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POTTER

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Doc No	Doc Type	Document Description	No of Pages	Doc Date	Restrictions
1	MEMO	JUDY FORMAN TO CARLTON TURNER RE FILM SCRIPT	2	12/21/1981	<i>open</i> <i>11/2/09</i> <i>KMU</i>
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THE WHITE HOUSE
WASHINGTON

12-15-81

Angie:

I have looked over the

Script: 1) Rating on 1 to 10

6.5 out of 10

2) with minor changes
script will be
accurate - see my notes

3) Good mechanism to
carry views.

4) If all survived
the crash why was there
an inquiry? This puzzles
me + probably the Youngster

5) If one youngster was
killed or being sued?!

12-15-81 AK
Sody Please respond

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

December 21, 1981

TO: CARLTON E. TURNER

FROM: JODY FORMAN *JF*

SUBJECT: Comments on Film Script by DeWitt S. Copp

Thank you for asking me to review the film script, "A Harmless Giggle" by DeWitt Copp. While there is great value in a film that will give an accurate and compelling presentation of the potential dangers of drug use by young people, that presentation must be carefully crafted in order to be credible. If youth do not consider the film to be credible, the film may have the unintended effect of heightened curiosity and may actually promote drug-seeking behavior. This is what happened with "Reefer Madness". As you know, "Reefer Madness" is a classic film of the drug culture.

It is my opinion that with some modification, Mr. Copp's script could be a credible presentation. The following suggestions are offered in fulfillment of that goal:

- Mr. Copp should see "Reefer Madness". The film speaks for itself. *OK*
- The story vehicle could be strengthened by the death of Don's sister Cindy. If the film wants to say to kids, "Don't drive under the influence of drugs", then it should show the worst possible consequence of that act. This is not a stretch of the imagination - kids know that you can get killed driving. Also, why the inquiry if no one was killed? *Keyed above*

In addition, Cindy's death makes sense in terms of the relationship between older brother and younger sister. She does what he does because she looks up to him and wishes to be like him. Lesson: People must take responsibility not only for themselves but be responsible for others as well. Also, there are consequences to irresponsible actions. *Per Turner*

- The parents do not seem to be very real. It seems to me that parents would be defensive but also guilt-ridden, confused and more intelligent that they are portrayed in the script.

- In general, the language seems stilted. Perhaps in its spoken form, it would flow better but as a "read" it felt very stiff and not the way people naturally talk.
- Unless there is overwhelming evidence that smoking pot is directly related to petty theft, I would leave that part out. I am concerned about such a film's credibility. If the kids can discredit that claim, they could disregard the entire film.
- This last suggestion is purely from my own sense of aesthetics: I think too much time is spent in the courtroom. The script is the least interesting here but presents some of the most important information. Why not have the defendant, Don, experience flashbacks that would dramatize the effects of the drugs that are being described?

*all drugs
lead to
suicide,*

*yes I
tried to open*

Carlton Turner

DEC 14 1981

FILM SCRIPT FOR
A Harmless Giggle

by

DeWitt S. Copp

FADE IN:

1. EXT. NIGHT. A TRAVELING SHOT, OVERHEAD AND BEHIND, A FAST-MOVING SEDAN.

The car is racing along a secondary road, drifting from one side to the other. There is a drumbeat-type MUSICAL motif. Over it, we hear shouts of laughter as the CAMERA rides down to parallel the action, and we:

CUT TO:

2. FACING INTERIOR SHOT. EXT. NIGHT.

Seventeen-year-old DON TAYLOR is at the wheel, his sixteen-year-old girlfriend, CINDY MATHEWS, is beside him. Their friends, TOM and JOAN, are in the backseat. The four are feeling high, a combination of marijuana and beer. In the parlance of the lingo, they have a buzz on. They're stoned. By DON's handling of the wheel, the tire-squealing action of the car and the reaction of his companions, we know he has navigated a curve, turning too late and too fast, just managing to stay on the road. The three cheer as he straightens the car on the road, CINDY putting her arm through his, proud of him.

DON

(Exited) I'm in to it! I'm in to it!

TOM

Yea, man. Keep it cool.

CINDY

He's a real flyer.

DON

What a challenge!

CUT TO:

3. TRAVELING SHOT POV OF THE NOSE OF THE CAR. EXT. NIGHT.

We're seeing the road ahead through the illumination of the headlight. We see the curve coming up, hear and see the reaction to it. The car is going much too fast to make the curve.

CUT TO:

4. POV OF THE DRIVER. EXT NIGHT.

We see the tree coming up, the roadside underbrush. We see DON's arms swinging the wheel against the curve. We hear the squeel of tires, TOM shouting: Look out!

CUT TO:

5. THE SCREEN GOES WHITE THEN BLACK IN SYNC WITH THE SOUND OF A THUNDEROUS CRASH AS MUSIC IS CHOPPED OFF. EXT NIGHT.

DISSOLVE TO:

6. COURTROOM. INT. DAY.

AS title: A HARMLESS GIGGLE and credits scroll, spectators and members of the cast, file in and take their seats.

There are quick CLOSE SHOTS of the principals: EDWARD TAYLOR AND HIS LAWYER, GEORGE ANDERSON, HELEN MATHEWS, ROGER STEWART, RITA HULSE. No background MUSIC, only the subdued hum of conversation. Amongst the spectators there are numerous teenagers.

7. CAMERA PANS TO PICK UP NARRATOR AS HE ENTERS THROUGH A SIDE DOOR, AND WALKS TO THE FRONT OF THE COURTROOM. INT. DAY.

He's in CLOSE. He addresses the viewer. His style is low key, unadorned but sharply direct.

NARRATOR

No one is prepared to believe something like that can happen to them. You don't think it can happen to you, but you know as well as I, that sort of accident does occur. The question is--what caused the crash? Going too fast, sure. But what else? This is an inquiry into that, not a trial so much as a look at causes.

CUT TO:

8. WIDER SHOT OF THE COURTROOM. INT. DAY.

The judge is on the bench. The court is in order. The first witness, Dr. POLK, the medical examiner, has just been sworn. The NARRATOR moves to question him.

NARRATOR

Doctor Polk, as the Medical Examiner for the County, can you shed any light on the cause of the accident, other than excessive speed?

POLK

The blood alcohol level of the driver was 0.03 percent, which alone would not have affected his ability to drive that much. The levels of the other three were actually higher. However, through subsequent investigation we were able to determine that the driver had previously been smoking marijuana.

NARRATOR

I assume you were able to determine that from medical tests.

POLK

Yes. But we obtained corroborative evidence from other sources as well. The school year had just ended, and the young people were celebrating with what they call a keg party.

ON POLK'S final line:

CUT TO:

9. THE MATHEWS LIVING ROOM. INT. NIGHT

This is a modest home. The living room leads into the kitchen, and from there to the backyard, the area urban. The hi-fi is blasting rock 'n roll. There are six teenage couples spread about. Seated on the floor with several others is DON. They are sharing a joint, listening to the rock singer. CINDY enters from the kitchen, empty glass.

CINDY

(Having to shout) Hey! The beer's all gone!

TOM

(Appears behind her, clutching his throat.)

We'll die of thirst!

This brings much laughter. DON passes the cigarette to the girl next to him and rises.

DON

You want beer, we'll get beer.

TOM

(Hamming it up) My buddy!

CINDY

What about driving?

DON

What about driving? It'll be a great challenge, cause right now I'm flying.

CAMERA is in on DON as he grabs CINDY'S hand and we:

CUT TO:

10. TS OF NARRATOR AND POLK. COURTROOM. INT. DAY.

NARRATOR

So from talking to the others at the keg party you know that Don Taylor had been smoking marijuana. Do you know how much, how many cigarettes he'd smoked?

POLK

No, not exactly. The evidence indicates that collectively they had approximately one quarter

(continued)

(continued)

of an ounce of marijuana when the party began. That breaks down to about ten cigarettes. They had a packet of paper from the local head shop where drug paraphernalia is sold. From what was recovered and the statements of the other party goers, we estimate that four cigarettes were smoked during the course of the party, and that young Taylor smoked two of them either wholly or in part.

NARRATOR

Then we can conclude, Doctor, that the condition Don Taylor was in at the time of the accident was due to the effects of the marijuana?

POLK

It would seem reasonable to assume that.

NARRATOR

What are the effects of a marijuana high?

POLK

They vary according to the age and physical condition of the smoker. But from recent tests that have been run, we know the driving skills of any individual under the influence of cannabis sativa--marijuana--are seriously impaired. Again, it varies with the individual. Some drivers under the influence believe they're going much slower than they actually are.

(continued)

(continued)

Others, the opposite. In young Taylor's case, the estimated speed at impact was 60 to 70 miles an hour.

NARRATOR

As to one's reactions, does it matter how frequently the smoking is done?

POLK

No. At the time a person is high on marijuana, has a buzz on, is stoned, as the terminology goes, it doesn't matter whether he's a light, moderate, or regular user. At that moment, he is intoxicated, his faculties are impaired. Worse, he frequently feels challenged to prove he can overcome the impairment.

NARRATOR

(His questioning completed) Thank you, Doctor.

CUT TO:

11. CTS OF TAYLOR SR. AND HIS LAWYER ANDERSON. INT. DAY.

They are conversing in whispers, and GEORGE ANDERSON rises.

ANDERSON

Your Honor, I'm George Anderson, attorney for Mr. Taylor, Donald's father. I wonder if I might ask Dr. Polk a few questions?

CUT TO:

12. CU OF JUDGE. INT. DAY.

JUDGE

I have no objections.

13. CAMERA TRACKS BACK TO A WIDER SHOT, EXPOSING BENCH AND WITNESS BOX AREA. INT. DAY.

ANDERSON approaches POLK on the stand. He has a book in hand.

ANDERSON

Doctor Polk, I would like to read something to you and ask your comment. (Quotes) "if any habitual or relatively frequent user had a specific task to carry out, he would be able to do so as effectively while experiencing a 'social marijuana high' as he would if he were entirely drug free, and in some cases, he may perform more efficiently and accurately." (Unquote) I might add the New York Times Book Review hailed this book I'm referring to as, quote "the best dope on pot so far," unquote. The author is a noted Harvard psychiatrist, and his writing on the subject has appeared in the Scientific American, among other important publications. I wonder how his statements jibe with yours, Director?

CUT TO:

14. TCU OF POLK. INT. DAY.

POLK

They don't. You're quoting from a book published over ten years ago and, although the author has continued to write in the same vein, a decade of additional research simply doesn't support his claims.

CUT TO:

15. TS OF ANDERSON AND POLK. INT. DAY.

ANDERSON

You mean it's your word against his.

POLK

I don't mean anything of the sort. It's his word, and the word of anyone who adheres to such claims, against the American Medical Association, against the National Institute for Drug Abuse, and many other national and international drug researchers.

ANDERSON

Regardless of that, Doctor, you'd have to admit there is a wide and continuing difference of opinion on the effects of marijuana smoking.

POLK

A difference of opinion, unfortunately, but not a difference in the facts brought out by careful research. It's facts, not opinions, we're dealing with, and the facts support my previous testimony.

ANDERSON

Well, Doctor, I have seen the result of tests conducted by highly competent medical people quoted in highly regarded scientific publications that contradict your facts. One in particular says that under the influence of two marijuana

(continued)

(continued)

cigarettes, driving ability of the group being tested was not affected. Yet the same was not true of another test group having drunk large quantities of alcohol. As you have stated, Don Taylor had drunk very little alcohol.

POLK

I happen to recognize the tests you're referring to. They were conducted in 1969--one additional fact to bear in mind. On an average, today's street marijuana is 10 to 20 times stronger than it was when the tests you refer to were made. Much of the drug comes from Latin America, particularly Columbia, and although I don't like to use the comparison of alcohol and marijuana because there is so much dissimilarity between the two, the strength of the two cigarettes in 1969, compared with two today, is like comparing the effects of one drink with ten.

ANDERSON

The point is the contradictions remain, and as long as they remain you cannot state or prove that the cause of the accident was due to the smoking of marijuana.

(He turns away, having finished his questioning.)

CUT TO:

16. MS TAKING IN WIDER AREA. INT. DAY

As ANDERSON returns to his seat, DR. POLK moves to rise from the witness stand, and the NARRATOR, on his feet, stays him.

NARRATOR

(Moving toward POLK) Doctor POLK, one final question. Are there any contradictions in your mind?

POLK

There are only contradictions when new research data is compared with the old. Unfortunately, the old information is what has taken root in the public mind.

NARRATOR

A little like the days when smoking cigarettes was considered harmless, macho.

POLK

Yes. It took over a half-century of research to prove otherwise. We've had less than fifteen years on testing marijuana.

NARRATOR

Thank you, Doctor.

CUT TO:

17. TCU of NARRATOR. INT. DAY.

He's facing the camera.

NARRATOR

(To the viewer) I think a key point in everyone's mind when it comes to smoking marijuana or eating it in brownies, is the question of usage. How much is too much? How much pot was Don smoking?

(He turns as WE:

CUT TO:

18. MFS OF NARRATOR. BENCH AND WITNESS BOX AREA. INT. DAY.

The NARRATOR moves toward the witness stand. EDWARD TAYLOR has just been sworn in. He's mid-forties, defensive, reluctant to testify.

NARRATOR

Mr. Taylor, I know this is difficult for you, so I'll try to be brief. Can you tell us how frequently your son, Donald, smoked marijuana?

19. DOLLY IN TO CTS. INT. DAY

TAYLOR

No.

NARRATOR

You can't give any estimate?

TAYLOR

(Angry, to the JUDGE) Your Honor, have I got to answer his questions?

CUT TO:

20. CU OF THE JUDGE. INT. DAY.

JUDGE

Your answers, Mr. Taylor, may be helpful to others.

CUT TO:

21. CTS OF NARRATOR AND TAYLOR. INT. DAY.

TAYLOR

All right. I suppose Don, like his older brother, smoked a joint now and then. Most kids do, don't they?

NARRATOR

You weren't concerned about his smoking marijuana?

TAYLOR

No. Why should I be? From what I've read, there's damned little difference between a joint and a regular cigarette.

NARRATOR

Was your wife concerned?

TAYLOR

Look, we were both concerned about Don, not about pot-smoking, but more important things.

22. CAMERA IS IN CLOSE ON TAYLOR ON LAST WORDS OF HIS LINE. BLUR IMAGE, THEN BACK INTO FOCUS AND SLOWLY DOLLY BACK TO WIDER SHOT OF TAYLOR AT DINING ROOM TABLE. INT. NIGHT. His wife sits at the other end, DON on one side, his 12-year-old sister MARTHA on the other. No one is eating much. TAYLOR is studying DON's report card and a letter from the school, his face a thundercloud.

TAYLOR

(Putting the card and letter on the table, containing himself with difficulty) This is a damned disgrace.

No one says anything. SALLY TAYLOR looks at her son. DON is picking at his food, head lowered.

-13-

TAYLOR

Would you mind telling me how you managed to start out the year with close to an A average, and finish up flunking three subjects and just barely passing the others?

DON

(Not looking at his father, not particularly concerned) It was easy.

TAYLOR

Don't you get flip with me! I'm asking you a question, and I want an answer.

DON

(To his father) I don't know--things didn't work out right.

TAYLOR

They didn't work out right because you didn't do any work. According to your teachers, you didn't bother with homework.

CUT TO:

23. CTS OF DON AND HIS MOTHER. INT. NIGHT.

DON

School's a bore. The whole thing's a bore.

SALLY

(A worried mother) But Don, you never
felt that way before.

DON

Well, I do now. I'd like to bug out of it.

CUT TO:

24. DOWN THE TABLE SHOT OF TAYLOR. INT. NIGHT.

TAYLOR

And do what? Become the Vice President of
the First National?

SALLY

(Wanting to keep acrimony out of it) Ed--

CUT TO:

24. CU DON. INT. NIGHT.

DON

(Not looking at either parent) Oh, that's
all right. He likes to pick on me. You both
like to get on my back. School's a drag run
by a bunch of creeps, but you can't see that;
you'd rather give me a hard time.

CUT TO:

26. TCU OF MARTHA. INT. NIGHT.

MARTHA

You're a jerk!

27. TCU OF DON. INT. NIGHT.

DON

You shut your silly little yap, you fink!

TAYLOR's fist slams on the table as we:

CUT TO:

28. ANGLE SHOT OF THE FOUR, FACING TAYLOR. INT. NIGHT.

TAYLOR

(He's had it) By God, that's enough! You
get out of here and go to your room--and don't
give me any of your sass! (He half rises as:

DON throws down his fork on the plate and rises muttering
about "favoritism" and goes off camera.

SALLY

(Really upset) Martha, you had no right to say that.

MARTHA

Well, he is!

SALLY

Ed, I'm worried. (She's on the verge of tears.)
I don't know what's come over him. He--he's
become a different person. He--he can't seem
to remember anything. He doesn't care about
anything. I--I think he's ill!

TAYLOR

(Distraught) He's ill, all right--it's called adolescence. He's got an acute case, and I hope to hell we can survive it.

29. TCU OF MARTHA. INT. NIGHT.

MARTHA

Unh-uh. He's working on becoming a space cadet.

DISSOLVE TO:

30. COURTROOM. INT. DAY.

ANDERSON moves to question TAYLOR. CAMERA moves in on them.

ANDERSON

Mr. Taylor, you had no reason to believe that your son's behavior was caused by anything more than the period of adolescence he was experiencing?

TAYLOR

No. . . I suppose I didn't spend enough time with him . . . I travel a lot. Kids that age don't want their parents around anyway. The school seems to know more about them than we do.

DISSOLVE TO:

31. CU OF RITA HULSE. INT. DAY.

RITA is an attractive teacher in her late thirties. She's just been sworn, and we pick her up as she lowers her hand and sits down and the CAMERA pulls back to a wider shot. The NARRATOR moves in to question her.

NARRATOR

Mrs. Hulse, you were Don Taylor's homeroom teacher?

HULSE

Yes, and I also was his Social Studies teacher.

NARRATOR

How long had you known him?

HULSE

I'd say I'd known him well since the beginning of the school year.

NARRATOR

And how did you evaluate him?

HULSE

He began as one of the most promising students I can remember.

The CAMERA is in close on HULSE, TRAVELING and we FAST DISSOLVE THROUGH TO:

32. TS of DON AND HULSE IN THE CLASSROOM. INT. DAY.

They are standing by her desk, the blackboard behind them. On it is the date: OCT 15. They are alone. DON is neatly dressed, enthusiastic, sharp.

HULSE

Well, what does Renaissance mean?

DON

A renewal? A new beginning?

HULSE

Yes, but based in this case on what?

DON

Well, a rediscovery of the things that were long past. The art of Greece and Rome.

HULSE

Exactly, and so, from recognition of the beauty of the classical period, men of art and letters in 14th Century Italy revived the old forms and developed new ones.

DON

Does Renaissance only mean painting and poetry and things like that?

HULSE

Well, that was the original meaning, but what do you have in mind?

DON

(Not sure he wants to go into it) Oh, I--I don't know.

HULSE

(Drawing him out) Yes, you do. . . what renaissance are you thinking about?

DON

Well. . . maybe it's not a re-birth of anything, but we've put men on the moon, and we have deep space probes going out, you know. And the Columbia. . . I--I'd like to get into that, I think. . . Go out there . . . explore, find out. (He's a bit embarrassed.)

HULSE

(With quiet understanding) I have a feeling you will.

33. TS BLURS OUT OF FOCUS, THEN BACK IN TO HULSE SOLO. SAME SETTING. INT. DAY.

A harsh chord of MUSIC punctuates this transition. The only difference in the setting is the date on the black-board which reads: MAY 25. We see this as the CAMERA DOLLYS BACK and reveals DON having entered the room and approaching HULSE. He looks shabby, his manner is listless.

DON

You wanted to see me?

HULSE

(Annoyed, fed up) A half hour ago . . . I suppose that's better than your not bothering to come at all.

DON

I said I forgot.

HULSE

Twice . . . What's the matter with you, Donald?

DON

(Shrugs) Nuthin'.

HULSE

It's not just appointments you manage to forget. What about your term paper that was supposed to be turned in on Monday?

DON

I dunno. I guess I lost it.

HULSE

And you expect to get a passing grade in my class?

DON

(Shrugs)

HULSE

Look at me! Will you please tell me what's happened to the plans you had, all the bright dreams, the new Renaissance in space you once wrote about.

DON

(He smiles vaguely) Dreams are for sleeping.

CUT TO:

34. TS OF NARRATOR AND HULSE IN COURTROOM. INT. DAY.

NARRATOR

Mrs. Hulse, Mr. Taylor said the school seems to know more about children than parents do. Can you give any reason for Don's sudden change?

HULSE

It was not all that sudden. It seemed to be a gradual sort of thing. As for the reason, or reasons, I can only guess, and I'd rather not.

NARRATOR

Let me put it this way--do you know if he was a regular user of marijuana?

HULSE

No, I don't. . . I know some of the students are because they've been caught smoking it. Some have come to school red-eyed and that's a sign, but the one way you see it show up is in grades. They go down, way down.

NARRATOR

Does the school have a course on drug abuse?

HULSE

Yes, there's a 10-week course on health, and four are devoted to alcohol and drugs, but I know few of the students accept what is said about the harm caused from smoking marijuana.

NARRATOR

Why is that?

HULSE

Because for most students the peer group dictates what's accepted, not the family, not the school, but the group. It doesn't seem to matter what any adult--parent or teacher--has to say on any matter. It's what the peer group has to say. If marijuana--grass, pot, whatever they call it--is considered cool and hep, and sad to say it is, there's little you and I can say to change that, and evidently marijuana is very easy to get, illegal or not.

CUT TO:

35. TCU OF NARRATOR. INT. DAY.

He's talking to the viewer.

NARRATOR

In a 5-year period--between 1973 and 1978--eleven states passed laws declaring that possession of a small amount of marijuana is a minor civil offense, the other 39 states continue to view possession and distribution of the drug in a supposedly harsher light. Yet, in spite of marijuana's generally accepted illegality, apparently anyone can obtain it if they can pay the price. The question is--how do young people pay the price if money is not readily available?

CUT TO:

36. COURTROOM. INT. DAY.

CAMERA travels with NARRATOR as he moves to the witness stand where HELEN MATHEWS, CINDY's mother, has been sworn in.

NARRATOR

(He is solicitous of her feelings.) Mrs. Mathews, you're a working mother, aren't you?

MATHEWS

Yes--I'm divorced. It's necessary that I work.

NARRATOR

I understand. The night of the party you were working?

MATHEWS

No. I was attending a company banquet.

NARRATOR

Did you know about your daughter's party?

MATHEWS

She said she might have a few friends in.

I had no idea it would. . . (She doesn't finish)

NARRATOR

And the marijuana?

MATHEWS

I can't believe she smoked it--or anything.

NARRATOR

And now?

MATHEWS

(Determined to get it out) Now I know better. I--we--have joined a volunteer group of parents, working in the community to do something about teenage drug abuse. Joan and Tom's parents have joined too. We're members of NFP--The National Federation of Parents for Drug Free Youth. We parents have got to put a stop to this wretched business. We can if we're willing to learn the facts and join together. It's a national tragedy going on in our midst, and too many people want to ignore it. (She can't continue.)

NARRATOR

What you've just said is very important, Mrs. Mathews. And perhaps your lack of knowing at the time in question can be of some significance to parents who presently fail to see or understand what's going on in their own homes. You weren't aware of Cindy's use of marijuana--what about Don's?

MATHEWS

I had begun to worry about him, to wonder what was going on.

ON HER LINE, DOLLY IN ON MATHEWS AND:

CUT TO:

37. MATHEWS LIVING ROOM. INT. NIGHT.

DON is in the room alone, sitting on the couch. He is thumbing through a magazine, not looking at it, his eyes sweeping the room. They focus on a sideboard, handsome silver cup on its top. He rises.

CUT TO:

38. SHOT FROM BACK OF SIDEBOARD TOWARD DON. INT. NIGHT.

DON approaches. He studies the silver cup, checks to make sure he's not being watched, picks it up, studies it more closely, looking for the sterling mark on the bottom, stuffs it into his back pocket and turns as we:

CUT TO:

39. HELEN MATHEWS, IN KITCHEN ENTRANCE, POV OF DON. INT. NIGHT.

She is just entering from the kitchen in sync with his turn around. DON freezes momentarily, thinking he's been caught.

CUT TO:

40. DON, POV HELEN MATHEWS. INT. NIGHT.

He is obviously flustered

DON

Oh, hi...I'm waiting f-for Cindy.

CUT TO:

CU OF HELEN MATHEWS. INT. NIGHT.

MATHEWS

Yes, I know...Is there anything the matter?

CUT TO:

42. CLOSE ANGLE TS OF DON AND HELEN. INT. NIGHT.

DON

No, no. Not a thing. (He moves back to couch and sits down, picking up the magazine) I--I was looking at this.

MATHEWS

(Amused) You were? Well, that's good. I--

CINDY enters from the hall. CAMERA follows the action.

CINDY

I'm ready, Tiger.

MATHEWS

And about time. Poor Don is pacing the floor. I want you home by eleven, Miss.

CINDY

Oh, Mom. Stop being such a clock watcher.

(She moves on the live to her mother, gives her a peck on the cheek)

It's a dance. Come on, Reefer man.

DON

G'night, Mrs. Mathews.

MATHEWS

(Calling after them) You heard what I said about eleven!

We hear the front door close. MATHEWS is about to return to the kitchen, notes the magazine left open on the couch. She goes to the couch.

CUT TO:

43. TCU OF COUCH AREA. INT. NIGHT.

We see the magazine, and in the corner, the cup. Mathews picks up the magazine.

CUT TO:

44. CU OF MATHEWS. INT. NIGHT.

She has spotted the cup. She picks it up, studies it, puzzled, and then suddenly makes the connection, here eyes swing to the sideboard.

CUT TO:

45. MATHEWS ON THE WITNESS STAND. INT. DAY.

MATHEWS

(Reluctant) Previously I had missed some small decorative

(continued)

(MATHEWS continued)

pieces not as large as the cup...Also there was a jug on the mantle in the kitchen I used to put in loose change...It never seemed to fill up. I--

(OFF SCREEN) Your honor, I object to this!

CUT TO:

46. CU OF TAYLOR (INT. DAY.) ON HIS FEET.

TAYLOR

I'm not going to sit here and listen to my son being accused of being a thief as well as a pothead! I demand--

CUT TO:

47. FACING SHOT OF JUDGE POV TAYLOR. INT. DAY.

JUDGE

(Rapping his gavel) Mr. Taylor, contain yourself! This is a court of inquiry. Mrs. Mathews was answering a question.

CUT TO:

48. MATHEWS. INT. DAY.

She is stepping down from the stand.

MATHEWS

(In tears) And I had no intention of hurting Don!

CUT TO:

49. TS OF TAYLOR AND ANDERSON. INT. DAY.

ANDERSON is on his feet, his hand on TAYLOR'S shoulder, pressure indicating that Taylor sit down, which he does as ANDERSON speaks.

ANDERSON

Your honor, that's just the trouble. No one wants to hurt anyone, but a boy and girl are being painted as dope addicts because they'd drunk a beer and smoked a cigarette. It just won't do!

The teenagers in the audience clap and stamp their feet as we:

CUT TO:

50. TEENAGERS. INT. DAY.

They clap and stamp their feet as we hear the JUDGE pounding his gavel and we:

CUT TO:

51. CU OF JUDGE. INT. DAY.

JUDGE

Order! (Getting order) Another outburst like that and I'll clear the court. Mr. Anderson, you know perfectly well that we are concerned here with something more than a glass of beer and a cigarette.

(Looks to NARRATOR) You may continue.

CUT TO:

52. MTS OF NARRATOR AND ROGER STEWART. INT. DAY.

STEWART, black, sharp, outspoken, not at all anxious to testify, steps up on the stand. BAILIFF moves in with Bible.

BAILIFF

You promise to tell the truth, the whole truth, and nothing but the truth?

ROGER

Yeah...(to NARRATOR) I want you to know I'm not ratting on anybody. I wasn't at the party and I don't smoke grass, sniff coke, pop pills, trip LSD, mainline heroin or fly on angel dust.

NARRATOR

Why not?

ROGER

(Momentarily surprised) Because I'm somebody, man! And you can't be anybody if you're not yourself. You're not yourself when you've got a buzz on all the time.

NARRATOR

But you've tried pot?

ROGER

Are you kidding?

NARRATOR

You and Don Taylor were longtime friends. Did you take up smoking pot together?

ROGER

Yeah...in junior high. Our whole crowd was into it.

NARRATOR

What did you and Don get out of it?

ROGER

A high, man. A buzz, feelin' like everythin' was a laugh. You couldn't beat it. Only trouble was, it began to take more n' more of the grass to get you there.

NARRATOR

An so what stopped you from getting there?

ROGER

(Studies the NARRATOR) Two things...My mom caught me comin' out of a head shop where I'd bought a roach clip and she knocked the hell out of me right there on the street. Man!

NARRATOR

There's a lot of instruction in a mean right. What was the other?

ROGER

I got sick.

CUT TO:

53. MATCHING SHOT OF ROGER PROPPED UP IN BED. INT. DAY.

He's got a cloth around his throat, bathrobe on, thermometer in mouth.

CUT TO:

54. TS OF ROGER AND DOC TOWER. INT. DAY.

TOWER is the family doctor. He's black, lean, blunt.

TOWER

(In sync with taking the thermometer from Roger's mouth and checking same) Can't talk so fast, can you?

Instead, for once you can listen (puts the thermometer back in its case and into his bag which is on the bed as he talks) and if you're as smart as you think you are, you will. I know all about your pot smoking. Real cool, hey? So cool your throat feels like it's burning up, hey? On yeah, grass can cause bronchitis, worse things than

(TOWER continued)

that, too. (He snaps shut his bag, his full attention on Roger). Your mother tells me you have it in your mind to become a doctor. That's good. But you'll never get near to it if you go on trying to be a hotshot with the reefers. To be a doctor you've got to study and learn, and you've got to read what other doctors have learned through investigation, research. You know what I'm saying?

On TOWER'S last line:

CUT TO:

55. TCU OF ROGER. INT. DAY.

ROGER

(Nods)

CUT TO:

56. ANGLE TS OF ROGER AND TOWER.

TOWER

Okay. Here's your first medical report. You'd better study it carefully. (In sync he hands ROGER a report)

CUT TO:

57. TCU OR REPORT POV ROGER. INT. DAY.

We see the title: Marijuana: A Review of Medical Research With Implications for Adolescents.

CUT TO:

58. TS OF NARRATOR AND ROGER, COURTROOM. INT. DAY.

NARRATOR

And what did you learn from reading the report?

ROGER

That the weed is bad news. It sticks in you brain like glue. It screws up a lot of things inside you and you don't know it.

NARRATOR

Hadn't you heard and read the same things in your school health course? How come you didn't buy that?

ROGER

It's who you believe. Doc Tower is straight with me all the way. Also I tried my first medical experiment, like I was Doctor Stewart, you know.

NARRATOR

What was that?

ROGER

(Enjoying it) I played guinea pig. I gave up smoking pot for three months and wrote down each day how I felt.

NARRATOR

And what did you find, Doctor Stewart?

ROGER

That I got my act back together. I got rid of the glue. Pot's not like booze. You get rid of that stuff fast. Pot's got a chemical in it called THC. It's what turns you on, but it stays with yo when you're not turned on, and the more you smoke, the more it builds up and the longer it stays, and that's where the bad news comes. Not just in your head either, man.

NARRATOR

So you got the message. Don Taylor was your friend.
Couldn't you pass the bad news on to him?

59. CAMERA MOVES IN ON TCU OF ROGER. INT. DAY.

ROGER

(Reluctant to answer) I tried.

MATCH CUT TO:

60. TCU OF ROGER IN SCHOOL CAFETERIA. INT. DAY.

The same expression is on his face.

61. CAMERA DOLLYS BACK to reveal ROGER and DON, sitting at a table together. ROGER has finished eating. He's watching DON going after a bowl of ice cream.

DON

(Looking up) Want some?

ROGER

Nah.

DON

What's eating you?

ROGER

I know why you're slurping up that sauce.

DON

Good. My second.

ROGER

Sure. Like your second joint. You smoke one you gotta have the other.

DON

(Aroused) What the hell's with you all of a sudden?
What are you selling?

ROGER

Sellin' nuthin'. It's the grass that makes you want the sweet stuff.

DON

Well, so what? Hooray for the grass. I like ice cream and cake, too.

ROGER

The grass is no good, man.

DON

(Puts down his spoon) Look...You're beginning to sound like my old man. Nothing I do is any good with him either. All I get is a hassle.

ROGER

I'm not hassling you.

DON

No?... (Wound up) Well, I've got static coming at me from all directions. Mom, she looks at me with those big goo-goo eyes and tries to treat me like I was a three-year-old. You're lucky you don't have an old man! All he can say is no, and every time I open my yap he tries to make me look stupid. What a great guy! He's too busy on the weekend playing golf or going to his cocktail parties to give me the time of day. Here, I got teachers all over my back--ahh! (Goes back to the ice cream)

ROGER

(Lightly) My, my. You sure do have it rough, man.

(Grumbling) Ahh, stuff it!

ROGER

I just got one thing to say, man. Pot's no good. You oughta cut out smoking it, like I did.

DON

Roger, what the hell do you know about it? Just because you read some phoney baloney article you think you know everything.

ROGER

You...you're a different guy. You don't give a crap for anything...just the grass. Get a buzz on. Everything's groovy. Only it ain't. You're getting screwed up in your head. Next, you'll be sniffing snow instead of ice cream. If--

DON

(Angry) You mind your own damn business, hear? I suppose you'll be ratting on me next!

ROGER, angry also, gets up and moves away from the table as we:

CUT TO:

62. TCU OF ROGER IN THE COURTROOM. INT. DAY.

DISSOLVE TO:

63. CU OF NARRATOR IN COURTROOM. INT. DAY.

He addresses the court and the viewers, the latter as though they represented a jury. CAMERA moves accordingly.

NARRATOR

I think it's obvious from the evidence offered so far that seventeen-year-old Donald Taylor was a regular smoker of marijuana, which means he smoked one or more joints a day. Sixteen-year-old Cindy Mathews evidently smoked the weed to a lesser degree. It's also obvious that in both families among the adults there was a failure to recognize just what was going on. (To viewers) Could you be guilty of the same oversight, for whatever reasons--preoccupation, a desire not see what's there, indifference, acceptance of marijuana or similar habits yourselves.

It comes down to the essential question: what did smoking marijuana do to Don Taylor, physically and mentally, from a scientific point of view?

CUT TO:

64. CLOSE ANGLE TS OF NARRATOR AND DR. ROBERT L. DUPONT, COURTROOM. INT. DAY

Dupont is on the stand, already sworn, as NARRATOR moves in to question him.

NARRATOR

Dr. Dupont, you were the first director of the National Institute for Drug Abuse in Washington, D.C. and you served in that capacity for five years. You're now President of the American Council on Marijuana.

Doctor, what is marijuana?

crude drug prepared from the leaves of DUPONT
It's a ~~leafy~~ plant we call cannabis sativa, ~~also known~~ hashish. It's been grown for centuries, principally to use as fiber for rope making. Today ^{cannabis grown} it's ~~raised~~ mostly for the intoxicant that ^{can be prepared} ~~comes~~ from its dried leaves and flowering tops. Its illegal distribution supports an estimated 12 to 20 billion dollars annual business.

NARRATOR

Doctor Polk has told us that marijuana's intoxicant strength has increased appreciably over the years.

DUPONT

Enormously, I'd say, through cultivation. There are more than ²⁴ 400 chemical compounds in marijuana, and ~~less than ten percent of its cannabinoids have been identified.~~ *Does not make sense*

The principal psychoactive or mind-altering one--the one that produces the high--bears the name delta-9--tetrahydrocannabinol--THC, for short, as Roger said. Up until 1970, most marijuana in the U.S. contained less than one percent THC. Today it ^{may} ~~run~~ three to four percent, which makes it extremely potent.

ANDERSON (O.S.)

Your honor, I wonder if I could inject a question.

65. CAMERA SWINGS TO ANDERSON. INT. DAY.

CUT TO:

66. TCU NARRATOR, COURTROOM. INT. DAY.

NARRATOR

You honor, I have no objection.

CUT TO:

67. ANDERSON. COURTROOM. INT. DAY.

ANDERSON

Doctor Dupont, at the time you were Director of NIDA, you are on record as having declared that you believed occasional marijuana smoking was physically and psychologically harmless. You defined occasional as anything less than once a day.

He said worse than that. He called for decriminalization. He called for the culture.

CUT TO:

68. CU DUPONT, COURTROOM. INT. DAY.

DUPONT

Mr. Anderson, the newspaper that ran that statement was forced to print a correction. My actual statement was that even occasional use of marijuana by young people under 18 is very serious business. The misquote, unfortunately, was quoted all over the world, and still is. As a medical doctor and a practicing psychiatrist, I consider marijuana to be one of the most insidious drugs in our midst.

CUT TO:

69. ANDERSON, COURTROOM. INT. DAY.

ANDERSON

Yet you testified before Congress--and this is not a misquote--that you were in favor of the decriminalization of marijuana.

CUT TO:

70. DUPONT, COURTROOM. INT. DAY.

DUPONT

That was in 1974, and believe me, I no longer hold that view. No states have decriminalized since 1978, congressional decriminalization would signal governmental acceptance. I believe no worse signal could be sent, particularly to youngsters.

CUT TO:

71. TS OF NARRATOR AND DUPONT, COURTROOM. INT. DAY.

NARRATOR

I'd like to get back to the youngsters. You were saying the potency of THC in marijuana has increased dramatically in past ten years.

DUPONT

Yes, particularly that being smuggled in from Colombia, Mexico, Hawaii and the type they call California Gold. The drug is being grown in many places throughout the U.S., from New England to the coast. Let me give you a

(continued)

statistic or two on teenage usage. It's estimated forty-four million Americans have tried marijuana. Sixteen million are regular users and four million are between the ages of 13 and 18. That's four times more than ten years ago. Those are epidemic figures and worse, while the strength of the drug has risen, the age use has gone down so that now we have children in the third grade smoking pot.

This is not supporting theory of Suf in my opinion.

NARRATOR

Age is a definite factor in the overall effect, isn't it?

CAMERA MOVES IN SYNC.

DUPONT

Very definite, particularly in adolescent years when the body, the mind, the psyche are undergoing major changes in growth.

MATCH DISSOLVE TO:

72. DON TAYLOR STUDYING AT HIS DESK IN CLASSROOM. INT. DAY.

CAMERA us moving in on him. MUSICAL theme establishes.

IN SYNC,

73. SUPER OVER BLOWN-UP IMAGE OF THE BRAIN AND AS CAMERA CONTINUES TO MOVE IN:

DISSOLVE THROUGH THE BRAIN TO:

74. VIDEO CONTROL ROOM FOR NEWS SHOW OR FOOTBALL GAME WITH A LARGE CONSOLE AND BANKS OF CAMERAS. INT.

DON sits in the director's chair. He is calling the shots, his voice audible but the words not distinguishable. NARRATOR and DUPONT stand to one side, watching. MUSIC fades out.

What is this--the control room for the All-Star Game?

DUPONT

It's quite similar to what goes on in the frontal lobe of the brain where our decisions are made. All the input from the various thought-making regions of the brain--sensory, motor, memory--come here for final analysis and Don, as the final analyzer, calls the shot--whether to act or not to act.

75. IN SYNC WITH DUPONT'S FINAL LINE, DOLLY IN ON SINGLE VIDEO SCREEN IN THE BANK OF SCREENS, A STILL SHOT OF DON, HIS ARM REACHING OUT. PASS THROUGH TO LIVE ACTION. MUSIC.

76. DON AND ROGER. EXT. DAY.

DON is reaching out somewhat hesitantly to take half a joint from ROGER. They are in a secluded spot. DON puts the cigarette in his mouth. This is his first time.

CUT TO:

77. A MONTAGE, USING FAST CUTS (Might checker a single screen with them)

These are action shots of Don but as though from a photo album. Only sound in this is background MUSIC.

1. Playing soccer. 2. Walking hand in with CINDY. 3. Smoking pot with ROGER, laughing, stoned. 4. Father giving him hell, pointing to his watch. 5. Lying in bed, listless, smoking, using roach clip, window open. 6. Trying to study, can't, slams book, flings it angrily. 7. Head on desk in classroom.

MATCH DISSOLVE TO:

78. DON IN THE VIDEO CONTROL ROOM, HIS HEAD ON THE CONSOLE. MUSIC fades. CAMERA DOLLYS BACK TO REVEAL THE ROOM.

The place is a mess. Some of the screens are obscured by a gray gook. There's a haze in the air, and there is gook on the floor and dripping from the ceiling. The lighting is bad, the operation has almost come to a standstill, circuits not working properly, red warning lights are blinking. DON attempts to call the shots but it's obvious he's fouled up and really could care less.

DUPONT (O.S.)

(IN SYNC) Roger referred to the THC in marijuana as glue sticking to the brain, and it's a good simile. Unlike alcohol, THC is soluble in fat and therefore it adheres to the fatty tissues in the body, particularly the brain. Smoke one joint, and fifteen days later half of its THC is still in the brain. Smoke one a week, as an adolescent, and you'll have the THC in your system every day. Smoke pot as Don did and you see the result in the analogy here.

*I would question this statement
1/2 = 22hrs
Actually what is left inside body is not THC but metabolite
kinda know this!*

CUT TO:

79. MS OF COURTROOM. INT. DAY.

CAMERA moves in on NARRATOR and DUPONT

NARRATOR

Which is actually what?

DUPONT

The degree depends on the individual, but what I and others in my profession see daily amongst teenage users is what you have seen here with Don Taylor: loss of judgment, loss of memory, loss of motivation; a sense of unreality; the stopping of normal mental development, not to mention physical impairment to the heart, lungs and reproductory system. Combine it with alcohol and it's that much worse.

NARRATOR

You termed marijuana an insidious drug for these reasons, of course.

DUPONT

Yes, and many others, one of the most important being a public attitude, that in spite of a heavily financed pro-pot clique, is just beginning to recognize the danger of the drug. Equally serious, is the refusal of young people to realize what marijuana smoking can lead to, and once into it, their inability to understand what's happening to them.

DON (O.S.)

It took four months in the hospital for me to figure that one out.

79. CAMERA ZOOMS TO CLOSE SHOT OF DON, CINDY, TOM & JOAN. INT. DAY.

The four are seated on the last row of courtroom benches. DON requires a cane. His unexpected appearance brings reaction and the judge gavels for order.

NARRATOR (O.S.)

Would you like to tell us about it?

DON

(Rising, have to use his cane) There's not much to tell. You've said it all here. I should be dead. So should my friends because of me. But you could say that accident saved my life. Like you saw, I was really headed down the road to ~~now~~ where fast.

IN SYNC WITH THE FINAL WORDS OF DON'S LINE:

CUT TO:

80. REPEAT OF OPENING SHOTS No. 3-4-5: TRAVELING SHOT POV NOSE OF SPEEDING CAR: POV OF THE DIRVER IN CAR: IMPACT SHOT WITH SCREEN GOING WHITE THEN BLACK WITH SOUND OF CRASH SYNCED IN

DON (VOICE OVER)

(In sync with above) It's a lousy way to learn a lesson for everyone concerned. Like Rog said, pot's bad news all the way. Any one who says it's not... I'd like to talk to them.
~~maybe they won't be so lucky as I was.~~

TOM (VOICE OVER)

(Shouting) Look out!

81. AS SCREEN GOES DARK, SCROLL CREDITS AND FADE OUT

Action

THE WHITE HOUSE
WASHINGTON

May 2, 1985

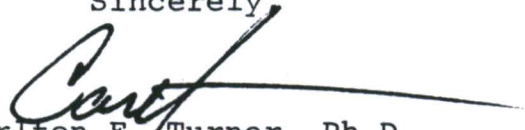
Dear Angie:

This came to my office by mistake, I thought you might like to have it.

I knew you were good ... but I didn't know you were that good!

Best wishes,

Sincerely,



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

Ms. Angie Hammock
ACTION
806 Connecticut Ave., N.W.
Washington, D.C.



United States Congress
House of Representatives
Washington, D.C. 20515

April 19, 1985

Ms. Angie Hammock
Office of Dr. Carlton Turner
Special Assistant to the President
for Drug Abuse Policy
The White House
Washington, D. C. 20500

Dear Angie:

Thank you for your recent visit to my Washington office. I am sorry that I did not get to see you and missed the opportunity to chat with you.

I hope that you will call on me again if I may be of assistance to you in any way.

Sincerely,

A handwritten signature in black ink, appearing to read "Richard Ray", with a horizontal line extending to the right.

RICHARD RAY
Member of Congress

*Give me a call at your
convenience*



OFFICE OF
THE DIRECTOR

ACTION
WASHINGTON, D.C. 20525

12 OCT 1982

Carlton,

Enjoyed the story on
you in U.S.A. Today.
It's been a pleasure to
work with you.

Tom Pauken



OFFICE OF
THE DIRECTOR

ACTION
WASHINGTON, D.C. 20525

*File
Action*

April 30, 1986

The Most Reverend Edward M. Egan
Vicar for Education
Archdiocese of New York
1011 First Avenue
New York, New York 10022-4134

Dear Father Egan:

Thank you for your letter of March 20, 1986, transmitting a proposal for Demonstration Grant funding over a three year period for the DARE - New York Program. As you know, the DARE-New York program received prior ACTION Demonstration Grant funds for three years totaling \$228,400, as well as \$120,000 from ACTION's Young Volunteers In Action (YVA) Program, and \$201,270 for VISTA Volunteers over a three year period.

In 1984, the Domestic Volunteer Service Act was amended to require competition of all Demonstration Grants over \$50,000. Therefore, it would be illegal for ACTION to fund your proposal request for a total of three million dollars over a three year period. As a matter of interest, since 1981 the average amount awarded to individual ACTION Demonstration Grantees has been less than \$50,000.

DARE's requested amount of one million dollars for the first year exceeds the amount of funds remaining for the entire ACTION Demonstration Grant Program for FY 1986. The Demonstration Grant Program was allocated a total of \$1,066,200 nationwide for this current fiscal year.

Finally, since ACTION receives its appropriation on a yearly basis, the Agency is only able to make funding commitments for one year or less. Thus, your proposal requesting a three year financial commitment from ACTION is not possible.

Although these constraints make it impossible for us to provide continued federal funding to DARE, we are proud of the important achievements of your program and hope that our varied funding support during the past three years has contributed to your success. You are to be congratulated on the impressive list of private sector sponsors which has been developed by DARE. This level of non-Federal support is a vivid demonstration of ACTION's philosophy that once a project has received initial funding, it will strive to become self-sufficient.

My sincere best wishes for the continued success of the excellent DARE program.

Sincerely,

Donna M. Alvarado

Donna M. Alvarado

cc: Honorable Alfonse M. D'Amato



OFFICE OF
THE DIRECTOR

ACTION
WASHINGTON, D.C. 20525

May 1, 1986

Dr. Carlton Turner
Deputy Assistant to the President
for Drug Abuse Policy
Office of Policy Development
The White House
Washington, D.C. 20500

Dear Carlton:

Enclosed is a copy of the letter ACTION sent to the Archdiocese of New York regarding their request for Demonstration Grant funds. I have also included a fact sheet on ACTION's involvement with the Archdiocese of New York's DARE Program.

Sincerely,

Donna M. Alvarado

Enclosure



OFFICE OF
THE DIRECTOR

ACTION
WASHINGTON, D.C. 20525

06 MAY 1986
3584

File

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Office of Policy Development
The White House
Washington, D.C. 20500

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Enclosure



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WASHINGTON, D.C. 20525

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Sincerely,

A handwritten signature in black ink that reads "Donna M. Alvarado". The signature is written in a cursive, flowing style.

Donna M. Alvarado

cc: Honorable Alfonse M. D'Amato