizzying as we go to

SUPER-FAST MOTION

We follow the white line through reality as THE STRAW proceeds to suck up all that is precious.

The white line moves down a long staircase in a tenement building. Junkies are to either side of the line, smoking crack or shooting up. Their reactions go from stupor to shock as the STRAW races along the thick white line -- sucking up everything in its path, including the various junkies...

The pace continues, faster and faster as the white line, now outside on a city street, sucks in a businessman here and a housewife there... random people from all walks of life fall prey to the STRAW.

Zooming down the middle of a quiet suburban street, the white line continues getting sucked up by the STRAW, as houses are torn from their foundations -- and finally -- the whole street goes up the STRAW.

We're now on a basketball court on a city playground. We FOLLOW the white line -- as it now serves as the boarder to the court -- we see several sneakers and feet. A game is in furious progress... But the deafening ROAR stops the game, as the court lines are also sucked up into the STRAW. A few of the players move toward the seductive lure of the STRAW... they too fall prey and are sucked up. The other players run for their lives.

The line, now moving at breakneck speed, screams toward a group of kids on their bikes. Pissed off, the kids scream "Nooooo!" in unison. The line SCREECHES around them, leaving the kids unharmed.

We CUT to SUPER-SLOW MOTION

A swank cocktail party is in full swing... We're now inside some posh Penthouse, moving along the floor at a painfully slow pace... as the STRAW, less obtrusive now, quietly sucks up the white line as it meanders among well-heeled feet, high-heeled shoes and expensive pant legs...

A snake-skinned shoe resists the force... then gets sucked up the STRAW, then another and another. From nowhere, MONEY gets sucked up the STRAW, tons of it... the white line continues toward a bleak object in the background...

A drunk holding a bottle of booze straddles the line.. we pause on him for a beat as he offers "Cheers" to CAMERA, then he too is sucked up the STRAW...

The CAMERA & STRAW are one as they slowly begin to rise vertically, picking up the line of white powder again -- this time on some sort of box. We arrive very slowly at the top of this long box.

The CAMERA pulls back to REVEAL a casket... the STRAW moves along it as we head for the open section. Just as we arrive at what we assume will be a grizzly face of death...

The casket door SLAMS shut on CAMERA, ECHOING loudly as we CUT TO BLACK. The ROARING sound of a vacuum-like apparatus SPUTTERS, and with a mighty COUGH, burns itself out.

The SCREEN is BLACK again for a moment before it EXPLODES in a massive fireball. Then all is silent once again.

The BLACK SCREEN gives way to a slow, eerie FADE IN... as we come back looking down on a surrealistic-looking GRAVEYARD.

Several of the plots are open, as the SCREEN reads:



**COCAINE**

## ALCOHOLISM

**DRUGS**

**SAY NO WHILE YOU STILL HAVE A CHOICE!**

©1986 Terry Moloney  
WGA Registered  
All Rights Reserved

Written by Terry Moloney  
3107 Bayview Drive  
Manhattan Beach, CA 90266  
(213) 546-2094 (home)  
(213) 978-6958 (work)

Literary Representation:  
Elliot Wax & Associates, Inc.  
Marc A. Wax  
9255 Sunset Blvd. Suite 612  
Los Angeles, CA 90069  
(213) 273-8217

Legal Representation:  
Menes Law Corporation  
Robert L. Emmer -- Attorney At Law  
Suite 1240, Century City  
1901 Avenue Of The Stars  
Los Angeles, CA 90067  
(213) 277-4895

**BOSS FILM**  
CORPORATION  
SPECIAL VISUAL EFFECTS IN 65MM

October 23, 1986

Mr. Terry Moloney  
3107 Bayview Drive, Apt. A  
Manhattan Beach, California 90266

Re: Anti-Drug Trailer

Dear Terry:

I think your idea for an anti-cocaine trailer is a poignant one. It effectively pinpoints and exposes a major societal problem of our time. I am in complete agreement with the message and have specific ideas for how to visualize the dramatic train.

As you move forward with the project and are at a point where you will begin actual production I would be happy to involve myself and my company in putting this trailer on the screen.

I enclose a list of my credits which you may use if it helps in promoting your idea.

Sincerely,



RICHARD EDLUND, A.S.C.  
President  
Boss Film Corporation

RE:cw

enclosure

RICHARD EDLUND - CREDITS

Motion Picture Credits:

- STAR WARS - 1977 - Visual Effects Director of Photography  
1978 Academy Award for Visual Effects
- CHINA SYNDROME - 1978 - Visual Effects Supervisor
- EMPIRE STRIKES BACK - 1980 - Visual Effects Supervisor  
1980 Academy Award for Visual Effects
- RAIDERS OF THE LOST ARK - 1981 - Visual Effects Supervisor  
1982 Academy Award for Visual Effects
- POLTERGEIST - 1982 - Visual Effects Supervisor  
1983 Academy Award Nomination - Visual Effects  
1983 British Academy Award - Visual Effects
- RETURN OF THE JEDI - 1983 - Visual Effects Supervisor  
1984 Academy Award - Visual Effects  
1984 British Academy Award - Visual Effects
- GHOSTBUSTERS - 1984 - Visual Effects Supervisor  
1985 Academy Award Nomination - Visual Effects
- 2010 ODYSSEY TWO - 1984 - Visual Effects Supervisor  
1985 Academy Award Nomination - Visual Effects
- FRIGHT NIGHT - 1985 - Visual Effects Producer  
Released 1985 for Columbia Pictures, Inc.
- POLTERGEIST II THE OTHER SIDE - 1985 - Visual Effects Supervisor  
Released 1986 for Metro-Goldwyn-Mayer
- BIG TROUBLE IN LITTLE CHINA - 1985 - Visual Effects Producer  
Released 1986 for 20th Century Fox
- THE BOY WHO COULD FLY - 1985 - Visual Effects Supervisor  
Released 1986 for Lorimar Pictures, Inc.
- SOLARBABIES - 1985 - Visual Effects Producer  
To be released in 1986 for Metro-Goldwyn-Mayer
- MASTERS OF THE UNIVERSE - 1986 - Visual Effects Supervisor  
To be released in 1987 for Cannon Films.
- MONSTER SQUAD - 1986 - Visual Effects Supervisor  
To be released in 1987 for Peter Hyams Productions

Television Credits:

BATTLESTAR GALACTICA - 1978 - Visual Effects Supervisor  
1979 Television Emmy Special Achievement Award

Additional Credits/Awards:

1981 Academy Science-Technical Class Two Award for EMPIRE  
CAMERA SYSTEM

1981 Academy Science-Technical Class Two Award for TELECENTRIC  
OPTICAL PRINTER



## WIZARDRY OF EDLUND HAS A SPECIAL EFFECT

By PAT H. BROESKE

**I**t's the most memorable sequence in "Poltergeist": A furious supernatural flurry virtually whisks a suburban tract house into the Earth's bowels.

It was all because the spirit world was a bit upset (and that's an understatement) at the fact that a housing development sat atop a graveyard of lost souls.

Among those making it all happen: special-effects meister Richard Edlund.

Edlund, 45, recalled that particular bit of wizardry during an afternoon interview at his Marina del Rey office, where he sat surrounded by the tricks of his trade (including a rubbery toy figurine of "Ghostbusters' cheery-looking but murderous Marshmallow Man).

Ah, but you wouldn't have known—from the script—that the house-whisking sequence would have turned out to be so memorable. Or so costly.

When he first read the script, during his tenure with George Lucas' Industrial Light & Magic, the scene was delineated by a scant four words. "I came to the final pages, and the words, 'And the house implodes.'" Edlund smiled. "It moved onto the next scene, so fast you didn't realize that that was a \$250,000 sentence."

That's what it cost to do the thunderous, 40-second climactic shot. "But it was really worth it, because it's the scene that everyone remembers," he said.

It is also one of the hallmarks of Edlund's career.

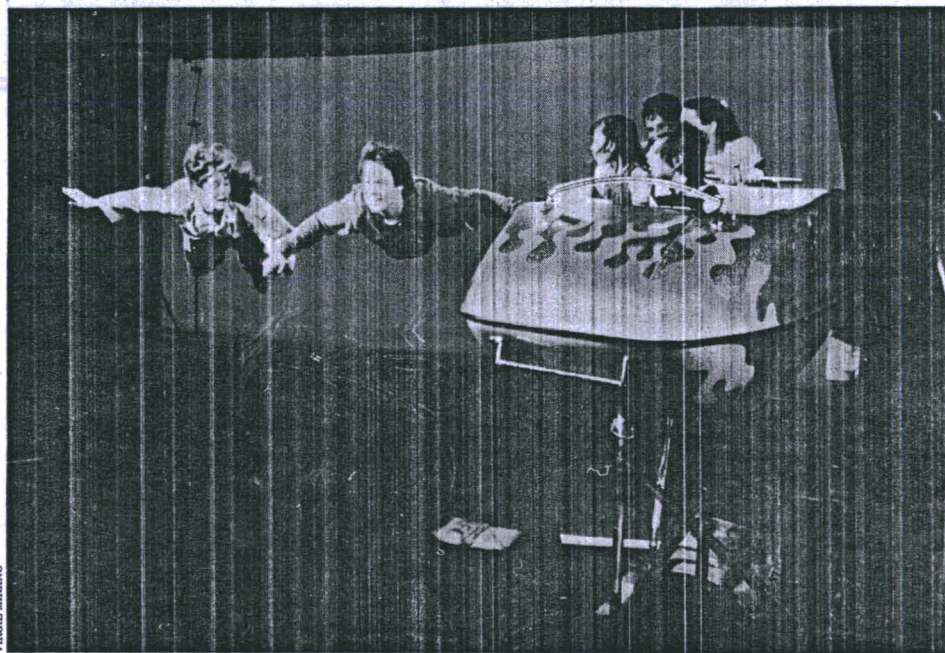
Explained Edlund: "We basically did it like drawing a silk neckerchief through a ring. It was a situation where we built the house [a miniature about five feet wide] and pulled it apart through a funnel. There were 50 to 100 wires attached, from behind. The whole thing was bolted to the floor of the sound stage—we used a forklift to do the pulling. And we used two shotguns to shoot out particular spots.

"The whole event took about five seconds in real time. And when it was done, I wanted to do another take. Because we were a little underexposed." He sighed, adding, "But that would have been another \$50,000."

Another challenge: the monstrous Marshmallow Man in "Ghostbusters."

"Can you imagine—I'm turning the script's pages and I come upon a gigantic Marshmallow Man trampling through New York! That was tricky, because if it wasn't done right, the film's whole climax was going to fall apart."

So how was the scene done? "We shot it about 4 in the morning. I think we had every generator and arc light in New York City lighting up Columbus Circle." After shooting sequence with extras, car crashes and the of the resulting "terror" (as created by monster), they added effects shots of a Marshmallow suit. Edlund said the about six feet tall, but "we shot him made him look real tall, then we ing, angles and everything, scene."



What makes that sequence a particular favorite of Edlund's is the way that the Marshmallow Man is first glimpsed between several skyscrapers. "We had this idea that his little head, with that dumb smile, should be seen just for an instant. And boy, did it work. The audience caught on right away."

Making dreams (and sometimes, nightmares) to order is a specialty of Edlund's Boss Film Corp., located in a two-story concrete industrial building in Marina Del Rey.

The former Coca-Cola warehouse houses a creature shop, "cloud tanks" and lots of special photographic equipment. (The 40,000-square-foot facility is also the former home of the Entertainment Effects Group, which was formed by Douglas Trumbull, creator of photographic special effects for such films as "2001," "Close Encounters of the Third Kind" and "Blade Runner.")

The better to bestow special abilities—like flying across nighttime skies and leaping over canyons—upon seemingly everyday people. And to dispatch men and women to the furthest reaches of outer space, as in "2010." And to conjure up creatures of every size and substance, from the winged blood-sucker of "Fright Night" to the assorted supernatural critters in "Ghostbusters" to the alien that will square off against Arnold Schwarzenegger in the upcoming "Predator."

Formed three years ago by Edlund, following his eight-year association with George Lucas and the "Star Wars" films, Boss Film Corp.'s special effects can be seen in "The Boy Who Could Fly" (opening Friday), in which a teen-age boy does just that, and in "Solar Babies" (opening late November), about a group of futuristic young people befriended by an ancient force that appears as a ball of light.



The company's effects also "starred" in a quartet of summer releases.

"Big Trouble in Little China," all about adventures in and beneath Chinatown. The effect-laden production finds one character riding into view on a bolt of lightning animation.

"Desert Bloom," which required a scene showing an atomic bomb blast.

"Legal Eagles," which includes a spectacular sequence of a burning art gallery.

"Poltergeist II: The Other Side," which depicts a journey to a purgatorial astral dimension—along with the requisite monsters.

What makes these films' special effects all the more special is the fact that, within each film, they are unique. There is no catalogue of special effects from which film makers can choose. "They don't just wander in and say, 'I'll take explosion A,' or 'I'll take flying scene B,'" smiled Edlund. "Everyone wants something that they can call their own."

Boss Film, which shoots its special effects on 65-millimeter film (during the final optical stage, the shots are reduced to the industry's standard 35mm stock), is current-

Above, Lucy Deakins and Jay Underwood float before a blue screen (with the aid of wires) for "Boy Who Could Fly." Left, Richard Edlund, boss of Boss Film Co., with "Ghostbusters" monster.

ly at work on the special-effects signatures for "Masters of the Universe" and "The Monster Squad." (The former is based on the animated Saturday TV series about the exploits of a super hero; the latter is a comedy-adventure about a group of kids whose belief in monsters turns out to be true.)

A reporter got a glimpse of special-effects sequences-in-the-making during a morning screening of dailies. Some three dozen Boss Film workers, and the officiating Edlund, alternately oohed, aahed and discussed moments from "The Boy Who Could Fly" and "Solar Babies."

"Beautiful! Just beautiful," boomed the tall, bearded Edlund, during a dreamy sequence from "The Boy Who Could Fly." The scene showed a teen-age boy and girl flying romantically over nighttime skies, pausing to kneel together on a fluffy cloud for a brief kiss. (Edlund would later explain that the actors had "flown" with the use of wires. And their kiss took place as they knelt on a seasaw; their images were later placed against the starry nighttime backdrop.)

Then there was the shimmery whirlpool—just a scant few seconds long—that would be used in "Solar Babies."

"So how'd you do that one?" Edlund asked a co-worker.

The answer: "Breakfast cereal." The room broke into laughter, followed by an admission that glass beads had actually formed the swirling effect.

Please Turn to Page 44

## THE WIZARD OF SPECIAL EFFECTS

Continued from 43rd Page

Next was a spectacular leap across a canyon for "Solar Babies." "Looks great," Edlund murmured. Then he turned to the row behind him, and explained to a reporter, "We did that one by photographing a guy over at Venice Beach, leaping some sand. Then we put in the painted [canyon] backdrops."

Edlund—whose career was the subject of a tribute at the recent Toronto Film Festival—got his start with a visit to the Hollywood Unemployment Office. They sent him on an interview with special-effects photographer Joe Westheimer.

"I've never heard of anybody else getting into the business that way—have you?" asked Edlund, who was then nearly a junior at USC's School of Cinema. (He'd earlier served in the Navy, where he worked with photographic equipment.)

He worked for Westheimer for five years. "I did everything. I was a cameraman. I hand-lettered titles. I set up weird, trick shots, like those of marching Gillette razor blades and the ones showing how all those tomatoes squeeze into a bottle of Hunt's ketchup.

Then he decided to try something new. "The hippie scene started happening. So, I decided to be a hippie. But I was the working kind," said Edlund, who worked as a still photographer, shooting al-

bum covers and posters for groups like the Association, the Fifth Dimension and the Grass Roots.

"Then the rock 'n' roll scene started changing, and strange dope started coming in, and I didn't really care for it. So I left."

He took what he called "a sabbatical" in San Francisco, "where I drove a tour bus—a cable car on a Ford truck chassis. It was the ultimate hippie job." During that period, he got involved in making experimental films.

When he made his way back to Los Angeles, he designed and marketed a guitar amplifier (the Pig-nose) that is now a standard piece of equipment for guitarists. "And I learned a lot about the business world that way. I never made any money off it. But it taught me about getting around in this business. Because the music business is sort of like the movie business, in that there are a lot of sharks swimming around."

Edlund wound up returning to photography, working with an effects company that utilized computers to make commercials. It was there that he helped to create a 7-Up commercial that became well-known for its psychedelic look—and its beautiful "butterfly girl." He also worked on the development of what came to be known as "the candy apple neon look. It was animated graphics with light flashes and a chromed look. It was basically eyewash, but it was more dazzling than just looking at standard title cards. "I hated commercials, generally, because of the pyramid of opinions involved. After the work was done, some advertising executive would argue about

the Freudian images of soap bubbles. That kind of thing."

It was during this period that Edlund was introduced to an associate of George Lucas, who told him "about this wild concept called 'Star Wars.'"

"We were a band of renegades, really," Edlund mused. He wasn't even a member of the cinematographer's union when he was first hired for "Star Wars." ("I had quit, earlier, when I became a hippie.") He was the film's special-effects director of photography.

"I was in the right place at the right time with the right capabilities," he said. "You know, when people ask me, 'What happens to effects now? How much further can they go?' I can only say, 'Look back 10 years ago, at 'Star Wars.' Because we keep advancing. And already, there are moments in that film, that look a little, well, creaky."

And then there are those scenes that would seem to retain their impact, well, almost forever.

At least one of them was pulled off for next to nothing.

The famed hyperspace shot was accomplished by shooting a Polaroid camera on a piece of glass.

"That effect cost about five bucks," laughed Edlund. (He was serious as he added, "It brought me the biggest burst of applause in my career.")

Unlike its sequels, "Star Wars" didn't shoot under tight security. The set wasn't even closed. The reason was simple: "No one took what we were doing seriously. It was an outer-space movie—when

no one was making them. It was on Page 7 of 20th Century Fox's list of movies to come. Everybody thought 'The Other Side of Midnight' was going to be the big hit."

He laughed: "And there I was, saying, 'Hey, we did another one! Because the goal was to do things that hadn't been done before. The goal was to unseat 'The Shark.'" ("Jaws" was then one of the Top 10 films.)

The result: a film that Edlund credits with helping to instigate no less than "the renaissance of special effects." ("Close Encounters," released a few months after "Star Wars," also figured in that honor.)

As Edlund pointed out: "The year before, the two big genre films were 'King Kong' and 'Logan's Run.' So you can see, the strides that were taken were enormous.

"Star Wars" was a complete innovation. It was as if we built a Stradivarius and then had to learn to play it. We really didn't have much time to learn how."

Little wonder, considering what transpired, that he deems the opening shot in "Star Wars" (in which the "bad guys" go after the "good guys" following the legendary scroll that begins, "A long time ago in a galaxy far, far away") "one of the genre's most significant shots—and it may be my favorite shot, because it started my career."

"It was also the most important shot in all the 'Star Wars' films. Because if the audience didn't buy that shot 100%, we'd have lost it right there."

He went on to help pioneer Industrial Light & Magic (ILM),

the special-effects arm of Lucas' Marin County-based Lucasfilm. In fact, Edlund was the architect of the photographic system, which means he designed and built much of ILM's equipment.

"In this business, you have to build your own equipment because it doesn't exist. So if you want to do something, you sometimes start out with an idea and say, 'OK, now we have to build the equipment to carry out the idea.'

"Sometimes you build the equipment knowing that it will spawn all sorts of ideas."

Edlund went on to work on "The Empire Strikes Back" and "Return of the Jedi." In between, there was "The China Syndrome," TV's "Battlestar Gallactica," "Raiders of the Lost Ark" and "Poltergeist."

Along the way, he collected four Academy Awards. (They are for visual effects on "Star Wars," several technical advances on "Empire" and visual effects on "Raiders.")

He also got homesick for L.A. When the third film in the "Star Wars" trilogy was completed (and by the third time out, Edlund admitted, the project had become "tedious"), Edlund did what he called "a fade-out" at ILM. They're now his chief competitor.

"In many ways, we're also competing with ourselves," said Edlund, who summed up his philosophy toward special effects this way: "Your only limitations are time and money."

"To say we can't do any more with effects is like saying, 'Well, they've made 100 movies. Why should they have to make any more?'" □



**Mattel Toys**

427541

*Scheduling*

President Ronald Reagan  
1600 Pennsylvania Avenue  
Northwest  
Washington, D.C.

**Mattel, Inc.**

5150 Rosecrans Avenue  
Hawthorne, CA 90250-6692  
Telephone 213 978 5150  
TELEX 188155 or 188170

September 18, 1986

Mr. President:

As the Senior Copywriter for Mattel Toys, I have been fortunate enough to work with some of the top creative minds in both Hollywood and the private sector. And I've seen quite a bit of weirdness since my graduation from college in 1982.

But nothing is worse than the heartache I've seen from addiction.

Watching a family member lose everything he had because of drugs was the most heart-wrenching experience I've ever been through. I know what it's all about from personal experience. It's ugly.

Now I feel as though I can use my talents as a writer to help those who still have a choice -- the choice to say "NO!"

Enclosed, please find a 90 second anti-drug trailer I have written that would run before first run feature films in theatres across our nation. The message is simple: SAY NO TO DRUGS!

And this message is for everyone -- regardless of race, creed, color or social standing, as drug abuse is an hideous cross-cultural phenomom -- one that knows no bounds but pain and suffering.

I appreciate your taking the time to look this over. I know how busy your schedule must be, but a project like this is too important to pass up. I would welcome the opportunity to meet with your staff members and discuss financing and the logistics of producing this 90 second trailer. Hollywood film Producer Jerry Weintraub is also very interested in producing an anti-drug movie trailer. I look forward to your feedback.

Many Thanks.

*Terry Moloney*

Terry Moloney  
Senior Copywriter  
Mattel Toys

**ANTI-DRUG TRAILER FOR FEATURE FILMS**

**LENGTH: 90 SECONDS**

Talked to Terry Moloney

@ 12:01 10-31-86

He wanted support from

us.

The SCREEN is BLACK.

Against the black backdrop, the words appear:

THERE'S A FINE LINE BETWEEN LIFE... AND DEATH

Just then, a huge STRAW smashes into the words, messing them up -- as the words are actually formed by some sort of WHITE POWDER.

The CAMERA is looking down the barrel of this imposing STRAW as it wreaks havoc on the letters, sucking the SCREEN back to black.

The constant sound of INHALING becomes a deafening ROAR -- like a Hoover vacuum gone berserk, and continues throughout.

Suddenly, the BLACK SCREEN is also sucked up into the STRAW revealing:

A thick white line of powder. The CAMERA begins what will be a constant move forward... as it FOLLOWS this white line of destruction. The erratic beating of a HUMAN HEART begins THUMPING loudly and also continues throughout.

The white line moves through a typical middle-class bedroom -- A vacant-looking mother pleads, "Please, I'm sorry! I'm sorry!" She reaches out to her children... She grabs the bannister, holding on for dear life. Her kids reach for her, the STRAW sucking... just as contact is about to be made, the woman gets pulled up the STRAW in a WHIRRING rush.

The constant sound of INHALING is deafening. The pace is dizzying as we go to

**SUPER-FAST MOTION**

We follow the white line through reality as THE STRAW proceeds to suck up all that is precious.

The white line goes down a long staircase in a tenement building. Junkies are to either side of the line, smoking crack or shooting up. Their reactions go from stupor to shock as the STRAW races along the thick white line -- sucking up everything in its path, including the various junkies...

The pace continues, faster and faster as the white line, now outside on a city street, sucks in a businessman here and a housewife there... random people from all walks of life fall prey to the STRAW.

Zooming down the middle of a quiet suburban street, the white line continues getting sucked up by the STRAW, as houses are torn from their foundations -- and finally -- the whole street goes up the STRAW.

We're now on a basketball court on a city playground. We FOLLOW the white line -- as it now serves as the boarder to the court -- we see several sneakers and feet. A game is in furious progress... But the deafening ROAR stops the game, as the court lines are also sucked up into the STRAW. A few of the players move toward the seductive lure of the STRAW... they too fall prey and are sucked up. The other players run for their lives.

The line, now moving at breakneck speed, screams toward a group of kids on their bikes. Pissed off, the kids scream "Noooo!" in unison. The line SCREECHES around them, leaving the kids unharmed.

We CUT to SUPER-SLOW MOTION

A swank cocktail party is in full swing... We're now inside some posh Penthouse, moving at a painfully slow pace along the floor... as the STRAW, less obtrusive now, quietly sucks up the white line as it meanders among well-heeled feet, high heeled shoes and expensive pant legs...

A snake-skinned shoe resists the force... then gets sucked up the STRAW, then another and another. From nowhere, MONEY gets sucked up the STRAW, tons of it... the white line continues toward a bleak object in the background...

A drunk holding a bottle of booze straddles the line.. we pause on him for a beat as he offers "Cheers" to CAMERA, then he too is sucked up the STRAW...

The CAMERA & STRAW are one as they slowly begin to rise vertically, picking up the line of white powder again -- this time on some sort of box. We arrive very slowly at the top of this long box.

The CAMERA pulls back to REVEAL a casket... the STRAW moves along it as we head for the open section. Just as we arrive at what we assume will be a grizzly face of death...

The casket door SLAMS shut on CAMERA, echoing loudly as we CUT TO BLACK. The ROARING sound of a vacuum-like apparatus SPUTTERS, and with a mighty COUGH, burns itself out.

The SCREEN is BLACK again for a moment before it EXPLODES in a massive fireball. Then all is silent once again.

The BLACK SCREEN gives way to a slow, eerie DISSOLVE... as we come back looking down on a surrealistic-looking GRAVEYARD.

Several of the plots are open, as the SCREEN reads:

**COCAINE**

## ALCOHOLISM



**DRUGS**

**SAY NO WHILE YOU STILL HAVE A CHOICE**

Written by Terry Moloney  
3107 Bayview Drive  
Manhattan Beach, CA 90266  
(213) 546-2094 (home)  
(213) 978-6958 (work)

*Downs*  
THE WHITE HOUSE  
WASHINGTON

Date: October 23, 1986

TO: DR. CARLTON TURNER

FROM: LINDA WESLAR  
Assistant Director for  
Presidential Representatives,  
Presidential Appointments and  
Scheduling

- Information
- Action
- Let's Discuss

I have contacted Mr. Moloney and told him your office will be contacting him directly to discuss setting up a meeting.

Thanks.

THE WHITE HOUSE

WASHINGTON

September 30, 1986

RESPONSE DUE DATE: October 8, 1986

REQUEST FOR SCHEDULING RECOMMENDATION

MEMORANDUM FOR:	<input checked="" type="checkbox"/> PAT BUCHANAN	<input type="checkbox"/> MARI MASENG
	<input type="checkbox"/> LARRY SPEAKES	<input type="checkbox"/> KEN BARUN
	<input type="checkbox"/> JACK COURTEMANCHE	<input type="checkbox"/> AL KINGON
	<input type="checkbox"/> RODNEY McDANIEL	<input type="checkbox"/> BOB TUTTLE
	<input type="checkbox"/> RICHARD RILEY	<input type="checkbox"/> PETER WALLISON
	<input type="checkbox"/> MITCH DANIELS	<input type="checkbox"/> JACK SVAHN
	<input type="checkbox"/> WILLIAM BALL	<input checked="" type="checkbox"/> <u>CARLTON TURNER</u>

FROM: FREDERICK J. RYAN, JR. *FJR*  
PRESIDENTIAL APPOINTMENTS AND SCHEDULING

Please provide your recommendation on the following scheduling request:

EVENT: Requests meeting with the President's staff to discuss  
90 second anti-drug trailer.

DATE: Open.

LOCATION: The White House.

Additional information concerning this event is attached.

YOUR RECOMMENDATION:

Accept <input type="checkbox"/>	Regret <input type="checkbox"/>	Surrogate <input type="checkbox"/>	Message <input type="checkbox"/>
		Priority <input type="checkbox"/>	Video <input type="checkbox"/>
		Routine <input checked="" type="checkbox"/>	Written <input type="checkbox"/>

If your recommendation is to accept, please cite reasons below:

*We will be happy to talk with him. I would prefer to see  
the finished product and not be expected to find him - etc. Also  
only white paper approach*

PLEASE RETURN TO SANDY WARFIELD IN OEOB, ROOM 182  
BY THE RESPONSE DUE DATE ABOVE SO THAT YOUR COMMENTS MAY BE  
CONSIDERED AS WE PROCEED WITH THIS REQUEST. THANK YOU.

THE WHITE HOUSE  
CORRESPONDENCE TRACKING WORKSHEET

INCOMING

DATE RECEIVED: SEPTEMBER 23, 1986

NAME OF CORRESPONDENT: MR. TERRY MOLONEY

SUBJECT: REQUESTS A MEETING WITH THE PRESIDENT'S STAFF  
TO DISCUSS A 90 SECOND ANTI - DRUG TRAILER  
HE HAS WRITTEN THAT WOULD RUN BEFORE FIRST -  
RUN FEATURE FILMS IN THEATRES ACROSS THE U.S.

ROUTE TO: OFFICE/AGENCY	(STAFF NAME)	ACTION		DISPOSITION	
		ACT CODE	DATE YY/MM/DD	TYPE RESP	C D
MARY RAWLINS		ORG	86/09/23		/ /
	REFERRAL NOTE:				/ /
	REFERRAL NOTE:				/ /
	REFERRAL NOTE:				/ /
	REFERRAL NOTE:				/ /
	REFERRAL NOTE:				/ /

COMMENTS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

ADDITIONAL CORRESPONDENTS: MEDIA:L INDIVIDUAL CODES: \_\_\_\_\_

MI MAIL USER CODES: (A) \_\_\_\_\_ (B) \_\_\_\_\_ (C) \_\_\_\_\_

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*ACTION CODES:          *DISPOSITION          *OUTGOING          *
*                       *                       *CORRESPONDENCE:  *
*A-APPROPRIATE ACTION  *A-ANSWERED          *TYPE RESP=INITIALS *
*C-COMMENT/RECOM       *B-NON-SPEC-REFERRAL *           OF SIGNER *
*D-DRAFT RESPONSE     *C-COMPLETED        *           CODE = A   *
*F-FURNISH FACT SHEET *S-SUSPENDED        *COMPLETED = DATE OF *
*I-INFO COPY/NO ACT NEC*                       *           OUTGOING *
*R-DIRECT REPLY W/COPY *                       *                       *
*S-FOR-SIGNATURE      *                       *                       *
*X-INTERIM REPLY      *                       *                       *
*****

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REFER QUESTIONS AND ROUTING UPDATES TO CENTRAL REFERENCE  
(ROOM 75, OEOB) EXT-2590  
KEEP THIS WORKSHEET ATTACHED TO THE ORIGINAL INCOMING  
LETTER AT ALL TIMES AND SEND COMPLETED RECORD TO RECORDS  
MANAGEMENT.