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OFFICE OF SECRETARY

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November 30, 1995

William F. Caton
Acting Secretary
Federal Communications Commission
1919 M Street, N.W.
Washington, D.C. 20554

Re: Ex Parte Presentation in MM Docket No. 93-48

Dear Mr. Caton:

Pursuant to Section 1.1206 of the Commission's rules, this is to advise you that the following:

Dr. Rosalyn Weinman, Vice President, Broadcast Standards & Practices, NBC Entertainment

Dr. Karen Hill-Scott, Educational Consultant

Dr. Istar Schwager, Educational Consultant

Richard Cotton, NBC Executive Vice President & General Counsel

Ellen Shaw Agress, NBC Vice President, Legal Policy & Planning

and

Howard Monderer, Washington Law Consultant

met today with members of the staffs of the Chairman and Commissioners and the Office of Plans and Policies to discuss the objectives of the NBC Television Network's Saturday morning teen programs and the procedures we have established to be sure that the programs are educational/informational.

At the time, we played the attached videotape and presented the attached written materials, which

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Mr. William F. Caton
Page 2

substantially reflect the discussion.

Respectfully yours,


Howard Monderer

cc: Blair Levin
Maureen O'Connell
Brian Carter
Jane Mago
Jenell Trigg
Jonathan Cohen

KAREN HILL-SCOTT, Ed.d.

Dr. Karen Hill-Scott is a nationally recognized expert in child development and children's television programming. She is co-founder of Crystal Stairs, the largest private child development organization in California, Adjunct Professor of Planning at UCLA, and President of her own consulting firm.

Hill-Scott has been involved with children's and family television for the past ten years and has consulted on over 500 episodes of series television, afterschool programs, and family specials. Several of these series have won awards from Action for Children's Television, the Council for Better Broadcasting, and selected episodes have won the Humanitas Award. She also developed over 100 interstitial programming segments ("One to Grow On") for NBC which won an EMMY in 1987. As a member of the NBC Social Science Advisory Panel from 1984-1992, she reviewed all development proposals for children's programming submitted to the network.

In addition to network consulting, Hill-Scott has worked with independent production companies on development packages. She is currently senior educational advisor for The Puzzleworks, the first new Corporation for Public Broadcasting funded series for pre-school children funded by the Corporation for Public Broadcasting in 25 years. Hill-Scott is also a programming consultant for the new cable World Africa Network.

In the area of child development, Hill-Scott created an organization that serves over 12,000 California children and families in a variety of child care and child nutrition programs. She is a nationally recognized authority on prototype service delivery systems and child care supply and demand. Hill-Scott is involved in major policy developments regarding children in the United States and has been asked to appear as a witness for several Congressional hearings on child care, welfare reform, and child nutrition legislation.

Over the past 20 years, Hill-Scott has written and lectured extensively about child development issues. She works with private corporations and organizations in designing work-family programs and her current client roster is diverse, including TRW Space & Defense as well as Kaufman & Broad, the largest California homebuilder. For public service, Hill-Scott has served on or chaired several national, state, and local commissions and boards. Currently, in addition to her participation on the Board of Rebuild LA and the Los Angeles Child Care Advisory Board, Hill-Scott is Chair of the Economic Justice Initiative Project of the Los Angeles Women's Foundation.

Dr. Hill-Scott received her B.A. in Music from Pepperdine University and her doctorate in Learning and Development from UCLA where she has been on the faculty since 1972. She is married with four children and resides in Los Angeles.

ISTAR SCHWAGER, Ph.D.
574 West End Avenue
New York, New York 10024
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WORK EXPERIENCE

Independent Consultant/Educational Psychologist 1989 -

Specialize in child development, family and media issues

- **Strategic planning - new product development for Kodak, Pillsbury, Planters LifeSavers, BrainReserve**
- **Developed new show projects for Children's Television Workshop - member of new projects team**
- **Advisor to Sesame Street Magazine and Parents' Guide with monthly column for parents on range of topics**

Children's Television/Workshop/Director of Research for Magazine Group - 1984-1989

- **Child development and education expert for three children's magazines, publication for parents, and special projects**
- **Supervised all editorial research for magazine group**
- **Advisor to Family Living Series of books for parents**
- **Presentations on television, radio, to corporations, ad agencies and professional conferences about relevant topics**

Sesame street Television Show/Associate Director of Research - 1982-1984

- **Developed new curriculum for show on range of topics**
- **Reviewed all scripts before taping**

Learning to Read Through the Arts/Consultant - 1979-1982

- **Developed funding proposals for national exemplary program**
- **Evaluated program at developer/demonstrator and other sites**

Family Day Care Project/Project Associate - 1977-1979

- **Liaison between Agency for Child Development and Project**
- **Developed comprehensive program of filmstrips, study guides and training materials for family day care providers**

Other Activities

- **Written articles published in Good Housekeeping, Principal, Games Magazine, and Sesame Street Parents' Guide**
- **Taught child development/curriculum at Bank Street College and Brooklyn College**
- **Prior to 1977 was a teacher -- involved in teacher training and curriculum development**

Attached are materials that were prepared by NBC's educational consultants and distributed to the creative teams of our teen block shows when each show was added to NBC's schedule. The "Hang Time" memo is representative of the materials that were previously distributed to the producers/writers of "Saved By The Bell" and "California Dreams"



June 2, 1995

To: The Creative Team on *Hang Time*

From: Karen Hill-Scott, Ed.D.
Consultant

Re: FCC Qualifying Process

The Children's Television Act of 1990 required broadcasters to air educational and informational programming for children. The interpretation of this mission and amount of programming dedicated to it has been left to each broadcaster to decide. At NBC, the entire Saturday morning schedule is intended to qualify under the Act, and a process has been instituted to support that aim.

The process which the network has jointly developed with its consultants is that all treatments and scripts are reviewed for their educational content and approach. As a consultant for several years, I have developed several criteria for evaluating story content and provide written and oral feedback to NBC staff on each piece of written material submitted to me. I may also have side conferences or meetings with writers and producers as the situation warrants it.

Basically, I feel the strongest stories come from the writer's own voice, and I try to work from your starting point to shape, refine, or strengthen the educational/informational mission of each episode. I have several criteria that I use to evaluate the episodes, and the guidelines listed below are intended to support your efforts in meeting the educational aims of the network.

The easiest and most effective way to achieve the intent of the Children's Television Act is to make the educational or informational content integral to the plot of the story rather than running it as a separate underlying message or story tag. The essential challenge of education is to get children to recognize that what they learn from all sources really is relevant to living and functioning in the world as a competent individual. This attempt to render the informational content inseparable from the entertainment concretely illustrates the principle that learning enhances living.

CHILDREN'S TELEVISION ACT of 1990
Guidelines for meeting FCC qualification as educational or informational programming
Karen Hill-Scott, Ed.D.,
Consultant

Specific guidelines¹ that can be used when developing each show are:

- *The content should take the viewer from one level of knowledge to a more informed or higher level of knowledge by the end of the episode.*
- *The content may fall into several categories -- social, informational, emotional or intellectual -- but it must be integral to the plot and present throughout the script.*
- *The show should reach a defined audience.*
- *The content of the show should be developmentally appropriate for the audience which is defined.*
- *The content should have intrinsic appeal and value to children in the targeted age group(s), and/or*
- *The content should be contain information which adults regard as important for children in the targeted age group(s) to know.*
- *The content should be handled in a way which is appropriate to the program format (drama, comedy, reality, documentary).*
- *The content should avoid stereotypes of males, females, racial, religious or other significant groups.*
- *The content should be presented in a comprehensible, consistent manner.*
- *The content should be accurate (when factual), and faithful to the character (when based on personalities).*

Based on my prior experience, the guidelines which are in boldface present the greatest challenge to the creative personnel. However, our experience clearly indicates that when the starting point for the story is imbued with a strong purpose, the result has been creatively satisfying for both the network and producing personnel. The proposed show, *Hang Time* has a rich basis and setting for FCC content. I feel confident we can be successful in creating a series which clearly will qualify under the Act.

¹Additional written explanation on file at NBC and available from consultant (213-299-2998).

Educational/Informational Goals -- 10/94 -- Schwager
NBA INSIDE STUFF

NBA INSIDE STUFF

Educational/Informational Goals

Community Service - Giving back to the community. Raising money for worthwhile causes; teaching, coaching, mentoring, organizing youth programs.

Human Diversity/Tolerance - Appreciating the diversity of backgrounds, ethnicities, races and cultures that exist within society and basketball. Seeing how people from different backgrounds can share experiences, find a common ground, and learn from one another. This area also includes acceptance and appreciation of people who have disabilities.

Cultural Exchange - Learning about the customs and traditions of people from different cultures -- their language, foods, music, celebrations, history, etc.

School Completion - Encouraging viewers to stay in school; to study hard, attend and pay attention in class, do homework, study for tests, set goals, complete high school and prepare for life after high school.

Overcoming Obstacles- Understanding that all people face challenges. Learning how to cope with disappointments, injuries, disabilities, set backs, rejection, etc. Seeing how persistence, support from others, etc. helps in facing difficult situations.

Competition/Teamwork/Sportsmanship - Understanding the elements of healthy competition. Learning how cooperation within a team helps accomplish goals. Following rules of the game. Putting winning and losing in perspective.

**Educational/Informational Goals -- 10/94 -- Schwager
NBA INSIDE STUFF**

Conflict Resolution - Seeing that there are ways of settling disagreements through discussion and negotiation. Learning how see a situation from another person's point of view ; how to express one's own point of view and work out differences by communicating with words.

Problem -Solving / Decision Making - Recognizing how reasoning . knowledge and other skills are used to solve problems. Knowing when to ask for information or help; communicating feelings; Knowing how to collaborate in solving problems -- brainstorming, getting advice, cooperating, taking time to weigh options and think about solutions, consequences, etc.

Careers - Learning about different kinds of work people do -- including types of work that may not be well known. Exploring careers related and unrelated to sports. Show how people prepare for different types of work, what skills are needed and what actual activities occur on the job.

Setting and Working Towards Goals - Understanding the importance of setting and working towards goals. Knowing how to turn dreams into goals; how to assess and regularly reassess goals; how to create a plan, focus effort, evaluate progress, redefine goals, recognize and take pride in accomplishments.

Family Life - Appreciating and understanding of the role of families in supporting and nurturing the individual. Look at marriage, child rearing, sibling bonds, parent-child bonds; grandparent- child bonds. Understanding of different family configurations, recognition of the responsibilities entailed in family life -- including need to compromise and look at other's viewpoints . Importance of respect for various family members -- mothers, fathers, children -- as well as communication and respect between men and women.

Geography - Recognizing where places are in relation to one another. Learning about the culture, languages, landmarks and natural resources associated with different states and cities in U.S. and abroad.

**Educational/Informational Goals -- 10/94 -- Schwager
NBA INSIDE STUFF**

Health - Understanding the role of nutrition, exercise, rest and a positive mental attitude on health. Seeing how health affects sense of well-being, energy level, ability to concentrate, etc. Understanding role of training for sports; importance of preparing/eating healthy food in relation to health. Discussing need for medical check ups, visits to the dentist, hearing and eye tests, vaccinations, AIDS awareness.

Safety- Understanding importance of various types of safety precautions and intervention measures. Fire safety -- fire prevention and emergency procedures, etc. Auto safety-- wearing seat belts, safe driving, etc. Learning what to do in emergencies -- for instance, CPR or first aid information.

Reading/Writing - Understanding the importance of reading for information and pleasure. Seeing people read and discuss different kinds of reading material including books, newspapers, magazines, letters. Also looking at writing as a way people communicate with one another -- through letters, journals, computer E-mail etc.

Foreign Languages- Understanding and appreciating the fact that people in other countries speak different languages; that many people speak more than one language; that learning a new language enriches one's experiences and broadens opportunities to communicate.

Civics and Government - Getting involved in community activities; awareness of current events; knowing how government works; recognizing the importance of voting and voter registration.

Economics - Learning how businesses operate; seeing the ways planning, organizing, communicating etc. are aspects of business. Looking at the importance of work ethic, exploring job and career options. Seeing the economic benefits of an education.

**Educational/Informational Goals -- 10/94 -- Schwager
NBA INSIDE STUFF**

Arts (Music/Dance/Theater/Fine Arts) - Seeing the arts as a way that people express themselves and communicate. Appreciation for various types of art -- painting, sculpture, theater, music, dance, and the diversity within each of these forms. Appreciating art from different cultures. Understanding of how artists produce their work, what techniques and processes are involved. Seeing how imagination and creativity are part of artistic expression.

**History - Understanding the influence of the past on the present
Putting past events in a context -- for instance what else occurred at the same time, what was chronology of events. How did one event lead to another.**

**Math - Recognizing the importance and role of math in everyday life.
Look at how people use math in calculating sports statistics, in running businesses, on the job, at home, making purchasing decisions, etc.**

**Science - Understanding that science explains various phenomenon.
Realizing that science is not limited to labs -- that aspects of biology, physics and chemistry are part of day to day life. Science is related to such diverse areas as sports, cooking, growing plants, electronics, technology, etc.**

**Ecology - Awareness of environmental issues -- for instance, need for clean air and water. Understanding recycling, conservation of natural resources.
Seeing how each person's efforts contribute to the environment**

SAVED BY THE BELL: "What's the Problem?"

- Concept description
- Karen Hill-Scott notes on concept
- Karen Hill-Scott notes on script
- Karen Hill-Scott notes on final script
- Broadcast Standards notes

SBTB-NC
SHOW SUMMARY
3/3/95

RECEIVED

MAR 03 1995

PETER ENGEL

ADAM'S THE PROBLEM?

Screech is in charge of running the students' community service projects. Our kids break into groups to work on these projects. Tommy and Ryan both arrange to be in Lindsay's group, and vie to impress her. Rachel, Ricky, and Andrea are in another group. No one has picked Adam, the class clown and seeming goof-off student, so Screech assigns him to Rachel, Ricky, and Andrea's group.

Adam causes problems for the others -- he has trouble with times and dates and misses work sessions. He botches any delegated assignment involving reading and writing. Ricky and Andrea are fed up with him, but Rachel has become interested in Adam. He seems so smart in some areas, and yet seems to have so much trouble in others. She begins to notice a pattern to his mistakes and misadventures. She discusses it with Screech, and they discuss it with Belding. Belding realizes that Adam may have dyslexia.

When Rachel suggests to Adam that he may have this learning disability, Adam resists admitting it. He doesn't want the stigma of someone with "a problem." When Rachel persists, he drops out of the group. Ricky and Andrea now feel guilty for having been so impatient with Adam and so judgmental of him.

The day of the community service presentations, Tommy and Ryan's attempts to discredit each other and shine in Lindsay's eyes only leads to their project being a comic disaster. At the last minute, to Adam's surprise, Rachel, Ricky, and Andrea present a community service project on dyslexia. They make the point that dyslexics aren't problem kids, but kids with a problem. Fifteen percent of the population has some form of dyslexia. It has nothing to do with intelligence, and with help dyslexics can perform academically just as well as anyone else. To everyone's surprise, Adam steps up to finish the presentation by announcing that he has dyslexia and he's going to seek the proper help for it. The group's community service project is a huge success, and Rachel proudly gives Adam a kiss.

NBC Story Notes
Saved by the Bell-1995
Page 3

this contest between rationality and emotion? If Lauren were a "bad girl" who constantly leaned on him for favors, etc., then his choice seems reasonable. After all, she wouldn't be playing fair nor would she be showing how much she truly cared about him if she always put him on the spot.

This story has the potential to demonstrate how a person develops security in their role identity. Screech's authority is challenged, but the challenge subsides when he demonstrates fairness and maturity in his decisions. He can be the one to define the parameters under which this relationship could work. I think showing Screech as he learns to manage a complex and difficult social situation is the stronger way to go than walking away from something that makes him happy.

What the Problem?

This is a pretty straightforward FCC-type story. It is very observant of Rachel to perceive that Adam is actually very smart, but his behavior and performance are inconsistent. I have just two suggestions about the proposed summary.

First, if the kids are doing community service, why does this seem to present as though it is a group term paper? The description of the project should be better clarified, e.g., Phase One is to do a written project about a problem in the community your group will later volunteer to work on in Phase 2. Actually, this might even provide the opportunity for a story or two later on when the kids are working at—a homeless shelter, a reading clinic, a senior citizens home, a public housing development, etc.

Second, there's a great debate raging about the "proper" treatment for dyslexia. There's even a debate as to whether this is the proper term to use for a wide variety of reading manifested learning disabilities. Let's be sure we articulate the description of the problem and possible solutions as accurately as possible.

NBC Script Notes
Bell-Whats The Problem
Page 1

May 22, 1995

To: Robin Schwartz

From: Karen Hill-Scott, Ed.D.
Consultant

Re: **What's The Problem?**

As you might surmise, I am glad a script has been done on a topic of import. Learning disabilities is a catch-all term for several disorders which are hard to detect in kids of normal intelligence and it is completely possible that a kid like Todd could go undetected until high school (though in a good school system, this wouldn't be likely). The only real problem I have with the script is a lot of discussion of his "problem" is done in front of the other kids. In real life, this would precipitate great personal embarrassment and trigger "invasion of privacy" issues among professionals and families who deal with learning disorders. The records and diagnosis on kids with any kind of learning disorder are supposed to be highly confidential information and certainly not directly linked with a particular student so that all the classmates know.

However, I am going to work with what you have and try to recommend minor scene changes so we don't create the negative issues when the whole point of the story is to do just the opposite. Generally, I think the story has the underlying theme of understanding learning disorders, and you managed to squeeze out two layers of "Bell capers" (the homecoming queen election, and the lost crown) for the silly stuff.

Page 8: I know Peter hates creative notes, but is it in character for Lindsay to arrogantly dismiss the acceptance of the homecoming nomination?

At the bottom of the page, Belding tells the students that Todd needs to pass the test. This isn't really acceptable. It would be better if he communicated with Rachel, who he wants to tutor Todd, and she tells the kids. This can be done in the same number of pages, still makes it clear Belding is trying to help, and ups the ante with the kids to push Rachel to pull out all the stops when she tutors him.

For example, Belding could say he wants to talk to her about an assignment. Then he tells her about Todd. When she comes back to the group (who she, of course trusts) she says her assignment is to help Todd with his history exam. If he doesn't pass, no play for the homecoming game.

Page 12 Todd says it's easier when he gets the info from Rachel. The key word should be "hear" the information from you. It is very common that a person with dyslexia follows oral instruction and communication very well. Peter may have seen it with dyslexic actors who learn their

Will
Belding
Rachel
Private
Conv.

NBC Script Notes
Bell-Whats The Problem
Page 2

lines best when someone reads them first, rather than trying to learn them from reading the script.

By the way, this budding relationship between Todd and Rachel is really nice. Is Todd going to be a semi-regular?

Page 26 Rachel and Belding are having a conversation. Rachel should describe what's going on with Todd with specific language, i.e., "As long as we talk about history, he knows the answers. But when he has to actually read or write about it, we run into problems."

At the bottom of the page, Belding should indicate he's going to follow up on this, e.g. "You know something, Rachel? It sounds like our friend Todd Green really is smart. But dealing with the book actually interferes with his learning. This need a follow-up--I think Todd might have a learning disability."

Page 29: The description of what happens with dyslexia is a little off. Belding should say " ...so you see Rachel, some very bright people can have trouble reading. When they see words printed on the page, they interpret them differently. It's called dyslexia."

Rachel responds, then he says

"That could very well be. It's certainly worth it for me to talk to him and see if he would like to work on this. There might be some things the school can do to help him get through his classes and master his work."

It is very important to not suggest there are easy fixes like "lots of learning methods" which will help. The student really has to work hard to accomodate and adjust and figure stuff out just to have equal ground with the other students.

Page 34: Nice interaction between Rachel and Todd. (thought you'd want to hear the compliments, too!)

Page 37 Here we have the problem of Belding discussing Todd in front of everybody else. It's like Todd doesn't know, and Belding is telling everyone about his situation before he talks to Todd about it. Creatively, it is good to have all the kids get some sense of what's going on so they won't tease Todd and generally be ignorant of dyslexia. However, Belding really shouldn't do this without Todd's permission. More importantly, dealing with dyslexia is not a matter of the student acknowledging that this is the problem. A diagnosis needs to be made and an individualized education plan devised which the student, parents, and school agree upon. On that note, I offer the following minor revisions:

Creatively
can
not
change

Maybe Belding could say "there's no need for all of this anger. I'd like to explain a little something to you (then he could nod to Todd for acknowledgement that it's OK to proceed). Take your seats....." Then he can go through the problem on the board.

NBC Script Notes
Bell-Whats The Problem
Page 3

At the end of the scene, Belding says,

"And these students that I'm talkinhg about--they're not problem students. They're perfectly normal and intelligent students with a problem. And fortunately once we've identified the problem we can work on solutions --solutions that let the student show just how smaart they really are. "

Todd then comes up to Belding and says "Mr. Belding, thanks. And I ready to begin working on that problem."

Page 41: The solution could be a verbal test. But also, more time give dyslexics the opportunity to figure out what the printed words are. Since Todd ran out of time during the first administration of the test, he could simply be given more time this go round. It's an either/or suggestion on my part. But verbal tests might be interpreted by this age group as unfair advantage for the dyslexic student.

The remainder of the script is fine. Some places, where the kids are happy for Todd, etc. are really nice and demonstrate good mutual support among peers.

Overall, this was a funny and nice story.

(Robin, please excuse the typos. No time to proof.
KHS)

Page 8:

NBC Script Notes
Bell Final-What's The Problem
Page 1

May 24, 1995

To: Robin Schwartz

From: Karen Hill-Scott, Ed.D.
Consultant

Re: **What's The Problem (Revisions/Final)**

I am appreciative of and pleased with the revisions in the script. Overall, the dyslexia story works very well, and the changes in the front end with the Lindsay/Maria conflict set up their competition as plausible and in character. I don't want you to think I am splitting hairs, but I still want to make this last little note.

On Page 32 of the script, Belding has completed his demonstration in class about how dyslexia is a problem with interpreting written words. This is handled O.K. However, he still makes the remark that the student with the problem has to *acknowledge* it. I think this is not the right word choice. It makes it sound like the student is owning up to alcoholism or some other condition for which there is more personal control. The truth about dyslexia is that it has to be recognized and identified first-- then something can be done about it. The burden is not on the student to "admit" to a problem. The burden is really on the school to identify what's wrong, and on the student to participate in a corrective action plan. Compende?

Couldn't Belding say "...And once they recognize that this is problem we can work on, a lot of headway [progress] can be made. [After all, having dyslexia doesn't mean you aren't smart.] Alright, class dismissed."

See what you can do with this, please. Dyslexic kids go through so much agony to reconcile their class performance with their true ability. And, like Todd, many go through school for several years thinking they are quite dumb, when just the opposite is more likely to be the truth.

Send revised draft (X)
Send or notify re: R.C. (X)

PROGRAM STANDARDS SCRIPT REPORT
(BLUE SLIP)

TO: Peter Engel	DATE: May 18, 1995
SERIES/MOW: SAVED BY THE BELL	
EPISODE: WHAT'S THE PROBLEM?	
DRAFT READ: APRIL (?) 18, 1995	BY: Lynn Dowling
APPROPRIATE TIME FOR AIR: SAT AM	

Acceptable, subject to input from qualifying consultant, Dr. Karen Hill Scott. Information concerning dyslexia should be accurate.

~~cc: T. Posivak, E. Schwartz, L. Mancuso, E. Agress~~

CALIFORNIA DREAMS: "Tiffani's Gold"

- Concept description
- Karen Hill-Scott notes on script
- Karen Hill-Scott notes on final script
- Broadcast Standards notes

"CALIFORNIA DREAMS"
THIRD SEASON

EPISODE #60253 - TIFFANI'S GOLD

Tiffani tries out for the National Volleyball team, but finds that her size is a hindrance against other girls. Her coach and friends encourage her to try harder and harder, not so much for herself but rather for their own interests. All this pressure convinces Tiffani to try steroids in order to gain an advantage on the volleyball court. She convinces a reluctant Sly to help her obtain some on the promise that she will only use them until the first cut. In the mean time Tony, Mark and Sly are involved in a bet against each other to see who is more "studly."

Tiffani has made a remarkable turnaround in her game, but certain side effects from the steroids are starting to show through her normal personality. In the "stud" contest, the three try hard to appeal to what they feel is "studly," but they are continually upstaged by Jake, who ironically refuses to compete. Tiffani makes the first cut and the gang is ecstatic. Sly congratulates Tiffani, and she reassures him that she'll stop the steroids, but continuing pressure forces her to stay on them.

Sly hides in the girls locker room in order to sneak a peek at Sam and Lorena's "Mr. Stud" scores, but he instead catches Tiffani taking more pills. He confronts her, but she refuses to quit taking them, citing her performance and achieving her dreams. Jake wins the stud contest without trying as Sly enters and explains that Tiffani is using steroids. They don't believe him, until Tiffani enters overflowing with typical side effects. She's made the team when they confront her about the steroids, but she denies the allegations. The gang is persistent until Tiffani breaks down, when they comfort her. A few day later, Tiffani meets up with the gang and apologizes for lying. She realizes her dreams are not worth achieving unless she reaches them herself.

May 26, 1994

To: Linda Mancuso
Peter Engel

From: Karen Hill-Scott, Ed.D.

Re: Tiffani's Gold (Script)
Blind Date (Treatment)

"TIFFANI'S GOLD"

This story is basically quite sound and the conflict about drugs is sufficiently present throughout the episode to build and develop the problem as well as convey the message. You also convey the message graphically (through Tiffani's behavior) and with dialoguc. This is excellent. The mood changes Tiffani experiences are handled well. The B Story of the men's "beauty contest" is good foil and really quite funny if it is made clear the guys have gotten all wound up and testy (no pun intended) over the girl's interest in the male volleyball players (p. 5).

Sly seems to get off a little too easy for having supplied the steroids to Tiffani. The gang should ride him a little harder, or show their exasperation with him or something.

Now for the page by page:

P.5: As I said in the intro, the contest should very clearly be the boy's idea even though it is "reverse sexism." If they make it up and do a bunch of stupid stuff, the contest over "manliness" is really humorous.

P. 11: The coach seems a little mean, rather than hard-nosed, but positive. It's not Tiffani has not tried hard, is it? If she has put out an effort, it seems like he would say, "You've got to try even harder—pull out all your stops, etc." rather than "we wouldn't be having this chat if I had all the answers" (Just asking?)

Also, I am assuming you have verified the slang usage on steroids so we can assume teens in Muncie, Indiana will know what you're talking about.

P.16: Tony calls Sly the great wet one, 2 pages after his pants have gotten wet. Will the audience remember the connection?

P.19: When Tiffani and Sly make the deal to get the steroids, this is a good example of how kids "innocently" honor their friendship by "helping" friends out like this. Very realistic.

P.26: Another note on the Coach. He doesn't seem as mean spirited here, but he's still sort of a holdout on motivation. This guy favors the threat over inspiration.

p.27-28: Tiffani's mood changes and irritability are handled well.

P. 29: I think this may be an error. Tony tells Tiffani she has to win. She has to make the

cut. I don't think that is related to winning or losing, unless he is referring to the team as a whole.

P.33: Sly's line about being in the girls locker room and not being happy is good and funny, too.

P.34: Mark hating his family is out of the blue. Where is this going? Or was this an exasperated funny line. I think I misinterpreted your intent. Maybe he could use different language and say something like "My family's abnormal" or "How'd I get in this family?" Something other than hate.

P.36: When Mark tells Sly he will need a toupee, it's been several pages since we talked about the penalty for losing the contest. I think either it needs more reference in other parts of the script, or more context here to remind the audience that becoming a baldy is imminent.

P.39 Tony uses the word Nike after Tiffani says "Just do it" Is this one of the advertising ethics violations or will it be perceived as promotional?

P. 40: We're on to Sly having made the steroid connection, but nobody pursues it? This is unacceptable. They both have made an error in judgment. Perhaps on Page 41, when Tiffani asks "Who're you gonna believe" this is an opportunity for Jake to say "Why would Sly lie—he's gotta deal with me for being the jerk who made the connection for you" or something to that effect. This way, the kids are expressing a judgment call on Sly and backing Tiffani into the "truth corner" at the same time.

P.46: When Tiffani returns, her lines about being clean and resting sound like the refrain of a longer term user, and don't ring true. You've handled much of her other behavior quite accurately up to this point. I think to be realistic, she would refer to the counseling, getting her head together about how to handle competitive pressure in sports, and how to handle not making the cut if she made her best effort.

Before Sly speaks, since everyone else has made their apologies, could we set it up where the gang looks to him to say his peace (as though he owes an apology to Tiffani)? I know you are going to say this is a "creative note" but I'm trying to suggest a way to create the logical and necessary peer pressure on Sly to do the right thing in a situation like this. Also, the gang needs to do the right thing by recognizing when Sly has messed up and communicating that to him (and our audience).

P.47: Tiffani's response is too easy, I think. However, the statement about "I decide what to put in my body" is excellent and shows the need for personal responsibility and self-control.

This is a creative note "It's OK for a guy to cry when his friend is hurting herself with drugs" is a lame line! Too saccharine and contrived. Your call. I just do not want to lose the audience at the end of these stories with pat lines that cause them to discredit the fundamental message. On an unrelated note, the girls would pull out hair clippers, not electric razors.

Despite all these notes, I think there are lots of funny moments throughout the story which I did not stop and comment upon, but which bring humor to what could have been a heavy handed story. Good work.

May 30, 1994

To: Robin Schwartz
Linda Mancuso
Peter Engel

From: Karen Hill-Scott, Ed.D.

Re: Script Notes
Tiffani's Gold

"Tiffani's Gold"

This script looks very good. My notes are not extensive.

P.7: The girls are peeping through a hole in the wall at the locker room?? Did I miss this in the first draft? I thought they were still looking at the guys from some other vantage point. It's clear the peeking is integral to the next few pages of the script, but we cannot give the impression that they can actually see naked young men on the other side of the wall. When the gym teacher sees them doing it (p. 9-10), we don't want to make it look like an adult is condoning what many (including several litigants in recent lawsuits) regard as a serious offense. Is there some way that we can convey that this is a benign activity. Maybe the coach can say, on page 10, when Tiffani asks her to go easy on them, "they really don't have to peek—they could see even more of those muscles if they sat on that bench in the hallway." Or she could put her finger in the hole and it gets stuck. Or something.

P.18: I think the side effects include hirsuteness, not baldness. At any rate, growing a beard and having hair on one's chest are more graphically awful and sort term consequences of steroid usage for women than the distant prospect of getting bald.

P.32: Using the threat of death is a non-sequitur for teens. They generally don't believe death applies to them until it happens to one of their friends. They also regard threats of death as a scare tactic/overstatement and disregard the information which comes with the threat. Therefore, I recommend we use the graphic, concrete, description of symptoms: "you're already showing the mood changes... what's next, etc.

p. 47: I think it would be useful for the audience if Tiffani states that she doesn't want to feel the effects of the steroids as a olincher for the "I control what I put in my body." This line is very good, by the way.

FROM: Dowling, Lynn

TO: Mancuso, Linda
Schwartz, Robin

DATE: 05-26-94
TIME: 10:50

CC: Agress, Ellen
Cordes, Ted
Posivak, Tom
Weinman, Rosalyn

SUBJECT: CA DREAMS
PRIORITY:
ATTACHMENTS:

RE: KAREN'S NOTES on TIFFANY'S GOLD

Although I agree with Tom's original notes that it would be better if Sly were NOT the drug connection, I'd like to propose a compromise, since Karen seemed to support that element (note, p.19). I'm working from the 5/5 draft.

On page 18, Tiffany should lay a much heavier guilt trip on Sly, so he feels his loyalty is being questioned (e.g., "If you were really my friend..."). Also, have Sly say something like "I'll ask around..." instead of "Okay, I do know this guy who has a connection..." so it doesn't look like he already has an established source. I also would like to lose or change the line on p. 17 which suggests he'd pay to have someone physically attacked (I understand the Kerrigan joke, but how do we know he doesn't mean it?). One more thing on the steroids issue: Although Sly's line about the mustache (p.24) is funny, I'm concerned that it trivializes the consequences. What if he says something serious to her about consequences before she leaves the room; then he can add "...besides, the last thing the band needs is a pretty blonde guitarist with a mustache" after she's gone. I agree with Karen that the rest of the kids should come down harder on Sly.

Regarding the Nike mention on p.39, it can be probably be justified as program related, but Tony could just as easily say "...or she's auditioning for a commercial" (it's obvious which commercial). I vote to lose the mention.

NOTE TO ELLEN: I've asked Tom to add you to the cc list on his CA DREAMS and BELL notes.

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