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1B of 3

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Part 4

1B of 3

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RESEARCH

Children in *Playboy*, *Penthouse* and *Hustler*

A study to determine how pornography and violence in the media affect the incidence of sexual abuse/exploitation, family violence and juvenile delinquency was recently completed at American University in Washington, DC. The project was funded through the Office of Juvenile Justice and Delinquency Prevention (OJJDP), U.S. Department of Justice.

Dr. Judith Reisman, principal investigator for the study entitled "Children, Crime and Violence in the Pictorial Imagery of *Playboy*, *Penthouse* and *Hustler*" testified on the findings before the United States Attorney General's Commission on Pornography on November 21, 1985.

Visual images of children in sexual and violent contexts were analyzed in 683 issues of the three adult

on a small child's frame, were also noted.

The study identified three basic themes: nonsexual, nonviolent activities such as simple memories; violent activities such as murder, maiming or surgical procedures; and sexual activities such as intercourse or a child appearing nude.

A total of 6,004 photographs, illustrations and cartoons depicting children appeared in the 683 magazines. *Hustler* depicted children most often, an average of 14.1 times per issue, followed by *Playboy* (8.2 times per issue) and *Penthouse* (6.4 times per issue).

Findings included the following:

- 1,675 child images were associated with nudity.
- 1,225 child images were associated with genital activity.
- 989 child images were associated sexually with adults.
- 792 adults were portrayed as pseudochildren.
- 592 child images were associated with force.
- 267 child images were associated with sex with animals or objects.
- 51% of the child cartoons and 46% of the child photographs showed children ages 3-11.

" . . . these magazines gave me something to go by . . . on where things are, how they're done, and how it feels . . . (they) interest me and I enjoy reading and learning new things about sex . . . "

Teenage boy's comment about *Playboy*

magazines beginning with *Playboy*'s initial December 1953 issue through *Playboy*, *Penthouse* and *Hustler* issues of December 1984. Researchers counted children in cartoons or photographs, and references to children in cartoon/photograph captions.

Each cartoon or photograph was examined for characteristics of the child or adult depicted, the activities in which the child was involved, the nature of the activity, and the state of dress or undress of the child. Pseudo-

children (adults dressed and posed as children) and any discrepant body features, such as oversized breasts

- More girls than boys were associated with sexual assault.
- More boys than girls were associated with violent assault.
- Almost all depictions of child sexual abuse portrayed the child as unharmed or benefited by the activity

From 1954 to 1984, these 6,004 images of children were interspersed with 15,000 images of crime and violence, 35,000 female breasts and 9,000 female genitalia.

Playboy, *Penthouse* and *Hustler* were chosen for the study because they are the three top-selling erotic/pornographic magazines.

Approximately 25% of the professional adult male population reads at least one of these three magazines. In addition, *Playboy* and *Penthouse* are accessible to juveniles since they are available at newsstands, hotel lobbies, airports, college bookstores and in the home.

Playboy reaches 15,584,000 people per issue, *Penthouse* 7,673,000 and *Hustler* 4,303,000. This compares to *Psychology Today* with 4,704,000 readers, *Sports Illustrated* with 13,034,000 and *Ms.* with 1,635,000.

Conclusions and Recommendations:

The study attempted to draw conclusions about the effects of the images on juvenile and adult readers, and explore the possible role of the magazines as sources of sex education.

Several issues were raised for future study:

1. The role of these magazines in making children more acceptable as objects of abuse, neglect and mistreatment, especially sexual abuse and exploitation.
2. The possibility that these images of children reduce taboos and inhibitions restraining abusive, neglectful or exploitative behavior toward children.
3. The possible trivialization of child maltreatment in the minds of readers; and,
4. The consequences of presenting sexual and violent images of children in magazines that call attention to sexual and/or violent activity.

Dr. Reisman recommended the National Institute of Mental Health, the Department of Justice and child welfare agencies cooperate to address the problem of pornography in our society through the use of task forces and research efforts.

She further recommended a voluntary moratorium on child or pseudo-child images until verifiable research can be conducted on the harm factor. Such action by sex-industry representatives could be seen as an act of responsibility based on concern for the welfare of children, rather than an admission of guilt.

For more information contact Judith A. Reisman, PhD, President, The Institute for Media Education, P.O. Box 7404, Arlington, VA 22207, (703) 237-5455.

I: PLAYBOY DRUG CARTOONS

- 1) Grandmother Enjoys Marijuana (9/72, p. 195). A hip grandmother enjoys the modern amenities of pot—suggesting the harmlessness of drugs for juvenile and adult readers.
- 2) Young Children Enjoy Marijuana (12/70, p. 296)*. Two small brothers, about ten-years of-age, linked the joys of Christmas and pot use suggesting the harmlessness of drugs for juvenile and adult readers.
- 3) Executives Enjoy LSD (9/67, p. 170). Establishment drug-using executive, besting his LSD fearful colleague, suggests the harmlessness of drugs for juvenile and adult readers.
- 4) Parents Enjoy Marijuana (3/70, p. 221). Parents and other "elders" learn to enjoy youthful drugs. The four cartoons in this set are themes representative of the data on 158 child/drug/alcohol associated images in Playboy; as well as those in Penthouse and Hustler (see the Reisman Report, Volume IID. These four cartoons educate readers to the notion that child and adult drug users do no harm to self or society. Documentation of Playboy's funding and legislative lobbying role for NORML (National Organization for the Reform of Marijuana Laws) and for the decriminalization and acceptance of all illicit drugs in the USA, is available through The Institute for Media Education (TIME).

II: PLAYBOY CHILD CARTOONS

- 5) Implied Incest (3/72, p. 163). The "Teddy" cartoon is a full page, color image describing a sexual scene between a female minor and a male adult. It takes place in mid-day (based upon the light violet of the window scene) and in an middle to upper-class home (based upon the dormer window, well kept furnishings, violet wall-to-wall carpeting, clear possession of room by the lone child, etc.) Artist, F. Folkes, draws this typical child in his child cartoons: a girl of about 7-8 years, large eyes which occupy nearly half of the face, an unformed nose and cupid bow mouth, polka-dot hair bow and yellow curls completes an unambiguous pre-school look—but for the exaggerated breast area. The latter deliberately confuses the reader's age evaluation. (Place your finger over the budding breast to determine the holistic age information provided.) Despite this and using a child-like, flowery illustrative technique, a doll house, teddy bear and ball, Folkes creates the overall impression of a very young child.

The story is of child sex for money (prostitution). Cartoonist, Folkes, has the child cheerily blame her "teddy" for the unexpected price, portraying the youngster as mercenary and more clever than the adult male offender. Thus, Folkes "equalizes" the child and adult in the drama, suggesting the male, not the child, may be victimized/tricked/exploited. The casual safety of the man's mid-day entry into the bedroom of the already nude female child and his shock at a charge (blamed on "teddy"), would imply some sort of kinship pattern; father, uncle or step-dad, etc. Some may question the incest implication or argue that this is an adult prostitute dressing as a child. However, a complete review of Folkes's 35 child cartoons present an identifiable artistic pattern of nude female children in bed with men, women and family members (e.g. "Uncle William). Furthermore, since Playboy has become aware of the Reisman research activity, Folkes has lately abandoned these child-adult sex dramas for other themes.

It is relevant that the male's appearance; age, race, white collar and blue surge suit, identify him as similar to millions of Playboy readers. This child molestation drawing suggests intercourse may occur and continues a standardized Playboy claim of adult-child sex harmlessness.

* NOTE: COVER THE CAPTION, READ THE TEXT AFTER DETERMINING THE AGE OF CHILDREN IN ALL CARTOONS! Based upon a found perceptual/behavioral bias toward inflating children's ages in cartoons due to precocious captioned language, it is crucial to cover captions for a more accurate assessment of children's ages.

In marked contrast to this humorous mythology, should a real child of this age be penetrated by the sex organ of a male of the size portrayed, the child would commonly sustain significant, often permanent, physical (as well as emotional) trauma. Here, as throughout these "jokes," perceptual distinctions between female adults and children as sex objects are blurred for some number of normal and pedophile juvenile and adult readers.

6) Uncle/Incest (5/74, p. 205). As in "teddy", Folkes again uses a young child, (bow, curls plus exaggerated breasts) for an incest/trickery/statutory rape scene. Folkes has the child describing a fun, full sexual act with her overweight, elderly, uncle. Typical of most Playboy child molestation humor is the adult use of "games" to trick children into sex with no physical or emotional harm resulting to the child.

7) Sexual Molestation (10/71, p. 166). Note, Interlandi's 7 to 10-year-old child appears older than does Folkes's youngsters (sans Folkes' exaggerated breasts). Interlandi insinuates that the female child is experienced with hands-on molestation, for we are told she is comparing this attack with those past. As in the "teddy" cartoon, the male offender (a tossed, now robbed, neighbor, teacher, father, uncle, friend, etc. lighting his "after" cigarette), is the innocent—shocked by the sexually savvy nature of the child who, as always, is not physically or emotionally harmed by a man's apparent full sex and violence assault.

8) Gang Rape by Adult Friends/Beast/Objects (3/78, p. 231). Again Folkes uses his exaggerated breasts, bow and curls to create a "Dorothy" raped by all three cherry friends. An immobile policeman stands by providing no movement toward chase or arrest. This particular sex and violence child assault joke is rare for Playboy as it includes some suggestion (although humorous) of possible harm to the child.

III: PENTHOUSE CHILD CARTOONS

9) Child Assault (11/76, p. 92). "Straight" sex between an apparent adult and a 5 or 6-year-old is not "deviant." The Penthouse child is seen to be mature, mercenary, promiscuous and unharmed by sex.

10) Prostitution/Homosexual/Orgy (2/79, p. 60). Penthouse proposes, as above, the precociously natural prostitution of children, suggesting orgy/homosexual activity with adults as harmless and funny. This child is seen to be about 3 to 5-years-of age.

11) Statutory Rape by Object (5/84, p. 137). The use of Fairy Tales by pornographers is discussed in greater detail in the Reisman Report, Volume I. Here Dorothy was depicted grinning and voluntarily grasping the Straw Man with her arms and legs, while her two protectors casually observe the activity. Again, the idea of "adult" sex as harmless to the child is presented.

12) Child Assault (11/82, p. 171). Artist Bill Lee applies the Folkes technique: very small child with exaggerated breasts. The nude "conservative politician" in bed with the nude child suggests sex has pleasantly taken place. Remember "Uncle William" and the phone call to mom, as uncle smokes his "after" cigarette. Harmlessness of adults tricking children into sex is the sex education presented.

IV: HUSTLER CHILD CARTOONS

13) Incest/Father Assault (5/84, p. 15). A Hustler father attacks his teen-age daughter who appears frightened but resigned. Some emotional harm of sex/violence is implied though apparently disregarded by the artist's father character.

14) Abortion (2/79, p. 85). One of dozens of similar Hustler abortion "jokes" while hundreds of "birth" jokes in all three magazines describe the genre's systematic portrayal of birth as generally illegitimate, deformed, and/or undesirable.

15) Sexual Assault in Children's Public Space (3/77). This Tinsley story provides "Chester the Molester" (a monthly feature) with a playground victim. Noting the smiling face of the potential victim and the unusual way in which the child's legs are opened as she goes toward Chester, Tinsley suggests here that children may even seek, but surely are unharmed by, these assaults. The significance of children's assault by fathers/neighbors/uncles/Santas/politicians/ministers/fairy tale friends, in the child's private space (home) and/or public space (e.g. playground) teaches that—in this genre—children are sexual "targets" with neither place nor person (male) they may expect to trust.

16) Kidnapping Children (10/77). Hustler generally builds stories around the kidnapping of small girls in the monthly Chester activities. These bound children appear apprehensive and "Chester the Molester" is naked. Tinsley specializes in portraying fearful faces on his children and often presents much more graphic sexual scenes than this. However, the children here are treated with as little concern for the harm inherent in adult sex with children as are the Playboy Folkes smiling children.

V: SANTA CLAUS (RELIGION) IN PLAYBOY AND FENTHOUSE CARTOON HUMOR*

17) Cannibalism of Boy (1/77, p. 221). Here Playboy's Santa appears to have cannibalized the child whose clothing is left on the floor at right. Santa's pointy, sharpened teeth and bloody handkerchief clearly indicate the child was "dinner." A separate study of the treatment of religion and Santa, in all three magazines, identified the treatment of these themes as systematically violent and deviant. (Preliminary findings on this study are available from TIME).

18) Bestiality (1/79, p. 360)*. Bestiality between wives and the family dog, etc., is a common Playboy theme and reported in the findings under "crime." It is noteworthy however, that one of the few Playboy male characters to be portrayed in bestiality is Santa Claus. The significance of images—particularly Santa—for millions of viewing children (voluntarily and involuntarily) cannot be overstated.

19) Sadistic Sexual Assault (12/74, p. 87). Here the small girl in Penthouse is portrayed as pained; the lyric supports the notion that a rape is taking place, while Santa's pants are down. Upon closer inspection (unusual for cartoons) we find the pants are still ON the child. "Public" adult-child sex and violence is the suggested theme. See Drs. Wambolt and Negley's commentary on this cartoon and the other cartoons appendix to Volume I of the Reisman Report.

20) Child Murder (12/77, p. 208). Killing of boys is humorous in this bloody Penthouse image of a "good boy" shot by Santa. The genre regularly uses Santa as its holy or spiritual reference. Hence it is important to note all three magazines portray Santa consistently as an immoral and/or violating male.

VI: PLAYBOY CHILD PHOTOGRAPHS

21) Nude Adolescent and "Rubber Ducky" (7/85, p. 133) Following the announcement of this research, Playboy and Penthouse drastically reduced the numbers and nature of their sexually assaultive images of children. This 1985 photograph was part of the genre's many attempts to subtly retain the child in sexual scenes. The yellow duck in this model's hand, the oversized red high-heeled shoes (taken from mommie's closet?), the knock-kneed long, adolescent legs and narrow hip line, white stockings with yellow duckies, and the suggestive text, testify to Playboy's attempt to circumvent the pedophile and normal reader's resistance to sexualized images of children, stimulating readers with "child" arousal stimuli.

* NOTE: THIS "CHILDLESS" SANTA CARTOON IS PRESENTED AS A POINT OF INFORMATION DUE TO SANTA'S EMOTIONAL/SPIRITUAL ROLE IN MOST CHILDREN'S LIVES. ADDITIONAL "SANTA" ANALYSES ARE AVAILABLE THROUGH THE INSTITUTE (TIME).

22) Incest/Father/Rape (11/71, p. 120). This incestuous photograph has been assessed by computer air-brush experts as a cut-and-paste image of both an adult female and a young child, air-brushed together to arouse the reader by the child imagery. The pig-tails and hair bows, Raggedy Ann, white bobby-sox and Mickey Mouse/nursery rhyme sheets, are clear symbols to simulate the child. Moreover, the call to reader/fathers to force sex on their sleeping daughters is blatant in this Playboy text. Again, as in the cartooned sex/violence images of Playboy, there is no suggested harm, (physical or emotional) to the alleged child from such a "forceful father figure." The double entendre of "come" on strong, urges fathers to use violence for full sex entry.

23) Incest/Rape (8/75, p. advertisement). This image of a developing adolescent—apparently handcuffed for giving trouble to parents—is especially meaningful due to the real life cases of such young women and girls who have been chained to beds on bare mattresses and forced to perform sexually. It is especially useful to note that this photo is an advertisement for Playboy's once "harder" magazine, *Oui*, which used even stronger child and violent sex educative material than did Playboy. The incestuous and sadistic information links sex and violence and again suggests that the young girl is getting what she deserves, with pleasure.

24) Lesbian/Incest (7/81, p. 108). Photographer David Hamilton provides Playboy with "private" scenes of (foreign) nude, young girls who he claims are "cousins," embracing and displaying themselves for the reader's entertainment. Publicly displayed images of these youngsters (unsubstantiated as either cousins or lesbians) is not presented as possibly harmful for the girls now or later, when they gain their age of majority.

25) Incest/Rape of Retarded "Nymphette" (11/76, p. 147). As in cartoons, Playboy photos have generally utilized "themes" to exploit child nudity. "Sex in Cinema" has been a theme which permitted Playboy to "report" explicit pictures of nude children in foreign films and/or sexually graphic but unscreened outcuts from American films. This photo is uncritically and rather glibly portrayed by Playboy as a "retarded nymphette" about to be "ravished" by her "father" figure.

26) Incest/Rape/Father (11/30). Using a now famous actor/director and a well known child star, this film outcut portrays a father, apparently about to perform oral sex on his young daughter. Again, Playboy's film text describes incest as artfully harmless for father or his child.

27) Simulated Teen/Lesbian (8/71). Typical Hamilton photo-essay "peeps" at (foreign) young girls during the "growth" stage, girls posed as self-exploring and lesbian. Despite documented fall-out of obscene phone calls and the like for nude models, the harmless, artistic nature of posing is emphasized and no present or future harm to the young girls from this public display is presented as a possibility.

28) Teen Nude (8/78, p. 238). Relying upon the sexually mature appearance of the youngster to legitimize the (now illegal) sexual exploitation of an underage youth, Playboy knowingly used this nude photo of Natassja Kinski at 17-years of age. The use of voluntarily nude young "actresses" further undermines the sensitivity of readers regarding the capability of young persons to give consent to their irreversible appearance in public sex display. The Attorney General's pending legislation will require a 21-year age-of-consent cap for nude/sex models. The cap is opposed by the sex industry.

29) "Pseudo-Child" (4/76, p. cover). Fantasizing child sex for the reader, Playboy dresses the explicit, sexually seductive, half-nude adult in a white virginal petticoat, black patent Mary Jane shoes and white bobby-sox, finishing with a little-girl blond hair-do. She sits on a girl's white bedroom rocker, encircled by child symbols in her pink, blue and white wall-papered bedroom with her small crushable, vulnerable pastel-colored dolls and stuffed-animals, clutching her (surrogate Playboy reader) white "bunny" to her full breast as she gazes up with her little-girl come-hither pout. Similar semi-nude child-adults are now regular features in sexually explicit magazines, films and videos. (Note that this April 1976 Playboy is the magazine the two children are examining on the Washingtonian cover, p. 1).

Notice

The pages of the report with pictures, cartoons, and illustrations have been found objectionable by the Office of Juvenile Justice and Delinquency Prevention, U.S. Department of Justice.

Those interested in those pictures and illustrations are instructed to directly contact:

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Several medical and photo-montage experts examined this cover. Each independently concluded that two, perhaps three bodies were combined to create this cut-and-paste female image. The child clothing and props were all carefully designed to create child arousal stimuli by blurring perceptual distinctions between child and adult females. As in cartoons, technically deceptive photos suggest to both normal and pedophile juvenile and adult readers that the child is a woman and the woman is a child and thus both children and woman may be envisioned as appropriate sexual objects.*

30) "Peeping" (11/71, p. 174). An ostensibly natural, "private" scene of two nude youths in love provides public entertainment for Playboy viewers. This may be said to undermine the sensitivity of readers regarding the right of children to attain their majority before giving consent to sex displays. These two youngsters are seen as under 18. The 21 year-age-of-consent is meant to provide youth with an opportunity to mature prior to being legally acceptable as nude sex objects, irreversibly exposed to the public-at-large.

VI: PENTHOUSE CHILD PHOTOGRAPHS

31) A 12-Year-Old Sex Object (1/76, p. 54). This explicit Penthouse display included graphic genital and anal exposure of an apparent 12-year-old child. For several months following this photo-story, Penthouse conducted a "guessing game" with prizes for readers who guessed the "real" age of "Baby Breeze." Eventually the publisher claimed the English "Baby" to be 21-years-old (substantiated), further blurring perceptual distinctions between child and adult females as appropriate sexual objects for both normal and pedophile juvenile and adult readers.

32) A 6-Year-Old Sex Object (1/81, p. 133). This Penthouse model's face alone (as it appeared in the opening photo of this photo-essay) was shown to doctors attending Dr. Reisman's pediatric seminar at Georgetown University Hospital. From the model's face, the pediatricians judged her to be 6-years-of-age. As this photo-essay continued, the "child" attained breasts, became a "woman," and graphic genital exposure and images of "fantasy" violence were added. The repeated genre theme in cartoons and photos has been one of blurring of perceptual distinctions between child and adult females as appropriate sexual objects for both normal and pedophile juvenile and adult readers.

VII: HUSTLER CHILD PHOTOGRAPHS

33) Incest/Child Molestation (1/76, p. 82). Arguably, the small boy has been manually stimulated to erection for this illegal, "spontaneous" photo essay, implying the harmlessness of mother and son sex.

34) Child Assault (2/75, p. 68). This photo essay pictures a nude young girl sexually with a middle-aged man. She has not attained pubic hair as yet, or it has been removed to suggest a much younger child.*

35) Girl Scout Display (10/76). Hustler often dresses their child or adult models in Brownie, Girl Scout, Camp Fire Girl, Candy Stripe uniforms in photo-essays. Based upon general research conducted on "paired stimuli," (see Dr. Smith's discussion in Volume I of the Reisman Report) genital/anal displays of young models in children's uniforms must be anticipated as placing some such club members at increased risk of assault from vulnerably stimulated normal and pedophile juvenile and adult readers.

36) Child Sex Display (3/83). The "little-girl" is blurred in graphic genital/anal displays and includes text which claims "You would be surprised what a 'little girl' can do..." As always, these photos systematically blur the social, physical, and emotional distinctions between mature and immature females as appropriate sexual targets for normal and pedophile juvenile and adult readers. The photo sex information repeats cartoon information, suggesting that adult-child sex/violence is fun and harmless physically and emotionally for even the youngest of children.

* NOTE: Child Surrogates: the increased use of shaved female genitalia in all three magazines continues to simulate children as sex objects for both normal and pedophile juvenile and adult readers.

Almost all of the attached "child" examples are taken from PLAYBOY magazine. However, since several images are samples from PENTHOUSE (1) and a few are HUSTLER (2) these are identified below. Although the photographs are somewhat indistinct in reproduction, we considered the blurred, less explicit result to be adequate for purposes of evidence. Those individuals who require greater clarity for legal argument, court evidence and the like, please contact the institute for additional assistance.

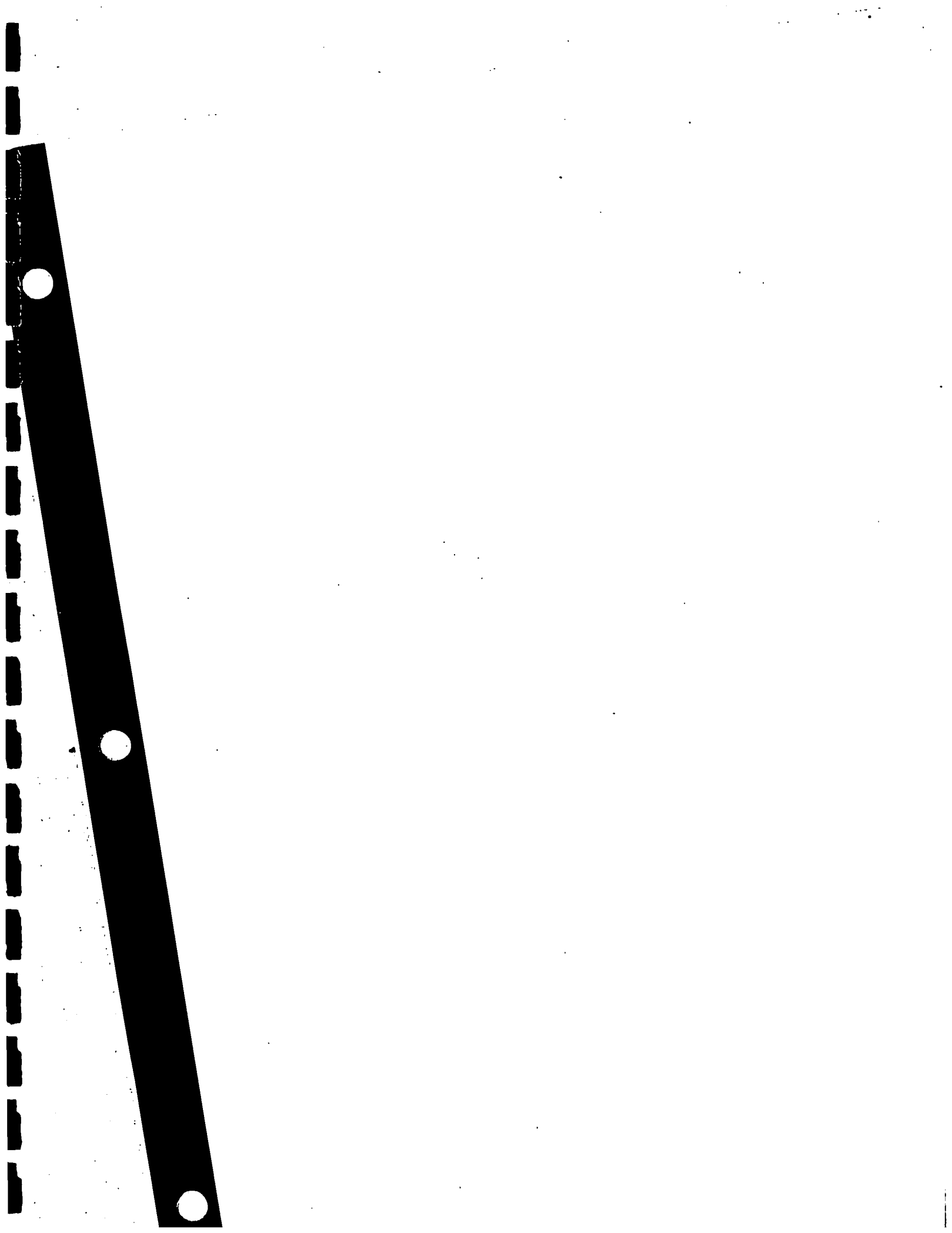
The samples are reduced from larger images, often originally full color, full page. For example, the August 1984 PLAYBOY BOY SCOUT HANDBOOK exhibit attached--which offered badges to juvenile and adult readers for "Free basing" (cocaine)--was part of a multi page, color, comic book insert. This colorful handbook would have been of special appeal to million's of PLAYBOY's under-18-scout-age-readers (on record as early as 1964 at 6%).

From an original group of close to 9,000, the research team narrowed the confirmed child images (under 18-years-of-age) to fully 6,004--with comic strips excluded from the research. Had the research reflected the Attorney General's recently proposed age-21 cap on nude sexual displays, "under-age" images would have easily reached 18,000.

ERRATA

Page 13 is a collection of PLAYBOY drug cartoons which involve youth. Please note that while the legend identifies PLAYBOY as having "founded NORMAL" in 1970, this should read "funded NORML" in 1970. PLAYBOY representatives still served on the NORML board of advisors in 1986, when a Scripps-Howard article identified NORML as establishing a legal support system for defense of major cocaine dealers and smugglers.

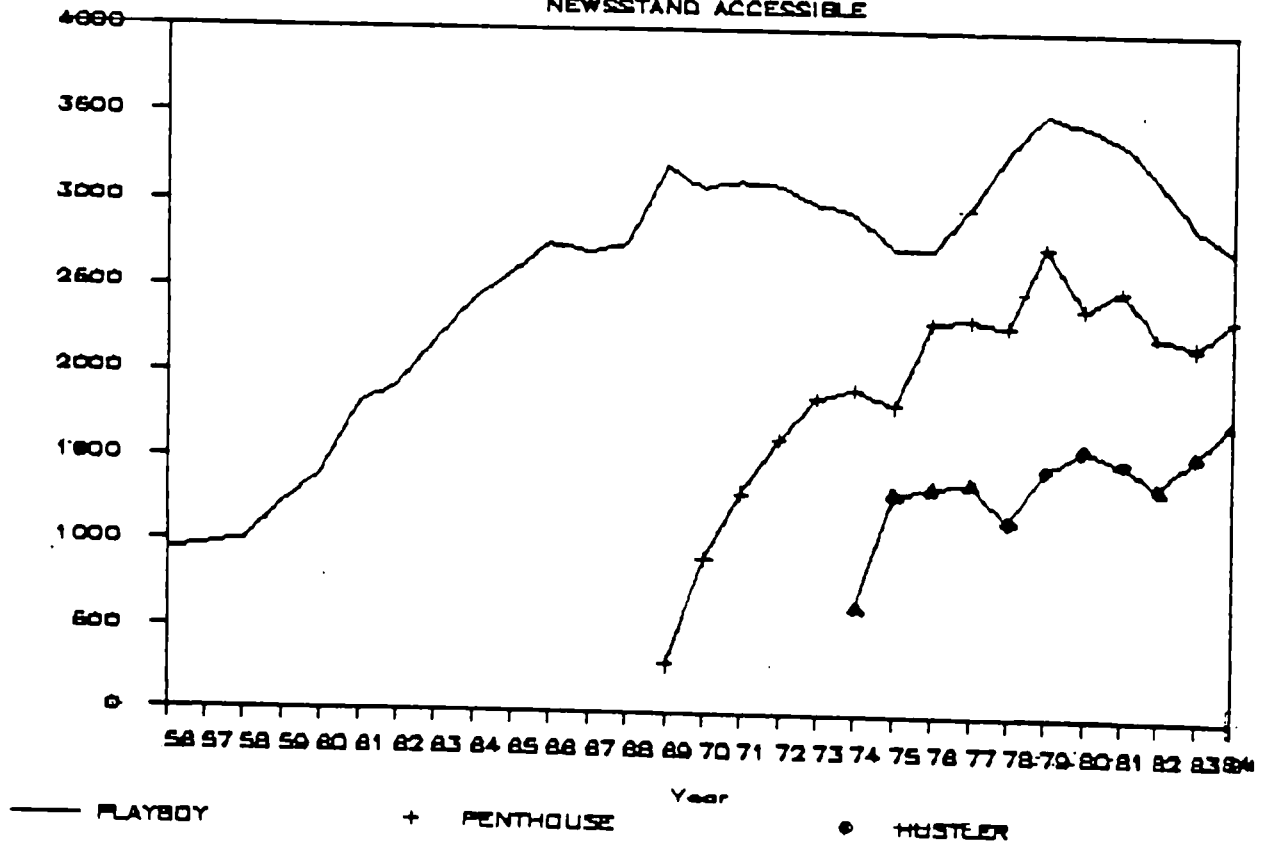
-
- 1. PENTHOUSE: pp. 9 [all Santa cartoons except PLAYBOY cartoon bottom right]; 11 [bottom left]; 18 & 21 [top]; 23, 24 & 25 [bottom & top left]; 30b [bottom left].
 - 2. HUSTLER: PP. 10, 12 [except PLAYBOY Goldilocks cartoon]; 18 [bottom picture and cartoon]; 22 [bottom right]; 24 [upper left].



Magazine Size*

	Playboy ('56-'84)	Penthouse ('70-'84)	Hustler ('75-'84)
Total Issues	360	172	110
Total Pages	76,749	30,826	14,421
Average Pages per Issue	213	179	131
Missing Issues/Estimates	9	8	10

TOTAL E/P PAGES PER YEAR
NEWSSTAND ACCESSIBLE



* The above is a preliminary count originally intended only for inventory purposes. However, the information provides a useful frame of reference for estimating the proportion of children, crime and violence images to total magazine pages over time.

**A NOTE ON THE RATE OF COMPUTATIONAL ERROR
- FOR
CHILD CARTOON AND THE CHILD VISUAL DATA**

Based upon the Principal Investigator's review of the Child Cartoon and the Child Visual data (Data Book Volume III), the rate of error (.5%) for this large-scale study may be seen as minimal.

Of 189 primary topics (Cartoons 114, Visuals 75), producing 1,164 questions (Cartoons 670, Visuals 494), 4,656 units may be identified as requiring answers (Cartoons 2,680, Visuals 1,976). Of these 4,656 units of response 27 computational errors were located (Cartoons 8, Visuals 19). Hence, the rate of data computational error across both Child Instruments was a minimal .5%.

The Child Cartoon, Child Visual and Adult Crime and Violence Cartoon and Visual data were all collected based upon well established canons of scientific inquiry. These involved approval of the research methodology and on-going quality control of the actual coding and data collection process (see Volume II, Methods and Procedures).

Since the attached, condensed, cross magazine Child Cartoon instrument was not provided in the Data Book, Volume III, this copy is included in Volume I for the reader's convenience. The remaining three instruments, (Child Visual, Adult Crime and Violence Cartoon and Visual) are found in this same condensed, cross magazine format in Volume III.

A similar rate-of-error analysis is under way for the Crime and Violence instruments. Based upon the accuracy of the Child instrumentation and upon the simpler and shorter structure of the "Adult" questionnaire, the error rate is anticipated to be even less for the latter two instruments than the .5% identified for Child data.

APPENDIX C

Preliminary Coding Instrument and
Inter-rater Reliability Review

Playboy Magazine
119 Child Cartoon Images

August 1984

&

Report of the Project Psychologist

REPORT ON THE PLAYBOY CARTOON PILOT STUDY
COMPUTATION OF INTER-RATER RELIABILITY

I. Conceptual Description

A pilot study was conducted using version eight of the Cartoon Content Analysis Coding Instrument (CCACI), wherein 40 cartoons were each coded by two individual coders. Following completion of the coding process, Inter-coder Reliability (IRR) was determined in order to provide a quantitative check on the overall level of agreement between the responses of individual coders in this cartoon coding process. Specifically, IRR was operationalized as the total number of cases where the responses of the two coders agreed (for a given question pertaining to a given cartoon) divided by the total number of required responses. The score obtained was 0.87 (See Figure A).

The major objective in determining IRR was to identify problems with coder bias, the coder training process, and/or the CCACI. Such an analysis was necessary, since the primary purpose of the pilot study was to serve as a learning tool rather than as a definitive test of the current version of the CCACI.

II. Operational Description

Forty Playboy child cartoons examined within the context of each total magazine, were each coded independently by two separate coders, resulting in 80 completed data sheets. (Four coders participated in the IRR test for the pilot study; each participated in a training process during the summer of 1984.) The four coders followed the CCACI, which called for 37 responses for each cartoon. For the IRR check, nine coded magazines were randomly chosen from odd-year, 1971-1979, Playboy magazines.

After completion of the coding process, the data sheets for each cartoon were paired. Two people not involved in the coding process cross-checked the 37 responses for each pair of data sheets. The number of discrepancies per cartoon was counted and logged on a form together with the following information: the month/year of the magazine, the page number of the cartoon, the question number of each discrepant answer, and each coder's individual response. Each pair of data sheets was checked by both the monitors to guarantee accuracy. The number of discrepancies per magazine was then counted and logged on a similar form together with the following information: the month/year of the magazine, the number of coded cartoons, the page number of each cartoon, and the number of discrepant answers per cartoon. Once these data were collected, recorded, and checked, the IRR

was computed (See Figures A and B).

III. Discussion

In computing the IRR score of 0.87, agreement for each response pair was measured on an "all or nothing" basis; that is, a response pair was considered a match only if the two coder responses were exactly identical. In many instances, however, a less restrictive method of judging the level of agreement between the coders may have been valid. To illustrate:

- o In numerous cases the coders choices were close though not identical. For example, both coders would record the depiction of violence, but the precise nature of the violence was different (e.g., beating and hitting versus mutilation); or both coders would record the presence of a child, but the precise age of the child was different (e.g., preschool age versus elementary school age). In such cases, some level of agreement between the coders could have been formally acknowledged.
- o In other cases, a single discrepant answer resulted in a chain of discrepancies. For example, where the coders disagreed on the selection of a "peripheral character", this single disagreement could result in as many as six to eleven additional discrepant answers (e.g., whether the peripheral character was an authority figure). In such a situation it may have been appropriate to count only the initial discrepancy, and to discount the related responses.
- o In yet other situations, a coder intentionally circled more than one answer. Unless both coders were in full agreement on all answers, the question was recorded as a discrepancy. Here too, partial credit could have been reasonably justified.

Despite the fact that all of these considerations tended to lower the determination of the IRR, it was decided to operationalize IRR in such a way that every non-identical response pair was counted as a completely discrepant answer. This provided a conservative measure of IRR that tended to err in favor of a lower score; yet, an IRR of 0.87 was achieved.

The determination of IRR served as an educative tool, helping to highlight the need for a number of refinements that have been and will be implemented in the upcoming Cartoon Content Analysis Coding Instrument. It is expected that the IRR will continue to increase as the coding instrument evolves into its final form.

FIGURE A

PLAYBOY PILOT STUDY ANALYSIS
COMPUTATION OF INTER-RATER RELIABILITY

Total Number of Required Answers

40 cartoons
37 required answers each

1,480

Total Number of Paired Answers in Agreement

1,480 total number of required answers
190 total number of discrepancies in paired answers

1,290

INTER-RATER RELIABILITY

1,290 agreements

1,480 TOTAL = 0.87

FIGURE B

PLAYBOY PILOT STUDY ANALYSIS

MAGAZINE ISSUE # DISCREPANCIES # CARTOONS x REQUIRED ANSWERS

March	1971	16	185
June	1971	23	259
January	1973	24	148
February	1973	16	148
April	1973	24	148
September	1973	38	222
October	1973	16	74
March	1975	12	111
September	1979	21	185

190

1,480

REPORT OF PSYCHOLOGIST

Pornography, Sexual Exploitation, and
Juvenile Delinquency Project

March 8, 1985 - April 19, 1985

During the period March 8, 1985 to April 19, 1985, I met with the coders for this project in weekly group sessions and on a one-time individual basis. This is a preliminary report of the general psychological issues raised by the coders in response to the material they were viewing. The time period of this report is about six weeks, which was approximately the last half of the first coding period. For the first half of this coding period psychological consultation was not available.

Purpose of Consultation

The purpose of my meetings with the coders has been to provide a forum for discussion of experiences and difficulties encountered while working on potentially difficult material eight hours per day, five days a week.

Format of Consultation

After initial evaluation sessions with the project director and with the coders, it was decided on the following psychological services:

1. Weekly hour-long group meetings with the coders to discuss on-going issues;
2. A one-time individual session with each coder for the purpose of providing an opportunity for private discussion;
3. Availability on an as-needed basis by telephone or in person for coder or staff difficulties.

Issues Raised

The most basic issues that became immediately apparent is that the handling and coding of violent and/or erotic material for such an extended period of time was a strain, not pleasurable, for most individuals. The materials being coded were disturbing in one way or another to most of the coders, at one time or another, although some also found the material appealing at times. The reasons for finding the materials disturbing and the reactions varied among the coders are as follows:

1. Initial Reactions: During the initial few weeks of seeing sexual and violent material, some coders reported having

bad dreams about the material or having after-hours flashbacks to certain pictures they had seen. This seemed to disappear for most with continued exposure. In addition, many individuals expressed that they developed a more sexualized perspective on the world that involved viewing everyday situations in a different way. Examples might include now seeing children or adolescents as sexual beings or wondering about which of one's acquaintances might be involved in unusual sexual activity.

2. Level of Violence: Many coders expressed shock and repulsion by violent or brutally explicit pictorials such as are found in Hustler. While both males and females disliked them, more females than males felt they had difficulty continuing to code such disturbing material. Frequent breaks were needed when dealing with it, as well as alternation of Hustler with the other magazines. Coders felt that most difficult were those violent or explicit pictorials that touched on a personal issue or concern. On some occasions, individual coders found it necessary to refuse to code certain pictorials. It was in part due to this level of violence that Hustler was identified by the majority as the most difficult magazine to handle.

3. Speed of Stimulation: Many coders reported more difficulty when large quantities of material had to be scanned in a short time as opposed to spending a longer amount of time on fewer cartoons or pictorials. Difficulties expressed included excessive fatigue and irritability both during and after hours. This appeared to be due in part to the lack of time to intellectually and emotionally integrate the information or to use one's psychological defenses to diminish its difficult nature.

4. Type of Material: Cartoons vs. Pictorials: Most coders found cartoons easier to handle psychologically than pictorials, even though both depicted quite violent and/or erotic themes. For example, a cartoon drawing of a dead baby, or of a rape scene, was less difficult on the whole than a picture of the same. This appeared to be due to the fact that the cartoons were perceived as imaginary situations while the pictorials were perceived as potentially real. In addition, the intention of most cartoons was seen as entertainment or amusement, a more benign purpose than the perceived intent of pictorials to shock.

5. Concern about Sex Roles and Body Image: A substantial amount of discussion in group meetings centered around the explicit or implicit sex role behavior apparent in the magazines. Many female coders found these magazines to be distinctly "anti-female", and concern or anger was expressed about the continual promotion by the magazines of such a philosophy. The anti-female philosophy, they felt, was reflected in the use of females primarily or solely for sexual purposes. On a more personal level, viewing so many "perfect" female bodies led several female coders to express that they found themselves more preoccupied with or worried about the imperfections of their own bodies. Most individuals felt that the type of bodies seen in

these magazines set up an unrealistic standard by which to judge bodies.

Necessary Psychological Defenses

It became apparent that for coders to tolerate this difficult material for a length of time, a number of psychological defenses became operative. These included:

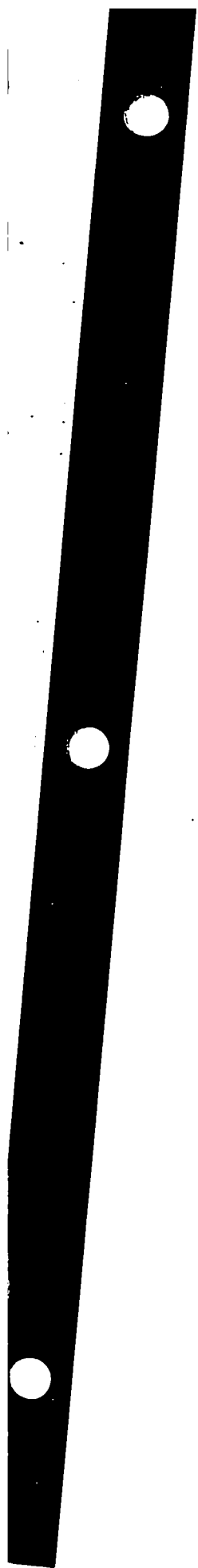
1. Humor: Being able to laugh at the material or at the difficulties the group faced seemed to provide essential psychological distance;
2. Boredom: In the face of on-going coding, boredom on the part of the coders was often apparent. While this was likely to be at least partially caused by the repetitive nature of the work, boredom also can be an indication that potentially disturbing emotions are being kept out of consciousness;
3. Group Cohesiveness/Sharing of Difficulties: It appeared that when the coders felt relatively close to each other it provided an atmosphere for support and release of emotions and frustrations;
4. Intellectualization: The ability to get distance from difficult material is also made possible by the use of one's intellect to comprehend and integrate. Intellectual discussions seemed to be an important part of coder distance from problematic material.

Summary

Working with highly erotic and violent material on a continuing basis has been stressful for many of the coders on this project. These stresses are being responded to on an individual basis by the use of a variety of psychological defenses and on a group basis by group support and discussion. Continuing psychological support by the consultant will be provided during the second coding period. A final report will be submitted by about September 1, 1985.

This document has been approved for content and protection of confidentiality by each of the coders involved in the project during the period covered by this report.

PhD
Clinical Psychologist
D.C. License #



APPENDIX D

AGGREGATE ACTIVITIES AND LIMITATIONS II
CORRECTIONS OF LIMITATIONS FOR VOLUMES I & II

With the exception of the editorial slant inserted into volumes I & II by the American University project writer,* the Methodology and Data books still reflect project efforts and results. The attached American University material on "Limitations" is taken from Volume II pp. 97-110. The corrected section on Research Parameters and Limitations, written by the Principal Investigator is attached and should replace these inaccurate "Limitations". A corrected Aggregate Activists list precedes the American university materials in this appendix.

* The "IV Limitations of the Study" is a project analysis and evaluation written by an anonymous editor at The American University. Since the Principal Investigator was never contacted for the statements contained therein, the errors in this material required significant discussion and clarification. This American University document was delivered to the Peer Advisory Board, and was delivered September 2, 1986 to The Office of Justice and Delinquency Prevention without correction and validation.

TABLE 1
AGGREGATION OF ACTIVITIES FOR ANALYSIS*

ACTIVITY	CHILD CARTOONS	CHILD VISUALS	ADULT CRIME CARTOONS	AND VIOLENCE VISUALS
VIOLENT ACTIVITIES				
Murder/Maiming	X	X	X	X
Inflicting Pain	X	X	X	X
Force or Planned Force	X	X	X	X
Violent Message	X	NA	X	X
Violent Discussion	X	NA	NA	NA
Violent Fantasy/Memory	X	NA	NA	NA
Other Violent Activity	X	X	X	X
Excretory Activity	X	X	X	X
Scatological or Morbid Presentation	X	X	X	X
Killing	X	X	X	X
Assault/Battery	X	X	X	X
Violent Sexual Activity	X	X	X	X
Suicide	NA	NA	X	X
Wearing/Displaying Violent Prop	X	X	X	X
SEXUAL ACTIVITIES				
Genital or Anal Sex	X	X	X	X
Sexual Foreplay	X	X	X	X
Being Nude	X	X	X	X
Invasion of Privacy	X	X	X	X
Sexual Arousal	X	X	X	X
Sexual Message	X	X	X	X
Sexual Discussion	X	NA	NA	NA
Sexual Fantasy/Memory	X	NA	NA	NA
Venereal Disease	X	X	X	X
Medical/Surgical Sex Activity	X	X	X	X
Other Sexual Activity	X	X	NA	NA
Sexual Foreplay/Sexual Arousal	X	X	X	X
Sex Dealing	X	X	X	X
Other Illegal Sexual Behavior	NA	NA	X	X
Anal-Genital, Oral-, Object-	X	X	X	X
Homosexual/Lesbian Activity	X	X	NA	X

*NOTE: The above nomenclature can signify comparable features presented in various sections across all four instruments. [See Exhibit VIII-5 (1-2).]
X = coded in study. NA = Not Applicable (not coded in study). This table (1-2) are accurate statements of the coded information contained in the project data base.

TABLE 2
AGGREGATION OF ACTIVITIES FOR ANALYSIS (continued)

ACTIVITY	CHILD CARTOONS	CHILD VISUALS	ADULT CRIME AND VIOLENCE	
			CARTOONS	VISUALS
NONVIOLENT/NONSEXUAL ACTIVITY				
Affection	X	X	X	X
General Discussion	X	X	NA	NA
Nonviolent/Nonsexual Fantasy/ Memory	X	X	NA	NA
Other Nonviolent/Nonsexual Activity	X	X	NA	NA
Trickery	X	NA	NA	NA
General Activity	X	X	NA	NA
ILLEGAL ACTIVITIES				
Theft	X	X	X	X
Drug-related Activity	X	X	X	X
White Collar Crime	NA	NA	X	X
Crime Against the Public	NA	NA	X	X
Accident	NA	NA	X	X

NOTE: Definitions for all of the "activities" in this aggregate table should be thoroughly reviewed by the reader prior to interpretation. The manuals generally carry descriptions of each feature. For example, in crime and violence, scatological or morbid activities were not coded alone but as a "modifier" of other acts. The term "modifier" was used to warn coders that the coding task entailed only illegal or clearly violent acts. Thus, some scatological or morbid acts were not coded were they of a nonviolent and non-criminal nature. The features however are comparable although the findings may be deflated.

Differences in nomenclature describing what are comparable events, reflect subtle differences in scenario modalities. That is, terms were developed which afforded coders the highest degree of concentration for the particular style investigated. Thus, cartoons focused more on the contextual suggestions of nudity and future or past events while visuals focused more on levels of explicit body display. The specific terms aided coder concentration and orientation to unique forms of artistic schema. For example, "Being Nude or Taking off/Putting on Clothes" (question 49, for all three cartoon characters, Appendix A.1) represents a comparable act to "Sexual Display" (e.g., being nude or partially nude; taking off or putting on clothes, etc.; question 56 for both visual characters A and B, Appendix E). These two descriptions are comparable acts and coders distinguished clearly between taking off hats and coats (clothes) and taking off clothing in preparation for a nude or sexual encounter. The context of the imagery was considered and the nature of the nude display was the coder's concern.

THIS IS THE AGGREGATE OF ACTIVITIES DRAFTED BY THE AMERICAN UNIVERSITY AND PRESENTED SEPTEMBER 2, 1986 TO THE OFFICE OF JUVENILE JUSTICE AND DELINQUENCY PREVENTION. THESE TABLES WERE NEITHER EXAMINED NOR APPROVED BY THE PRINCIPAL INVESTIGATOR AND WERE DELIVERED WITH THE AU DRAFT TO CRITICS-- SUPPOSEDLY REPRESENTING PROJECT ACTIVITY.

AGGREGATION OF ACTIVITIES FOR ANALYSIS

ACTIVITY	CHILD CARTOONS	CHILD VISUALS	ADULT CRIME AND VIOLEN CARTOONS	ADULT CRIME AND VIOLEN VISUALS
VIOLENT ACTIVITIES				
Murder/Maiming	X	X	NA	NA
Inflicting Pain	X	X	NA	NA
Force or Planned Force	X	X	NA	NA
Violent Message	X	NA	NA	NA
Violent Discussion	X	NA	NA	NA
Violent Fantasy/Memory	X	NA	NA	NA
Other Violent Activity	X	X	X	X (3)
Excretory Activity	X	NA	NA	NA
Scatological or Morbid Presentation	NA	X	NA (4)	NA (4)
Killing	NA	NA	X	X
Assault/Battery	NA	NA	X	X
Violent Sexual Activity	NA	NA	X	X
Suicide	NA	NA	X	X
Wearing/Displaying Violent Prop	NA	NA	NA	X

SEXUAL ACTIVITIES

Genital or Anal Sex	X	X	NA	NA
Sexual Foreplay	X	NA	NA	NA
Being Nude	X (1)	X (2)	NA	NA
Invasion of Privacy	X	X	X	X
Sexual Arousal	X	NA	NA	NA
Sexual Message	X	NA	NA	NA
Sexual Discussion	X	NA	NA	NA
Sexual Fantasy/Memory	X	NA	NA	NA
Venereal Disease	X	NA	NA	NA
Medical/Surgical Sex Activity	X	X	NA	NA
Other Sexual Activity	X	X	NA	NA
Sexual Foreplay/Sexual Arousal	X	X	NA	NA
Sex Dealing	NA	NA	X	X
Other Illegal Sexual Behavior	NA	NA	X	X
Anal-Genital, -Oral, -Object Activity	NA	NA	X	X
Homosexual/Lesbian Activity	NA	NA	NA	X

NONVIOLENT/NONSEXUAL ACTIVITY

Affection	X	X	NA	NA
General Discussion	X	NA	NA	NA
Nonviolent/Nonsexual Fantasy/Memory	X	NA	NA	NA
Other Nonviolent/Nonsexual Activity	X	NA	NA	NA
Trickery	X	NA	NA	NA
General Activity	NA	X	NA	NA

AGGREGATION OF ACTIVITIES FOR ANALYSIS (continued)

ACTIVITY	CHILD CARTOONS	CHILD VISUALS	ADULT CRIME AND VIOLE CARTOONS	ADULT CRIME AND VIOLE VISUALS
ILLEGAL ACTIVITIES				
Theft	NA	NA	X	X
Drug-Related Activity	NA	NA	X	X
White Collar Crime	NA	NA	X	X
Crime Against the Public	NA	NA	X	X
Accident	NA	NA	X	X

NOTE: The above activities were interpreted and defined differently in the three instruments.

- (1) Defined as "being nude or taking off/putting on clothes."
- (2) Entitled "Sexual Display."
- (3) Nonsexual violent activity
- (4) Used as a modifier of other activities.

E: TESTIMONY
N.Y. 1986

APPENDIX E

A CONTENT ANALYSIS OF
PLAYBOY, PENTHOUSE, AND HUSTLER MAGAZINES
WITH SPECIAL ATTENTION TO THE PORTRAYAL OF
CHILDREN, CRIME, AND VIOLENCE

Supplementary Testimony Given to
The United States Attorney General's
Commission on Pornography

New York, New York
January 1986

Judith A. Reisman, Ph.D.
Principal Investigator

Role of Pornography and Media Violence in
Family Violence, Sexual Abuse and Exploitation, and
Juvenile Delinquency

The Institute for Media Education
(*TIME*)
P. O. Box 7404
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TESTIMONY

Mr. Chairman, members of the Commission, my name is Judith Reisman. My Ph.D. is in Communication from Case Western Reserve University, Cleveland, Ohio. I am appearing before the Commission in my official capacity as Principal Investigator for the research project, [See Slides 1A & 1B] The Role of Pornography and Media Violence in Family Violence, Sexual Abuse and Exploitation, and Juvenile Delinquency, supported by the Office of Juvenile Justice and Delinquency Prevention (OJJDP), which was mandated in its Amended Public Law 93-415, December 8, 1980 to investigate the "... role of family violence, sexual abuse or exploitation and media violence in delinquency..." (section 243, p. 25). Conceptualization for the research began in March 1984. The data were collected between January 1985 and August 1985, and I presented my interim final report to The American University on November 30, 1985. The study was carried out at The American University, Washington, D.C. under OJJDP Cooperative Agreement #84-JN-AX-K007. When the university completes its technical editing activity, it will supply the Commission with the final product.

The investigation focused on certain information presented by Playboy, Penthouse and Hustler, the three magazines that dominate mass circulation erotica/pornography. Erotica/pornography is defined for the purpose of this study as visual content representing nude or semi-nude female or male humans of any age, some of whom engage in genital display (biologically classifiable as solicitous of copulation, as in estrus-posturing or presenting/mating displays) or cues or symbols linking such genital imagery with scatological and/or violent imagery.

The focus of the study was the depiction of children in sexual and violent contexts. However, because the visual environment in which depictions appear is generally recognized by scholars to affect the interpretation given them by readers, the portrayal of crime and violence in the depiction of adults was also assessed. Thus, four kinds of data were collected on depictions:

1. Children in cartoons
2. Children in visuals
3. Adult cartoons in the context of crime and violence
4. Adult visuals in the context of crime and violence

The three magazines were selected for study because: [See Slides 2A & 2B]

1. Playboy, Penthouse and Hustler are the three top-selling erotic/pornographic sociosexual magazines in the United States today, according to Folio (1984), a magazine market research firm.

2. In 1984 Folio reported that Playboy and Penthouse rank among the top thirteen U.S. magazines in sales revenue; Hustler ranks among the top-selling thirteen magazines in U.S. newsstand sales.

3. Market research data documents these materials as reaching audiences of up-scale well-educated adults, commonly recognized as influential members of society with approximately one-quarter of the professional adult male population having consumed various amounts and types of the genre (Axiom Market Research Bureau, Inc., Target Group Index, 1976, M-1, p. 11).

4. Comparative Readership Statistics, Mediamark Research, Inc., Magazine Audiences-2, Place of Reading / Total Audience; Pairs Audience / Total Audience (Mediamark Research, Inc., Spring 1984, M-2, pp. 125 & 93):

Playboy:	15,903,000
Penthouse:	8,877,000
* Hustler:	4,303,000
Sports Illustrated:	15,977,000
Vogue:	8,034,000
Psychology Today:	5,004,000
Ms:	2,404,000
Playboy and Penthouse pair audience	4,273,000
** Playboy and Hustler pair audience	2,450,000
** Penthouse and Hustler pair audience	1,771,000

5. In addition to being available to adult readers, Playboy and Penthouse are accessible to vast numbers of juveniles, [Slides 3A & 3B] many of whom find the material in their homes. In 1975, the adult in-home readership of Playboy reached 11.1 million and Penthouse reached 5.9 million. According to Axiom Market Research Bureau, over 6 million and 3 million, respectively, of these in-home readers had one child or more under the age of 18 residing in their domiciles (Target Group Index, M-2: pp. XV, 99).

6. Due to their mass distribution and consumption, these magazines have been found onsite and associated with a broad spectrum of sexual assaults nationwide. These assaults include the entrapment of children into child pornography, child prostitution and adult-child sex, including incestuous assault by older siblings. Indeed the magazines have published letters to the editor by juveniles.

7. Moreover, Playboy magazine has been purchased for library use at taxpayers' expense at least since 1970 when the braille Playboy edition was approved for production and narrative. It is estimated that the American taxpayer has invested about \$1.5 million for the braille edition, and at least that sum for subscriptions paid by -----

* Simmons Market Research Bureau, 1980, M-1, pp. 0002-3. Latest Mediamark statistics are unavailable for Hustler.
** Thus, the Pairs Audience / Total Audience for Hustler are from Simmons Market Research Bureau, 1980, M-4, pp. 0018 and 0025.

those libraries which subscribe to Playboy, of the approximately 13,785 public, academic, plus prison library facilities.

Experts who have studied the use of erotica/pornography by young people have concluded that it serves an educational function. The educative role of these magazines is acknowledged by such publishers as Hugh Hefner of Playboy and is exemplified by the comments by boys and girls in Hass' study, Teenage Sexuality, (1979, pp. 153-160):

I used to just look at the pictures. Now I like to read the articles to see what other people are doing sexually - so I know if I'm right ... Also, the articles about what girls enjoy from guys helps me ...

... these magazines gave me something to go by ... on where things are, how they're done, and how it feels ... (they) interest me and I enjoy reading and learning new things about sex.... I also got in the mood where I felt like doing something I wouldn't normally do ...

Prior to this project, no longitudinal study of the pictorial and cartoon content of mainstream erotica/pornography had been conducted. Moreover, no other research had considered the portrayal of children in either these or any other erotic/pornographic materials. Hass claims that "Many adolescents turn to movies, pictures and articles to find out exactly how to have sexual relations" (p. 155).

Since our task was to analyze the magazines' visual material, the presentation today will be visual. Let me identify precisely what I intend to do in the next thirty minutes. First, I will describe the project coding process. Second, I will review some of the issues examined in regard to the depictions of children in cartoons and visuals. Third, I will briefly review major findings. In addition to the slides, further examples are available in visual data books here for your perusal.

METHODOLOGY

Our study employed quantitative content analysis in accord with standard scientific practices and procedures. During each of two thirteen-week sessions approximately ten coders analyzed each of 683 magazines from Playboy's initial December 1953 issue to Playboy, Penthouse and Hustler issues of December 1984.

Every child and pseudo-child visual was analyzed by one member of the coding team. In the visual analysis, over 9,000 females were initially identified by the coders as appearing to be younger than 18 years of age. Following the development of a narrow set of parameters identifying specific child properties of appearance, language, dress, and display, the total number of persons under 18 years was narrowed to 3,988 - as on the cover of this Playboy issue being read by the little boy. The adult with

ponytails, frilly little girl clothes, Mary Jane shoes, teddy bears, and animals would be called a pseudo-child.

For those unfamiliar with content analysis techniques, let me explain that coders were trained extensively in the analysis process [See Slides 4A & 4B]. In order to objectify the activity as much as possible and to indicate to the coders that they were engaged in a standard and serious analysis of depictions, part of the training included slide presentations in which the present analysis was placed in the context of art interpretation. Great works of art, such as Adrian van de Velde's Landscape with Sleeping Shepherdess (1663) were presented. We examined van de Velde's depiction of specific components: [See Slides 5A & 5B] the child - her age, clothing, role; the horse, the man in the background, identifying both discrete parts and the overall information delivered by the total scene [See Slides 6A & 6B]. Each magazine scenario was similarly analyzed by a coder in her/his carrel. The carrel contained the coders' manuals, specially designed guides to the Culture of Childhood, Emotional Expression and Age Evaluation, their coding instruments and coding sheets. Each coding instrument sheet that you see before you was specially designed for its task. Coding encompassed 114 variables for child cartoons; for child visuals, 75 variables; for adult cartoons, 63 variables; and, for adult visuals, 49 variables.

Coders checked each magazine page, identifying a child offstage or onstage. They then coded that scenario for child and adult demographics, for the activities in which the child was involved, and the specific nature of those activities. The dress, or undress, of the child was identified, as was the presence of a pseudo-child - an adult dressed and posed as a child. Any discrepant body features, such as, oversized breasts on a small child's frame, were coded.

Our Age Evaluation Guide [See Slides 7A & 7B] was taken from the child development literature. This 37-page guide helped coders identify appropriate age categorizations from the embryonic stage to late adolescence. These realistic illustrations helped avoid age confusion precipitated by the precocious, or absurd, activity in which the child might be involved - for example, a small child with a wise and adult expression, engaged in an extremely sexual activity with an older man. Without training, coders were found to code such a six-or eight-year-old as an 11-or 12-year-old. Moreover, an important issue was whether or not children appear in these magazines. Thus, we developed a Culture of Childhood guide which provided developmentally valid age illustrations of children engaged in age appropriate activity.

This guide was relied upon by coders as a gauge by which they could more objectively assess the physical ages of the children in the scenarios. Similar guides were relied upon to narrow the 9,000 females in visuals identified by coders as potentially under 18 years of age, to a codeable set of 3,988 children or pseudo-children.

EXAMPLES

Let me now outline some examples of what we have found within the 6,004 child associated scenarios: [See Slides 8A & 8B]

1. Since the May 1954 issue of Playboy, in which a boy scout troop solicits sex from adult women, children have appeared in sexual contexts with adults; soliciting, observing, or receiving sexual contacts [See Slides 9A & 9B]. By November 1954 Playboy had a toddler of about one or two years offering money to a woman - perhaps his mother - for sex. Fully 75% of all cartoons in which a child was initiating some activity identified that activity to have some sexual or violent component.

2. The frequency and intensity of child depictions increased with the entry of new magazines into the market: [See Slides 10A & 10B] first, Penthouse in 1969 and later, Hustler et al. Following the 1984-85 initiation of this study, Playboy child depictions decreased radically.

3. Child depictions in the pioneer among these magazines, Playboy have risen and declined, suggesting that the marketplace has somewhat changed the particular audiences of these magazines. It is important to note however, that much of Playboy's most volatile child-adult sexual and violent imagery appears to have been absorbed by its upscale youth oriented magazine, Qui, which Playboy originally published. Child depictions in Hustler have continued to increase.

Coders identified three basic themes non-judgmentally: [See Slides 11A & 11B]

1. Non-sexual, non-violent activities: including simple memories and general discussions - here in a Playboy depiction of Little Boy Blue and Bo Peep hugging [See Slides 12A & 12B].

2. Violent activities: including murder, maiming, and medical/ surgical activities - here is a Penthouse (May 1984) boy about to murder [See Slides 13A & 13B].

3. Sexual activities: including intercourse or the child as nude; as the nude little girl seen here in Playboy (March 1964) bunny tail and ears [See Slides 14A & 14B].

This Playboy (September 1973) cartoon depicts a child of 8 to 10 years as nude and in bed with her mother and an overweight producer, both also nude. A total of 989 images associated a child sexually with an adult. These 520 cartoon scenarios were identified with a child in some kind of sexual encounter with an adult, versus 60 scenarios with a child sexually associated with an older child. Additionally, glamorization of juvenile sexual promiscuity was balanced by only 10 cartoons referring to venereal disease, thereby enhancing the impression that sexual activities between children or children and adults are harmless [See Slides 15A & 15B].

From the psychosexual perspective of associated images, it was notable that coders identified over 4,000 references to sexual and/or violent pictures adjacent to a child cartoon or visual or both; as in this Playboy illustration of a half nude woman being tortured [See Slides 16A & 16B]. Moreover, over 1,000 child visuals served to illustrate an informational topic, such as child sexuality, child-adult sex and the like.

Cartoon and visual themes were examined. These included fairy tales, Christmas and birth in cartoons and in visuals.

Both the fairy tale cartoon theme and the genre's increase in perverse violence and sexuality may best be seen by noting the one decade change in the Dorothy character. In Playboy (November 1968) Dorothy was a flat-chested youngster in a small black and white implied sex scene with the scarecrow [See Slides 17A & 17B] in March 1978, one decade later in this Folkes cartoon, Dorothy was in a full page, color, gang-rape scene as a full-breasted child-woman.

At this time it is appropriate to note that the three magazines researched have all published extensive criticisms of this research project. In the following quote from the December 1985 Playboy magazine, a reader asked about our research on "child pornography cartoons". This quote is presented here due to the data which identifies Playboy as portraying adult-child sexual interactions, including statutory and forcible rape:

If other magazines are publishing cartoons of "gang rapes of children, fathers sexually abusing daughters, benevolent or father figures raping or murdering young girls," Playboy never has, never will. Our readers know that. And lying with statistics is still lying.

By November 1982, only four years after Playboy's cartoon gang rape; [See Slides 18A & 18B] Dorothy was seen as a Hustler pseudo-child soliciting bestiality and orgy activities from her three friends [See Slides 19A & 19B].

In the event that the imagery just presented was too distracting, let me repeat; the material progressed in ten years from 1968, [See Slides 17A & 17B] when Playboy implied sex with Dorothy [See Slides 18A & 18B] to 1978, when that publication depicted her as just having been gang-raped; in four more years, to 1982 when Hustler described her photographically as seeking these acts [See Slides 19A & 19B].

Other issues examined: [See Slides 20A & 20B]

-General holiday themes such as Valentine's Day were found. Here, Playboy (February 1972) features two pages of illustrations depicting sexualized children. Set in a Marquis de Sade framework, these sadomasochistic themes inclusive of whips also portrayed a caricature of a juvenile President Carter engaged in subtle autoerotic activity [See Slides 21A & 21B].

-The use of fairy tales for breaking strong social taboos.

-Exaggerated sexual parts in child cartoons. These were found 115 times, with 86 of these in Playboy. For example, this Playboy (August 1971) Red Riding Hood cartoon showed the young heroine with exaggerated breasts engaging in bestiality with the wolf. This was one of the 267 images of children sexually associated with animals or objects. This exaggerated breast depiction was often associated with the Culture of Childhood fairy tale heroine [See Slides 22A & 22B] as were violence and deviance. Here, Chester the Molester is about to strike and kidnap a flat chested Red Riding Hood in Hustler (April 1977).

The child was associated with 513 instances of killing and maiming, 209 of these in cartoons and 304 in visuals. The data identify Santa Claus as unusually malevolent in these magazines. This Playboy (January 1977) Santa cannibalizes an offstage child. Santa shows pointed, bloody teeth, saying to the small elf standing nearby, "Bring in another!" That same year, in December, the Penthouse Santa murdered a boy -- onstage. The boy's head was blown away by Santa's shotgun while the Penthouse Santa said "That'll teach you to be a good boy".

Reiterating, "the power of associated states" identified by Charles Darwin nearly 150 years ago and reaffirmed by current research, child readers who were reached by this violent Santa stimuli, were likely to integrate these images with the female genital and breast displays also in these issues. It is disturbing that of 330 advertisements, cartoons, photos and illustrations of Santa from 1957 to 1985 in these three magazines, 324 identified the aged, benevolent figure in sexual or violent, drugs or alcohol scenarios. The Christmas message in these three magazines - reaching adult and juvenile viewers - was of hundreds of exploitive or vindictive Santas carrying out their activities within a framework of serious articles by prominent leaders, thousands of female genital and breast displays and 14,000 crime and violence scenarios. Such a combination of arousal states, as they potentiate the process of "excitation transfer" identified by Dr. Dolf Zillmann, are of serious concern [See Slides 23A & 23B].

Sex of child by themes such as Christmas, birth, marriage, and graduation, was identified. When sexual activity involved girls, the Other Character was generally an adult male. This Penthouse (December 1974) cartoon by Jack Medoff, shows a broadly grinning Santa having an-orgasm, with a small, terrified girl. It is captioned, "You better watch out, you better not cry, you better not pout, I'm telling you why: Santa Claus is comin'...." Again, this Playboy (January 1975) Santa is about to bed a pseudo-child, in her frilly adolescent bedroom. She is wearing a see-through nitie, is wide eyed and blonde, sleeping with her doll. Santa is hugging her as he says "Foolish child, of course you're not too old to believe in Santa Claus." [See Slides 24A & 24B] The December 1976 Penthouse had a very small child whose hand was in Santa's pants. His eyes are dazed as she

305

apparently fondles his genitals and says, "and then I want a new bicycle and a dollhouse and a new dress and" In Playboy (June 1980). John Demsey's pseudo-child is sexually assaulted by a hypocritical preacher [See Slides 25A & 25B].

The role of authority figures was examined. For example, government officials were found to have guiltless sex with children in the November 1982 Penthouse issue, which carried an interview with a United States Senator. One cartoon in that issue presented a boy orally sodomized by a man: "My parents sent me to Washington to SERVE my country. It appears that I'm the main course." In the second political cartoon a young girl, undressed, is in bed with a man, also apparently nude. She is talking on the phone: "Hello mommy, I met this nice political leader from the Moral Majority on Capitol Hill." Both cartoons are by Bill Lee, one of the more prolific "child pornography" artists for Penthouse [See Slides 26A & 26B]. The majority of Other Characters were parental figures.

Birth-in-wedlock and out-of-wedlock as in these two Playboy cartoons, were identified. Most cartoons describe birth as out-of-wedlock, while most visuals were coded as in-wedlock [See Slides 27A & 27B].

The images of birth which were identified included fetus in utero and abortion Hustler (February 1971; January 1977) [See Slides 28A & 28B] which yielded 25 instances, mainly in Hustler [See Slides 29A & 29B] and birth to deformed or murdered babies, as in this Playboy (November 1974) neonate tongue, and in this extreme child murder in Hustler [See Slides 30A & 30B].

Infants were identified for normal body parts. Age - appropriate capacities and discrepancies were noted. Here, Playboy (December 1974) displays a disproportionate infant, masturbating through his diaper in "Getting Off". Hustler (September, 1977) has a neonate plunge his impossibly oversized sex organ into the mouth of a shocked nurse while a father looks on saying, "That's my boy!" [See Slides 31A & 31B].

Natural and distorted images of children were identified, with children generally physically normal, but appearing as deformed or distorted, as in both this Playboy headless boy joke, and this Penthouse (January 1978) armless girl joke [See Slides 32A & 32B].

The role of the child as either a recipient, observer, or initiator of an adult sexual encounter was observed in all three magazines overtime. This was coded with some concern regarding the diffusion of ideas in erotica/pornography to other general, widely read material - such as National Lampoon. Here, in both cartoons, a man lies under a playground slide, red tongue protruding from his mouth, awaiting a little girl as she slides down to the offender. The earlier cartoon was from Hustler's "Chester the Molester". This same idea, a man ensconced under the child's slide drawn in black and white but with red tongue

protruding, appeared subsequently in this popular National Lampoon [See Slides 33A & 33B].

While the two slide cartoons would have been coded as a child RECEIVING a sexual encounter from an adult, children as initiators of sex were also coded. For example, a Playboy (October 1971) Interlandi cartoon portrays a youngster who appears to have been coolly and harmlessly assaulted by a male neighbor "You call that being molested?". In this Playboy (June 1971) Folkes cartoon the child casually prepares for voluntary prostitution as she asks the madam how to spell bordello [See Slides 34A & 34B].

More cartoon children were males than females. More visual children were females and a small percentage of child scenarios included both sexes. Here, both Playboy (June 1973) foster parents are depicted actively sexually assaulting their dependent children, a boy and girl, ten to thirteen years of age. The Playboy "joke" seems to be the ineffectual response of the social workers to the sex acts between the foster parents and the children. Unfortunately, as in most of these cartoons, the humour refers to a real social problem of child abuse in foster homes. However, there seems to be no suggestion in this visual communication that the siblings are harmed, or that society should protect its children from sexual exploitation in these vulnerable situations. Moreover, this Marty Murphy cartoon needs to be viewed in the overall context of Playboy's information delivery about child-adult sexual acts. Cartoonist Murphy, a major contributor to Playboy, may be said to have a pattern of artistically trivializing adult sex with children [See Slides 35A & 35B].

Most cartoon and visual children were between 6 to 11 years of age, often acting in a manner a reader might assess as 5 years older than the age depicted. In this Penthouse (November 1976) cartoon, a small child of about 5 or 6 years tells her little friends about how she got a candy cane, "Yeh, he gives you one of these just for straight sex, no deviations." Although analysis of this cartoon is not feasible here, suffice it to say, one reader interpretation of this happy child could be that not only was she unharmed by the sex for a candy cane, but that adult sex with a child is not a deviation unless it involves oral or anal activity and the like. It is also notable that just as the major age of depiction was 6 to 11, "Protecting Children", (an American Humane Publication, Vol. 2, No. 1, Spring 1985, pp. 1 & 3), stated, "One out of four sexual abuse victims is under five years of age" [and re: overall maltreatment] "... and the average age of the involved children was 7.1 years old..." Such a report on 1,007,658 children, underscores the need to document sexual or violent treatment of children by mass media forms [See Slides 36A & 36B].

Kidnapping was identified; the kinds of props used were coded. Most direct child kidnapping scenarios involved Hustler's monthly "Chester the Molester." Here, (October 1977; January 1977) "Chester" kidnaps several little girls, ties them up nude,

and sits next to them with implements of torture; sexual and otherwise. Again, the reader is not shown harm in the communication. Indeed, when coding altruistic protectors of children in the visuals and cartoons, "Chester" was identified as one of the rare characters also seen as protective. This supports the "pedophile" message that adult child sexual abusers act out of genuine affection for children.

Gang rape, when it was overt, was confined to fairy tale heroines as in Folkes Playboy (March 1978) Oz story where Dorothy is raped by her three trusted friends [See Slides 37A & 37B].

However, three months prior to Playboy's full page color gang rape of the Dorothy character, Penthouse (December 1977) presents a sleeping Snow White by artist Mal; a "pseudo-child" according to the Culture of Childhood. Her trusted seven friends stand in a line alongside her bed in a half-page black and white line drawing. The senior dwarf looks at the other dwarfs and says while holding up his hand, "All those in favor of a gang bang say, hi ho!".

From a contextual point of view, this Penthouse cartoon of Snow White appeared in the same issue as that of the full-page color Santa who shot the good little boy. This Christmas issue also included the article "Incest the Last Taboo" where various writers and sexologists contributed their views. During this discussion of "positive incest" versus negative incest, the outmoded nature of the prevalent incest taboo was suggested. This same issue also contained a sexually graphic short story of a young woman's sexual adventures with her father, which included her bearing his child. That same month, Playboy offered a "Ribald Tale" about a father who sexually satisfied his three daughters.

The idea of "fantasy" as justifying adult-child sex in fairytales seems to carry over to other child abuse scenarios. A cartoon of a semi-nude child involved in group sex orgy was offered by Playboy artist (June 1971) John Dempsey. Again, the child's small physical body size and her facial structure, based upon the Age Evaluation Guide, would code her as much younger than the developed breast cues would suggest [See Slides 38A & 38B].

Setting - parks and beach - the many places of a child's play world were coded for adult-child interactions, including invasion of privacy. Two Hustler, "Chester the Molester" cartoons by Dwaine Tinsley require comment. In the first cartoon, an adolescent girl is sexually assaulted in a park commode. Such an actual incident was reported to me in 1985 by a law enforcement officer. In a public campground, park rangers were called to remove a man from the interior of the "women's" toilet cistern.

The second cartoon is also "Chester the Molester". This cartoon was the subject of a dispute at a May 7, 1984 Senate Oversight Hearing, which investigated the usefulness of this grant. At that time a Senator examined this cartoon and asked: "I see a man moving toward her. How does that show how a man may

molest a child?" I will answer the Senator's question more fully. This is a monthly cartoon titled "Chester the Molester". "Molester" is a nationally recognized label for a person often associated with the crime of child molestation. The cartoon does "show how a man may molest a child," by using goggles and approaching children's genital area underwater. A colleague examining these cartoons informed me of an event in the Silver Spring public pools in which a man similarly adopted goggles for the purpose of underwater child molestation [Slides 39A & 39B].

Age of child and associated sex solicitation acts were coded. Here we have two Penthouse cartoons. First, the same Christmas issue which offered Penthouse (December 1974) readers Medoff's Santa singing "Santa is commin'..." also presented this cartoon of a child apparently orally "assaulted" by a jack-in-the-box which has exited through her vagina, (or has she herself assaulted her jack-in-the-box)? The idea that it is normal for a child to solicit bizarre sex is a repeated theme in Penthouse. Here, a Penthouse little girl solicits oral sex via a carrot on a snowman. Indeed, little children have been documented in real life as engaging in such behavior; however, such acts are generally a warning for parent or child welfare workers that the child has been similarly sexually exploited. This indication to readers, warning of the child's emotional trauma, is not inherent in the snowman joke [See Slides 40A & 40B].

Here, Playboy (October 1975) depicts an adult male flasher cartoon, a precursor to Hustler's regular "Chester the Molester" feature. However, contrary to this casual depiction, child welfare workers, parents and teachers commonly identify children who have been mildly to severely distressed by the adult male flashing his sexual organ. It is also analytically important that while this and other similar flasher jokes suggest the harmlessness of male exhibitionism for children, Playboy does not reveal the phallus to its own readership. That is, there is a dearth of men with phallus - erect or flaccid - cartooned, illustrated, or displayed photographically in Playboy. Some critics would ask, if phallus flashing is really humorous, why does Playboy avoid displaying the phallus to its readers?

This Penthouse (1975) cartoon is one of the few found to suggest peer sex play. Cartoonist Murphy is suggesting that the little girl seeks a rather advanced or precocious sexual relation with the other child. It is the language of the adult male cartoonist which strongly suggests the precociously erotic capacity of the little girl [See Slides 41A & 41B] as she archly says, "I think my mother is getting suspicious of these afternoon naps, Eddie..."

It bears repeating that as reports of juvenile sex offenses against children have increased dramatically over the last decade. we were examining these images for the role of children, crime and violence, seen by two reading publics, children and adults. We were identifying what types of sex, crime and violence information was delivered to both of these groups. The Washingtonian

(April 1975) cover portrayed Playboy perused by a boy of about six, while his little sister looks over his shoulders at what he is seeing. She is dressed as "mommy" in makeup and hat. He is apparently in daddy's chair playing "daddy". The caption reads "Whatever Happened to Childhood?" A second reasonable question could be, what else may these children do, like mommy and daddy, after little brother finishes reading daddy's Playboy? Children have always played house, though little girls sometimes had to cajole their male relatives and friends into play.

With respect to child development, a review of this cover and content of the Playboy (April 1975) issue clearly indicates what "mommy" could do; how "mommies" might pose and display. How much direct imitation takes place solely due to normal child patterns of modeling from relevant images? As stated earlier, incestuous assault of younger siblings is increasingly documented, and offenders' use of these magazines for direction and legitimization is part of victims' testimony-even before this Commission. While anecdotal data, case studies, and documentation of the imitative use of such materials is now on record, it is haphazardly collected and recorded. Yet, how one could acquire data on child imitation without risking harm to the child herself is, at best, a problematical issue.

An examination of the Playboy cover chosen for the Washingtonian cover is in order. This portrayed a pseudo-child pouting up at camera/reader, with little girl hair clips and big innocent eyes. Playboy presented photographer Susie Randall's virgin-like child-woman in her white rocking chair, with bedroom pink and blue wallpaper, white fluffy petticoat, white tights and black Mary Jane shoes. Tossed about on the floor are cuddly, soft, crushable dolls and stuffed animals, while the Playboy bunny is clutched to the full pink woman-bosom. An analysis of this pseudo-child and possibly composite photo is appended in Drs. Wambolt and Negley's report [See Slides 42A & 42B].

In our careful examination of the major art works on the nude, we sought visual cues of nude females sucking thumbs and fingers, posing knock-kneed, and/or shoulders hunched. These types of poses were non-existent in the said art works. Apparently, child sex symbols have not been part of this nation's past visual heritage and experience. Therefore, it might be argued that the last 30 years have seen an unprecedented and unmonitored experimental treatment of child-sex-and-violence associated cues among billions of juvenile and adult erotica/pornography consumers. If the accepted communication theory, of information, repetition facilitating acceptance of new ideas and behavior is at all correct, we should be seeing major changes in sociosexual values and behavior nationally.

There were 1,675 child images associated with nudity, 1,225 associated with genital activity, and 989 where children were sexually associated with adults. A change is visible from the original Playboy adult female "over 21" images to the juvenile, "Our most ravishing 12-year old sex symbol to date" Penthouse

(January 1976) [See Slides 43A & 43B] and Hustler's (August 1983) Cynthia "Baby Face", blonde and pink colored.

A change is also visible from the original non-genital exposure to full graphic display across all three magazines. [See Slides 44A & 44B] This blonde young person here in a Penthouse visual (January 1981) was identified by a group of Georgetown pediatricians as appearing to be about 6 years of age. This was a 14 page genitally graphic sequence which exploited sex, violence and crime. The "child" seemed a composite of several female bodies which yielded this "Incredible Shrinking Lady". The composite cut-and-paste body is a process often used in the industry. This technique can contribute to the viewer's confusion between an adult's and child's body [See Slides 45A & 45B].

There is indication of an attempt to titillate the reader's desire for children as sex stimuli [See Slides 46A & 46B]. Especially disturbing is the use of blurred adult and child body cues mixed here with violence cues [See Slides 47A & 47B].

Posing a child-like adult as a child was coded, such as "Baby Breeze" here in Penthouse (January 1976). Several months of "readers" letters were published, guessing the age of "Baby Breeze." While she was finally alleged to be 21 years old, there is also no evidence that some of these alleged child-like adult models were not indeed children versus the 1950's and 1960's non-genital adult. Hustler publicly advertised for pictures of girls of any age, with space provided in the advertisement for parent or guardian signature. Apparently, foreign children, although underage, were available for graphic portrayal. Brooke Shields was shown nude in film clips in Playboy, as were other underage girls in film sequences and the like [See Slides 48A & 48B, 49A & 49B]. Hustler's (February 1975) "Adolescent Fantasy" presented the shaved or hairless genitalia of a youngster together with text on the appropriateness of sex with adults. [See Slides 50A & 50B]. Hustler provided a large number of graphic child genitalia, such as its Lolita series shown here [See Slides 51A & 51B].

Other artistic and photographic techniques coded were those that blur the distinctions between child and adult. Oversized high-heeled shoes on a knock-kneed model, Playboy's (July 1985) "young girl's...rubber ducky..." are techniques which introduce the idea of the child as a sexual object. While sexual depictions of children in Playboy cartoons decreased since the inception of this grant, newer and more elaborate photographic techniques to sexualize the child have been initiated during this time.

Shaved genitalia emerged as a new key phenomenon [See Slides 52A & 52B].

The overlap between images of violence and genitalia in the magazines is pervasive. The larger concern of the overlap between violent, genital and child images may be seen in Penthouse's (March 1985) advertisement for their newest magazine Newlook. Here we find the clearly designed two-page overlap of child sex and violence. The straight-edged razor is lit in a black gloved

hand. Across the page the "child's" shaved genitalia and woman's breasts peep out from under a pure white lace apron, and the body is photographically "decapitated" and limbless. Such "sexual" decapitation is not unusual in reality. Penthouse is more glamorous in its child-oriented shaved genitalia display. The pink image here of a woman using a straight-edged razor to remove her pubic hair is part of a long and elegant photo essay.

Larry Flynt, the publisher of Hustler, testified on September 20, 1977 to the House Subcommittee on Crime. He revealed that readers expressed their desire for children via requests for shaved genitalia. This fact corroborates other empirical and common sense observations and may be viewed as viable professional information from the sex industry. Said Flynt:

Pornography is my business. And I have over 10 million readers of my magazine, it is a combined readership, over 50 million. The majority of the letters that come into my magazine are from people that would like to see photographs of shaved genitalia. What they are really asking for is photographs of children, but they can't come out and say it. There are millions of those dirty old men out there, and legislation is not going to help it, it is going to make it worse.

Gentlemen, in all due respect, I submit that there are millions, not a handful, millions of people out there that are turned on by children and want to see them sexually exploited (p. 262).

Playboy's (October 1979) article on the multiple sex murderer, Gary Gilmore, identifies the child lure of the shaved female genitalia. Norman Mailer described Gilmore's tragic life, including his sexual history, pedophilic activities, and his preference for hairless genitalia:

Gary asked Nicole to shave her pubic hair ... she knew it had something to do with being a six-year old pussy once more...Gary was fooling with minors...(p. 25).

[See Slides 53A & 53B] Photographs of adult models whose pubic hair has been both radically thinned and partially removed are now common across all three magazines. Such "sparse" adult growth may be seen as a subtle or blatant adolescent arousal cue and may reasonably be viewed as similarly understood by adult and juvenile male and female readers [See slides 54A & 54B].

Hustler (February, 1978), portrayed a twelve-page photo essay linking shaved genitalia and execution. This sequence shows a young woman arrested, shaved, enjoying sex with her jailor and then electrocuted. Hustler presented the nude woman in shadow, except for a full frontally lit depiction of her shaved genitalia. "Poof!" was inscribed on the opposite page [See Slides 55A & 55B].

Other child cues were coded--thumb-sucking, fetal positions, and the like [See Slides 56A & 56B].

Pigtails, props such as oversized chairs and beds, child-like eyes of vulnerability looking up, are used to render adult women child-like [See Slides 57A & 57B] or children more child-like. This is Brooke Shields whose 9 year old bath tub nude scenes were apparently sold to "Sugar and Spice", allegedly a Playboy publication [See Slides 58A & 58B].

The titillation of incest was looked at. The role of the mother was studied, since she is often the last line of sexual defense for the child from an offending adult. The mixed messages in this recent Penthouse (March 1985) sequence called "Mother and Daughter", shows them posing nude in each other's arms and sharing sexy black and virginal white lingerie. For family members this type of depiction can be seen as problematic at best. This is especially so, as we find increasing reports of mothers as incest offenders and girl babysitters as child sexual abusers [See Slides 59A & 59B]. (The implication of normalcy in this suggestive lesbian incestuous photo essay is also repeated in Playboy "sister" photo essays.)

Adolescents have been the primary target of sexual abuse, but there is a recent sharp increase in oral venereal disease among children under five years of age, who have been infected by their fathers, older brothers, or boyfriends of the mother (UCLA Monthly Alumni Magazine, May/June 1977). [See Slides 60A & 60B].

In Penthouse Forum (1977), a young nude woman is seen handcuffed. Under her photo "Incest" is identified as only one of many sexual variations. Playboy (August 1975) offers a dramatic incest suggestion linked with violence; "How one family solved its discipline problem". Here, Playboy presents a "sensual" or sulky, naked adolescent in black stockings chained to a bed post. This descriptive incest, child rape visual, was a Playboy advertisement to solicit readers for Qui, at one time its spin-off magazine for the younger male reader [See Slides 61A & 61B].

In February 1979, the coders identified a photo story called "Father Knows Best" in Playboy. A nude toddler was photographed by her father who continued to photograph his daughter as she became a young woman. [See Slides 62A & 62B]. A genitally graphic sequence was coded as sexually associating the photographer father and daughter. Leather leggings are buckled on the daughter's nude body by father. The coders identified the child, in a black and white photo inset, juxtaposed with herself as an adult as she simulated masturbation for this photo. While father has taken some photos, another photographer photographs father and daughter, placing them both sexually in the scene [See Slides 63A & 63B].

This Playboy (August 1976) Lolita sequence involves fashion photographer Helmut Newton's "fantasy" of seducing a high school girl, locking her in a motel room, and having sex with her. He ends with the line, "Yes, she's old enough to be your daughter". The issue of fantasy as a precondition for behavior cannot be addressed here. Some of the formal literature addressing "fantasy" argues its role as a necessary and/or sufficient rehearsal activity for potentiating behavior [See Slides 64A & 64B].

A nude child lies asleep in this Playboy (November 1971) incest photograph. Photographic props included: nursery rhyme sheets, a Raggedy Ann doll, white ankle socks, pigtails and hairbows. These props were all coded and the text was identified as suggesting that the reader consider forceful incest. Indeed, 592 child images were associated with force:

Baby Doll. It's easy to feel paternalistic toward the cuddly type above. Naturally, she digs forceful father figures, so come on strong, Big Daddy (November, 1971).

Of course, this may be a composite photo. It appears to be an adult head on a smaller posterior [See Slides 65A & 65B].

Images such as this infant imp scene in Playboy (September 1984) were coded as child substitutes or surrogate children. The attendant text described the model in an "erotic" act with the infant "imp" statue [See Slides 66A & 66B].

Due to the fact that our research was mandated to examine only visuals, this Playboy text was one of the few child sexuality texts identified. Over 1,000 text references to children were identified as being adjacent to the child related visuals being coded. If the text is also to be coded in future research efforts, one of the questions raised would be how children have been defined in print overtime, as compared to their depiction in visuals.

... the big news is that there is a lot more direct eroticism flowing through a small child's body than most adults are willing to acknowledge ("Kid Stuff", October, 1976). [See Slides 67A & 67B].

Incest cartoons were coded, for example, in Playboy (May 1974). A nude child is in bed with Uncle William in a sexual encounter. In Hustler (April 1977) an adolescent is sexually assaulted from behind by her father. The child coolly tells him his act is not only illegal, but being done badly. The HIGH SCHOOL pennant over her bed confirms that she is a teenager, and the textual implication is that she is sufficiently sexually experienced to compare his performance to other males. [See Slides 68A & 68B]. Again, Hustler (May 1984) clearly presents a

father assaulting his juvenile daughter; while Playboy (March 1972) portrays a much younger child, with exaggerated breasts, sexually soliciting what could be an uncle, father, or other close relation [See Slides 69A & 69B]. While there were cartoons in which children were actually engaged in sex, there were also cartoons which depict the child observing familial sex. This Hustler (February 1978) cartoon involves the child in the sexual scenario to varying degrees, and the erect little penis indicates that this little boy was primed for this Hustler (January 1976) photo session with his nude "mother" [See Slides 70A & 70B].

Moreover, the adult female/mother/guardian relationship seen in these two Playboy cartoons, was identified in a cartoon prior to the incestuous lesbian guardian/parent child in photography [See Slides 71A & 71B]. In a Playboy (November 1973) cartoon by Smilby, a mother/guardian urges a reluctant child of about 10 or 12 (with exaggerated breasts) to undress for an overweight gentleman, "I know, Charlene darling - why don't we slip off the dress and show nice Mr. Wolfschnitz the tittles?". A Folkes cartoon in Playboy (November 1972) presents a school child with hairbows and braids, perhaps 12 or 13 years of age, with a large woman. Both are nude and in bed. The woman has her arm around the child's shoulder as she smilingly reassures the uniformed woman scowling from the open door, "Really, Matron. It's perfectly usual for a girl to have a crush on the games mistress".

One behavioral - cause-effect - aspect of children identified as desirable may be seen in the actual advertisement and sale of child fetish/doll objects for specific sexual use in Hustler and other magazines of that genre.

CHILDREN'S SEXUAL EXPOSURE

[See Slides 72A & 72B] After removing the pseudo-children from consideration, 18 percent of the Principal Children in cartoons and visuals were presented either (a) partially nude, with exposed breasts and/or buttocks, or (b) with genitals showing and/or fully nude.

In the visuals, Hustler was the most apt to present a child as partially or fully nude (37 percent of its Principal Children). It also was the most likely to depict the children with genital or full nudity (21 percent). However, Penthouse also was likely to present a sexually exposed child (27 percent of its Principal Children), and Playboy was coded with 10 percent of its Principal Children as sexually exposed to some degree in its photographs and illustrations.

ADULT CRIME AND VIOLENCE

[See Slides 73A & 73B, 74A & 74B] A key to the dangers of integrating even neutral child imagery into these magazines, is the volatile sexual/violence magazine format itself. Time does not permit more than the observation that while child stimuli appeared in some form 6,004 times, violence and crime appeared approximately 14,700* times in 5,295 cartoons, and 9,400 visuals with 838 cartoons and 1,250 visuals indicating some associated violence approaching actual killing [See Slides 75A & 75B]. Moreover, nude, adulterous, and coital scenarios are the surrounding context within which these child and violence stimuli are located and experienced [See Slides 76A & 76B]. Thus, child stimuli is inevitably linked or associated with tens of thousands of genital/sexual cartoon and visual stimuli, as well as with 14,692 crime and violence stimuli.

NUMBERS OF CARTOONS AND VISUALS

As noted, the coders identified 6,004 images, 2,016 child cartoons and 3,988 child visuals (of which 681 were pseudo-children) in the 683 issues of Playboy, Penthouse and Hustler. Of these, Playboy accounted for 3,045 cartoons and visuals, Penthouse for 1,180, and Hustler; 1,779; a total of 6,004 child-linked images.

The total count of 6,004 child-linked images means that children or surrogate children were involved pictorially on an average of 8.2 times per Playboy issue, 6.4 times per Penthouse issue, and 14.1 times per Hustler issue. Again, from an arousal point of view, these images were overlapped with approximately **47,000 female genital and breast cues and 14,692 crime and violence cues.

The 2,016 child cartoons comprised approximately 12.14 percent of all cartoons published in the three magazines.

AGE AND SEX OF THE CHILDREN

Contrary to intuition, most of the children in Playboy, Penthouse and Hustler did not belong to the high school age group. The coders found that nearly half of the Principal Children -- 51 percent depicted in cartoons and 46 percent depicted in visuals -- were between 3 and 11 years of age.

* Based on a random sample of five issues per magazine, per annum.

** Preliminary estimates were based on a pilot study to identify body depictions in the three magazines. A full study is suggested for future research.

The coders found that slightly over half (51 percent) of the Principal Children in all the 6,004 cartoons and visuals were girls, about one-third (35 percent) were boys, and 14 percent were children of unspecified gender. When the cartoons and visuals were analyzed separately, however, dramatic differences between the sexes emerged. Boys were the predominant sex in child cartoons (49 percent male, 36 percent female, 15 percent unspecified). The principal reason was their heavy presence in cartoons where characters discuss topics of a general or sexual nature, rather than to act them out.

Girls, on the other hand, dominated child visuals (29 percent male, 59 percent female, and 12 percent unspecified). Advertisements appear to be one reason, since they accounted for one-third of all visuals and were twice as likely to depict girls as boys. However, when advertisements were dropped from the calculation, girls still accounted for the same proportion of child visuals. The reason lies in the differing functions of the two kinds of visual depiction [See Slides 77A & 77B].

Remember, for some years the Playboy biography has presented three child photos of the nude centerfold at the "Center" of each magazine. These photos were coded and the text describing the child's photo was identified as sexual or non sexual.

As cartoons are generally thought of as humorous, the artist is able to use this mechanism to deliver taboo information and ideas to readers; through visuals they present images which attract and hold the attention of viewers. Our final report will address more fully the issue of cartoon humor.

The Principal Children in Playboy, Penthouse and Hustler cartoons were physically depicted as natural, alive, human children, two-thirds of the time. One-third of the 2,006 cartoons were characterized in a range of ways, chiefly as unnatural offspring of human parents (7 percent), children with exaggerated sexual parts (6 percent), and as deformed, dismembered, or dead human children (4 percent). Twenty percent of the Playboy cartoon girls were drawn with exaggerated sexual parts.

Sixteen percent of the children in cartoons, and 7 percent in the visuals were made to look older than their physical years through the use of age cues. For all three magazines, the age group most often given the suggestion of being older was the 3 through 11 age bracket [See Slides 78A & 78B].

CHILDREN AND THE MALE IMAGE

For some thirty-two years, males in erotica/pornography have been described in text and interviews as powerful politicians, entertainers, [See Slides 79A & 79B], artists, scholars, correspondents and the like [See Slides 80A & 80B]. It may be of some import that a change in the "up-scale" male image is documented; the change from the trusted, benevolent, protective male images portrayed by Norman Rockwell, to males cartooned as untrustworthy, exploitive, and sexually aroused by all females of any age.

Males are cartooned as aroused sexually at any age and in any state, by a female of any age [See Slides 81A & 81B]. Moreover, they are cartooned as behaving sexually and violently toward both women and children. Some psychologists have argued that this genre fosters negative self-esteem, impotence, and pedophilia by repeatedly suggesting that a real man can copulate with any age female, at any time, anywhere. Despite this expectation, male sexuality is visually described in four primary states: impotent, too small, castrated, or, with the phallus hidden [See Slides 82 through 87, A & B].

There is much argument in the scholarly community regarding the subconscious learning process. While it is uncertain that all learning is, as some claim, subconscious, certainly some of these data do enter into the reader's subconscious, deep structure - even though the ideas may be wholly unsolicited by the viewer [See Slides 88A & 88B].

The alternative to impotent, castrated, too small imagery is the portrayal of supposedly sexually virile males whose penis is consistently hidden by a plant, flower or back to the reader [See Slides 89A & 89B]. Classification and analysis of images of marriage reveal that when men marry, wives are defined in singularly uncomplimentary ways. Most of the bestiality cartoons in Playboy center around wives who have sex with various animals, often the family dog [See Slides 90A & 90B].

Wives are also seen as sexually utilitarian, and as surrogate centerfolds [See Slides 91A & 91B]. Again, our concern here is manifold. Such depictions are regular features. These "wife" stereotypes are viewed in the same context as child imagery and [See Slides 92A & 92B] sex mixed with violence. This mix may be seen as volatile for some percentage of this mass juvenile and adult viewership [See Slides 93-95, A & B]. Moreover, these images mix with those in which the treatment of elderly women involve both ridicule and violence, [See Slides 96A & 96B] torture and child sex, [See Slides 97A & 97B]. Necrophilia in both Penthouse [See Slides 98A & 98B] and in Playboy, must also be seen as part of the overlapping of arousal states, or, as Zillmann points out, part of the "excitation transfer" experience [See Slides 99A & 99B]. This crime scene photo of an autoerotic fatality documents Playboy centerfolds as this individual victim's stimuli [See Slides 100A & 100B].

From an educative point of view it is disturbing that much of the visual data in Playboy, Penthouse and Hustler is not only available to children, but often marketed to children. We coded approximately 4,000 additional cartoons as "Child Magnets;" images of special appeal to the child; space ships, cowboys and Indians, dolls, brides, Mickey Mouse figures and the like. When viewed from this child's perspective, approximately 30% of Playboy, 40% of Penthouse and 50% of Hustler cartoons had unique appeal for the child.

For example, Playboy (January 1963) published "The Playboy Coloring Book," a 14 page book to be crayoned. This is one page from the book, colored by a child of perhaps 7 years of age, who followed the coloring instructions in the text. It reads in part:

These are extra playmates. Every playboy should have several to spare. That is because variety is the spice of life... Make one of the girls a redhead. It does not matter which is which. The girls' hair colors are interchangeable. So are the girls [See Slides 101A & 101B].

DISCUSSION

Surveys on readership establish the cartoon as the favored feature in Playboy and Penthouse, generally more valued than even photo essays. Looking at the cartoon as a sex educative device, the National Committee for the Prevention of Child Abuse employed the "Spiderman" cartoon recently to educate children across the nation on why and how to protect themselves from sexual abuse.

Conceptually, the comics and cartoons in these three magazines are also nationally received sex education, reaching and educating millions of children and adults each month since December 1953.

Moreover, our colleagues in marketing tell us that the "up-scale" males, the group which the market industry defines as the innovators, the shapers of society, have been the consumers of this genre since the 1950's. Kotler's watershed marketing work, Marketing Management (1953, 1957, 1963), addressed the acceptance of new products, new ideas, new behavior. That is, when small, up-scale change agents adopt a new value and behavior, these eventually filter down until much of society adopts similar values and behavior. This would apply, theoretically, not only to soap, cars, drugs and alcohol, but even to sexual mores. And indeed, [See Slides 102A & 102B] in 1984 & 1985, advertisements in Seventeen pictured teenagers modeling Playmate bikini underwear for vulnerable 13 to 17 year old readers. Playmate pants and Playmate tattoo bathing suits were also advertised in Seventeen. The diffusion of the Playboy image and its attendant values into the juvenile and general society may be seen as a reality, and the marketing theories of diffusion of innovation may be seen as

validated.

These challenging messages about male sexuality, expectations, impotence and inadequacy, when mixed with child, violence, and female genital stimuli, may trigger any number of confusing emotions: such as joy and expectation, or fear, shame, humiliation, or hate. The consumer's cognitive effort to label such mixed states of emotion by one single emotion called "sexual" may hold a key to "what is pornography?" Thus, from 1954-1984, approximately 14,700 images of crime and violence were mixed in the same magazines with 6,004 child stimuli. These child and crime and violence stimuli were also interspersed with an estimated 35,000 female breasts, 9,000 female genital and 3,000 gynecological images, as well as thousands of images of adultery, non-violent and violent female homosexuality and a broad spectrum of other confusing and arousing adult and juvenile sexual stimuli.

What is the effect of such mixed forms of stimuli upon readers; juvenile and adult?

In response, let me quote from a commentary offered by two child development specialists, Dr. Wamboldt, a child psychiatrist, and Dr. Negley, a child psychologist, who analyzed a sample of 17 images from Playboy, Penthouse and Hustler for this project:

It is a natural response for sexual feelings to come and go at most any time and in most any situations. Mothers will occasionally notice an attraction to their sons' broadening shoulders, fathers will notice how appealing their daughters are as they develop. We have great prohibitions against these feelings if they are incestual or otherwise inappropriate, however, so we keep the feelings at bay. One factor in enabling natural parents to suppress or sublimate sexual feelings they have toward their children is the fact that they have a long-standing history of nurturing and protecting that child. Parents who diaper and soothe a baby, deal with a tempestuous toddler and teach a youngster to ride a bicycle have established a parental relationship with that child, and this activates instinctual, biological drives and unconscious archetypes of parenting. These drives also proscribe sexual relationships with children and reinforce taboos against incest.

One possible dangerous effect of these pictures is that they disinhibit the prohibition, making less secure people more aware of inappropriate sexual feelings and more confused about what to do about them. Repeated exposure to sexual scenes with adolescent (or younger) girls could stimulate hidden sexual feelings towards young girls which the man had been keeping at bay.

(Wamboldt & Negley quote cont'd)

There is also an inherent permission given to indulge in this kind of sexual behavior when viewed in the media. Of particular concern is the relationship of step-parent to step-child, particularly stepfathers and stepdaughters. These pairs do not share a long history of nurturance; often a stepfather first meets his prospective stepdaughter as she is entering puberty. In fact, the literary story of Lolita describes a situation where the stepfather married the mother because of his attraction to her daughter. Without a history to help suppress sexual feelings, these pairs often must consciously do so. To have media present scenes of child seduction may make it more difficult for men to consciously suppress these feelings.

The magazine editors will surely say they are only interested in stimulating fantasy, not illegal acts. But to a person who has difficulty separating fantasy from reality, the magazine gives tremendously confusing messages...

The complete statement of Drs. Marianne Wamboldt and Janet Negley is attached.

Such mixed messages of sex, violence, and child imagery lead to confused states of arousal. Some therapists and others argue that sexually confused, anxiety ridden women and men are increasingly a danger to themselves and others. I agree with this assessment (See Slides 103A & 103B).

One additional observation may be useful for this Commission. Our research team also examined the presence of child fantasies in other contexts within these three magazines. We found 795 child visuals in appropriate, family oriented advertising contexts, and 740 children in advertisements for sexual products, services, or devices. We found a total of 28 children in 10,974 liquor and cigarette (LC) advertisement contexts; 10 children appeared in 7,505 Playboy LC advertisements, 18 children appeared in 3,427 Penthouse LC advertisements, and no children appeared in Hustler's 42 LC advertisements.

It is reasonable to question why a publisher would pose the child in the taboo sexual and violent fantasies of cartoons, visuals, and advertisements, yet, not in the taboo fantasies of liquor and cigarette advertisements. To date, there appear to be no direct laws which prohibit the inclusion of children in liquor and cigarette advertisements.

It seems that the policy makers within the liquor and cigarette industry observe a type of self-policing within their advertising content which recognizes the inappropriateness of child imagery associated with liquor and cigarette consumption.

This lack of presence of child imagery in these advertisements, contrasts starkly with the 6,004 images of children in Playboy, Penthouse, and Hustler (See Slides 104A & 104B).

Looking to a past popular art form and a once well-known American artist, perhaps Norman Rockwell's Four Freedoms exemplify our current dilemma. Rockwell described the four freedoms: freedom of worship; freedom from want; (See Slides 105A & 105B) freedom of speech; and the fourth freedom -- seldom discussed but one without which freedom of speech may be viewed as a mere cliché -- freedom from fear. By reasonable standards of measurement, if erotica/pornography facilitates increased states of fear among some segments of our population, erotica/pornography could be subverting freedom of speech among such groups and individuals.

Based upon my research and the knowledge I have of this field, I strongly urge that the energies and expertise of our major institutions, The National Institute of Mental Health (NIMH), the Departments of Justice, and Child Welfare Agencies, be brought to bear to find a solution to the problem of pornography in our society. This Commission is a first step in that direction, but other public and professional task force and research efforts are also urgently needed.

I also wish to go on record as encouraging all sex industry representatives to immediately enact a voluntary moratorium on child or pseudo-child depictions -- similar to that self-imposed by the liquor and cigarette advertisers -- until verifiable answers are obtained regarding the harm factor. Such a moratorium would not be an admission of responsibility but rather an act of responsibility, based upon reasonable concerns for the welfare of our children.

Thank you.



DEPARTMENT OF HEALTH & HUMAN SERVICES

Public Health Service

Please Use The Following Mailing Address:

P.O. Box 289
Poolesville, MD 20837

Alcohol, Drug Abuse, and
Mental Health Administra
National Institute of Mental
Intramural Research Program
Bethesda, MD 20205

November 12, 1985

Judith A. Reisman, Ph.D.
The American University
5010 Wisconsin Avenue, N.W.
Suite 306
Washington, DC 20016

Dear Dr. Reisman:

I hope that this review reaches you before your deadline. If not, at least know that your project is better known by several child psychiatrists and psychologists. Your exhibits were shown to several, all of whom expressed concern and one of whom volunteered to review them with me. Thus, this review was written by Janet Negley and myself. I hope it is useful to you. Good luck with your project.

Best regards,

Marianne

Marianne Z. Wamboldt, M.D.
Section on Comparative Studies
of Brain and Behavior
Laboratory of Clinical Science

Pornography Evaluation

Janet Negley, PhD

Marianne Wamboldt, M.D.

General Comments

The eighteen examples offered for evaluation seemed to be representative of several themes in current pornography: the association of sex with violence, the depiction of adult grown women as children and the association of childhood symbols and fantasies with sexual acts.

Since women are frequently portrayed as young girls in sexually explicit poses, it would seem this particular pornographic theme has wide appeal. In visual Number 1, the woman on the rocking chair with breast exposed and looking quite young (facially about 12) with little girl Mary Jane shoes and clutching a stuffed rabbit is on the cover of a Playboy (1976). It is absolutely certain that Playboy, apart from its avowed purpose of disseminating the "Playboy philosophy", is a money-making venture and as such, would only produce covers which will sell well. Unfortunately, this kind of cover must be in that category.

It is also interesting to note that in none of the visuals and comics are men portrayed as boys--so it is important that while the men remain men, the women are reduced to children. This could possibly be a backlash from the gaining importance, place and power of women in the "men's world." Some men are threatened by the encroachment of women upon their space and they do what they can to put women back in their place, i.e., below the stature of the men. One way of doing this is to portray the woman as stupid or silly (seemingly popular in the comedy of the 50's.) This is more difficult to do in these decades, however, as women enter more intellectually challenging fields. Another way to put women below men would be to portray them as children, or without the capabilities and power of an adult women. A man who feels his manhood only when he is "on top" could be particularly vulnerable to making women into girls so

-2-

that he can maintain a position of superiority. In this position, he can be the boss, he can be the father, he can "teach" the "girl".

Another aspect of women looking like young girls in sexually explicit scenes is that it gives the illusion of innocence. Culturally, the innocent woman has been desirable from time immemorial. Young girls are presumably innocent and it would help feed this fantasy if a grown woman could look young. Of course, the men are supposed to be "not innocent", or worldly. In some contexts, then, the men can be the teachers about the world of sex. In another, the men can make the conquest of capturing an innocent. This paradigm in male-female relationships has permeated our culture, although there are some signs of change. Young men, or teen-agers, have been encouraged by their peers, the media, even their fathers to become experienced while young girls have been told they better not or they won't be desirable. The pornographic depictions have taken this aspect of our culture and carried it to the extreme for the purposes of being sexually stimulating for men.

A popular psychological concept related to all this is the whore/Madonna complex. Some men who have difficulty in their relations with women have an unconscious tendency to split their women into those who are whores (sexual) and those who are pure (untouchable). They revere some women, their mother's often, women they could marry, but are sexual with others. Once they are sexual with a woman, she cannot ever be in the Madonna class, however, and is seen as a whore. For someone who is viewing reality in this way, the pictures are incredibly intriguing. Here is a woman who is both innocent and pure and a whore. These pictures, depicting women as innocent little girls, therefore, can serve the purpose of resolving, though not too adaptively, the Madonna/whore polarity.

In addition to those pictures where women are dressed as girls, I would like to make a few comments on those comics and visuals in which childhood fantasies and heroes are used. As in the series of increasingly more explicit pictures

using Wizard of Oz characters, it seems that pornography is seeking to be more and more outrageous. If every aspect of sex and sexual anatomy has been already explored, then, in order to keep pornography fresh and naughtily alarming, pornographers would have to find new avenues of expression. If sexy pictures are no longer shocking, the pornographers will find something that will still stimulate. So, we see priests, Santa Claus and the Tin Man in sexual postures. Although not in this packet, surely, there have been cartoons and fantasies of Jesus, Little Red Riding Hood, and Aunt Jemima--all images in which the juxtaposition of the pure, down-home-like-Mother qualities with sexual crudeness adds the unexpected alarming attitude, and "humor." The real difficulty with these images is that they carry messages beyond "isn't this funny--it's so naughty" which are only seen clearly if one gets beyond the initial response or if one is sensitized to the greater issues at play. For instance, in picture Number 11, if one only looks at Santa Claus as a nasty old man and is humored by this discrepancy of images, one misses the terror on the child's face. The child's point of view of the experience is lost--in fact, her image is only being used in the service of creating a scene for Santa Claus to be nasty (if one looks only at the Santa Claus as the message of the cartoon.) But from the girl's point of view, the scene is sadistic and hurtful. One must ask which point of view is the reader to consider. Most scary is the possibility that the reader subliminally receives the sadistic portion of the cartoon without consciously processing that this is a terrible thing happening to this little girl.

The increasing explicitness of the pornographic images is reminiscent of an addiction. More and more is needed to create the same effect. Since the sexual images are more explicit in even the "more socially acceptable" Playboy, one must wonder if our (male) culture as a whole isn't addicted. Of course, we are all desensitized to displays of sexuality through exposure in the mass media.

But with the number one complaint in sexual therapy being "a lack of desire", one must wonder just what it takes to get stimulated these days. A possibility is that we are all affected by the amount of sexual input and respond by shutting down. Whereas an exposed knee, at one time, sent young boys away in embarrassment, we are now barely stopped in our tracks by total nudity.

As mental health professionals, we can postulate that pornography has deleterious effects on some individuals. First of all, some men may have difficulty separating the use of women as sex objects from their everyday dealings with women in their lives. This comment pertains to pornography in general. The use of childhood heroes and fantasies adds even more complexity to the problem.

It is a natural response for sexual feelings to come and go at most any time and in most any situations. Mothers will occasionally notice an attraction to their sons broadening shoulders, fathers will notice how appealing their daughters are as they develop. We have great prohibitions against these feelings if they are incestual or otherwise inappropriate, however, so we keep the feelings at bay. One factor in enabling natural parents to suppress or sublimate sexual feelings they have toward their children is the fact that they have a long-standing history of nurturing and protecting that child. Parents who diaper and sooth a baby, deal with a tempestuous toddler and teach a youngster to ride a bicycle have established a parental relationship with that child and this activates instinctual, biological drives and unconscious archetypes of parenting. These drives also proscribe sexual relationships with children and reinforce taboos against incest.

One possible dangerous effect of these pictures is that they disinhibit the prohibition, making less secure people more aware of inappropriate sexual feelings and more confused about what to do about them. Repeated exposure to

sexual scenes with adolescent (or younger) girls could stimulate hidden sexual feelings towards young girls which the man had been keeping at bay.

There is also an inherent permission given to indulge in this kind of sexual behavior when viewed in the media. Of particular concern is the relationship of step-parent to step-child, particularly stepfathers and stepdaughters. These pairs do not share a long history of nurturance; often a stepfather first meets his prospective stepdaughter as she is entering puberty. In fact, the literary story of *Lolita* describes a situation where the stepfather married the mother because of his attraction to her daughter. Without a history to help suppress sexual feelings, these pairs often must consciously do so. To have media present scenes of child seduction may make it more difficult for men to consciously suppress these feelings.

The magazine editors will surely say they are only interested in stimulating fantasy, not illegal acts. But to a person who has difficulty separating fantasy from reality, the magazine gives tremendously confusing messages; for instance, some men may use the presence of these scenes as support for the notion that "women must like this or they wouldn't have posed for it."

Another way to describe this process uses the psychological concept of behavioral classical conditioning. This is a kind of learning in which stimuli which evoke a certain response are paired with new novel stimuli and presented repeatedly together. After some number of trials, the new novel stimuli will evoke the original response. So, a loud noise paired with a red color will eventually create a situation in which an infant will startle when presented with a red color. The original, or unconditioned stimulus, the loud noise, results in the infant startling and after repeated pairings with a red color, the conditioned stimulus, the red color alone will cause the infant to startle.

It is possible that this same process could occur with sexual stimuli, particularly troublesome being those stimuli associated with children. Sexual responses fall within the classical conditioning paradigm, in fact, individuals with fetish behavior can be behaviorally de-conditioned by repeated exposure to the object and a noxious stimuli. Children's objects appear in the pornographic magazines in the context of sexual arousal leading to a potentially confusing situation in which children's objects alone could arouse sexual responses. This obviously has significant ramifications.

Developmentally, sexual exploration is normal for adolescents. Adolescence is also a time when future parenting skills can be modelled and practiced; eg., by babysitting, coaching a younger child's sports team, or playing with younger siblings. Many adolescents do not feel free to learn about sexuality from their parents, and use peer discussion and media to teach themselves. If these adolescents view confusing pictures of "sexualized children" or cartoons about adult men, often fantasy heroes (especially Darth Vader) sexually using children, their dual developmental drives of becoming sexual as well as nurturant adults may blend, blur and be confused.

This may or may not have long term consequences on their parenting skills, but can certainly have short term negative consequences. One of the authors has seen three young adolescent boys in therapy after they had sexually molested preschoolers they were babysitting. All three of these boys had read popular pornography magazines prior to each episode. Although clearly anecdotal data, it is suggestive that adding visual portrayal of child sexual abuse may indeed trigger actual acting out, particularly in younger teens who have not developed good impulse control over their new and overwhelming sexual feelings.

Evaluation of Visuals

Number 2. This woman facially looks like she could be five years old. The troublesome aspect of this picture is that she is clearly undressed (though not explicitly sexually depicted) and she appears in a magazine which has the context of sexual arousal. There are no body parts to indicate she is a woman and so she appears to be a child who is the object of sexual attention. We think this association is dangerous for men who are insecure in their ability to monitor and inhibit their sexual fantasies towards children. The description and quote on the previous page is personally repugnant in that I don't think what she represents is "every thing a man looks for in a woman." This reinforces old stereotypes that men are greater than women, the teachers, the fathers of women and have few needs of their own to be "little", taken care of and taught. She makes herself young in the service of making her man feel more manly.

Number 4. In this picture, the "female" looks to be a young teen-ager, with all the trappings of childhood. In particular, she is not showing any female body parts, ie., breasts, to show that she is a fully developed woman dressed like a child and so presents us with a very confusing erotic stimulus. It's possible this picture could feed fantasies of sex with children and give permission for such acts to the vulnerable man. It would be particularly confusing picture for a teen-age boy.

Number 5. This picture is particularly repulsive: the combination of the graphic display of genitals, the tongue hanging out and the "childhood" theme. It seems that Hustler has more disgusting pictures than Playboy and I wonder if anyone has studied the difference in men who prefer one magazine to the other.

Number 8. This cartoon exemplifies the difficulties that were described in the "general comments": that is, when the context of the "joke" involves incongruous characters without giving credence to the whole picture. It seems that what is supposed to be funny is that no one would expect the three walking away to be to

the the characters of a gang rape. It is not funny, however, that Dorothy is disheveled on the ground--but we are not supposed to pay attention to that aspect of the story. It is once again humor at the expense of a female.

Number 9. In addition to the disgusting visual aspects of this picture, it occurs to us that this is a reverse of the position of power in the story of the Wizard of Oz. In the the true story, Dorothy possesses an ability to help the three characters find what they are missing; here, she gives as well, but in a different context. Here, the men-figures are in control and Dorothy is on her knees in their presence.

Number 11. One visual aspect of this picture which is interesting is how much bigger Santa Claus's mouth is than the little girl's. Of course, he is a bigger figure, but clearly his pleasure is the message of the picture and her terror is not. Again, the unexpected occurs and the "hallowed" tradition of Christmas becomes degraded: adults being as outrageous as they can. The spirit of that endeavor is very much in keeping with adolescence.

Number 12. Here is an interesting situation: the man who is sexually approaching the young girl, the "innocent" girl, finds that she has turned the tables on him and he is not in power. She clearly has control of the situation and his reddened face tells of his embarrassment and fury. The difficulty of the cartoon is that we are all so familiar with the situation that we think it's funny that she has gained the upper hand rather than being upset that she has become a prostitute.

Number 15. The explanation in the script is actually psychologically appropriate; but, it is being used to stimulate fantasies rather than to illuminate the problems. The pictures are totally disturbing; any reference to

rape is disturbing but this even more so in that the theme involves "justice": the rape is "justified" and future rapes are condoned in the act of raping "justice" (which is obviously in the way of free reign of any man to any sexual act any time he wants). It's analogous to killing a policeman. The Darth Vader image could be particularly impactful to young boys since so many identify with his strength.

Number 18. As in contrast to the other pictures, this one strikes us as fairly benign; a dirty picture for whomever but without the obvious degradation of some of the other pictures.

Number 16. The only objection to this ad is that it is in Seventeen magazine which has a large appeal to the pre-teen set. In another magazine, we have no difficulty with the message; but as a message to a twelve-year old, it gives too much permission for sexual play, and indeed, may pressure young girls to become sexual before they are ready.

Comments of a professional art educator and historian who is on the staff of a major U.S. museum.

332

MEMORANDUM TO DR. JUDITH RIESMAN

FROM:

DATE: November 15, 1985

SUBJECT: Initial responses to a series of color reproductions from the pages of Playboy and other magazines.

Playboy cover, April, 1976 - an appeal to the little cuddly girl from a mature model. Gives the idea immediately of sex with someone who is underage.

Penthouse, Jan, 81 - Another mature model masquerading in a very suggestive come-hither pose. The wet lower lip and the eyes are very appealing to the viewer in a sexual sort of way and could mean to some that it might be appealing to have sex with a juvenile.

Playboy, Aug, 75 - The bondage/cruelty issue exploited with the suggestion that we will be turned-on by viewing a "hot" set of Jane and a group of similar poses.

Playboy, Nov, 71 - Again this is the pandering to the issue of sex with a juvenile, as if it was going to be a big new different kind of excitement. Obviously the model is a mature woman, but the idea is still there.

Hustler, Oct, 79 - The little girl image as a sex object again, this time no suggestion intended, but a more forceful invitation to sex.

Playboy, Nov, 71 - This bad photograph is offensive but not at all sexually suggestive.

Playboy, Nov, 68 - Again a child as an explicit sex object/target.

Playboy, Mar, 70 - Gang rape connected with children through the image and one of the most popular juvenile tales.

Hustler, Nov, 82 - This is the raunchiest sort of exploitation of the Oz theme again. Disgusting.

Playboy, Nov, 54 - Making a joke of the relation of a juvenile with a prostitute.

Penthouse, Dec, 76 - Not funny - sexual molestation using again childhood myths.

Playboy, March, 72 - Again the cult of childhood and children's fantasies tied to sex.

Hustler, Jan, 77. - A disgusting and ineptly-drawn cartoon that tries to make fun of a serious societal problem.

Hustler, Oct, 78 - Violence but this has no meaning for me sexually, probably because it is so badly conceived.

Hustler, 10/78 - Is it possible that Hustler is trying to make a moral point with this terribly-drawn piece?

Seventeen, 8/84 - Possibly a double-entendre but not really sexually explicit.

Seventeen and Glamour, Sept, 1985 - Meaningless to me and not really sexually explicit.

Playboy, Oct, 79 - Inviting sexual exploitation but not raunchy.

Notice

The pages of the report with pictures, cartoons, and illustrations have been found objectionable by the Office of Juvenile Justice and Delinquency Prevention, U.S. Department of Justice.

Those interested in those pictures and illustrations are instructed to directly contact:

Judith Reisman, Ph.D.
Institute for Media Education
Box 7404
Arlington, VA 22207

APPENDIX G

**Fact Sheet for
The National Collegiate Athletic Association
on
Sports, Children, Drugs, and Crime and Violence
in *Playboy* Magazine**

Why would NCAA be concerned about the content of magazines in which NCAA athletes appear?

Athletes are acknowledged as primary heroic role models for American youth. Any magazine which profiles prominent American athletes is naturally sought out, read, and traded by juvenile males. Since youngsters may review the magazine content favorably due to the presence of admired athletes, its content should appropriately reflect the time-honored image of American Sports. Youngsters are drawn to those publications which profile their admired heroes; magazines such as *Sports Illustrated*, *Basketball Times*, *Basketball Digest*, *Sport*, *Football Digest*, *Baseball*, and *Playboy*. While sports magazines cater mainly to the sports community, does a sexually oriented magazine such as *Playboy* serve the long term interests of the sports community?

To answer this question, the following fact sheet briefly addresses specific components of *Playboy*: its depictions of sports, its record on drug use, its treatment of children, its standards on crime and violence, and its position on male sexuality. *Workshops on these issues are strongly urged.*

1. Are sports figures portrayed in *Playboy*?

Nearly every *Playboy* publication ($N=368$) has carried some article, interview, review, or reference to sports.

- Approximately 10% of major *Playboy* interviewees were sports figures.
- Since November 1977, *Playboy* has annually cameoed top collegiate basketball players and collegiate football players since the '50's.

2. What are the selection criterion for *Playboy*'s All-America Team?

The selection method is unclear. Does the publication employ a group of experts as do legitimate polls, i.e., UPI, AP, U.S. Basketball Writers, etc.? Apparently the magazine will exclude those players from the All-America Team who are unwilling or unable to be photographed.

3. Has *Playboy* been involved in legalized gambling?

The income from foreign gambling casinos was a significant source of profit for *Playboy* Enterprises during the late '70's until the early '80's. At that time *Playboy* was forced to sell its casinos in England because of violations against British gaming laws. Following that, *Playboy* entered a joint venture to establish a *Playboy* Casino in Atlantic City, New Jersey. *Playboy* was forced to sell its interest; however, because New Jersey rejected *Playboy's* application for license due to previous legal difficulties.

4. Were sports associated with drugs in *Playboy*?

Playboy has profiled sports along with depictions of recreational sex since 1953. Depictions of recreational drugs emerged in 1968. Decriminalization of drugs has been a primary editorial, legislative, and financial *Playboy* commitment since November 1970 (See Addendum Part I, "An Abbreviated Chronology of *Playboy* Magazine's Drug Policy.")

Beginning in the late '60's, a minimum of 293 visual drug scenarios were identified. 82 (28%) of these involving juveniles. Moreover, we estimate several thousand* textual drug references were included since the early '70's. The majority of this information promoted recreational drug use. Moreover, a review of these texts found that criticism of drug use focused upon the individual's personality as the determinant of abuse.

In 1970, the *Playboy* Foundation formally underwrote the creation of NORML (National Organization for the Repeal of Marijuana Laws, subsequently called National Organization for the Reform of Marijuana Laws).

Most recreational drug references were located in The "Playboy Forum," "Forum Newsfront," letters to the editor, advice columns, interviews, jokes and film reviews. Many references were found in special articles, colorful graphs and charts and reports of drug legislation. Governmental abuse of young users was a prominent topic.

Many drug references were juxtaposed with information on sports figures and the "All-America Teams." An example of the magazine's combination of sports, recreational sex, and recreational drugs can be seen in the September 1978 issue. Adjacent to the "Drugs '78" article was: 1) *Playboy's* "Pigskin Preview"; 2) graphically nude "Girls of the Pack 10" and; 3) a rainbow colored and detachable "drug centerfold."

5. Does *Playboy* provide informal drug education to American juveniles?

Until *Playboy*, no reputable American publication brought positive drug information within easy reach of juvenile consumption. Research surveys document this publication and this genre as primary sex education for American youth. Although no major surveys have examined the role of these magazines in juvenile drug education, *Playboy* drug charts, games, cartoons, jokes, editorials, articles, and legislative successes are by definition part of the readers' drug education.

*Based on a preliminary examination of total text content.

6. Do children read *Playboy*? Would its contents appeal to children?

According to Mediamark Research, Inc. (Spring 1984, M-1), *Playboy* has at minimum, a monthly audience of nearly 16 million adults. In 1975 over 6 million in-home readers had one or more children residing in their domiciles. The "*Playboy* Advisor" has printed advice to sexual queries allegedly from juveniles.* The publication is aware that the magazine has been, and continues to be, a source of education for youngsters.

While juveniles are not counted as readers in official marketing statistics, most studies on early sex information identify *Playboy* as primary informal sex education for children. In 1979 psychologist Aaron Hass identified *Playboy* as a sex education forum relied upon by juveniles for information and often for advice, values, and mores (*Teenage Sexuality*, 1979).

Our analysis identified a minimum of 30% of *Playboy* cartoons and illustrations *holding special appeal for children*, i.e., Santa Claus cartoons and illustrations, Cowboys and Indians, coloring books and cut-outs, sports figures and the like. For example, *Playboy* published a colorful drug game, "Feds 'N Heads" in May 1971. We called these visuals "Child Magnets."

7. Did *Playboy* portray children with licit or illicit drugs?

A content analysis of 373 *Playboy* issues yielded 3,045 child images, an average of 8.2 images per issue. Our research on the magazines' visual and cartoon materials identified 158 (5%) of *Playboy's* 3,045 child images associated with the use of drugs or alcohol.

- 52% (82) of the 158 child images were drug related. More than half of the child visuals included illegal drugs such as marijuana, cocaine, heroin, and PCP. (The number of child *cartoons* involving marijuana, cocaine, PCP, etc., is not yet available although it is in our data base. At this time, we estimate approximately 30-40 additional child drug cartoons.)
- 48% (76) of the 158 child images were alcohol related.

8. Has *Playboy* portrayed children in sexual or violent scenes?

Although *Playboy* currently states that they have never portrayed children in sexual encounters with adults, 415 (14%) of the 3,045 images associated children in some sexual scene with adults. In comparison to the 415 child/adult sex associations, a maximum of only 17 images involved the negative health consequences of recreational sex—venereal disease, etc. Included in the 3,045 images were:

- 21% (646) images associated children with nudity
- 14% (424) images associated children with genital activity
- 8% (236) captions to visuals described a child in sexual terms

*A recent letter, alleged from a juvenile, with the *Playboy* advisor's reply is available upon request.

- 7% (208) images associated children with force
- 6% (184) images associated children with genital/anal exposure
- 3% (82) images associated children with sex with animals or objects
- 2% (54) captions described a child in violent terms
- Altogether, 1% (33) child images were associated with "runaway" or venereal disease scenarios
- 0.46% (14) adults were portrayed with hairless (shaved) genitalia, simulating child genitalia
- 43% (1,323) were photographs
- 39% (1,196) were cartoons
- 17% (526) were illustrations
- A major *Playboy* photographic technique for displaying adult-child sex was via its "Sex in Cinema" feature (including oral and incestuous activity).
- *Nearly all depictions of child sexual abuse portrayed the child as unharmed or benefited by the activity*

9. Were some of these child images associated with the liquor and cigarette advertisements?

Liquor and cigarette advertisers apparently felt it was inappropriate to associate children with their products. In contrast with the 3,045 *Playboy* depictions of children in 373 magazines, this industry only included 0.13% (10) child images out of 7,505 of its liquor and cigarette advertisements.

10. Does *Playboy* sexualize violence?

Corroborating the Malamuth and Spinner's (1980) research on violence in "best-selling erotic magazines," our data document 8,009 scenarios and 10,740 acts of crime and/or violence associated with *Playboy's* graphically sexual content. These included: the trivialization of gang rape, incestuous abuse, juvenile prostitution, necrophilia, and sado masochistic activity. For example:

- Approximately 38% (3,068) images of nude/genital display were found in the 8,009 crime and violence scenarios
- 1,483 visual images of violent props: guns, whips, knives, chains, and bats
- 1,121 images of assault and battery
- 1,006 images of killing or near killing
- 586 images of direct sexual violence
- *Text and articles on sexualized violence have dramatically increased since the late '60's.*

11. Hard-core magazines are known to be used by sex offenders. Has this magazine also been documented in cases of child sexual abuse?

Playboy has been used in the sexual entrapment of children. Its use is confirmed by numerous case histories, testimonies of sex offenders, and incest survivors, as well as research on child pornography, child prostitution and sex rings, and onsite crime evidence. It is therefore of some concern that *most children depicted in Playboy were between six and eleven years of age—the most common age group for actual incestuous abuse and general child maltreatment.*

Our slides identify two *Playboy*-associated crime site cases. The first case involves child sexual abuse; the second is an autoerotic fatality. In both, *Playboy* photos were the visual stimuli used for the activity. In the first example, the adult offender disinhibited an adolescent sister and brother with the magazine

photographs. Hard-core magazines are often poor quality, less available, and more foreign to a child. In this case, attractive content and famous people made it easier to persuade the child to pose for child pornography.

12. Would sexualized violence be imitated?

The body of recent research on depictions of sexualized violence has found that viewing "positive-outcome-rape" depictions often leads men to believe force fulfills female sexual fantasies (Donnerstein & Malamuth, *Pornography and Aggression*, 1984). This question, however, requires a detailed response precluded by our brief format. Here, Dr. Bernie Zilbergeld's arguments seem worthy of prudent consideration:

Women in the fantasy model [*Playboy* or *Penthouse*] are also portrayed as wanting sex all the time and wanting to be handled roughly, no matter how much they may request gentleness or protest the male's sexual advances. ...She means yes even if she says no. She wants to be taken despite her protestations, she wants roughness... Is it any wonder that men in the real world have trouble knowing what to do when a woman says 'No' or 'Stop.'...(*Male Sexuality*, 1978, pp. 31-2).

Both researchers and feminists have voiced concern that pornography plays a role in the increasing reports of campus gang rape. Although it is believed that the vast majority of gang rape incidents go unreported, a recently published study by the Association of American Colleges identified more than 50 incidents occurring at a wide range of academic institutions during a 2-year period. The majority of reported incidents occurred at fraternity parties while a smaller number involved college athletes.

In addition to sexual violence against children, our coders identified a minimum of 586 cartoons and pictorials describing adult sexual violence. Most of the cartoons were positive-outcome-rape or assaults in trains, beaches, planes; gang rapes or tricking a woman into sex via false marriage contracts, marijuana, liquor. Sadistic sexual pictures of rape and torture were often found in *Playboy's* movie reviews, including "Sex in Cinema."

13. How is male sexuality defined in *Playboy*?

Many researchers have charged that the *Playboy/Penthouse* genre has a negative influence on male sexual satisfaction. They have pointed to the depiction of men and boys as manipulators and "hunters," out for female sexual conquest. And they have warned that men were given expectations of constant macho sexual performance, leading to frustration, recrimination, and occasionally impotence. Dr. Bernie Zilbergeld also observed that the magazine consistently mislead and ridiculed men about their sexuality. He especially singled out the role of cartoons:

Humor is the basic source of education...and sexual humor boasts all the old crap and all the old fears. It counts. Sex is loaded with anxiety, even for ten-year-olds. ...Cartoons that poke fun at impotence or other male inadequacies would outweigh any supportive things said in the advice column (cited in Weyr, *Reaching for Paradise*, 1978, p. 218).

Conversely, Dr. Dolf Zillman of the Institute for Communications Research at Indiana University, commented on the possible effect of pornography on women's attitudes toward men:

This research focused on callousness toward women. It is conceivable, of course, that massive exposure to pornography promotes womens' sexual callousness toward men as well (Pornography and Sexual Aggression, 1985, p. 135).

14. **Until recently, people thought of *Playboy* as a contemporary publication. With this new knowledge do they still feel that way?**

Times are changing... Until recently it was reasonable to suggest that a large number of people saw *Playboy* as an intellectually adventurous magazine which also portrayed pretty young women in the nude. Breaking away from rigid sexual stereotypes, the *Playboy* editorial team was seen as creating an image of healthy admiration for the girl-next-door—nude. Our research does document a somewhat more complex sociosexual *Playboy* agenda; one which involved the magazine as both pro-actively and reactively affecting the current mores of the American male—thus American society.

We now know that *Playboy* has mixed drugs, sex, violence, and children in its pictorial and text format. Researchers such as Zillman, Court, and Malamuth have all concluded that the mix of sex and violence affects normal men, socializing self-admitted callousness toward and even interest in sexualized violence. Russell, Finklehor, and Burgess' research, and federal testimony established the use of sex materials to coerce wives, girlfriends, and children into both abhorrent and violent sex acts. Said Dr. Neil Malamuth, Communication Studies, U.C.L.A.:

...the portrayal of sexual aggression within such "legitimate" magazines as *Playboy* or *Penthouse* may have a greater impact than comparable portrayals in hard-core pornography (Pornography and Sexual Aggression, 1985, p. 42).

The public assessment parallels that of the sex researchers. The Gallup *Newsweek* poll in March 1985 reported that 73 percent of respondents felt sexually explicit materials lead some people to sexual violence, and 93 percent said magazines with sexual violence should be strictly controlled. Issues of children and drugs in these magazines have never been addressed. Other researchers have identified violent content in *Playboy*. Few people realize that a popular magazine such as *Playboy* has, for years, carried mixed messages of sex, images of children as appropriate sexual partners, drug advocacy, male sexual inadequacy, and crime and violence. Our future research will further identify these components over time.

**ADDENDUM
PART I
Abbreviated Chronology of *Playboy* Magazine's Drug Policy**

- September 1966: "Pigskin Preview" issue, *Playboy* interviews Timothy Leary, proponent of drug experimentation.
- October 1967: *Playboy* editorial identifies its future drug policy and begins ongoing editorial and financial campaign to decriminalize marijuana use.
- January 1968: *Playboy* begins "Forum Newsfront" which then carries—from 1968-86—approximately 35% of the drug information previously presented in "letters" and advisor columns.

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- Late 1970: *Playboy* supplies \$5,000 "...to attorney Keith Stroup to establish the National Organization for the Reform of Marijuana Laws (NORML)." *Playboy's* continuing financial support of NORML is part of the magazine's commitment to the reform of oppressive U.S. drug laws (01/79, p. 387).
 - November 1970: "After nearly three years of reporting on and criticizing U.S. marijuana laws and enforcement tactics, *Playboy* becomes the first national magazine to editorially advocate the removal of criminal penalties for private marijuana use." (01/79, p. 387).
 - May 1971: *Playboy* publishes the drug game "Feds 'N' Heads." This was a "board" game directing players to spin and win marijuana. (high school users were identified as part of "game").
 - Late 1971: *Playboy* contributes \$100,000, the first of many grants, to NORML for 1972 drug campaign (02/77, p. 152).
 - September 1972. "Pigskin Preview" issue. *Playboy* publishes the first *Playboy* Drug Chart and proposes to decriminalize marijuana.
 - October 1973: NORML/*Playboy* efforts result in the first state decision to decriminalize marijuana use in Oregon.
 - May 1975: NORML/*Playboy* efforts result in Supreme Court judgement for private marijuana use in Alaska.
 - September 1976: "Pigskin Preview" issue. letter to the *Advisor* from cocaine user does not receive advise to cease cocaine use, but rather how one tests for cocaine purity, suggesting a text: The Gourmet Coke Book for quality control directions.
 - November 1976: *Playboy* editorial advocates decriminalization of all drugs: marijuana, cocaine, heroin, and the like.
 - December 1976: *Playboy* efforts result in successful judicial decision to decriminalize cocaine laws in Massachusetts.
 - February 1977: *Playboy* interviews Keith Stroup, Director of NORML. Stroup thanks *Playboy* for funding NORML and publicizes the *Playboy*/NORML "inside joke" about NORCL. *Playboy* asks Stroup, "Shall we tell the world about NORCL?" (the National Organization for the Reform of Cocaine Laws). This article is in concert with all *Playboy* articles on marijuana in that reflects an editorially biased, pro drug position (02/77, p. 152).
 - February 1977: NORML/*Playboy* efforts result in charges against suspects dropped in Montana "marijuana raid" (01/79, p. 387).
 - March 1977: NORML/*Playboy* efforts result in decision to decriminalize marijuana for "medical" purposes in Washington, D.C.
 - February 1978: NORML/*Playboy* efforts result in successful decision to decriminalize marijuana use for "medical" purposes in New Mexico and three other states.
 - September 1978: "Pigskin Preview" issue. *Playboy* publishes "The Famous *Playboy* Drug Chart" with illustrations of drug using celebrities.

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- December 1979: "Cocaine Defense"—*Playboy* article identifying their funding of legal and technical defenses in cocaine prosecutions.
 - May 1981: letter to the *Advisor* receives technical drug directions to remedy negative cocaine effects, and advice promoting higher quality cocaine.
 - April 1982: Dr. Ronald Seigel, *Playboy* cocaine expert, writes of his testimony in the "...Massachusetts vs Richard Miller case, which was supported by *Playboy* and which first declared the cocaine/narcotic classification unconstitutional. ...As it stands now, the most dangerous aspect of cocaine use is getting caught and suffering the criminal penalties for a narcotic defense" (p. 63.) [author's emphasis].
 - September 1983: "Pigskin Preview" issue. Don Rogers appears as an "All American Team" defensive back. Continuing its drug information bias, *Playboy* prints an "expert" article by philosophy professor Dr. Richard Sharvy, who states that if we "Legalize heroin, cocaine, marijuana, homosexuality, teenage sex...prostitution, public nudity, pornography..." (p. 52) society will be safer/better. By omitting alternative argument or an editorial challenge, *Playboy* supports Sharvy's conclusions regarding the public's "right" to drug use.
 - September 1984: "Pigskin Preview" issue. Cocaine: A Special Report: The 10% addiction solution. *Playboy* publishes major article decrying the horrors of cocaine abuse but suggesting only the "addictive personality," (one who would be addicted to alcohol, sweets, or any food/drug) will be traumatically impacted by cocaine use. This notion is maintained throughout the article by experts such as Seigel (cited in 4/82) that "personalities" tend to account for the problems of drug abuse. Drug "use" is not seen as the problem. Widespread use of drugs by athletes strongly indicates that many in the athletic community view themselves as part of the 90% of society suggested by *Playboy* as persons able to control and enjoy the benefits of cocaine use.
 - December 1985: Why Drug Enforcement Doesn't Work: This article argues that since "[t]here is more money in illegal drug traffic than in any other business on earth," the efforts to legally control drugs should be abandoned. By omitting alternative argument or an editorial challenge, *Playboy* supports Gonzales' conclusions regarding, in effect, legalization of all drug use.
 - January 1986: "Collegiate Basketball Preview" issue. Len Bias appears as a "All America Team" forward. Drugs are mentioned positively several times in this January issue. In "Killer," a fictional story with a "non-white" hero, difficult feats are accomplished under massive drug influence. One drug-taking scenario concludes with the stoned hero celebrating himself as, "a new man, for a new season (p. 206)" [author's emphasis].

**DRAFT OF PLAYBOY DRUG INFORMATION IN FOUR TEXT FEATURES:
"DEAR PLAYBOY," NEWSFRONT, THE ADVISOR, AND FORUM**

Based upon a preliminary analysis of these four text features, we estimate that, spanning seventeen years from 1966 to 1986 (certain years were not available at present): there were:

- 860 text references to chemical substance abuse
- An average of 51 references per year
- 92 references in the peak year of 1975
- 14 references in the lowest year of 1985
- 62.4% *positive* chemical substance references
- 6.3% *negative* chemical substance references
- 31.3% *neutral* chemical substance references
- Among the 31.3% neutral references, the majority included a humorous or positive component.
- Beyond the 860 text references, 158 *child* images/cartoons were drug/alcohol related.
- In 1963-65 a random sample of 7 months yielded only 18 references to chemical substances. All of these were alcohol. Marijuana and LSD became prominent in 1966. Marijuana dominated *Playboy* scenarios and peaked with a ratio of 6 to 1 by 1972 and 1974, while other substances such as amyl nitrate, heroin, and LSD moved into the substance use text. By 1975 cocaine emerged as a drug of choice, although the higher ratio of marijuana to other chemicals—including alcohol—still held in 1976. A full text and pictorial analysis is underway from December 1953 to the present.
- As citizen drug use has dramatically *increased* over the last few years, the radical *decrease* in *Playboy* drug "letters" and "advice" in 1985 suggests an *editorial* decision, verifying *Playboy's* past decades of drug normalization text.
- An examination of other magazine classifications such as jokes, interviews and fiction, may identify a chronological shift from drugs-in-letters, etc., to other drugs-in-features. For example, the noted January 1986 Len Bias issue had no letters or advisor drug text. Rather, its drugs-in-fiction suggested the advantages of drug experimentation.

Due to the time restrictions faced in preparing this text, the *Playboy* drug record is incomplete. A *complete analysis of the entire history of the Playboy* magazine editorial drug policy is underway with particular focus upon text; letters to the editor, and advisor columns.



APPENDIX H

Peer Review Letters for the Reisman Report

EXTERNAL PEER REVIEWERS APPLAUD THE REIGNAN REPORT

"Meticulous... (A) sound study providing high-quality data in a complex and difficult area conducted in a scientifically acceptable fashion."

--Dr. Emanuel Landau, Past Chair, Committee on Statistics and Environment, The American Statistical Association

"The document is of sufficient comprehensibility and completeness for submission. . . This was not true of the version prepared by American University." "It's findings should be of value to those interested . . . in the effects of erotica, pornography, and violence in the media, and . . . the implications of such phenomena for women and children."

--Dr. George Comstock, S.I. Newhouse Professor of Public Communications, Syracuse University

"Benchmark... (A) reference point that we never before had." "Methodology. . . The instruments you developed and your approach. . . can be very helpful to others." "(T)he data that you have gathered are important and should be made available..."

--Professor Richard Zakia, Chair, Fine Art Photography, Photographic Arts & Sciences, Rochester Institute of Technology

"It is the first study ever to document the complete representation of children, children depicted in sexual situations, and children depicted in criminal and violent situations in Playboy, Penthouse and Hustler... I believe our society will reap benefits from it."

--Ms. Laura Lederer, L.J. & Mary C. Scaggs Foundation Author and Editor, **Take Back the Night**

"I believe your research would be of interest to child protection workers as well as to any professionals who interact with youthful sex offenders."

--Ms. Jane Huntington, Juvenile Justice Coordinator National Coalition for Jail Reform

"I congratulate you... I feel your research is on the cutting edge of crucial social issues and that you have produced, on a subject of intense controversy, valuable and reliable data... In conjunction with other recent data on violence and abuse your findings confirm that our children are in jeopardy."

--Dr. D. Tennov, Psychologist and Author **Love and Liesense**

"The significance of your research cannot be overestimated... This information is an invaluable precursor for the scientific community as well as society to critically evaluate issues of causation and... antisocial behavioral impact."

--Linnea W. Smith, M.D., North Carolina Psychiatrist and Collegiate Athletic Community Drug Educator

"Now, for the first time, major documentation has been provided regarding how children are depicted in mainstream pornography and how images of children are related to situations of nudity, abuse, crime and violence. This has to be an important body of data and an important first step... the methodology employed here has been more than sufficiently exacting."

--Gordon Muir, M.D., Director of Medical Communication, Glaxo Research, member of the North Carolina Chapter National Committee for Prevention of Child Abuse

SUPPLEMENTARY PEER AND OJJDP SUPPORT

"The product which you ultimately delivered...was what we had asked you to do. The fact that it was apparently rejected by OJJDP did not, therefore, bear on the question of whether you performed under the grant, but was a political decision on the part of the acting administrator."

—Mr. Alfred S. Regnery, Past Administrator
Office of Juvenile Justice and Delinquency Prevention

"Dr. Reisman's research accomplished what it set out to do. She analyzed the content of Penthouse, Playboy and Hustler and found that a pattern of depicting children as viable sex objects existed. There are obviously those that do not like the implications of those results and will do everything that they can to discredit those associated with this project."

—Mr. James Wootton, Past Deputy Administrator
Office of Juvenile Justice and Delinquency Prevention

"Your empirical research fills a vital gap in our knowledge at a time when we need such information and facts to better inform our judgement so that they based not only on pre-formed opinions and moral biases. [and, later] I support the significance of your findings."

—Professor Philip G. Zimbardo, author of *Influencing Attitudes and Changing Behavior*
Psychology Department, Stanford University

"Your identification of "Child Magnets" in each of the magazines adds fresh insight to the impact of these materials on juvenile readers. The information would be very useful to sexologists, child development specialists, and a broad spectrum of child welfare workers...Congratulations."

—Edward W. Eichaël, Human Sexuality, Marriage and Family Life Education, Psychotherapist

"I am using your work in my course on Research Methodology at Columbia University (School of Public Health) to illustrate the scientific rigor possible in doing content analysis. My students (nurses, physicians, social workers, administrators are fascinated with your work and methodology."

—Professor Michele G. Shedlin, School of Public Health, Columbia University

"Those attacks [against your research] certainly raised question as to the motives of those endeavoring to abort an organized scholarly research project."

—Seymore G. Gilbert, Professor II, Rutgers University

"[T]he Reisman report...documents beyond a shadow of a doubt the extent and nature of the imposition of sexually violent images on our society."

—Professor Kathleen L. Barry, author of *Female Sexual Slavery*
Department of Sociology, Brandeis University

"Dr. Reisman's research is exceptionally persuasive in its detail and conceptual and chronological reach...It then becomes vital for [pornographers] to destroy her credibility as a researcher, her sense of integrity as a person, her sense of safety as a woman, and her future in her profession. This they have tried to do."

—Andrea Dworkin, author of *Pornography: Men Possessing Women*, pornography theorist

"As an expert in this field, I believe [the Reisman report] is excellently designed and its information vital for public exposure, and debate. Taxpayer money has already subsidized this project...although the pornography industry is attempting to suppress it, the public deserves to see the results,"

—Florence Rush, author of *The Best Kept Secret: Sexual Abuse of Children*
and...

"[Reisman's research] is especially important for those of us in the athletic community."

—Coach Tom Landry, Dallas Cowboys, Dallas, Texas

LAW OFFICES OF
LEIGHTON AND REGNERY
1667 K STREET, N.W.
WASHINGTON, D.C. 20006

(202) 955-3900

June 23, 1987

Ms. Judith Reisman
Jeremiah Films
43400 Cactus Valley Road
Hemet, CA 92343

Dear Judith:

I am writing this letter in order to clarify a couple of points of controversy involving the American University project on pornography which we funded at the Office of Juvenile Justice and Delinquency Prevention a couple of years ago.

I signed the grant to American University, of which you were the project manager, after careful consultation with my staff, the General Counsel's Office at the Office of Justice Programs, and others throughout the Justice Department. There is no question that the project was within the bounds of the Juvenile Justice and Delinquency Prevention Act, the statute by which OJJDP functions, and no question that I, as Administrator, had the discretion under the law to obligate OJJDP money for the purpose of the grant. The issue which the American University grant addressed, in other words, was legitimate in terms of preventing juvenile crime, and was one which was properly addressed by OJJDP.

I have stated several times, both publicly and privately, that I thought the American University grant was more expensive than it needed to be. However, the fact that it cost too much had nothing to do with whether or not it was an appropriate project for OJJDP to undertake. Many things in the government - in fact most - cost too much; the cost has nothing to do, however, with whether a project is legal or appropriate in its substance.

My staff and I oversaw your project as it progressed, and we were always satisfied that you were doing what you set out to do. As you know, we had a series of negotiations with American University regarding the project, and made several changes during the course of it. At no time were we concerned that what you were actually doing was inconsistent with what you set out to

Ms. Judith Reisman
June 23, 1987
Page - 2 -

do. By the same token, as far as I know, the product which you ultimately delivered to the Department of Justice was what we had asked you to do. The fact that it was apparently rejected by OJJDP did not, therefore, bear on the question of whether you performed under the grant, but was a political decision on the part of the Acting Administrator.

If I can further clarify the record, I hope you will not hesitate to be in touch.

Sincerely,


Alfred S. Regnery

32/003

JAMES M. WOOTTON

June 17, 1987

Senator William Armstrong
U. S. Senate
Hart Senate Office Building
Room 528
Washington, D.C. 20510

Dear Senator Armstrong:

It has come to my attention that you have taken an interest in the Judith Reisman pornography research controversy. As you know, when I was the Deputy Administrator of the Office Juvenile Justice and Delinquency Prevention I was very involved with that project.

From the very beginning of Dr. Reisman's effort to demonstrate a pattern of the sexualization of children in "main stream" pornography, she has been the target of many attempts to ridicule and impede her work. Almost all of the criticism of Dr. Reisman's work came from either the pornography industry itself or from others who had ideological differences with the Administration. In fact, Dr. Reisman's research, because it dealt with pornography and therefore attracted broader media attention, became a convenient target for the existing adversaries of our office.

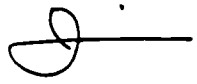
As Deputy Administrator I was responsible for administering the grants and contracts of the office. For a number of reasons, chief among them Dr. Reisman's inability to find the peace necessary to conduct the research she had undertaken, a no-cost extension was needed to complete her project. I personally negotiated an agreement with the Provost of American University and Dr. Reisman as to how her research would be concluded and the report delivered to the Justice Department. A copy of that agreement is attached.

I understand from Dr. Reisman that the report that she actually authored was favorably reviewed by most of the peer reviewers. Dr. Reisman's research accomplished what it set out to do. She analyzed the content of Penthouse, Playboy and Hustler and found that pattern of depicting children as viable sex objects existed. There are obviously those that do not like the implications of those results and will do everything that they can to discredit those associated with this project.

When courageous people "follow truth wherever it leads," it sometimes leads to dark and foul places. Judith Reisman is just such a courageous person and should be commended for her perseverance in this project. I hope you are able to help see that her work gets the respect and exposure it deserves.

With kind personal regards, I am

Sincerely yours,



James M. Wootton

Attachment

JMW:smf

MEMORANDUM OF UNDERSTANDING
BETWEEN THE
OFFICE OF JUVENILE JUSTICE & DELINQUENCY PREVENTION,
THE AMERICAN UNIVERSITY
AND
DR. JUDITH REISMAN

This memorandum sets forth an agreement between the Office of Juvenile Justice and Delinquency Prevention (OJJDP) and The American University (AU).

A. The following procedures will be followed to complete the work called for in Cooperative Agreement No. 84-JN-AI-K007.

1. Dr. Judith Reisman, as Principal Investigator, is responsible for preparing a final report for American University by November 30, 1985.
2. AU will be responsible for handling the peer review process, including the identification of peer reviewers to include but not be limited to the original project advisory committee, and for payment to them during the no cost extension period.
3. AU personnel will make any revisions they feel are necessary based on the peer reviews and submit a report to OJJDP by March 31, 1986.
4. OJJDP will provide Dr. Judith Reisman the opportunity to review and respond to the revised report.

5. OJJDP will assume responsibility for the final edit. The final edited report may have appended changes or comments which will be clearly identified as changes made in response to any comments by reviewers of OJJDP's choice. OJJDP will make final decisions regarding the dissemination of the report.
6. The original of all reference materials, data tapes and code books, magazines etc., developed as a result of this project are the property of OJJDP and will be protected by AU. They will be delivered to the Attorney General's Commission on Pornography at the earliest possible date, and no later than January 31, 1986.

Alfred S. Regnery
Alfred S. Regnery
Administrator, OJJDP

Date 11-26-85

Witness Patricia Swain
Date 11-26-85

Milton Greenberg
Milton Greenberg
Provost, The American University

Date 11/26/85

Witness [Signature]
Date 11/26/85

Dr. Judith Reisman
Dr. Judith Reisman

Date 11/26/85

Witness [Signature]
Date 11/26/85

SYRACUSE UNIVERSITY

372

S. I. NEWHOUSE SCHOOL OF PUBLIC COMMUNICATIONS

215 UNIVERSITY PLACE | SYRACUSE, NEW YORK 13244-2100

March 24, 1987

Dr. Judith Reisman
The Institute for Media Education
P.O. Box 7404
Arlington, VA 22207

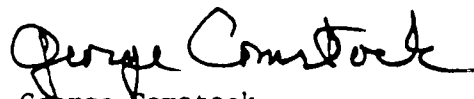
Dear Dr. Reisman:

I have reviewed the draft of your report of November, 1986, Children, Crime, and Violence in the Pictorial Imagery of Playboy, Penthouse, and Hustler. My judgement as a scholar of the empirical investigation of the social influence of the communications media is that:

1. The research meets the usual criteria and standards for such endeavors, and suffers from no problems or weaknesses not common to the genre of research represented.
2. Its findings should be of value to those interested in popular culture, erotica or pornography, and the effects of erotica, pornography, and violence in the media, and particularly to those concerned with the implications of such phenomena for women and children.
3. The synthesis of marketing data, child abuse statistics, the media effects literature, and various psychological formulations relating to media effects is adventuresome, intriguing, and an admirable exercise in that necessary human venture, thinking the unthinkable.

The document is of sufficient comprehensibility and completeness for submission to a sponsoring agency as the draft of a final technical version. This was not true of the version prepared by American University.

Sincerely,



George Comstock
S.I. Newhouse Professor
of Public Communications

4601 North Park Avenue
Chevy Chase, MD 20815

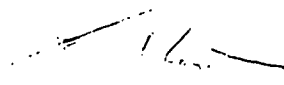
August 13, 1987

Dr. Judith Reisman:
The Institute for
Media Education
P. O. Box 7404
Arlington, VA 22207

Dear Dr. Reisman:

Having noted the August 1987 materials planned for delivery to OJJDP I wish to reaffirm my original August 1986 concluding sentence regarding the methodology used in this research: "This is a sound study, producing high quality data in a complex and difficult area conducted in a scientifically acceptable fashion."

Sincerely,



Emanuel Landau, Ph.D.

EL:mld

Note: Dr. Landau was past chairman of the American Statistical Association's Committee on Statistics and Environment. JAR

EXCERPTS FROM DR. EMANUEL LANDAU'S ^{*} METHODOLOGY REVIEW (AUGUST 1986) OF:
"IMAGES OF CHILDREN, CRIME AND VIOLENCE IN
PLAYBOY, PENTHOUSE AND HUSTLER MAGAZINES."

Having participated in several large-scale studies involving the preparation of complex coding manuals and training of coders, I appreciated the care with which this operation was conducted. The project clearly demonstrated the awareness of the professional staff to the necessity for pilot or pre-testing and the comparability of the coders' entries. This concern for the form of the questions and with its interpretation is needed in any study, but especially in this one where objectivity is so difficult to maintain in the coding group.

The care attached to coding applied also to the data handling in order to minimize the likelihood of error. Thus far, simple frequencies and cross-tabulations have been carried out. There are a large number of additional unpublished tabulations available from the project files.

The pattern of training for specific questionnaires followed by actual coding represents, in my judgement, an excellent way to maximize efficiency and minimize errors.

The meticulous care with which the project attempted to deal with the "overall objective of the study..." (is) (in)noticeable throughout the report (as) is the emphasis on quality control. It is clear that quality control was rigidly enforced from the initial assignment of magazines to the completed coding...The requirements for these coders appear to be set at a higher level than for survey work...The training of the coders involved a meticulous procedure of training and practice on the Child Cartoon Coding Instrument.

It is my judgment that this content analysis did adequately test the hypothesis of the study regarding representation of children in the three magazines with special reference to sexual and violence contexts. The findings are clearly of interest but the possible adverse effects from such presentation cannot therefore be inferred.

In summary, Volume I also demonstrates a carefully conducted study of the content of the three journals constituting the mainstream of erotic/pornographic publications. The limitations of the analysis for generalization and inference are inherent in the study. Other research efforts will be required to relate the findings in this study to the broader issue of the role of media pornography and violence to anti-social behavior...[I]n my judgment the authors have tended to overstate the imperfect qualities of this content analysis study. It is a sound study providing high-quality data in a complex and difficult area conducted in a scientifically acceptable fashion.

*

Past chairman of the American Statistical Association Committee on Statistics and Environment, Dr. Emanuel Landau, was selected by the American University to evaluate Dr. Reisman's methodological procedures. A COPY of Dr. Landau's full report (13 pages) is available upon request.

THE L. J. SKAGGS AND MARY C. SKAGGS FOUNDATION
1221 BROADWAY, 21ST FLOOR
OAKLAND, CALIFORNIA 94612-1837

LAURA J. LEDERER
PROGRAM DIRECTOR
(415) 431-3300

9 March 1987

Dr. Judith A. Reisman
The Institute for Media Education
P.O. Box 7404
Arlington, VA 22207

Dear Dr. Reisman:

I write to congratulate you on the successful completion of your study, "Children, Crime, and Violence in the Pictorial Imagery of Playboy, Penthouse, and Hustler: The Role of Pornography and Media Violence in Family Violence, Sexual Abuse, and Exploitation, and Juvenile Delinquency." Your research is of tremendous value. It is the first study ever to document the complete representation of children, children depicted in sexual situations, and children depicted in criminal and violent situations in Playboy, Penthouse, and Hustler magazines, the three leading mainstream pornography magazines in our country. It documents these images over time, which makes it possible to pinpoint the introduction of such images into the social fabric. It also makes it possible to trace the proliferation of certain themes, such as child assault, child sexual molestation, and incest and to correlate the increases in these images with reportings of real life crimes against children. In addition, the study yielded an enormous amount of invaluable data never before gathered. It is now possible to identify the age of the children portrayed in these magazines and to note that the largest number portrayed were between the ages of 3 and 11, to identify the race and religion of these children, as well as their sex. The data can be identified for any one of the three magazines, or a pooled figure representing all three magazines can be found. The data also identify criminal and violent activities such as rape, battery and murder. These data can be used by other researchers, as well as police, child protection agencies, physicians, nurses, clinical therapists, educators, government officials and others who now work in various capacities to halt child abuse, child sexual molestation, and incest, as well as all forms of juvenile delinquency.

As a foundation program director of a private philanthropic foundation, I can say that the grant was properly administered and well-used. This was an enormous undertaking: a large-scale study with complex coding processes, housed in a university, which took a good percentage of the original grant amount to cover

Dr. Judith Reisman, page two.

overhead costs. As principal researcher, you set up the research parameters, tested them with preliminary studies, and then ran the project within a two year time limit, employing over thirty people, including 25 coders, a complete administrative team, and a dozen expert consultants.

I urge the immediate publication of your final report dated November 1986, and its full distribution, by the U.S. Department of Justice and the Office of Juvenile Justice and Delinquency Prevention. I know that the American public very much wants to read the final report, and I believe that our society will reap benefits from it.

Sincerely yours,



Laura J. Lederer
Program Director



Rochester Institute of Technology

College of Graphic Arts & Photography
School of Photographic Arts & Sciences

377
One Lomb Memorial Drive
Post Office Box 9887
Rochester, New York 14623-0887

March 9, 1987

Dr. Judith Reisman
Institute for Media Education
P.O. Box 7404
Arlington, VA 22207

Dear Dr. Reisman,

Thank you for the opportunity to read your report on "The Role of Pornography and Media Violence..." and to offer some comments. First let me again state my position that the data you have gathered is important and should be made available to serious researchers along with valid qualifying statements and criticism you have included in your November 1986 Report. Let me outline some of the things I find especially valuable in your report:

1. Benchmark

Your data on the cartoons in Playboy, Penthouse and Hustler provide a reference point that we never before had. This is important for longitudinal studies and for possible comparison with other similar information; i.e., cartoons and visuals in other magazines.

2. Methodology

The instruments you developed for your study and your approach in establishing verbal categories for pictorial information can be very helpful to others.

3. Correlations

Your findings on the number of cartoons in which the principal child is "School age to puberty: elementary school age six through eleven" raises an important question. Do national statistics on child molesting reveal a similar situation. In other words are most children that are molested between the ages of six - eleven?

4. Cartoonists

Of the several cartoonists mentioned, the one most often used by Hustler magazine was Dwaine B. Tinsley by a margin of twice the next most used cartoonist. Can the Tinsley cartoons be isolated and studied between the years 1974 to 1984? This could uncover useful information regarding cartoon codes and possible changes which might have emerged. Do cartoons

such as Tinsley's have historical precedence? Having done some visual research in the Kinsey Library on Sex and Human Reproduction at the University of Indiana, I believe they do and can be identified in the collection of pornographic visuals available there to researchers. Some of these visuals are by well known artists of earlier years.

5. Similar but Different

The cartoons in all three magazines although somewhat similar are also different. Playboy for example is more verbal while Hustler blatantly visual. Hustler cartoons also portray more violence and contain ethnic slurs. How do other "girlie" magazines compare?

6. Syntax

The placement of cartoons on a page along with specific articles and advertisements, the size of the cartoons, left page vs. right page, black-and-white vs. color is of significance and provides information not previously available. Your "eye scan" data points out the importance of judging the cartoons for not only what is within the cartoon but also for what lies outside the cartoon. Perceptual psychologists would find this very useful information.

7. Body Validation

Your proposed Body Validation instrument could be very useful to researchers in the field. What we see, and sometimes often mistake as a photograph of a nude woman, is often a retouched photograph with "visual transplants". By that I mean we now have the technology to create a real, imaginary, fantasized perfect nude woman. Computers can store pictorial body parts, faces, noses, hands, legs, breasts, etc., and display them on a screen for an artist to composite. The final fantasized Venus can then be directly transferred onto printing plates and then into magazines for the voyeuristic eye. The face of a 20 year old can be connected to the body of a 16 year old. Your proposed Body Validation instrument warrants further study and testing.

8. Comparisons

Do any of your findings support or question the voluminous Meese Report?

9. Kinsey Library

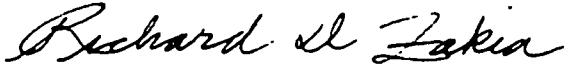
As you know, the Kinsey Library is an important resource for researchers in the field of human sexuality. The library has an outstanding collection of texts and visuals, including a considerable amount of material, historical and contemporary, on the involvement of children in sexual situations. Some of the material is in cartoon form and some pictorial visuals. I am sure that the Kinsey Library would welcome a copy of your report for their collection.

10. Heuristic

Another important aspect of your study is its heuristic value; it raises what I would call a Janus question. Looking back into earlier publications, what child cartoons preceded the ones your study found? And looking forward, particularly as the electronic media begins to take over with its moving image and sound, where is this type of erotica headed? We now have an important benchmark for Playboy, Penthouse and Hustler for the years 1953-1984, 1969 to 1984 and 1974 to 1984 respectively.

I hope the Justice Department will soon make your report available to serious researchers in the field. As a member of your peer group I concur with my colleague Dr. Landau that the criticism of your report has been overstated. It has tended to obscure the important data your research has uncovered. It was a survey, a content analysis of particular information. Perhaps it should be formally titled "A Survey of ...".

Sincerely,



Dr. Richard D. Zakia, Professor
Chairman, Fine Art Photography
and Graduate Program

RZ/ss

380

Jane F. Huntington
2228 40th Street, N.W., Washington, D.C. 20007

March 30, 1987

Dr. Judith Reisman
Institute for Media Education
P.O. Box 7404
Arlington, VA 22207

Dear Dr. Reisman,

I have reviewed the Executive Summary of your final project report and the letters that you sent me.

As you know, I have studied juvenile justice issues as part of my master's course at the School of Justice at The American University, and I have participated in projects funded by the Office of Juvenile Justice & Delinquency Prevention, particularly dealing with early intervention strategies. I must advise you that I am no longer working in juvenile justice; however, as I observed to you in the initial stages of the project, I believe your research would be of interest to child protection workers as well as to any professionals who interact with youthful sex offenders. Again, as I have stated before, I find the "child magnets" concept of particular interest.

Your research presents a longitudinal content analysis of child representations in the three magazines examined. As I see it, the research provides a data base of child images in "mainstream erotica/pornography" (which you state in your introduction was a purpose of this "exploratory research"). Though I am not a researcher and cannot speak to the statistical methodology, my lay conclusion is the same as Dr. Landau's in that the "content analysis did adequately test the hypothesis of the study regarding representation of children in the three magazines with special reference to sexual and violence contexts. The findings are clearly of interest but the possible adverse effects from such presentation cannot therefore be inferred."

Dr. Zakia, also, points out that this was a "survey, a content analysis," and, as such, I agree that it ought to be published. Your research has constructed a base upon which to build further research studied. However, at this point, the research itself cannot be the basis for any conclusions and recommendations, other than for further research and, of course, of the empirical findings of the child images in mainstream erotica/pornography.

Cordially,

Jane F. Huntington

205 Ronaldsby Drive
Cary, NC 27511

March 24, 1987

Dr. Judith A. Reisman
The Institute for Media Education
P. O. Box 7404
Arlington, VA 22207

Dear Dr. Reisman:

Thank you for the opportunity to review Volume I of your report "Children, Crime and Violence in the Pictorial Imagery of Playboy, Penthouse and Hustler."

By way of background, I am a physician with six years of experience in the clinical research departments of two of this country's leading pharmaceutical companies. I have been assistant director of clinical development and associate director of medical communications at the Squibb Institute for Medical Research, and I am currently director of medical communications at Glaxo Research Laboratories. In this environment I have been fully exposed to the principles and practice of sound medical research and its proper presentation. I have also been lately associated with the North Carolina Chapter of the National Committee for Prevention of Child Abuse, and partly because of this interest and what I recently have been learning about child abuse, I feel that the subject of your research is important, timely and of considerable public interest.

Just as physicians (and the public) have had a growing interest in the role of television in child abuse (see Wharton and Mandell, Pediatrics, June 1985), there would undoubtedly be a similar interest in the role, if any, of mainstream pornography. Now, for the first time, major documentation has been provided regarding how children are depicted in mainstream pornography and how images of children are related to situations of nudity, abuse, crime and violence. This has to be an important body of data and an important first step, if the methodology of data collection has been sufficiently rigorous. My own view is that the methodology employed here has been more than sufficiently exacting. And, while some modifications may be suggested for the future, I would concur with the statistical reviewer, Dr. Landau, that this is "a sound study providing high-quality data in a complex and difficult area, conducted in a scientifically sound fashion."

Dr. Judith Keiman
March 24, 1987
Page 2

My chief conclusions from reading this report are as follows:

1. Children have been extensively sexualized in mainstream pornography. Documentation of this point alone is an important finding.
2. It is clearly established that there has been a pictorial trivialization of child sex abuse - particularly in cartoons. And as Harrison is quoted as saying in this report: "The cartoon is a unique force in modern society."

Socialization of other taboos, in cartoons especially, is also documented.

Bearing in mind that everyone is influenced in some way by what they see and read, it is absolutely essential that the impact of these child representations on both adults and children be further investigated. We are not dealing here with the content of television soap operas, etc. but with a pictorial medium that is seen to have a record of portraying the breaching of the most sensitive social taboos as a subject for humor. Serious investigation of the impact of this should now begin.

I commend you and your staff for an admirable execution of a complex task performed in a relatively short period of time. I look forward to the Department of Justice making this report available to the medical and child-welfare communities, as well as to the general public.

Sincerely,



J. Gordon Muir, M.D.

RD 2, Box 251
Millsboro, DE 19966
(302) 934-7067

March 10, 1987

Dr. Judith Reisman
Institute for Media Education
P. O. Box 7404
Arlington, VA 22207


Dear Dr. Reisman:

My Ph.D. (U. Connecticut, 1964) is in experimental psychology with emphasis on learning and on methodology in behavioral science. I conduct basic research, am a consulting psychologist (Lic., Conn.), have attained the academic rank of tenured Professor (U. Bridgeport), taught behavioral psychology, social psychology, research design, and statistics, (U. Connecticut, U. Bridgeport, Hunter Coll.), and have published articles in professional journals and three scholarly books. I am a member in good standing of national and international professional organizations including the American Psychological Association and the International Society for Human Ethology. In recent years my research and theory focused on interpersonal sexual-affective attractions in a context of the ethology of human reproduction and on the biological and social implications of reproductive technologies.

I have complied with your request that I review "Images of Children, Crime and Violence in *Playboy*, *Penthouse* and *Hustler* Magazines." A full report is to follow, but in summary I feel your research is on the cutting edge of crucial social issues and that you have produced, on a subject of intense controversy, valuable and reliable data. I am most interested in the results of the additional data analyses as well as additional projected research.

I congratulate you on your perseverance in the presence of the unique obstacles that working with these materials produce. The reactions evoked by your work -- of officials, participants, colleagues, and the public -- to the very subject of pornography reveal an aspect of human nature that must be understood if we are to behave responsibly as a society. In conjunction with other recent data on violence and abuse your findings confirm that our children are in jeopardy.

Sincerely,


Dorothy Tennov, Ph.D.

384

LINNEA W. SMITH, M.D.
105 FOX RUN ROAD
CHAPEL HILL, NORTH CAROLINA 27514

March 18, 1987

Dr. Judith Reisman
P.O. Box 7404
Arlington, VA 22207

Dear Dr. Reisman:

The significance of your research cannot be overestimated, that of undertaking the most comprehensive to date content analysis of the three top-grossing erotic/pornographic magazines. This information is an invaluable precursor for the scientific community as well as society to critically evaluate issues of causation and potential for distortion of attitudes on human sexuality and antisocial behavioral impact.

There has been appropriate criticism of those of us in the medical profession in general, as well as those of us in psychiatry specifically, to be more cognizant of the role of mass media and its impact on the well-being of juveniles and adults.

These publications target juveniles as an important part of their readership and aggressively market their product to this segment of the population which may be most vulnerable during the formative years of sexual identity. Your analysis of the depictions of children in a sexual and/or violent context is especially pertinent. Recent surveys confirm an overwhelming majority of adolescents reported repeated exposure to this material.

Research examining the effect of precocious exposure to pornography on children's attitudes and behavior is seriously inadequate. Children must be assumed vulnerable to adverse health consequences unless and until proved otherwise.

It is imperative that your report be made available immediately to the general public. It is beyond comprehension that additional data currently in the possession of American University is not accessible to you or made available to other researchers.

Sincerely,

Linnea W. Smith

Linnea W. Smith, M.D.

"PORNOGRAPHY EVALUATION" EXCERPTS BY DRs. WAMBOLDT AND NEGLEY ON: *

"IMAGES CHILDREN, CRIME AND VIOLENCE IN PLAYBOY, PENTHOUSE AND HUSTLER MAGAZINES"

The eighteen examples offered for evaluation seemed to be representative of several themes in current pornography: the association of sex with violence, the depiction of adult grown women as children and the association of childhood symbols and fantasies with sexual acts.

In addition to those pictures where women are dressed as girls, I would like to make a few comments on those comics and visuals in which childhood fantasies and heroes are used. As in the series of increasingly more explicit pictures using Wizard of Oz characters, it seems that pornography is seeking to be more and more outrageous....So, we see priests, Santa Claus and the Tin Man in sexual postures....The real difficulty with these images is that they carry messages beyond "Isn't this funny--it's so naughty" which are only seen clearly if one gets beyond the initial response or if one is sensitized to the greater issues at play.

The increasing explicitness of the pornographic images is reminiscent of an addiction. More and more is needed to create the same effect....But with the number one complaint in sexual therapy being "a lack of desire," one must wonder just what it takes to get stimulated these days. A possibility is that we are all affected by the amount of sexual input and respond by shutting down.

Repeated exposure to sexual scenes with adolescent (or younger) girls could stimulate hidden sexual feelings towards young girls which the man had been keeping at bay. There is also an inherent permission given to indulge in this kind of sexual behavior when viewed in the media. Of particular concern is the relationship of step-parent to step-child, particularly stepfathers and stepdaughters.

As mental health professionals, we can postulate that pornography has deleterious effects on some individuals. First of all, some men may have difficulty separating the use of women as sex objects from their everyday dealings with women in their lives. This comment pertains to pornography in general. The use of childhood heroes and fantasies adds even more complexity to the problem.

If these adolescents view confusing pictures of "sexualized children" or cartoons about adult men, often fantasy heroes (especially Darth Vader) sexually using children, their dual developmental drives of becoming sexual as well as nurturant adults may blend, blur and be confused....adding visual portrayal of child sexual abuse may indeed trigger actual acting out, particularly in younger teens who have not developed good impulse control over their new and overwhelming sexual feelings.

* The nine page "Pornography Evaluation" submitted by Drs. Wanboldt and Negley (November 12, 1985) is available upon request.

PHILIP G. ZIMBARDO
PSYCHOLOGY DEPARTMENT
STANFORD UNIVERSITY
STANFORD CA 94305

July 29, 1986

Dr. Judith Reisman
Institute for Media Education
P.O. Box 7404
Arlington VA 22207

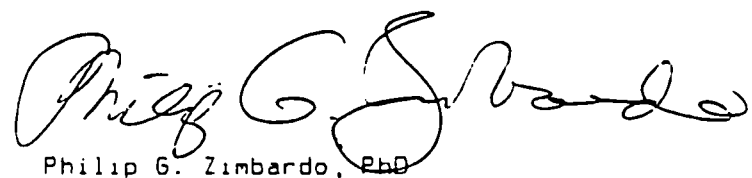
Dear Dr. Reisman:

As you know, I have followed your research related to child pornography with considerable interest. As I prepare to revise my text, Psychology and Life, I'd like to be able to cite some of your published works. I understand this area is one fraught with critics on all sides and of all persuasions--especially since the publication of the Meese Commission report on pornography. Your empirical research fills a vital gap in our knowledge at a time when we need such information and facts to better inform our judgments so that they are based not only on pre-formed opinions and moral biases.

Could you send me an up dated summary version of your work that you would like to see described in my book (which incidentally is being used in over 400 colleges). Also would you care to venture a statement about the causal connection between viewing pornography and subsequent violent behavior that I might also quote?

I hope that you will continue to pioneer work in this area despite the "trouble" it stirs up.

Sincerely,



Philip G. Zimbardo, PhD

Professor of Psychology

EDWARD W. EICHEL, M.A. 463 West Street (A-1106) New York, New York 10014

Human Sexuality, Marriage and Family Life Education
Consultant • Certified Psychotherapist

April, 1987

Judith A. Reisman, Ph.D.
President
The Institute for Media Education
P.O. Box 7404
Arlington, VA 22207

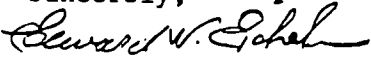
Dear Dr. Reisman:

In reviewing your research on pornography, I can say from my twenty years of experience as a sexologist that you have gone to the heart of the matter. Let me identify several points that I wish to touch on:

1. Your market research and additional other reviews of the literature are an important contribution to our understanding of the complex role of commercial sex information in our nation's life.
2. As a sex researcher, it is of grave concern for me to discover that the materials under investigation have been instructing both juvenile and adult readers about the desirability of children as sex partners and the harmlessness of early sexual activity for children. The fact that this type of visual education is mass distributed in magazines, I consider another key finding. This makes me wonder about the source of inspiration for some of the bizarre sexual behaviors - auto-erotic asphyxiation, for example, which has been responsible for numerous fatalities amongst juveniles.
3. Your identification of "Child Magnets" in each of the magazines adds fresh insight to the impact of these materials on juvenile readers. This information would be very useful to sexologists, child development specialists, and a broad spectrum of child welfare workers.
4. The attention given to the pairing of violent, sexual, and juvenile stimuli--within this sex education medium--raises the issue of visual communication to new levels of complexity and scholarly concern.

In my opinion you have raised some powerful questions for the research community and provided basic data to assist in answering at least some of those questions. The data you provide on juvenile stimuli suggests a simultaneous arousal of both genital responses and fear responses in some viewers. I consider these findings important and suspect they will be the basis for major steps in resolving the problem of defining "pornography." Congratulations, I look forward to your report being made available to professional researchers and to the public at large.

Sincerely,


Edward W. Eichel, M.A.



SOCIOMEDICAL RESOURCE ASSOCIATES

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MICHELE G. SHEDLIN, Ph.D.
DIRECTOR

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July 18, 1986

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Dr. Judith Reisman
The Institute for Media Education
P.O. Box 7404
Arlington, Va. 22207

Dear Judith,

This is just a brief note to thank you for the copy of the Testimony, and to tell you what an excellent contribution I think you have made. In addition, I want you to know that I am using your work in my course on Research Methodology at Columbia University (School of Public Health) to illustrate the scientific rigor possible in doing content analysis. My students (nurses, physicians, social workers, administrators) are facinated with your work and methodology.

With warm regards,

Michele G. Shedlin, Ph.D

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS

Cook College · Department of Food Science · P.O. Box 231 · New Brunswick · New Jersey 08903

May 16, 1986

Dr. Judith Reisman

Dear Judy,

I learn with great interest that you plan to publish your research on organized pornography in collaboration with Laura Lederer. I have followed your work in this area from its pre-American University days with scepticism on some details but accepting your general thesis that at least the major part of the widespread growth of the "porno" industry has been mercenary and even strongly related to organized criminal elements of our society.

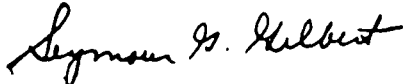
I was first astonished at the inordinately vituperative reaction of certain critics of your project at American University and its funding by the Department of Justice. It would seem to me that any fair minded journalist or legislator would welcome such an in depth study, reserving criticism for the facts and conclusions themselves rather than for the concept. Those attacks certainly raised questions as to the motives of those endeavoring to abort an organized scholarly research project.

It is thus imperative that the findings now be published in a form that can be examined thoroughly to determine their validity and importance. Certainly there is adequate protection against false or improper statements and conclusions afforded by current libel laws so that due constraints protect the innocent. Thus fear of publication and even worse attempts to prevent disclosure again raise suspicions as to motives of those so engaged.

I applaud the courage and integrity of any publisher of this work. Restrictions and obstacles placed in your path beyond those which distinguish valid free speech should be both condemned and themselves subject to public examination.

I wish you success with your new book.

Sincerely,



Seymour G. Gilbert
Professor II



Brandeis University

Department of
Sociology

Pearlman 208
Waltham, Massachusetts
02254-9110

617-736-2630

May 26, 1987

Senator Edward Kennedy
Senate Judiciary Committee
United States Senate
Washington D.C. 20510

Dear Senator Kennedy:

Isn't it amazing that when women, armed with victims testimony, research and clear sighted argument propose the simple and obvious conclusion that pornography has a direct causal link to sexual violence in our society, we are told that we need more research to prove our point, more research instead of social programs to protect the potential victims of sexual violence - women and children. Amazing yes, because we have the research: the Reisman report, Content Analysis of Children, Crime and Violence in Playboy, Penthouse and Hustler, a massive research project which documents beyond a shadow of a doubt the extent and nature of the imposition of sexually violent images on our society.

Mere common sense, and many more previous research projects confirm what is sociologically evident, that as a society we simply cannot convey this quantity of sexually violent erotica/pornography into our daily life without it affecting behavior. While the latter is not the stated conclusion of the Reisman report, here we have, in this document of 1,800 pages (funding \$734,371) all the research and data necessary to begin to construct public programs that will protect potential victims from sexual violence. And still we hear, that we do not have the research to prove our points. We DO have the research! But the Office of Juvenile Justice and Delinquency Prevention has suppressed and ALTERED it.

This letter is not only to urge you to see that this report is released immediately but to make the reappointment of Verne Speirs as Acting OJJDP Administrator contingent upon it.

Sincerely,

Kathleen L. Barry
Assistant Professor of Sociology

WILLIAM L. ARMSTRONG,
CHAIRMAN
RUDY BOSCHWITZ
JOHN H. CHAFEE
THAD COCHRAN
WILLIAM S. COHEN
JOHN C. DANFORTH
ROBERT DOLE
PETE V. DOMENICI
JAKE GARN
ORRIN G. HATCH
MARK O. HATFIELD
JOHN HEINZ

United States Senate

REPUBLICAN POLICY COMMITTEE
RUSSELL SENATE OFFICE BUILDING
WASHINGTON, DC 20510-7084

202-224-2948

JESSE HELMS
RICHARD G. LUGAR
JAMES A. McCLURE
FRANK H. MURKOWSKI
BOB PACKWOOD
WILLIAM V. ROTH, JR.
ALAN K. SIMPSON
ROBERT T. STAFFORD
STROM THURMOND
JOHN WARNER

ROBERT E. POTTS,
STAFF DIRECTOR

July 17, 1987

Verne L. Speirs,
Acting Administrator
Office of Juvenile Justice
and Delinquency Prevention
U.S. Department of Justice
Washington, D.C. 20531

Dear Mr. Speirs:

Thank you for meeting with me last week. I appreciate the time you spent and your prompt response to my request for additional documents.

I remain troubled about the handling of the report, "A Content Analysis of Playboy, Penthouse, and Hustler Magazines with Special Attention to the Portrayal of Children, Crime, and Violence," for which Dr. Judith Reisman was the principal investigator. I am particularly concerned about the following three issues:

First, Dr. Reisman's 1500 page revision of the American University edition was turned around by your office in one day. OJJDP could have given the Reisman revision only the most casual and superficial attention in so short a time.

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First, submit the Reisman revision to your OJJDP reviewers. If they are as supportive as the peer review panel then publication is indicated. If they are not supportive, then you will have to weigh their judgments against the judgments of the peers. Much time has been spent considering the merits of a work produced by an anonymous editor at American University. Isn't it time that the principal investigator had her own work submitted for review?

Second, add the Reisman work to your library. If part of OJJDP's business is research in pursuit of knowledge and understanding then it is unnecessary to become so attached to a corporate version of a study that it must displace the principal investigator's version. Can't a study that has the approval of the principal researcher and a majority of her peers be shelved next to a discredited report by an anonymous editor? OJJDP could include in each study a letter explaining why both studies are being made available.

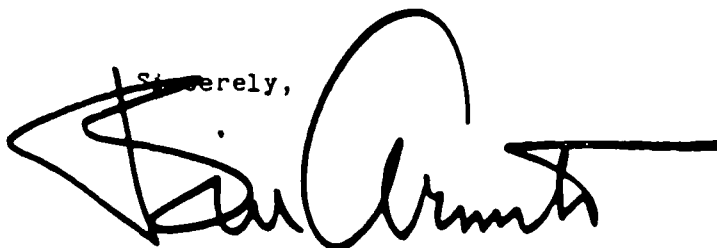
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Perhaps these three suggestions represent an appropriate course of action. Or, you may have other ideas on what can be done to remedy this situation. Perhaps, if the issue were not so important, both you and I would be inclined to move on to other tasks. But, in this instance, it would be tragic if we failed to put this work to the best use possible in the fight against pornography and child abuse.

Again, thank you for your patience. I look forward to hearing from you.

Best regards.

Sincerely,

A handwritten signature in black ink, appearing to read "William L. Armstrong". The signature is stylized with a large, sweeping initial "W" and a long horizontal stroke at the end.

William L. Armstrong

WLA:lo

appendix

enclosures

Dworkin c/o Markson
44 Greenwich Avenue
New York, New York 10011
July 13, 1987

The Honorable William Armstrong
c/o Senate Judiciary Committee
Washington, D.C. 20510-6275

Dear Sir:

I am writing to ask you to continue the hold on the confirmation of Mr. Verne Speirs as Chief Administrator of the OJJDP and further to oppose and defeat his nomination.

Please allow me to bring these points to your attention for your consideration.

The pornography industry in the United States is now estimated to be a \$10 billion a year industry. This is the above-ground pornography that exploits apparently adult women.

The population of women exploited in this pornography have been massively victimized as children by rape and incest (65%-75% according to current studies). The making of pornography is often part of the sexual abuse these women have suffered as children.

Mainstream pornography magazines show women dressed as children, in cradles, surrounded by toys, visually indistinguishable from children, presented usually for anal penetration. The texts surrounding the photographs, as well as the photographs themselves, insist that the putative child wants and has provoked the sex.

The underground market in child pornography in part survives because of the legitimacy given child pornography by the mainstream pornography magazines. The increase in incestuous abuse in families seems real and vast. This means that men who are not pedophiles are violating

children. One cause is the legitimacy given to child sexual abuse by mainstream pornography magazines.

Cartoons are one significant vehicle of that legitimacy. Cartoons have a long history in creating violence against despised or powerless groups. Goebbels used cartoons to arouse hatred against Jews and made the sexualized antisemitic cartoon an active agent for violence and eventually genocide.

Sexualized cartoons have been widely used by the Ku Klux Klan and other white-supremacist groups to target blacks especially for violence. Cartoons become part of a campaign of violence in situations where their targets are vulnerable to exploitation because their lives and rights are not valued in the society or adequately protected by living, relevant law.

In our society, sexual violence against women and children is pandemic. Pornographers target women and children for this violence based on contempt for our rights and worth. Pornographers promote rape, incest, battery, torture, and consistently debase both women and children. Pornographers often use cartoons to do this.

Dr. Judith Reisman did a study of the cartoons in the three most influential pornography magazines in the United States: Playboy, Penthouse, and Hustler. She itemized and categorized cartoons according to the ways in which they sexualized children. When a child is sexualized, she or he is turned into a pornographic object for exploitation by adult men. This significantly encourages, legitimates, and furthers child sexual abuse.

Many people, I think, do not appreciate the importance of content analysis. The breakdown of the content of the material reveals its component parts. Playboy, Penthouse, and Hustler say they do not contain material that turns

--1--

--2--

children into legitimate objects for sexual use by adult men. Dr. Reisman's study shows not only the frequency with which they do this but how they do it--how the images are constructed. For instance, images of children ages 3 to eleven are associated with genital activity or forced sex or sex with animals.

Dr. Reisman's research is exceptionally persuasive in its detail and conceptual and chronological reach.

Mr. Speirs has engaged in a campaign to discredit this research and on his advice and authority the Justice Department has refused to release the study. This suggests that Mr. Speirs is more concerned with the welfare of powerful pornographers than with the welfare of powerless children.

I must tell you that the pornography industry, with Playboy, Penthouse, and Hustler in the lead, has a history of trying to destroy the people who oppose it. The pornographers have vast wealth, power, media influence, and political access. The people they hurt--primarily women and children--do not. The people who oppose them--primarily women--do not.

Dr. Reisman is not part of a political opposition to the pornographers. Instead, she dissected the product they produce and what she found discredits their banal public-relations assertions that they do not promote child sexual abuse. It then becomes vital for them to destroy her credibility as a researcher, her sense of integrity as a person, her sense of safety as a woman, and her future in her profession. This they have tried to do. Playboy, Penthouse, and Hustler have all published scurrilous attacks on Dr. Reisman. But what is more disturbing is the power of these pornographers to get mainstream newspapers and magazines to report the slanders as if they were facts.

Playboy and Penthouse spread around a lot of money to get social and political legitimacy. They fund political groups, sex researchers, media enterprises, the American Civil Liberties Union; they have created a wide net of social groups who are indebted to them

and want to keep the money coming. Hustler, in the corporate persona of Larry Flynt Enterprises, distributes a large range of pornographic magazines and other periodicals ranging from The New York Review of Books to Knitting Elegance. In these ways, the pornographers exercise astonishing power.

The publishing industry has been instrumental in supporting the rights of pornographers to exploit women and children under the guise of protecting First Amendment rights. I remind you that the Media Coalition, which includes trade book publishers, booksellers, and library groups, opposed both state and federal laws against child pornography. Mr. Burton Joseph is, or recently was, chairman of the Media Coalition. He is also special counsel to Playboy and the longtime head of the Playboy Foundation.

In the last decade I have read all the published research on the effects of pornography, sometimes in manuscript long before publication. I have been asked by researchers for criticism, ideas, and information. I have had conversations with many of the major researchers in the field, especially the experimental researchers.

They too came up with facts, not political opinions. The facts indicted pornography by showing that pornography played an important role in devaluing the worth of women, creating bigotry and aggression against women, and making the men who view pornography particularly callous to rape as a crime.

I have watched the pornography industry try alternatively to threaten and to buy off these researchers. With rare exception, these researchers no longer report accurately to the public their own findings. They underplay, understate, or suppress them.

These researchers repudiate or misstate their own findings because they do not want to have happen to them what happened to Dr. Reisman. They do not want to be slandered, maligned, made the butt of pornography,

targeted for humiliation in the mainstream media, and professionally stigmatized. The researchers who continue to report their real findings tend to live and work in Canada, where the pornographers do not have the legal impunity or political and social muscle that they have here.

I am also informed that Ann Burgess has been scuttled from the OJJDP under the leadership of Mr. Speirs. Ann Burgess has contributed pioneering understanding in her exemplary research into child sexual abuse. It is impossible to understand how Mr. Speirs could justify stopping her work.

How is it possible that under the leadership of Mr. Speirs the only two women addressing pornography and given money by the OJJDP have been effectively dismissed, and in the case of Dr. Reisman nearly destroyed?

Sir, I am asking you to require the Justice Department to release Dr. Reisman's study to the American people. I am also saying to you that it is wrong and terrible to have at the helm of the OJJDP a person who is, at best, insensitive to the role pornography plays in child sexual abuse; who maligns significant and worthwhile research and researchers; who appears to be a puppet of the pornographers; who does not value the contributions of these two women, the only two women funded by the OJJDP. This is, I think, a pattern of misogyny.

I beg you to defeat the nomination of Mr. Speirs and to have the Justice Department release Dr. Reisman's study.

Sincerely,

Andrea Dworkin

Andrea Dworkin

cc: The Honorable Joseph Biden
 The Honorable Edward M. Kennedy
 The Honorable Paul Simon
 The Honorable Alan Simpson
 The Honorable Arlen Specter
 The Honorable Gordon Humphrey

Florence Rush
61 Jane Street
New York, New York 10014
(212) 929-2463

June 24, 1987

Dear Senator Armstrong,

It has come to my attention that you have put forth a proposal for an Executive Order for the government to divest support of Playboy and Penthouse magazines in our military establishment. As the author of The Best Kept Secret: Sexual Abuse of Children, a Board member of NOW-NYC and an anti-pornography activist, I wish to applaud this action.

I also support the government reexamination of the Judith Reisman report. As an expert in this field, I believe it is excellently designed and its information vital for public exposure and debate. Tax payer money has already subsidized this project and, although the pornography industry is attempting to suppress it, the public deserves to see the results.

Thank you for your efforts.

Very truly yours,

Florence Rush
Florence Rush

cc: Senator G. Humphrey



National Organization for Women, Inc.

1401 New York Avenue, N.W., Suite 800 • Washington, D.C. 20005-2102 • (202) 347-2279

NO VICTIMS ALLOWED: PORNOGRAPHY AND THE POLITICS OF COMMERCIAL SPEECH

by

Twiss Butler, National Organization for Women
Presented at Twelfth Annual North American Victim Assistance
Conference, Denver Colorado, September 11, 1986

The most aggressive defenders of this kind of self-serving doublethink are its most direct beneficiaries, Playboy and Penthouse magazines, with Hustler positioned alongside to serve as the doggedly outrageous foil to their soft-focus celebration (as Christie Hefner likes to call it) of female genitalia. What this nicely balanced system cannot tolerate, however, is objective information that could force a reasonable person to conclude that these magazines might have victims.

Denial of Credibility Suppresses Dissent

And that is why the mere announcement that Dr. Judith Reisman was undertaking a content analysis of images of children, crime and violence in what are appropriately described as the top-grossing pornographic magazines -- Playboy, Penthouse, and Hustler -- provoked a critical firestorm from columnists, congress members, and other male pundits.¹² A soundly structured content analysis is hard to argue with, and Reisman's statement that "this research lays the foundation for dialogue on a social issue of nationwide concern"¹³ only intensified the opposition from advocates of free speech. *

The above excerpts are taken from page 14 of Ms. Butler's lecture.

APPENDIX I

REVIEW OF THE RESEARCH HISTORY

- A. Letter from the Honorable Senator William L. Armstrong
- B. Juvenile Justice Digest Article, July 27, 1987
- C. Reprint of Southland 7-11 letter, April 10, 1985
- D. Reprint of the Gray & CO. Memo, June 5, 1986

WILLIAM L. ARMSTRONG,
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July 17, 1987

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Office of Juvenile Justice
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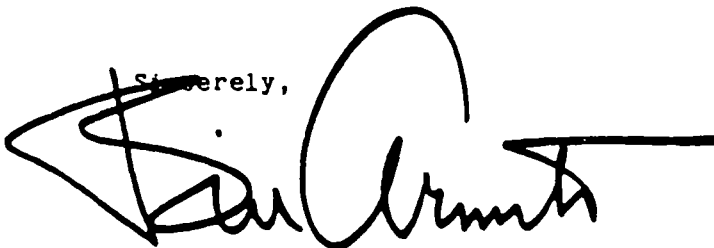
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Again, thank you for your patience. I look forward to hearing from you.

Best regards.

Sincerely,



William L. Armstrong

WLA:lo

appendix

enclosures

WASHINGTON CRIME NEWS SERVICES

juvenile justice digest

An Independent Summary of Significant News Events in the Field of Juvenile Delinquency Prevention

Vol. 15 No. 14

July 27, 1987

Page 1

Had Been On Hold . . .

SPEIRS NOMINATION TO HEAD OJJDP APPROVED BY CONGRESS

Editor's Note: The confirmation of Verne L. Speirs as administrator of the U.S. Justice Department's Office of Juvenile Justice and Delinquency Prevention (OJJDP) was being held up by Sen. William L. Armstrong (R-Colo.) because of requests by anti-pornography groups. However, on July 22, Armstrong agreed to let the nomination go to the Senate floor for a vote. At 5 p.m. the Senate approved Speirs as OJJDP administrator. The controversy stemmed from the refusal, to date, of OJJDP to publish the final report of Dr. Judith Reisman's study of child sexual abuse depictions in three popular sexually oriented men's magazines: Playboy, Penthouse and Hustler.

Reisman received a \$734,000 grant in 1983 to conduct the study, to be administered through The American University in Washington, D.C. In the study, Reisman and her research staff analyzed more than 6,000 images of children in cartoons and other pictures found in nearly 700 issues of the magazines. The study generated an enormous amount of controversy in Congress, especially because of its cost.

Reisman charges that the final report of the study was gutted by American University officials and, as a result, was criticized severely by peer review boards because of the faulty editing. She submitted her own version of the final report to OJJDP officials, who in turn sent it to American University officials and have refused to publish it, Reisman says.

(Continued on page two)

IN THIS ISSUE

OJJDP: Senate Confirms Speirs But Controversy Still Continues Over Reisman Report	1
FBI: Annual Crime Report Shows Juveniles Commit Most Arsons	6
ARKANSAS: Youth On Death Row Wins New Trial	6
TEXAS: Bill Would Let Accused Child Molesters Videotape Victim's Cross-Exam	7
SUICIDE: N.Y. Seeks Clearinghouse	7
HOUSTON: Judge Orders Accused Molester To Take AIDS Test	8
CONFERENCE: Planned For September	8
HHS/DOL: Offering Grants To States	9
CHICAGO: High School Uses Discipline To Avert Delinquency	9

CHILD ABUSE INVESTIGATION

Sam Houston State University in Huntsville, Texas, will conduct a course on "Recognition and Investigation of Child Abuse" Aug. 19-21. The course is designed for law enforcement and court officers, including prosecutors' investigators, probation officers, and parole officers. It is also helpful to registered nurses and medical personnel who wish to assist law enforcement in the detection and prosecution of this crime. Tuition is \$175. For more information, contact: Jim Mead, For Kids Sake, Inc., 753 W. Lambert Rd., Brea, CA 92621. Phone: 714-529-8358.

Speirs, who has been serving as acting administrator of OJJDP, made the decision last November not to publish Reisman's final report. She then took her cause to various anti-pornography groups, and, at the request of the groups, Sen. Armstrong, using a traditional Senate courtesy, placed a 'hold' on confirmation of Speirs' nomination.

Backing Reisman in her efforts to get the Justice Department to publish the final report is the National Federation for Decency of Tupelo, Miss.

At the confirmation hearing of Speirs on May 20, he did not encounter much opposition, and Sen. Joe Biden (D-Del.), chairman of the Judiciary Committee, said he backs Speirs as permanent administrator because Speirs had provided written assurances that he will support OJJDP and will be "an aggressive advocate within the Reagan Administration on juvenile justice issues."

Printed below is an article by Reisman regarding the controversy. OJJDP officials were invited to prepare a response, but declined the offer.

WHY DOES OJJDP REFUSE TO PUBLISH THE REISMAN REPORT?

By Judith A. Reisman, Ph.D.
President, The Institute for Media Education

Citizen groups and prominent academicians and feminists have been demanding that Vernon L. Speirs, acting administrator for the Office of Juvenile Justice and Delinquency Prevention (OJJDP), release the real, fully authorized, Reisman Report to the public. That concern prompted Sen. Gordon J. Humphrey (R-N.H.) of the Senate Judiciary Committee in May to request explanations from Speirs regarding the OJJDP dissemination of my final report, "A Content Analysis of Children, Crime and Violence in the Pictorial Imagery of *Playboy*, *Penthouse* and *Hustler*." Since May, Sen. William Armstrong (R-Colo.) has requested a courtesy hold on the confirmation proceedings in order to further investigate the matter.

Sen. Humphrey asked the nominee, among other things, why - on November 14, within 24

hours of its Nov. 13, 1986, receipt - OJJDP had couriered all six bound copies of my 360-page Volume I to my hostile host institution, The American University. Speirs was asked why my authorized report and findings were suppressed by OJJDP, unobtainable for public critique through Freedom Of Information Act (FOIA) requests. And, he was asked to answer my charge that no one at OJJDP ever even read the report, which the OJJDP director of research demanded be delivered on November 13.

Speirs was asked to explain his claim that the Reisman Report did not accomplish "the major objectives of the study," since past OJJDP Administrator Alfred Regnery testified to his knowledge:

"The product which you ultimately delivered . . . was what we had asked you to do. The fact that it was apparently rejected by OJJDP did not, therefore, bear on the question of whether you performed under the grant, but was a political decision on the part of the acting administrator."

And past Deputy Administrator James Wootton, concurring with Regnery, added:

"Dr. Reisman's research accomplished what it set out to do. She analyzed the content of *Penthouse*, *Playboy* and *Hustler* and found that a pattern of depicting children as viable sex objects existed. There are obviously those that do not like the implications of those results and will do everything that they can to discredit those associated with this project."

As most readers of *Juvenile Justice Digest* know too well, my research - which dared to also examine *Playboy*, documented as the most popularly relied on U.S.A. sex education source for American men (and allegedly, boys) - has been in the crossfire since its inception in December 1983. The study received extensive attention from the media and in Senate hearings (April 11, 1984; Aug. 1, 1984; May 7, 1985; and May 20, 1987). At the onset, my investigation into the popular, sexually explicit entertainment media attracted an intense interest among a broad spectrum of political figures, academicians and broadcast and print journalists. However, as Rutgers University Professor Seymore Gilbert cautioned: "Those attacks certainly raised questions as to the motives of those endeavoring to abort an organized scholarly research project."

Looking realistically at the unrelenting and continued obstruction and assault upon me and this research effort, we do need to ask, as did Professor Gilbert, about the motives for these attacks. The time is right to describe the background to the controversy, and to identify some of the key players and research findings.

Background To Controversy

This research sparked interest among child welfare workers, justice professionals, public policy makers, communicators, First Amendment activists, citizens' organizations, sex educators, and parents as well as juveniles. Not surprisingly, the billion dollar sex industry has financial and other interests which would benefit from suppression of both the Attorney General's Commission on Pornography Report and the Reisman Report. To accomplish their sex and drug libertarian goals, the sex industry hired Gray and Company, a firm with deep personal and economic ties to the conservative movement, the Reagan Administration and the Republican party.

Under the rubric of the Media Coalition (representing *Playboy* and *Penthouse*) Gray and Company (now called Hill and Knowlton) were to implement "preemptive strikes" which would undermine efforts to control the sex industry. Gray would mount a campaign to discredit anyone who might compromise the sales of Gray's client magazines, *Playboy* and *Penthouse*.

Reportedly having served as co-chairman of President Reagan's inaugural committee, Robert Gray's organization estimated its influence in the service of the Media Coalition would cost \$900,000 per year. Note the excerpts of Gray's six-page leaked memo presenting several short and long range strategies:

"A way must be found of discrediting the organizations and individuals who have begun to seriously disrupt the legitimate business activities of publishers, distributors and sellers of legal, non-obscene books and magazines. [*Playboy/Penthouse* . . .] Quiet efforts should be undertaken to persuade the Attorney General, the White House and the leaders of both parties that the forthcoming work . . . is so flawed, so controversial, so contested and so biased that they should shy away from publicly endorsing the document." [author's emphasis] (June 5, 1986)

The potential impact of the Attorney General's Commission on Pornography frightened the sex industry, and 7-11's divestment from sales of *Playboy* and *Penthouse* was a staggering loss to sex industry revenues and credibility. *Playboy's* Burton Joseph and *Penthouse's* Philip Nobile had agitated against the Commission and against my research since each was announced. The industry's concern became immense by April 12, 1986, when Jerre Thompson, presi-

dent of the 7-11 Corporation, wrote to Alan Sean, executive director of the Attorney General's Commission on Pornography:

" . . . Respected experts . . . are of the opinion that apparently a very small segment of our society employs various tools, including adult magazines, to assist in abuses of children and others. This was strongly pointed out in Judith Reisman's report before the Commission at its hearing on child pornography." (author's emphasis)

The Media Coalition, Gray and Co., and 7-11 had one thing in common: they all recognized the significance of any research that would document: (a) depictions of children and violence in popular, sexually explicit magazines; and/or (b) educate the public regarding the importance of such depictions. It was known that the Reisman Report would do both, and thus it (and I) were on the hit list from the word "Go." Direct and indirect attacks on my work came from commercial and public broadcasting, the print media, AU (my host university), even from the Department of Justice - and of course directly from the sex industry itself. I had not anticipated the massive lobbying attack to which I would be subjected - nor the counteracting support for my work which would emerge across the nation - from the American people.

The University violated every legal and ethical agreement established between myself, OJJDP, and AU in our final contract. Subsequently circumventing the academic peer review process, AU hired unidentified persons to adulterate and discredit my report, submitting a gutted, secret document to OJJDP on Sept. 2, 1986 - nine months past the project deadline. OJJDP chose to reject the flawed AU draft on Nov. 14, 1986.

However, inexplicably, within that same day, OJJDP also returned - to AU - my final document which I had redrafted at my own expense, rewritten and radically expanded and in which I had corrected AU's unsubstantiated disclaimers with appropriate evidence, painstakingly documenting word by word. OJJDP officials never read my nearly 400-page Volume I, which I had presented at 2:00 p.m. Thursday, but rather - again violating a legally binding document - OJJDP couriered each of my six bound copies to AU on Friday.

"Wholesale Endorsement By Peers"

Despite OJJDP dismissal, unread, of the Reisman Report, a group of over 13 academicians and health professionals, including five experts originally chosen by AU to monitor and review my study, unanimously endorsed the project methodology, findings and usefulness.

After reviewing my final report - at no charge to the taxpayer - these analysts all called for the immediate publication of the \$734,000 study by its funding agency, the Office of Juvenile Justice and Delinquency Prevention.

(Of that sum, my total income for this controversial project which has taken nearly four years has been approximately \$75,000 for an average of six days a week, 12-14 hours a day.)

The peers' wholesale endorsement of my report confirms the need for OJJDP to make this document, rather than AU's flawed draft, available to the public.

Speirs' statement in November was:

"We believe, based on confirmation of the problems by external peer reviewers, that . . . flaws significantly reduce the definitiveness and usefulness of the findings."

This statement refers to AU's discredited draft, a document which did not carry my name and which did carry so many unsubstantiated disclaimers that I was forced to repudiate the AU material. Indeed, Dr. Robert Figlio, a vociferous critic from the University of Pennsylvania, agreed with my dismissal of the University work, saying that the AU report was "unpublishable."

Pinpointing the difference between what AU and I presented to OJJDP, Dr. George Comstock, Samuel L. Newhouse Professor of Public Communications at Syracuse University, said of my report:

"The document is of sufficient comprehensibility and completeness for submission . . . This was not true of the version prepared by American University."

And Comstock warned that non-readers of these magazines should be exposed to the photos and cartoon examples we sent him:

"Everyone with whom you seriously communicate about this project should receive some similar (or the same) document, for sexual humor elsewhere does not prepare one or serve as a substitute for this material."

It should be made clear here that the five AU selected peers (Comstock, Zakia, Figlio, Lederer and Huntington) monitored and approved each step of the design for any possible flaws during the entire study duration. As principal investigator, I designed the project methodology along tried and true Krippendorff content analysis lines. The project design was modified where necessary, according to the specifications of this five-member external peer review board. In addition, AU demanded that the dean of the School of Education also approve each design development. Final approval on all project design and methodology was subject to criticism at OJJDP by my project monitor, Pamela Swain.

In fact, despite Swain's tenacious opposition to this

research throughout the entire tenure of the project, on Jan. 23, 1985, she wrote - as director of OJJDP Research and Program Development - that in her considered opinion our project design ". . . is clearly conceptualized and the methodology is well developed." In addition to Swain's review at OJJDP, our project was examined by an internal peer review board at AU, several times by AU's Human Subjects Review Board, and approved by all.

To guard the integrity of the project, all formal and informal aspects of scientific protocol were rigorously adhered to. Detailed and timely quarterly reports of progress, problems and modifications were reviewed and approved by AU's dean of the School of Education and regularly presented to Swain for her examination and for any possible criticism!

Speirs claimed "multiple serious flaws in the methodology" of AU's draft. But the flaws were not in the methodology; they were in the language AU had inserted to discredit the methodology. Apparently seeking a hard-nosed critic, specializing in large-scale design methodology, AU employed a reviewer who had recently rejected an EPA project as flawed, Dr. Emanuel Landau. Past chairman of the American Statistical Association's Committee on Statistics and Environment, Landau found fault with the strangely bowdlerized and disjointed AU work. However, in conclusion, noting the unsubstantiated disclaimers written by unidentified AU editors, Landau still praised my methodology:

"Meticulous . . . A sound study providing high-quality data in a complex and difficult area conducted in a scientifically acceptable fashion."

Peer reviewer Dr. Richard Zakia, professor at Rochester Institute of Technology, concurred with Landau about the methods and procedures and added that the research serves as a "benchmark," and "a reference point that we never before had." In a supplementary review, Columbia professor Dr. Michele Shedlin added:

"I am using your work in my course on Research Methodology at Columbia University (School of Public Health) to illustrate the scientific rigor possible in doing content analysis. My students (nurses, physicians, social workers, administrators) are fascinated with your work and methodology."

While reviewer Jane Huntington, juvenile justice coordinator of the National Coalition for Jail Reform, had been highly critical of the American University document and concerned about practical uses for the data, the final Reisman Report earned her support:

"I believe your research would be of interest to child protection workers as well as to any professionals who interact with youthful sex offenders."

Agreeing with Huntington regarding the research usefulness, Stanford University Department of Psychology expert Phillip Zimbardo offered a supplementary endorsement of: "the significance of [my] findings" as did Dr. Gordon Muir, director of medical communication for Glaxo Research, who said:

"Now, for the first time, major documentation has been provided regarding how children are depicted in mainstream pornography and how images of children are related to situations of nudity, abuse, crime and violence."

Supporting Muir, peer reviewer Laura Lederer, program officer for the L. J. Skaggs and Mary C. Skaggs Foundation, affirmed:

"It is the first study ever to document the complete representation of children, children depicted in sexual situations, and children depicted in criminal and violent situations in *Playboy*, *Penthouse* and *Hustler*."

Similarly, North Carolina's psychiatrist Linnea Smith concurred: "The significance of [the] research cannot be overestimated" while in a letter to Senator Kennedy; Brandeis University sociologist and author Kathleen Barry stated:

"Here we have, in this document of 1,800 pages (funding \$734,371) all the research and data necessary to begin to construct public programs that will protect potential victims from sexual violence . . . We DO have the research! But the Office of Juvenile Justice and Delinquency Prevention has suppressed and ALTERED it."

On that note it is well to remember Professor Seymour Gilbert of Rutgers University, who warned that we need to consider why this research was suppressed: "Those attacks certainly raised questions as to the motives of those endeavoring to abort an organized scholarly research project." Gilbert's ominous warning is all the more relevant when one considers the call by Dallas Cowboys coach Tom Landry to the public to assist in getting this report out:

"After reviewing your research on images of recreational drugs and children as presented by sexually explicit magazines, I am convinced that your findings deserve the widest public disclosure . . . [and of] great value to those of us in the athletic community as well as the nation's youth and adults in general."

Conclusions And Recommendations

The research findings yielded 30 years of increasingly numerous and blatant displays of sexualized children, crime and violence, peaking overall in the late 1970s. While the project was not designed to establish a causal relation-

ship between actual assaults upon children and depictions of assaults upon children in these magazines, the study raises very serious questions about the imitative effect of these images on vulnerable juveniles and adults. Especially recognizing the spate of copy-cat juvenile suicides, the nation will need to consider the probability of a similar spate of copy-cat juvenile sexually violent behaviors.

In addition, there are several other issues requiring future study:

1. The role of these magazines in making children more acceptable as objects of abuse, neglect, and mistreatment, especially sexual abuse and exploitation;
2. The possibility that these images of children, crime and violence have reduced taboos and inhibitions, which had previously restrained abusive, neglectful, or exploitive behavior towards children;
3. The possible trivialization of child maltreatment in the minds of readers; and,
4. The consequences of presenting sexual and violent images of children in magazines which call attention to sexual and/or violent activity.

As Brandeis University scholar Kathleen Barry has said: the Reisman Report provides "all the research and data necessary to begin to construct public programs that will protect potential victims from sexual violence."

These findings should be made available in educational packages (i.e., charts, graphs, statistical tables, examples and explanatory narrative) for law enforcement and other professionals and lay persons. Such an educational program could encourage systematic data collection of any such media materials at the crime site or used by offenders or victims. This was its original purpose and it was this intention which is thwarted by the OJJDP rejection.

The report should be available to the public, facilitating active debate and dialogue in organizations, schools, churches, etc., without requiring exposure to primary sources.

While much of the study's controversy was based on its \$734,000 price tag, the peers' critiques establish the worthiness and usefulness of the research (note: Gray & Co., contracted to discredit "individuals" like me, was paid more than double the project cost).

Beyond its value as basic research, however, these findings could support a public policy divestment that would save American taxpayers millions of dollars over the next few years: divestment from government subsidy of braille *Playboy* editions as well as divestiture from purchasing these magazines by public libraries, jails and state universities across the nation.

Editor's Note: For further information, please contact: Dr. Judith A. Reisman, President, The Institute for Media Education, P.O. Box 7404, Arlington, VA 22207. Phone: 703-237-5455. ■

TRACI LORDS MOVIE LIST

Adult 45 Vol. 1
Adventures of Tracy Dick
Alex De Renay's Wild Things
Another Roll in the Hay
Aroused

Bad Girls III
Battle of the Stars
Best of Diamond Collection #1
Beverly Hills Copulator
Black Throat
Breaking It

California Star Pony Girls #1
California Star Pony Girls #2
Country Girl

Deep Inside Traci
Diamond Collection
Diamond Preview Tapes
Dirty Pictures
Dream Lover

Educating Mandy
Electric Blue
Embassy Girls
Erotic Gold #1
Erotic Zones #1

Fantasy Club #59
First Annual XROC Awards
Future Voyeur

Gourmet Premier Quickies
Gourmet Quickies
Grafenberg Spot

Harlequin Affairs
Holly does Hollywood
Hollywood Heartbreakers
Hot Pink
Hot Shorts
Hot Shorts with Raven
Huge Bras #3

It's My Body

Jean Genie
Joys of Erotica Vol. 110, 114
Jubilee of Eroticism
Just Another Pretty Face

Keyhole Productions #102, 104
Kinky Business

Ladies in Lace
Love Bites
Lust in the Past Lane

Marilyn Chambers Private Fantasies
Miss Passion
More Than a Handful #1

New Wave Hookers
Night Of Loving Dangerously
Nympherotica

One Hot Night of Passion
Open Up Tracy

Passion Pit
Peak-A-Boo Gang
Perfect Pit
Pleasure Productions Vol. 9, 10
Physical II
Pleasure Party
Porn in the USA
Portrait of Lust

Raven
Reincarnation of Don Juan

Screaming Desires
Sex 5th Avenue
Sex Goddess
Sex Shoot
Sex Waves
Sister Dearest
Sizzling Suburbia
Splasing
Superstars and Superstuds I
Susie Superstar II
Swedish Erotica #56, 57, 60, 61, 62
Sweet Little Thing

Tailhouse Rock
Talk Dirty to Me III
Those Young Girls
Tracy in Heaven
Traci Takes Tokyo
Tracie Lords
Two Timing Tracie

We Love to Tease
What Gets Me HOT

Young Girls Do.

(Information from "Adult Video News", September, 1986)

UNDERAGE PORN QUEENS — Holiday Inn Not Even Close Continues to Promote Porn

A MESSAGE FROM
CDL PRESIDENT
AND NATIONAL DIRECTOR



Bill Swindell

Everyone that is active in the fight against pornography will remember the "we were victimized" attitude of the pornography industry, when it was revealed that Traci Lords had made dozens of hard-core movies before she turned 18. If you recall, she started when she was 15. She was so high-profile that she appeared in one of the so-called "men's sophisticate" magazines, *Penthouse*, when she was only 16. By that time she had already made several hard-core videos.

In all of the news reports, the spokesmen and legal representatives for this "sophisticated" multi-billion dollar industry say they were all fooled by Traci. Indeed, this must be a clever child! They didn't discover their mistake until they were celebrating her eighteenth birthday and some "bright" person at the party probably said, "Gee, she must have been underage when she made those porn movies."

Now in the aftermath, we discover that there may be more underage porn queens. Ironically, the March 1987 edition of *Adult Video News* provides this revelation. Writer Jim Hilliday says, "Further adding to the confusion is the whole 'underage' business that began with Traci Lords and continues with Kristara Barrington,

Ali Moore and others who were just not even close." Please note the last phrase, "and others who were just not even close." Not just Traci Lords, Kristara Barrington and Ali Moore, according to this writer, but others who were not even close to the legal age.

How many other underage porn stars have "fooled" this entire industry? The public will probably never know. As other young daughters and granddaughters feed the insatiable appetites of greed and perversion, all we hear are lame excuses about industries being duped by children.

We need action and not apathy. If we are serious about protecting our children's futures then we must be willing to speak out publicly and denounce this excuse-ridden illicit industry. We also need to push for and support more family-oriented entertainment. For instance, why should you and I rent family videos from a store that also rents X-rated material? This is nothing less than subsidizing those that are ripping the moral fiber from our society. We can drive an extra mile or two to trade with pro-family establishments. Is that too much of a sacrifice? It really is a small commitment considering what is at stake.

It is time our law should be more strictly enforced. Also, our judiciary at all levels needs to show more backbone. But we, too, have to be willing to make a commitment.

We cannot recover those young women that have already been ravaged by the porn producers. We can possibly save thousands of others from being underage porn queens or, for that matter, porn queens at any age. We should say to these parasites, "not even close" will you get with your perverted producers?"

*"Let us raise a standard to which
the wise and honest can repair."*

— George Washington

Despite thousands of calls and letters of protest, Holiday Inn continues to make pornographic movies available to their guests.

While many locally-owned Holiday Inns do not provide the porn movies, it appears that the national corporation will not stop their porn business until it costs them money.

Only commercial pressure — your letters, phone calls and in-person complaints, including a boycott or threat of boycott — will be effective in having the policy changed.

The National Federation for Decency (NFD) held a successful nationwide picket of Holiday Inn on April 18. The NFD encouraged individuals, groups and churches to organize a picket of Holiday Inns still showing the porn movies. Exact figures are not available, but the estimated turnout of concerned picketers was impressive!

Holiday Inn has set up a special toll-free number for people to express their concern: 1-(800) 654-9832. The address is: Chairman Michael Rose, Holiday Corporation, 1023 Cherry Road, Memphis, Tennessee 38117.

Please be advised that many people who have called to express their concern were treated rudely. But, don't give up... Together, we can make a difference!

Thumbs Up

Thumbs Down

to Skaggs Alpha Beta for discontinuing the rental of sexually explicit video tapes in all of its 80 southern regional stores.

to America's Stores Company for their policy of not selling pornographic magazines, including *Playboy* and *Penthouse*.

to Philip Morris/General Foods for continuing to advertise their liquor and tobacco products in pornographic magazines.

GRAY AND COMPANY

STEPHEN M. JOHNSON
SENIOR VICE PRESIDENT

June 5, 1986

Mr. John M. Harrington
Executive Vice-President
Council for Periodical Distributors Associations
60 East 42nd Street
Suite 2134
New York, NY 10165

Dear Mr. Harrington:

Frank Mankiewicz, Ray Argyle and I are grateful for the opportunity to meet last week with you and other members of the Media Coalition to discuss the problems raised by the work of the Attorney General's Commission on Pornography and the threat posed by self-styled "anti-pornography" activists.

We at Gray and Company believe we can assist the Coalition deal with the short-term challenge presented by the Commission on Pornography and the long-term challenge presented by the religious fundamentalists. This letter will set forth strategy recommendations for dealing with both these challenges.

This week's announcement that Gray and Company will merge later this summer with Hill & Knowlton, Inc., a wholly-owned subsidiary of JWT Group, Inc., greatly strengthens our ability to assist the Coalition. Hill & Knowlton's network of 18 offices in cities across the country will facilitate the task of advancing the Coalition's positions and programs at the grass-roots level.

The Commission on Pornography plans to formally issue its final report in early July, although a draft of the introduction to the report and a list of 26 proposed recommendations have been made public. The Commission's work has already had a serious impact on selected periodical publishers, distributors and retailers.

Members of the Commission, most of whom were selected because of their known opposition to "pornography," have in numerous public statements created widespread public alarm over the supposed causal relationship between "pornography" and violent criminal behavior. Self-styled "anti-pornography" crusaders have used the Commission's work to create a climate of public hostility toward selected publications.

A letter from the Executive Director of the Commission to companies alleging their involvement in the sale or distribution of "pornography" has created a climate of fear among many periodical distributors and retailers and threatens to severely reduce the number of distributors and retailers willing to handle selected magazines because of their fear of government prosecution and public censure.

PUBLIC COMMUNICATIONS INTERNATIONAL, INC.
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TLX 440143 GRAY US
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Mr. John M. Harrington
June 5, 1986
Page 2

410

Responding to the continuing damage inflicted by this letter, with its implied threat of government prosecution, members of the Media Coalition and others have filed suits in federal court seeking to enjoin the Commission on Pornography from publicly disseminating a "blacklist" and taking other actions amounting to censorship of certain publications.

Short-term Strategy

In the short term, we propose a strategy designed to further discredit the Commission on Pornography, the manner in which its members were chosen, the way in which it has conducted its deliberations, the highly political and biased way in which it has organized its findings and recommendations, and the deeper motives of those who have been its most enthusiastic proponents.

The Commission has already become the object of widespread criticism and even derision. Several Commission members have disassociated themselves from its findings and recommendations. Prominent researchers and social scientists have criticized the Commission's methodology and conclusions. Civil libertarians have attacked the Commission's work as laying the groundwork for government censorship. And the Commission has been sharply criticized in editorials in leading newspapers.

Yet despite this growing controversy, the Commission's findings and recommendations will likely find widespread public acceptance. Politicians and civic and community leaders will be reluctant to openly criticize the Commission lest they be branded as "soft on pornography." Clearly, publishers, distributors and retailers face the prospect of trying to conduct their legitimate and constitutionally-protected business in a hostile environment.

Criticism of the Commission needs to be more sharply defined and clearly focused. This can be accomplished by creation of a broad coalition of individuals and organizations opposed to the Commission's findings and recommendations. This new group — broader than the industry-based Media Coalition — would include academicians, civil libertarians, religious leaders, civic and community leaders, politicians, business and foundation executives, authors and editors, columnists, commentators and entertainers. This new group might be called "Americans for the Right to Read" or "The First Amendment Coalition."

Creation of such a broad, issue-oriented group and selection of a national spokesperson would help dispel the notion that opponents of the Commission's work are only interested in protecting their own financial interests or are somehow "pro-pornography." Selection of a national spokesperson not directly involved in publishing would help opinion leaders, policy makers and the general public understand that the issue here is not "pornography" but rather First Amendment freedoms.

Mr. John M. Harrington
 June 5, 1986
 Page 3

Since time is short, formation of this new coalition and recruitment of a chairman and spokesperson should be undertaken at once. As soon as this task is accomplished, the new coalition should hold a news conference in Washington to announce its formation, membership, objectives and program. The new coalition should move quickly to establish state and local chapters, seeking to enlist the broadest possible support.

Quiet efforts should be undertaken to persuade the Attorney General, the White House and the leaders of both political parties that the forthcoming report of work of the Commission is so flawed, so controversial, so contested and so biased that they should shy away from publicly endorsing the document. The more doubts that can be created about the objectivity and validity of the Commission's findings and recommendations, the more difficult it will be for anti-pornography crusaders to use the report as an effective tool for achieving their objectives.

The new coalition should launch a series of pre-emptive strikes against the Commission's report, using advertorials in major national newspapers and magazines, placing spokespersons on national and local television and radio news, public affairs and talk shows, holding a series of news conferences in major cities across the country, and meeting with government leaders and politicians to discuss the biases, misrepresentations and factual errors contained in the report.

The coalition should hold a second news conference in Washington immediately following the release of the Commission's report in July, providing the media, Members of Congress and other interested groups with a "white paper" refuting the findings and recommendations of the Commission's report. Hopefully, the dissenting Commissioners, social scientists whose research or testimony has been taken out of context, prominent legal scholars and civil liberties activists could participate.

Long-term Strategy

Sadly, it often seems socially acceptable and politically expedient to support restraints on the freedom to speak, publish or perform — so long as those restraints are made under the guise of a crusade against pornography. In the long run, these attacks on our First Amendment freedoms will probably continue as long as there are those who feel they and the Government have the right and the responsibility to determine the content of what we read, look at and listen to.

Still, most Americans vigorously oppose censorship. Most Americans believe firmly in the separation of Church and State. Most Americans oppose Government intervention in their private lives. Most Americans value deeply the concept of personal freedom. Our task is to convince the American people that campaigns to ban certain books, magazines, newspapers, movies, television shows, speeches and performances threaten everyone's freedom.

Given the willingness of most Americans to accept social change over the past two decades when it is accompanied by increased personal freedom and heightened social responsibility, we believe it is possible to limit the damage caused by the current attack on First Amendment freedoms and ensure that the publication, distribution and sale of books, magazines and newspapers continues to enjoy the protection of the Constitution.

What the Media Coalition needs is a strategy based on constructing and communicating a politically and socially defensible positioning that will protect publishers, distributors and retailers from unfounded attacks by a handful of zealots who are able to coerce the majority into silence.

A way must be found of discrediting the organizations and individuals who have begun to seriously disrupt the legitimate business activities of publishers, distributors and sellers of legal, non-obscene books and magazines. This effort must spearheaded by the broad new coalition of industry and non-industry forces created to deal with the more immediate and pressing problem of the Commission on Pornography.

Any long-term effort launched without such strategic positioning will fail because publishers, distributors and sellers will be thought to have no motive or justification other than economic self-interest, for their stance. Forced into a position of defending "pornography", they are certain to find themselves in a "no-win" situation.

Themes

A successful effort to relieve publishers, distributors and retailers from harrassment will involve communicating several broad themes with which most Americans agree. They include the following:

1. There is no factual or scientific basis for the exaggerated and unfounded allegations that sexually-oriented content in contemporary media is in any way a cause of violent or criminal behavior.
2. It makes no sense to expend the energies of community groups, law enforcement agencies or the courts in the pursuit of such allegations. In fact, it is socially harmful to direct our energies in such channels, because it diverts our attention from real economic and social problems.
3. The campaign to infringe on all our rights by attacking the rights of publishers, distributors and retailers is being orchestrated by a group of religious extremists whose tactics and goals are clearly not representative of mainstream American public opinion.
4. If this campaign against one segment of publishing is successful, it will be extended to other areas of American life; small, extremist pressure groups will step up their efforts to impose their narrow moral and social agenda on the majority.

Mr. John M. Harrington

June 5, 1986

Page 5

413

5. One need not admire, agree with, purchase or read certain publications to support their constitutional right to be published, distributed and sold . . . and the right of other people to purchase and read them.

We believe these broad themes have the support of the majority of the American people. Further, we believe we can help create a coalition of prominent individuals and institutions who would lend their names and their support to the effort to communicate these themes.

Our long-term strategy is both national and local in scope. We believe a program of print and broadcast activities, creation of a national information center and speakers' bureau, development of a grass roots membership base, publication of a newsletter and a special book or collection of essays on the subject, an annual national conference and regional seminars and symposia on the First Amendment, and an effort to link the bi-centennial of the Constitution in 1987 to the current controversy will strengthen support for "the right to read."

About Our Capabilities

As the largest public affairs firm in Washington, Gray and Company is well qualified to assist the Media Coalition in designing and implementing short- and long-term strategies to defeat efforts by the Commission on Pornography and a small, unrepresentative group of religious fundamentalists to undermine the First Amendment.

Our Public Relations Division is headed by Frank Mankiewicz, a noted author, columnist and commentator who served as press secretary to the late Robert F. Kennedy and as president of National Public Radio. Mr. Mankiewicz's talented staff includes former newspaper and magazines reporters and editors, network radio and television correspondents, and congressional press secretaries.

Our Government Relations Division is headed by Gary Hymel, former top aide to House Speaker ~~Thomas P. "Tom" Pickett~~. Mr. Hymel's staff includes former legislative assistants, staff directors, White House and Cabinet officials, all with knowledge of and access to the legislative and administrative decision-making process. Our Government Relations professionals have strong contacts at the state and local level as well, and are accustomed to working with our Public Relations staff in orchestrating national grass-roots campaigns on behalf of our clients.

Ray Argyle, chairman of our Canadian affiliate, Argyle Communications, Inc., Toronto, has a solid understanding of the "pornography" issue through his work for your organization in Canada over the past ten years. Mr. Argyle initially brought your situation to our attention, attended our meeting in New York last week, provided input for this proposal, and will be deeply involved in the efforts we undertake on your behalf.

Mr. John M. Harrington
June 5, 1986
Page 6

414

Finally, permit me to underscore the importance of our forthcoming merger with Hill & Knowlton. Our Chairman, Robert Keith Gray, predicts the move "will bring about overnight the most effective global public affairs capability in the marketplace."

And Robert L. Dilenschneider, president of Hill & Knowlton, says the merger "will vastly improve the services we make available to clients, buttress our expertise with new talent, make available to clients new business and governmental consultants of the highest order and provide us with powerful marketing tools." Says Mr. Dilenschneider: "It's a perfect fit."

Budget

The complex nature of the challenge facing the Media Coalition — to devise and implement short- and long-term public affairs and public relations strategies at the national and local levels — will require a substantial commitment of time and resources. This is to be expected, for the opposition is well organized and well funded and the stakes are extremely high.

Gray and Company customarily charges a client a standard monthly retainer plus the total of hourly staff time charges incurred on the client's behalf. Out of pocket expenses are billed separately. In this case, we propose a monthly retainer of \$5,000, plus staff time charges and expenses. Given the magnitude of the task at hand, you should be prepared to incur charges — at least initially — in the range of \$50,000 - \$75,000 per month. Thus, the total cost of this effort could range from \$600,000 to \$900,000 during the first year.)

Mr. Mankiewicz, Mr. Argyle and I are prepared to meet again with you and your colleagues to discuss the details of our proposed program. I'm sure a senior executive from Hill & Knowlton would be prepared to join us for that discussion, if you wish.

We look forward to hearing from you.

Sincerely,

Steve Johnson

Enclosed is a memo outlining a \$75,000 per month public relations plan to discredit the findings of the Attorney General's Commission on Pornography. THE FINDING THEY MOST WANT TO DISCREDIT IS THAT THERE IS ANY RELATIONSHIP BETWEEN PORNOGRAPHY AND HARM TO WOMEN AND CHILDREN.

The Media Coalition, which commissioned the campaign, has long been active in providing aggressive legal support for pornographers, including child pornographers, through so-called freedom of speech litigation.

Trying to overturn a New York State law criminally banning child pornography, the Media Coalition was responsible for a brief filed in support of a convicted child pornographer, Paul Ira Ferber. The organizations on the brief filed by Media Coalition counsel Michael A. Bamberger were: American Booksellers Association, Association of American Publishers, Council for Periodical Distributors Associations, Freedom To Read Foundation, International Periodical Distributors Association, National Association of College Stores, American Civil Liberties Union, The Association of American University Presses, New York Civil Liberties Union, and St. Martin's Press.

Media Coalition counsel Mr. Bamberger also represented the parties who sued Indianapolis for passing the civil rights legislation that recognized pornography as sex discrimination. Those parties were: American Booksellers Association, Council for Periodical Distributors Associations, Freedom To Read Foundation, International Periodical Distribution Association, Koch News Company, National Association of College Stores, Omega Satellite Products Co., Video Shack, and Kelly Bently (identified as a person who reads and views materials protected by the First Amendment).

The enclosed memo explains--indeed, outlines point by point-- the pattern of news coverage that has saturated the country on the Commission. In general, the news stories do the following: (1) focus exclusively on right-wing machers and lunatics who oppose pornography, giving detailed and bizarre portraits of them; (2) erase feminists almost entirely from the dialogue and the politics of the issue; (3) CONSTANTLY REITERATE THAT THERE IS NO SOCIAL HARM PROVABLY OR RESPONSIBLY ASSOCIATED WITH LET ALONE CAUSED BY PORNOGRAPHY.

The underlining in the memo is not mine; please read the whole thing. I find it shocking; and I am mad as hell. Love to you,

THE
SOUTHLAND
CORPORATION

April 10, 1986

Mr. Alan E. Sears
Executive Director
Attorney General's Commission on Pornography
U. S. Department of Justice
Washington, D.C. 20530

Dear Mr. Sears:

The Southland Corporation appreciates the opportunity to respond to your letter of February 11, 1986, and to inform the Attorney General's Commission on Pornography on Southland's policy relating to the sale of adult magazines in 7-Eleven Stores.

Southland has earned an excellent reputation as a responsible corporate citizen and for its involvement in the communities it serves; and, for many years, has maintained a very restrictive policy relating to the sale of adult magazines. Our policy has been more restrictive than most local ordinances that regulate the sale of these magazines and has been followed in all of our company-operated stores where only three titles, Playboy, Penthouse, and Forum, have been sold. We have secured the magazines behind our sales counters in special stands that obstruct their covers from view, rather than displaying them in magazine racks with other publications. In addition, our policy has required that they be sold only to adults and only upon request. Approximately 40 percent of our 7-Eleven stores are operated by U. S. licensees and franchisees who independently determine which products, including magazines, to sell in their stores. Southland strongly encourages the participation of these independent businessmen in following our policy; however, unlike controls relating to our company-operated stores, we can only make suggestions to our licensees and franchisees, since legally we are restricted in our authority to dictate business policies to them.

7-Eleven is a major retailer in the business of providing our customers the goods and services they want. At the same time, we respect the concerns of individuals who have differing opinions about some of the products in our stores. Our policy was established in an attempt to strike a proper balance between the requests of our customers who wish to purchase these magazines and our respect for the preferences of others who desire not to do so.

In recent months we have followed closely the work of the Attorney General's Commission and we have learned of a growing public awareness and concern over the possible connection between adult magazines and crime, violence and child abuse.

Having become aware of concerns about a potential relationship between such behavior and these publications, we have undertaken independent action to better educate ourselves about these matters. Southland has retained consultants to advise us about these issues and we have sent representatives to monitor testimony and evidence presented at your hearings. In an effort to properly balance our perspective, we have surveyed our customers and the general public to help us determine current opinions and tastes as they relate to adult magazines.

In this process, it became apparent to us - especially from the generally un rebutted testimony before your Commission - that respected experts who have studied this issue very carefully are of the opinion that apparently a very small segment of our society employs various tools, including adult magazines, to assist in abuses of children and others. This was strongly pointed out in Judith Reisman's report before the Commission at its hearing on child pornography. It has also become clear to us that this is a very complex area and one which requires decisions that could adversely impact on the welfare of others.

While we have seen no conclusive evidence actually linking adult magazines to crime, violence and child abuse, we are nonetheless aware of a growing public consciousness concerning such a linkage and a "gray area of opinion" that outweighs the substantiated proof in either direction. Because of this, we have found ourselves in the uncomfortable position of attempting to make a judgment call as to the potential impact of our continuing to sell specific magazine titles. We do not feel qualified to make such a judgment.

We have never considered ourselves to be arbiters of taste, nor do we wish to take up the task of deciding which of the wide array of adult magazines are "suitable" and which titles are not. More importantly, we cannot ignore the evidence presented to your Commission that has recently been brought to our attention, particularly as it relates to child abuse.

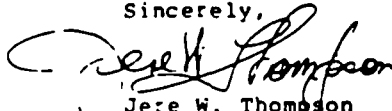
It is for these reasons that The Southland Corporation has decided to discontinue the sale of any adult magazines in our company-operated stores after the May issues that are currently on the newsstands. In addition, we are strongly suggesting that our U. S. licensed and franchisee-operated stores discontinue the sale of these magazines, as well.

Finally, we have read the excerpts of testimony that you included in your February 11 letter to us and we strongly object to and disagree with the characterization of The Southland Corporation and its 7-Eleven Stores in that testimony. Even though Southland has resisted the efforts of isolated special interest groups who have attempted to mold our business practices through the use of slanderous and coercive tactics, we are not insensitive to legitimate social concerns that are supported by qualified opinion. Indeed, Southland has fully established itself as a dedicated corporate citizen in the United States and the communities in which it operates. We have been especially active in charities and activities that involve the lives of the young people of our nation. We have been a corporate sponsor of the Muscular Dystrophy Association for many years and have raised more than \$44 million for that charity nationally, more than any other sponsor. Southland is also the largest corporate sponsor for the March of Dimes, having raised more than \$6 million nationally. Southland was a major corporate sponsor of the 1984 Olympics, and in that connection also funded construction of, and donated to the Olympics and to the California State University, Dominguez Hills, a \$3 million Velodrome located at the University. We also donated a similar velodrome to the United States Olympic Committee at the Olympic Training Center in Colorado Springs, Colorado.

In addition, Southland has initiated a national program to combat the growing problem of child abuse in the United States. We also participate actively with various civic groups and law enforcement agencies in numerous crime prevention activities and have created an extensive in-store crime prevention policy aimed at reducing crime in 7-Eleven Stores.

We feel that the language contained in the testimony before the Commission does not accurately portray Southland and falsely aligns us with social problems that we, ourselves, are publicly combating. In view of our decision to modify our policy and withdraw these magazines, we urge that any references to Southland or 7-Eleven be deleted from your final report.

Sincerely,


Jere W. Thompson
President

JWT:js

J : CULTURAL
BEHAV. PORN

APPENDIX J
SUPPLEMENTARY GRAPH
AND CHARTS

1. Cultural Behaviors in Erotica/Pornography*
2. Types of Activities Coded in the Child Instrumentation
3. Coding Sheet for the Child Cartoon Unit to be examined in concert with the attached Child Cartoon Instrument

*NOTE: The following graph identifies the cultural issues and behaviors addressed in these three magazines overtime.

EROTICA/POORNOGRAPHY
CULTURAL
BEHAVIORS

CRIMINAL

NON-CRIMINAL

SEXUAL

SEXUAL
VIOLENCE

VIOLENCE

OTHER

OTHER

VIOLENCE

SEXUAL

- Adultry
- Indecent Exps
- Incest
- Prostitution
- Abuse
- Child
- Bestiality
- Homosexuality
- Cohabitation
- Medical
- bigamy
- Orgy
- Voyeurism
- Contributing to delinquency
- Porn Production
- Medical

- o Rape
- Gang
- Spouse
- Date
- Stranger
- o Sadism
- o Medical
- o VD
- o Obscene Calls
- Child Porn
- Autoerotic death
- Anal coition
- "Deep Throat"
- Contributing to delinquency
- Assault
- Battery
- Obscene Gestures
- Language

- Murder
- Assault
- Battery
- Spouse
- Stranger
- Child
- Kidnap
- Abuse
- Arson
- Excretory
- Medical
- Abortion
- Suicide
- Contributing to delinquency
- Suicide
- Institucional Violence

- Theft
- Drugs
- Truancy
- Alcohol
- Neglect
- Runaway
- Trechery
- Con- Games
- Medical
- Racism
- White Collar
- o Institutional Crime

- Affection
- Holidays
- Christmas
- Medical
- Marriage
- Religion
- Politics
- Funerals
- (Death)
- Government
- Law Enforcement
- Divorce
- Birth
- General
- Discussions
- Satanism
- Graduations

- Natural Disasters
- Accidents
- Medical
- Excretory
- Castration
- o Discussion
- o Stories

- o Marital
- o Impotence
- o Premature Ejaculation
- o Frigidity
- o Anal/Oral
- o Masturbation
- o Nudity
- o Romance
- o "Dirty" Jokes
- o Discussion
- o Stories
- o Unreal Body Measurement
- o Unreal Model Biographies
- o Menopause
- o Menstruation

TYPES OF ACTIVITIES

VIOLENT ACTIVITIES

MURDEROUS/MAIMING:

(e.g., consumption of human flesh, decapitation, dismemberment, bludgeoning, smashing, shooting, stabbing, mutilation of other, choking, strangling, hanging, gagging, self-mutilation, burning, etc.)

INFLECTING PAIN:

(e.g., violent hitting, punching, kicking, pounding, whipping, or inserting or attaching items into body that cause pain)

FORCE/PLANNED FORCE:

(e.g., restraint, coercion, clothing ripped or pulled, lurking in wait to assault, slapping, spanking, paddling)

VIOLENT MESSAGE:

(e.g., violent or aggressive gesture, verbal threat, verbal coercion)

VIOLENT DISCUSSION:

(e.g., presenting violently educative information, telling violent story, making violent statement or observation)

VIOLENT FANTASY/MEMORY:

OTHER VIOLENT:

EXCRETORY ACTIVITY:

(e.g., defecation, urination, regurgitation)

MEDICAL/SURGICAL:

(e.g., abortion, hysterectomy, vasectomy, artificial insemination)

SEXUAL ACTIVITIES

GENITAL/ANAL SEX:

(e.g., coitus, anal/genital, anal/oral or oral/genital contact; inserting items into vagina or anus)

VENEREAL DISEASE:

(e.g., discussed or described)

SEXUAL FOREPLAY:

(e.g., fondling genitals, breasts or buttocks; being in bed together)

BEING NUDE/TAKING OFF/PUTTING ON CLOTHES:

SEXUAL INVASION OF PRIVACY:

(e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, obscene phone call)

SEXUAL AROUSAL:

(e.g., masturbation, autoeroticism, having an erection)

SEXUAL MESSAGE:

(e.g., sexual gestures, including beckoning, licking lips, verbal sexual overture)

SEXUAL DISCUSSION:

(e.g., presentation of sexually educative information, telling sexual story, making a sexual statement or observation)

SEXUAL FANTASY OR MEMORY:

OTHER SEXUAL ACTIVITY:

(including unspecified or unclear sexual activity)

NONVIOLENT/NONSEXUAL ACTIVITIES

NONSEXUAL/NONVIOLENT FANTASY OR MEMORY:

OTHER NONSEXUAL/NONVIOLENT ACTIVITY:

(including unspecified or unclear nonsexual, nonviolent activity)

TRICKERY:

AFFECTIONATE ACTIVITY:

(e.g., non-sexual gestures, such as shaking hands, holding hands, arm-in-arm, arm around waist or shoulder; a verbal endearment, gazing into each other's eyes)

GENERAL DISCUSSION:

(e.g., presentation of general educative information, telling non-sexual and non-violent story, making non-sexual and non-violent statement)

CODING INSTRUMENT SHEET
CHILD CARTOON UNIT

421

MAGAZINE/CODER DATA

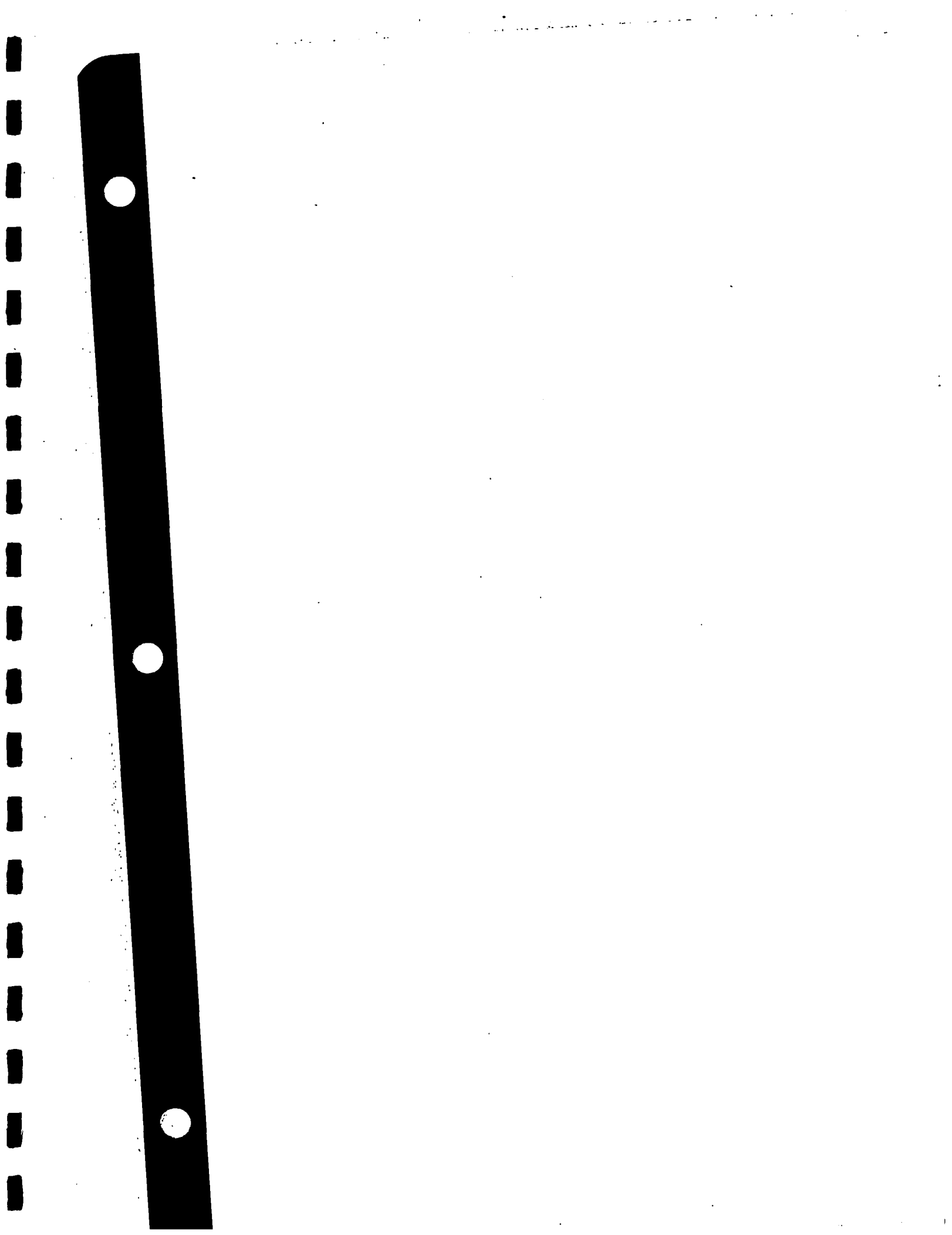
TYPE/EXPLICITNESS OF ACTIVITY

- 1. ___ Unit
- 2. ___ Title
- ___ Coder number
- 4. ___ Year
- ___ Month
- ___ #Pages
- ___ #Cartoons
- ___ #Child Cartoons
- ___ Page coded
- 5. ___ Side
- 6. ___ Color
- 7. ___ Size
- 8. ___ Name
- 9. ___ #Characters
- 10. ___ Lifeless
- 11. ___ Phys setting
- 12. ___ Context
- 13. ___ (A) Assault
- 14. ___ Murder
- 15. ___ Child/Adult:Sex
- 16. ___ Child/Older child
- 17. ___ Child/family mem.
- 18. ___ Pornography
- 19. ___ Indec. expo.
- 20. ___ Child/Sex Media
- 21. ___ Obscene call
- 22. ___ Paid nudity
- 23. ___ Procuring
- 24. ___ Sex-deal/bart
- 25. ___ Adultery
- 26. ___ (B) Alcohol
- 27. ___ Arson
- 28. ___ Child abuse/neg
- 29. ___ Drugs
- 30. ___ Kidnapping
- 31. ___ Runaway
- 32. ___ Theft
- 33. ___ Other viol/illegal
- 34. ___ Sex orient
- 35. ___ Sex. rel.
- 36. ___ Nursery/Fairy
- 37. ___ Special theme
- 38. ___ Erot/pornog:self

- 39. ___ Murder, maiming
- 40. ___ Inflicting Pain
- 41. ___ Force/Planned force
- 42. ___ Viol. message
- 43. ___ Viol. discussion
- 44. ___ Viol. memory/Fan.
- 45. ___ Other viol.
- 46. ___ Genital/Anal
- 47. ___ Venereal Dis.
- 48. ___ Sex Foreplay
- 49. ___ Being Nude
- 50. ___ Sex Inv. Privacy
- 51. ___ Sex arousal
- 52. ___ Sex message
- 53. ___ Sex discussion
- 54. ___ Sex Fant/memory
- 55. ___ Other sex
- 56. ___ Excretory
- 57. ___ Medical/surgical
- 58. ___ Affectionate
- 59. ___ General Discuss.
- 60. ___ N. Sex/viol. fan
- 61. ___ Other N. Sex/viol.
- 62. ___ Trickery/fraud
- 63. ___ Props/sexual
- 64. ___ Props/viol.
- 65. ___ Sex use
- RELATIONSHIP TO SURROUNDINGS
- 66. ___ Child text eye span
- 67. ___ Consec./child
- 68. ___ Eye span/sex
- 69. ___ Eye span/viol.
- 70. ___ Eye span art/Int
- 71. ___ Juxtaposed: sex
- 72. ___ Juxtaposed: viol.
- PRINCIPAL CHILD
- 73. ___ Sex child
- 74. ___ Race/ethnicity
- 75. ___ More than one
- 76. ___ Age: only/young physical
- 77. ___ Age: old/phys.
- 78. ___ Age: only young cues
- 79. ___ Age: old/cues
- 80. ___ Cue: Age discrep.
- 81. ___ Physical Dep.
- 82. ___ Dress/undress
- 83. ___ Placement
- 84. ___ Rec/1st level

- 85. ___ Rec/2nd Lev.
- 86. ___ Init/1st Lev.
- 87. ___ Init/2nd Lev.
- 88. ___ Observer
- 89. ___ Emot. Express.
- OTHER CHARACTER
- 90. ___ Sex
- 91. ___ Race/ethnicity
- 92. ___ More than one
- 93. ___ Age: only/young physical
- 94. ___ Age: old/phys
- 95. ___ Age: only/young cues
- 96. ___ Age: old/cues
- 97. ___ Cue: Age discrep.
- 98. ___ Physical dep.
- 99. ___ Authority
- 100. ___ Placement
- 101. ___ Recipient
- 102. ___ Observer
- 103. ___ Initiator
- 104. ___ Emot. Expr.
- TERTIARY CHARACTER
- 105. ___ Sex
- 106. ___ Race/ethnicity
- 107. ___ Age of tertiary
- 108. ___ Physical Dep.
- 109. ___ Authority
- 110. ___ Placement
- 111. ___ Recipient
- 112. ___ Observer
- 113. ___ Initiator
- 114. ___ Protector

FOR TAU USE ONLY:
CODER INITIALS: _____
DATE CODED ___ / ___



APPENDIX K

AGE EVALUATION GUIDE (AEG)

EMOTIONAL EXPRESSION GUIDE (EEG)

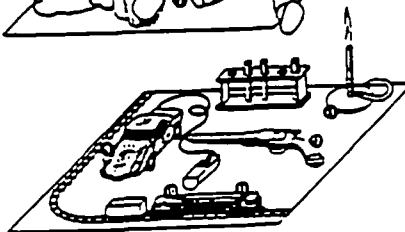
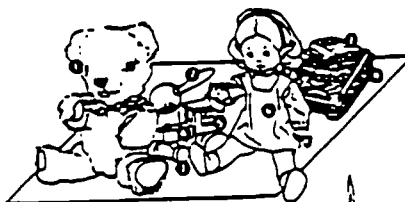
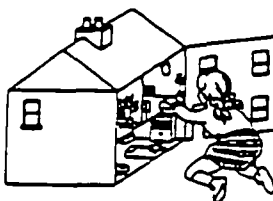
See the full explanation
for these guides in the complete
Methodology Book, Volume II.

THE CULTURE OF CHILDHOOD

AGE EVALUATION GUIDE

THE FOLLOWING ARE ILLUSTRATIONS* OF TYPICALLY NORMAL PHYSICAL DEVELOPMENT AND AGE APPROPRIATE ACTIVITIES AND SYMBOLS. THESE ILLUSTRATIONS ARE TO SERVE AS BENCH MARKS FOR ASSESSING DEPICTIONS OF CHILDREN, CHILD CUES AND SYMBOLS IN EROTICA/PORNOGRAPHY

TYPICAL CHILD CUES/SYMBOLS



* Illustrations taken from: Child's Body, A Parent's Manual by the Diagram Group, Paddington Press, 1978.

For Internal Use Only: Not for Distribution

APPENDIX K

AGE EVALUATION GUIDE (AEG)
See Methods Book for full AEG

Fetal Development



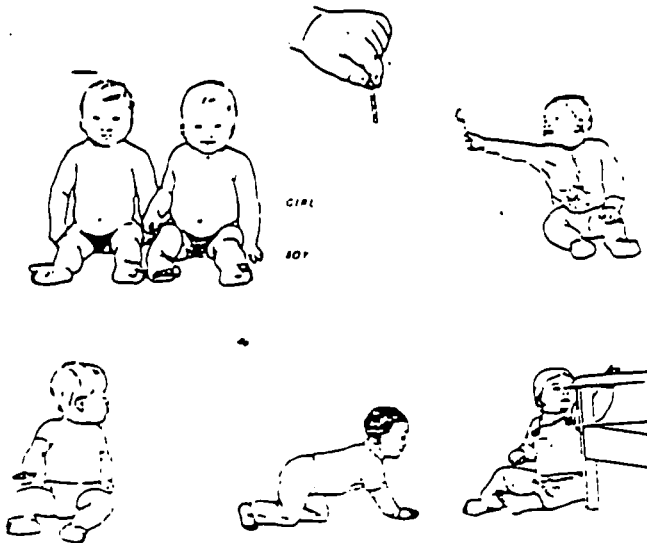
Newborn



Nine Months



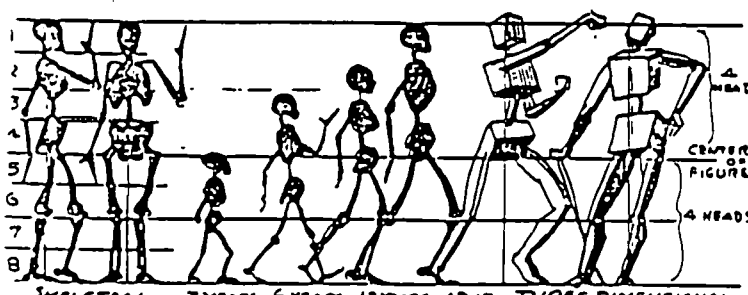
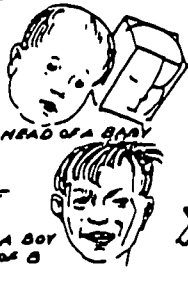
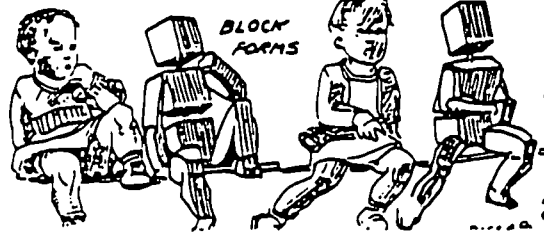
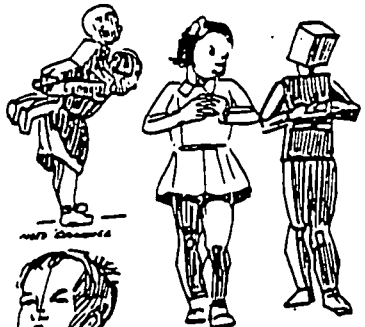
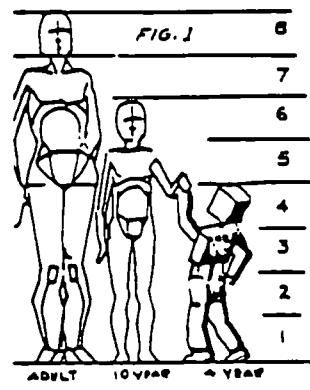
One Year



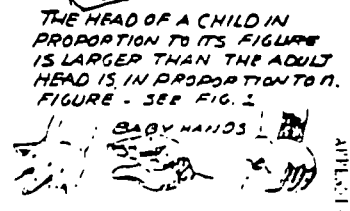
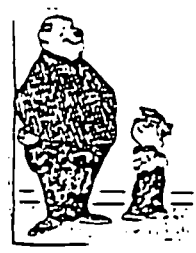
BLOCK FORMS AND PLANES

CHILDREN

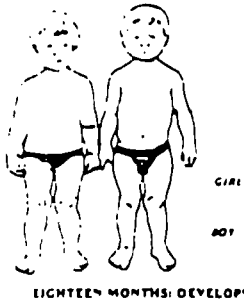
PROPORTION AND CONSTRUCTION



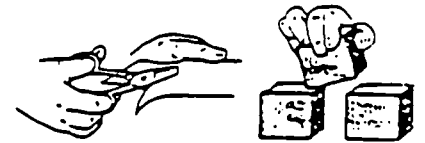
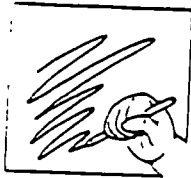
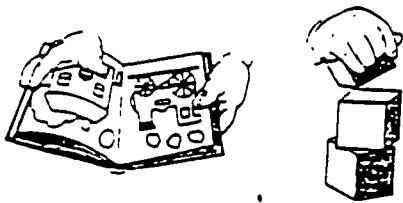
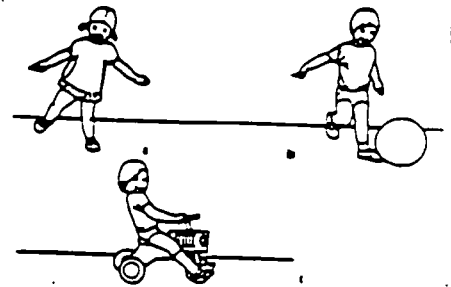
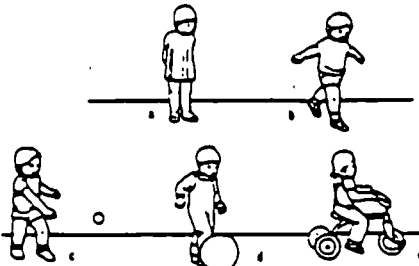
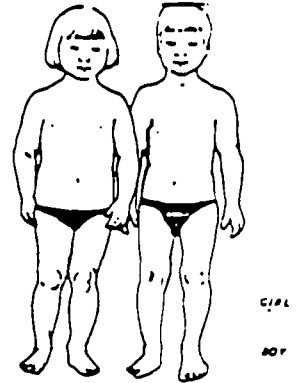
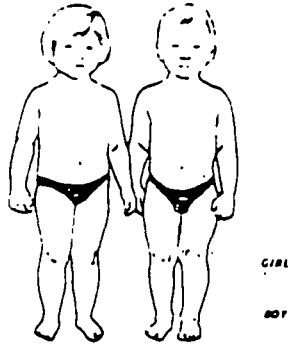
PROPORTION AND CONSTRUCTION



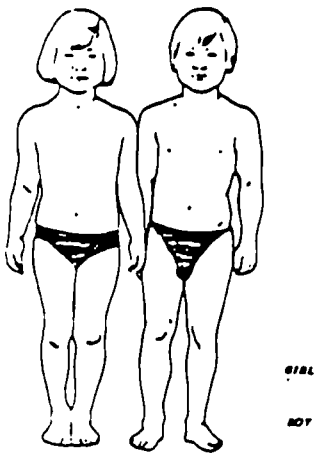
Two Years



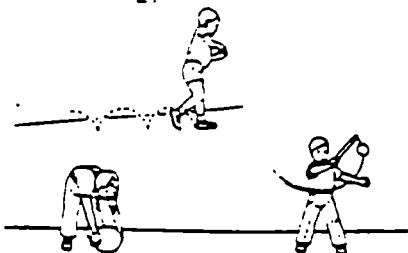
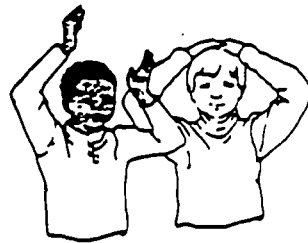
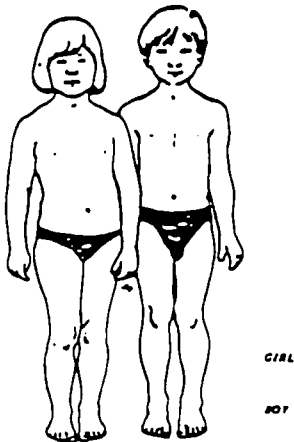
EIGHTEEN MONTHS: DEVELOPMENT



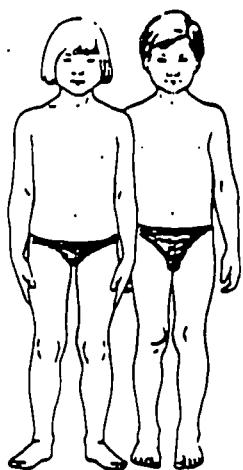
Four Years



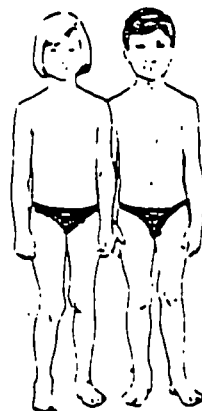
Five Years



Six Years



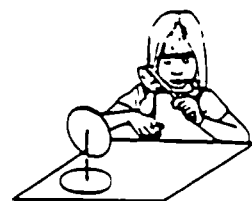
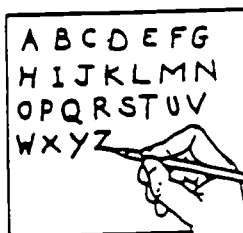
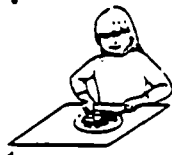
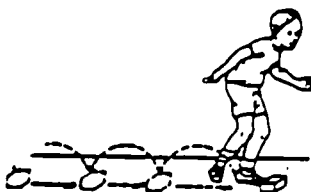
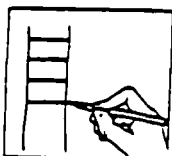
Seven Years



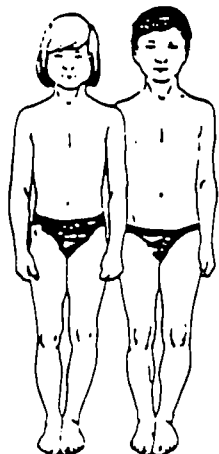
GIRL

BOY

-Seven Years

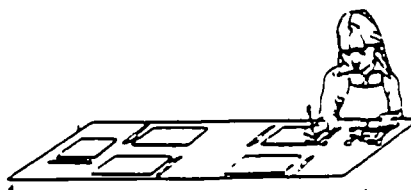


Eight Years

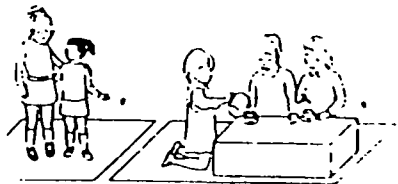
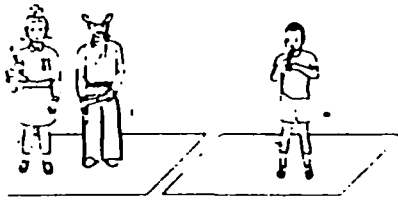
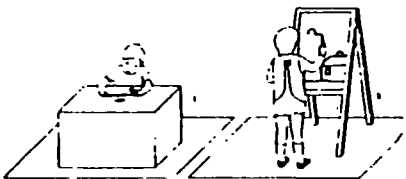
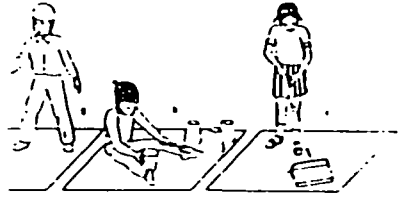
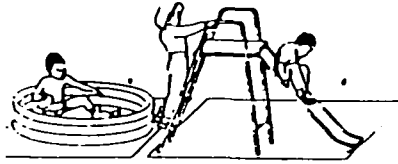
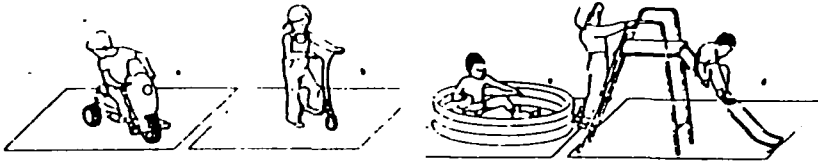


GIRL

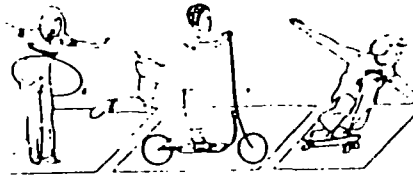
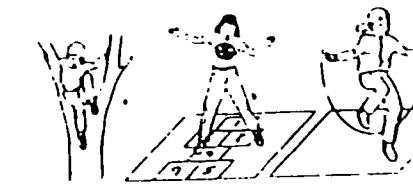
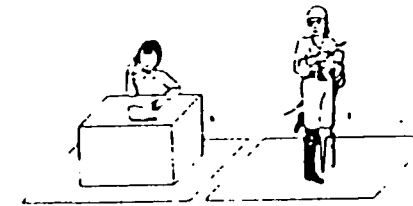
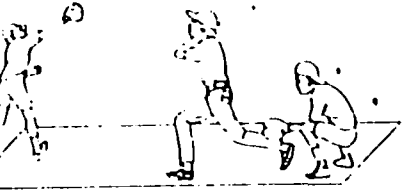
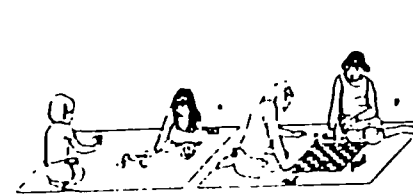
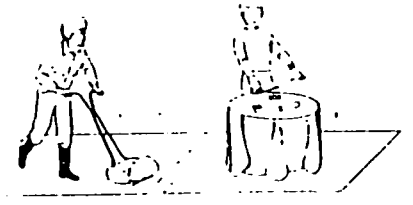
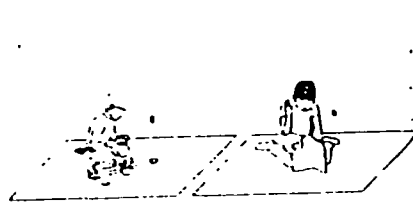
BOY



Two to Five Years

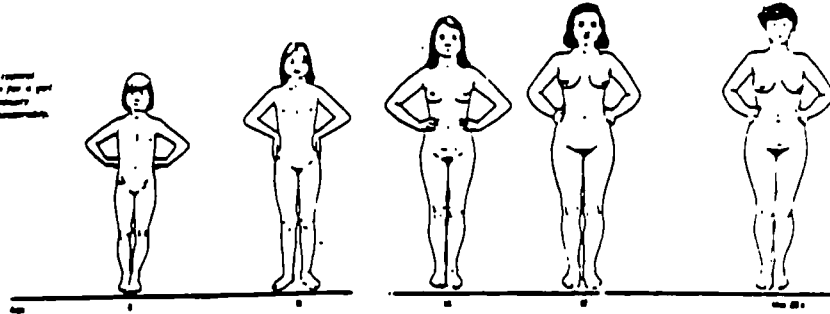


Five to Twelve Years

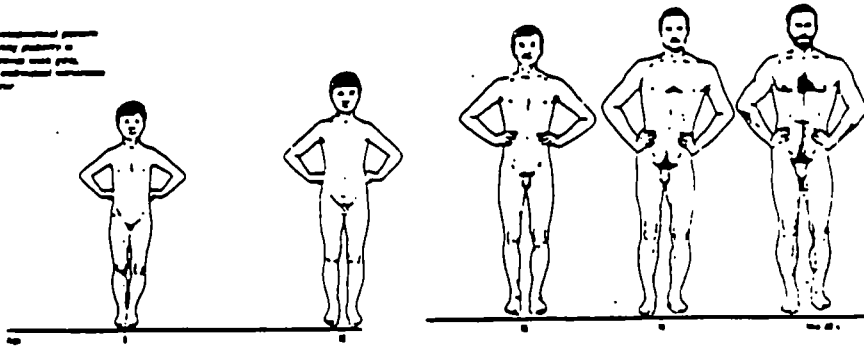


PHYSICAL CHANGES AT PUBERTY

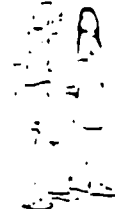
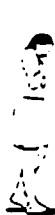
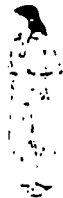
Secondary hair is a typical development around age 11-12 during growth spurt. It is not present in childhood.



A rapid developmental period for a boy during puberty is characterized by the appearance of secondary hair and the growth of the penis.



ADOLESCENCE



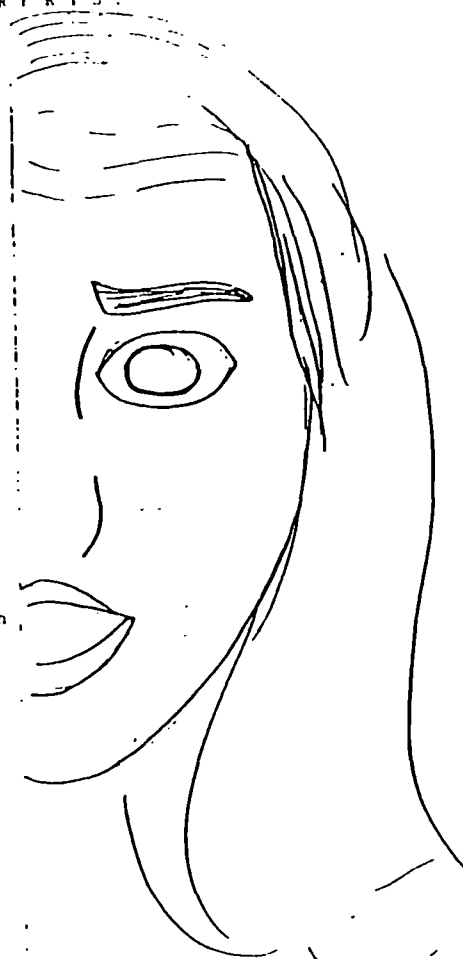
FEAR*

- The brows are raised and drawn together
- The wrinkles in the forehead are in the center, not across the entire forehead
- The upper eyelid is raised, exposing sclera, the lower eyelid is tensed and drawn up
- The mouth is open and the lips are either tensed slightly and drawn back or stretched and drawn back



SURPRISE!

- The brow is raised, curved and high
- The skin below the brow is stretched
- Horizontal wrinkles go across the forehead
- Eyelids are opened, upper lid raised and lower lid drawn down, white of eye (sclera) shows above the iris and often below as well
- The jaw drops open, lips and teeth are parted, but no tension or stretching of mouth takes place

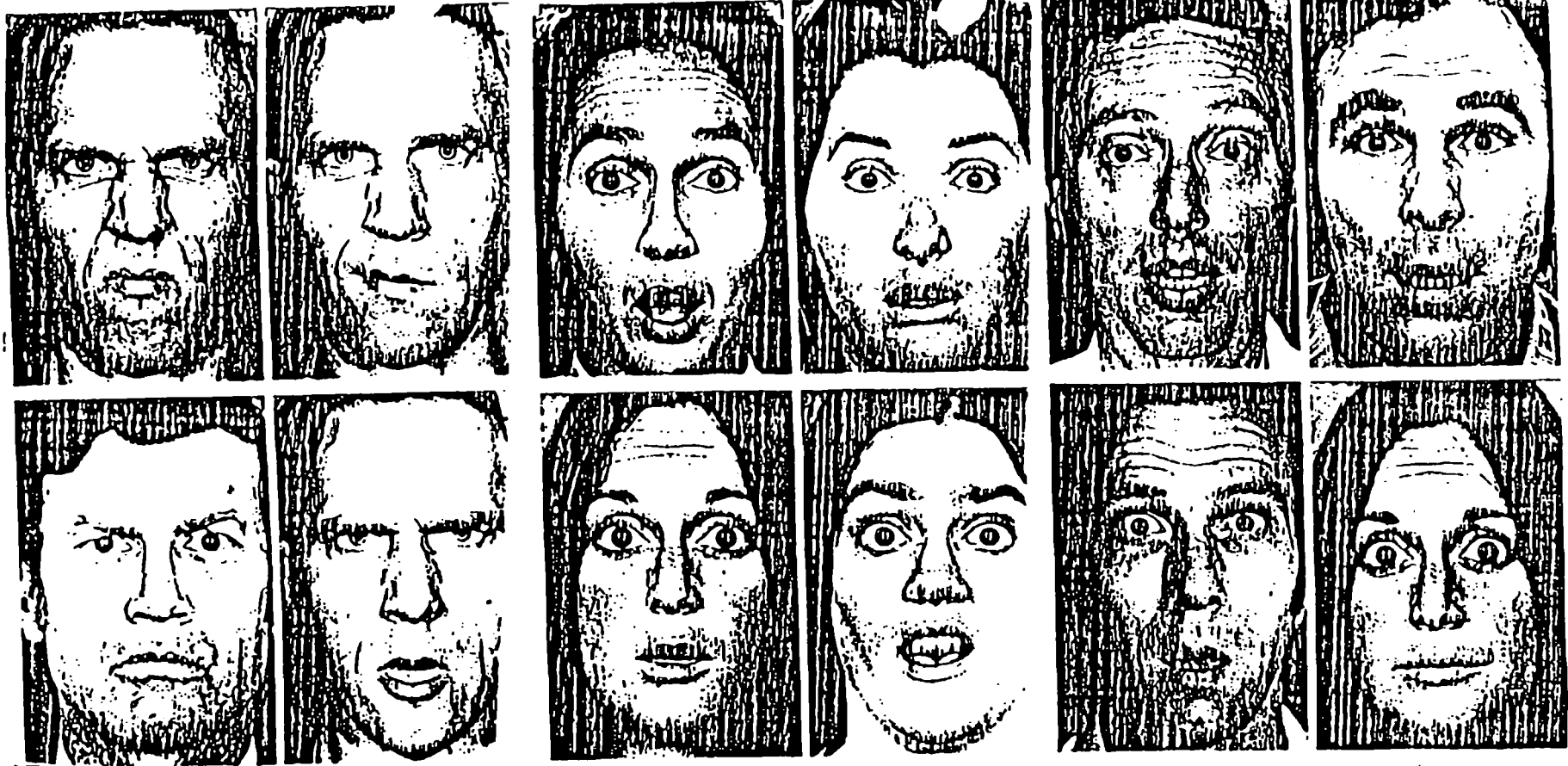


APPENDIX Kb

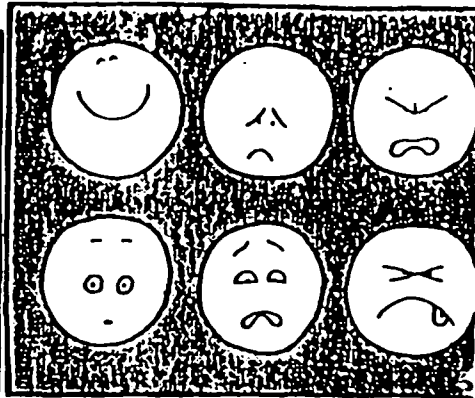
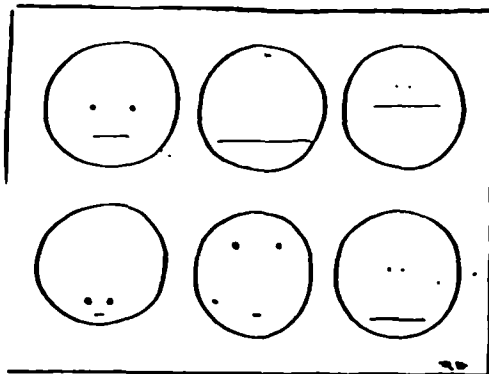
EMOTIONAL EXPRESSION GUIDE (EEG)

* All definitions are taken from Paul Ekman & Wallace Friesen, Unmasking The Face, New Jersey, 1

See Methods Book for full EEG



Practice faces for evaluation of Emotional Expression were used in on-going sessions for coders. Child and adult faces were used in cartoon and photographic form.



Facial Expressions

Profile

Frontal



face hidden



blank expression



happy/joyous



sad



anger



interest, curiosity



surprise, shock



fear



distressed



disgust



anger/happy



sad/happy



fear/happy



INFANT FACIAL ARCHETYPES



Joy
Mouth forms smile, cheeks lifted, twinkle in eyes



Sad
Brows drawn together and downward, eyes fixed, mouth squarish



Interest
Brows raised or knit, mouth softly rounded, lips pursed



Disgust
Nose wrinkled, upper lip raised, tongue pushed outward



Surprise
Brows raised, eyes widened, mouth rounded in oval shape



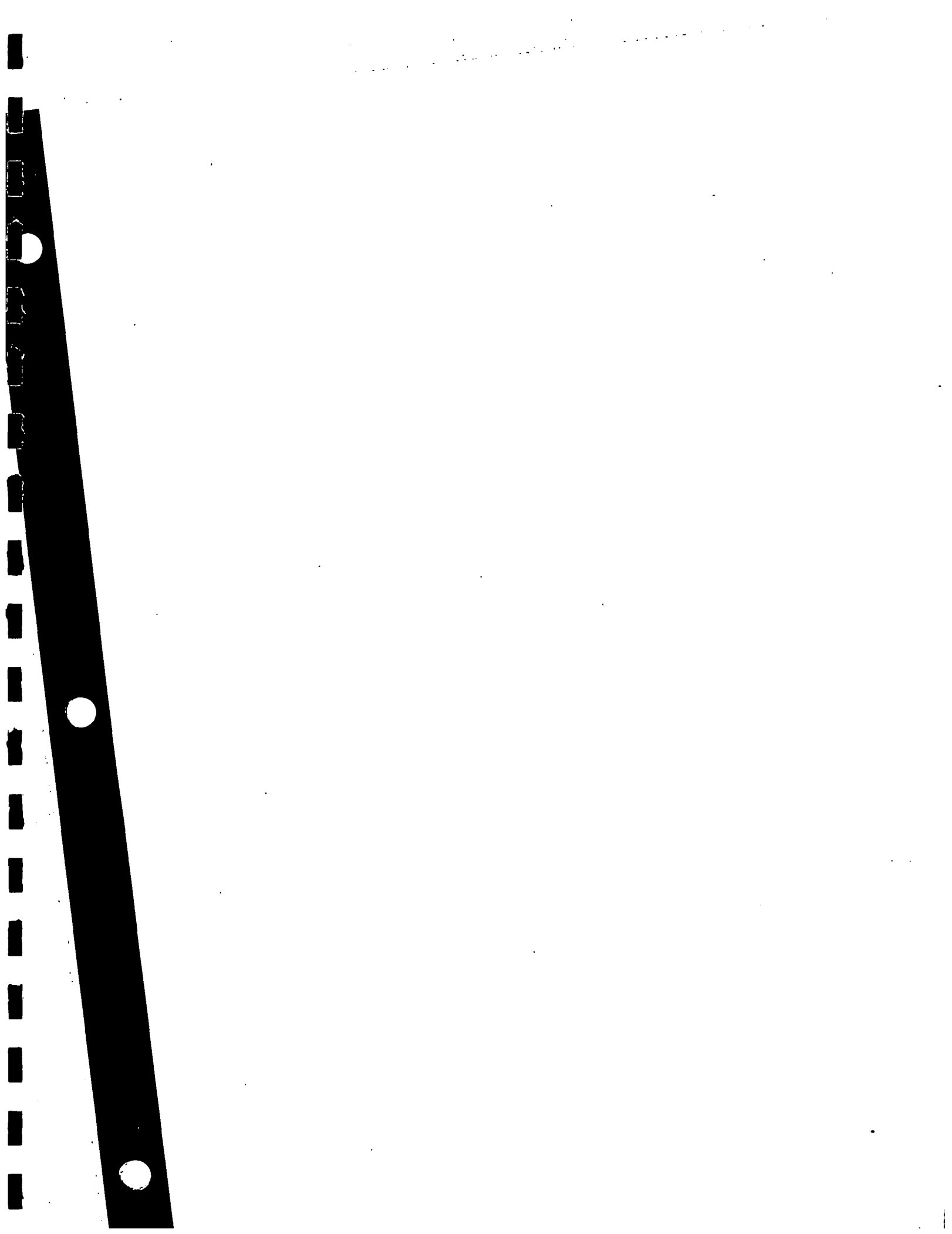
Distress
Eyes tightly closed, mouth, as they are, squared and angular



Sadness
Brows' inner corners raised, drawn out and down



Fear
Brows level, drawn in and up, eyelids lifted, mouth retracted



**A NOTE ON THE RATE OF COMPUTATIONAL ERROR
FOR
CHILD CARTOON AND THE CHILD VISUAL DATA**

Based upon the Principal Investigator's review of the Child Cartoon and the Child Visual data (Data Book Volume III), the rate of error (.5%) for this large-scale study may be seen as minimal.

Of 189 primary topics (Cartoons 114, Visuals 75), producing 1,164 questions (Cartoons 670, Visuals 494), 4,656 units may be identified as requiring answers (Cartoons 2,680, Visuals 1,976). Of these 4,656 units of response 27 computational errors were located (Cartoons 8, Visuals 19). Hence, the rate of data computational error across both Child instruments was a minimal .5%.

The Child Cartoon, Child Visual and Adult Crime and Violence Cartoon and Visual data were all collected based upon well established canons of scientific inquiry. These involved approval of the research methodology and on-going quality control of the actual coding and data collection process (see Volume II, Methods and Procedures).

Since the attached, condensed, cross magazine Child Cartoon instrument was not provided in the Data Book, Volume III, this copy is included in Volume I for the reader's convenience. The remaining three instruments, (Child Visual, Adult Crime and Violence Cartoon and Visual) are found in this same condensed, cross magazine format in Volume III.

A similar rate-of-error analysis is under way for the Crime and Violence instruments. Based upon the accuracy of the Child instrumentation and upon the simpler and shorter structure of the "Adult" questionnaire, the error rate is anticipated to be even less for the latter two instruments than the .5% identified for Child data.

CHILD CARTOON INSTRUMENT AND DATA*

TABLE OF CONTENTS

Part 1: Theme and Activity Analysis

- A: Magazine/Coder Data
- B: Cartoon Overview
- C: Theme of Cartoon
- D: Type and Explicitness of Activity
- E: Cartoon's Relationship to Surrounding Text and Images

Part 2: Individual Character Analysis

- F: Principal Child
- G: Other Character
- H: Tertiary Character

PART I
THEME AND ACTIVITY ANALYSIS

A. MAGAZINE/CODER DATA

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
1,196	265	555	2,016

1. Coding Instrument UNIT:
 1. Child cartoon
 2. Child visual
 3. Child visual: Pseudo-Child
 4. Adult cartoon
 5. Adult visual
 6. Text

2. Magazine TITLE:
 1. Playboy
 2. Penthouse
 3. Hustler

3. CODER Information:
 Coder Identification Number: _ _ _

4. General Information:

(See Table 1, Page A-209) Year: _ _

(See Table 2, Page A-210) Month: _ _

(See Table 3, Page A-211) Total # of pages per issue: _ _ _

Total # of cartoons per issue: _ _

Total # of child cartoons per issue: _ _

Page of cartoon being coded: _ _ _

1,196
265
555

2,016

B. CARTOON OVERVIEW

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>	<u>On which SIDE of the open magazine is the cartoon located</u>
1			1	0. Cover
533	188	253	974	1. Left
657	77	302	1,036	2. Right
5			5	3. Left and right

			2,016	(See Table 16, Page A-223)
				6. <u>COLOR</u> of cartoon:
681	168	171	1,020	1. Black and white
514	96	385	994	2. Color
1	1		2	0. Missing

			2,016	(See Table 15, Page A-223)
				7. <u>SIZE</u> of cartoon:
86	24	35	145	1. Less than 1/4 page
611	164	258	1,033	2. 1/4 to 1/2 page
47	28	10	85	3. Half page
4	1	3	3	4. Between 1/2 and full page
443	48	249	740	5. Full Page
4			4	6. One cartoon covers two pages
			2	0. Missing

			2,016	(See Table 16, Page A-223)

<u>ayboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>	<u>NAME of cartoonist:</u>
13	11	11	35	00. N/A. No name given
		28	28	01. Billette
24			24	02. Buck Brown
1		45	46	03. D. Collins
			87	04. John Dempsey
54			54	05. DeDini
58			53	06. Erikson
35			35	07. Ffolkes
32			32	08. S. Harris
22			22	09. Hoest
43			43	10. Interlandi
90			90	11. Kiraz
35			35	12. Kilban
	1	61	62	13. J. Kohl
3	25		20	14. Bill Lee
5	3		9	15. Mal
	4	9	12	16. Bill Maul
21			21	17. Raymonde
	37	2	39	18. Revillo
60			60	19. Brian Savage
13			13	20. Smilby
23			23	21. Sokol
		145	145	22. Dwaine B. Tinsley
		67	67	23. Trosley
57			57	24. Gahan Wilson
520	184	187	891	25. Other or illegible
			2,016	

<u>Cyboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
5	3	10	18
25	18	37	80
409	112	179	700
260	46	134	440
134	25	59	218
224	45	93	362
139	16	43	198
			<u>2,016</u>

9. NUMBER OF CHARACTERS in the cartoon:

- 0. None
- 1. 1
- 2. 2
- 3. 3
- 4. 4
- 5. 5 to ten
- 6. Mob

1,175	250	463	1,888
6	5	64	75
11	5	14	30
4	5	9	18
		2	2
			-
			-
		3	3
			<u>2,016</u>

10. Are there any apparently LIFELESS bodies depicted in the cartoon?

- 0. No
- 1. Lifeless child(ren)
- 2. Lifeless adult(s)
- 3. Lifeless animal(s)
- 4. Both (1) and (2) above
- 5. Both (1) and (3)
- 6. Both (2) and (3)
- 7. All of the above

<u>Psyboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
49	31	45	125
390	75	161	626
92	16	24	132
3	-	13	16
15	13	9	37
52	7	20	79
46	11	43	100
43	12	31	86
94	24	35	153
97	22	53	172
3	1	8	12
38	12	22	72
16	3	4	23
3	-	1	4
26	9	8	43
47	5	9	61
10	-	5	15
15	1	2	18
3	-	4	7
8	1	-	9
4	0	2	6
36	4	17	57
100	17	36	153
6	1	3	10

		2.106	

11. PHYSICAL SETTING of the cartoon is:

- 01. Unspecified (blank, grey, or abstract background)
- 02. Home/doorway/yard
- 03. Bed/bedroom/hotel room
- 04. Bathroom/private toilet
- 05. Religious setting (church, temple, etc.)
- 06. School building or grounds
- 07. Medical setting (hospital, doctor/dentist office)
- 08. Playground/park
- 09. Country/nature/beach
- 10. Streets and sidewalks
- 11. Alley or vacant lot
- 12. Store
- 13. Movies/shows
- 14. Sky/air
- 15. On mode of transportation
- 16. Business office
- 17. Restaurant
- 18. Bar/lounge
- 19. Public toilet
- 20. Brothel/massage parlor/"red light" district
- 21. Graveyard/morgue
- 22. Specifically child's bedroom/nursery
- 23. Other
- 0. Missing

C. THEME OF CARTOON

Playboy Penthouse Hustler Pooled

128	23	43	194
793	163	354	1,310
17	4	49	70
12	6	4	22
19	20	38	77
44	15	24	83
1	1	2	4
64	17	6	87
118	16	35	169

			2,016

12. Is the point of the cartoon within the CONTEXT of any of the following general subjects or settings?

- 0. N/A or unspecified
- 1. Standard daily life (home, school, work, play)
- 2. Social subject (peace, environment, racism, etc.)
- 3. Political subject (elections, legislatures, etc.)
- 4. Religious subject (relating to church services/nativity scene, etc.)
- 5. Combination of above
- 6. Group camping
- 7. Other cultural/national milieu
- 8. Other

A: Does the cartoon and/or its caption potentially connect the child(ren) with any of the following activities?

13. Assault:

- 0. No
- 1. Sexual
- 2. Non-sexual

1,062			1,694
78	19	74	171
56	13	82	151

			2,016

14. Murder:

- 0. No
- 1. Sexual
- 2. Non-sexual

1,153			1,840
10	2	43	55
33	17	71	121

			2,016

15. Child in sexual encounter with adult:

- 0. No
- 1. Yes

336	62	122	1,496
			520

			2,016

<u>Gayboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
40	9	11	1,956 60 ----- 2,016
47	11	34	1,924 92 ----- 2,016
42	7	12	1,955 61 ----- 2,016
73	19	37	1,877 129 ----- 2,016
19	2	6	1,982 27 ----- 2,016
4	2	5	2,005 11 ----- 2,016
20	2		1,994 22 ----- 2,016
17	5	8	1,986 30 ----- 2,016

16. Child in sexual encounter with older child:
 0. No
 1. Yes
17. Child in sexual encounter with family member:
 0. No
 1. Yes
18. Erotica/Pornography - Adult as sexual instrument or object for media use:
 0. No
 1. Yes
19. Indecent exposure:
 0. No
 1. Yes
20. Child as sexual instrument or object for media use:
 0. No
 1. Yes
21. Obscene phone call:
 0. No
 1. Yes
22. Paid nudity:
 0. No
 1. Yes
23. Procuring/pimping:
 0. No
 1. Yes

	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
--	----------------	------------------	----------------	---------------

24. Prostitution/Sex-buying or barter/Massage parlor activity/dealing:

72	14	24	1,906 110
<hr/>			
2,016			

0. No
1. Yes

25. Adultery:

73	6	12	1,925 91
<hr/>			
2,016			

0. No
1. Yes

8. Does the cartoon and/or its caption potentially connect the child(ren) with any of the following potentially ILLEGAL OR VIOLENT NON-SEXUAL activities?

26. Alcohol use:

50	4	6	1,956 60
<hr/>			
2,016			

0. No
1. Yes

27. Arson:

3		1	2,012 4
<hr/>			
2,016			

0. No
1. Yes

28. Child abuse and/or neglect, non-sexual:

36	9	68	1,902 113
<hr/>			
2,016			

0. No
1. Yes

29. Drug use, selling or pushing:

39	5	18	1,954 62
<hr/>			
2,016			

0. No
1. Yes

30. Kidnapping:

15	3	31	1,967 49
<hr/>			
2,016			

0. No
1. Yes

BY	PENT	HUSTLR	
6	1	4	2,005 11 ----- 2,016
6	2	3	2,005 11 ----- 2,016
93 30 (23)	27 12 (39)	103 56 (159)	1,695 223 98 ----- 2,016
2:21	68	144	
903 20 8 16 29	154 11 1 19 12	348 13 -- 33 17	443 1,405 44 9 68
196 r	265	555	57 ----- 2,016

No. Runaway
1. Yes

32. Theft:

0. No
1. Yes

33. Other potentially illegal or violent non-sexual activity:

0. No
1. Sexual
2. Non-sexual

34. SEXUAL ORIENTATION of the cartoon:

0. N/A or unspecified
1. Heterosexual
2. Homosexual
3. Bisexual
4. Autoerotic
5. Mixed orientation: Combination of the above (e.g. orgy or group sex)

PLAY	PENT	HUST	NOX.
465	128	324	917
662	101	176	939
21	10	11	42
17	5	27	49
6	4	11	21
15	6	2	23
4	1	4	9
0	1	-	-

35. Does the cartoon depict or its caption refer to a human * involved in a SEXUAL RELATION OR INTERACTION with any of the following?

0. N/A or unspecified
1. Another human(s)
2. Animal(s)
3. Object(s)
4. Object and another human(s)
5. Fictitious, unreal creature(s)
6. Supernatural being(s)
7. Animal and another human

*Note corrections to Data Book have been made for variable #35 to reflect the above pooled data (A-12).

<u>PBY</u>	<u>PENT</u>	<u>HUSTLR</u>	
1,007	204	486	1,697
7	1		8
1			1
			-
7	1	2	10
-		3	3
4		3	4
2	1	3	6
-			-
1			1
3			3
1			1
7	1	3	11
			-
3	1	1	5
5			5
64	29	16	109
			-
2			2
6	4		10
1	1	2	4
2	1		3
73	21	39	133
1,196	265	555	2,016

36. Are there NURSERY or FAIRY TALE characters from the culture of childhood?

00. N/A
- YES:
01. Alice in Wonderland
 02. Beauty and the Beast
 03. Captain Kangaroo
 04. Cinderella
 05. Easter Bunny
 06. Goldilocks and the Three Bears
 07. Hansel and Gretel
 08. Jack and Jill
 09. Jack and the Beanstalk
 10. Little Bo Peep
 11. Little Jack Horner
 12. Little Red Riding Hood
 13. Mr. Rogers Neighborhood
 14. Pinocchio
 15. Rapunzel
 16. Santa Claus
 17. Sesame Street
 18. Sleeping Beauty
 19. Snow White and the Seven Dwarfs
 20. Tooth Fairy
 21. Wizard of Oz
 22. Other

697

37. Does the cartoon have a SPECIAL THEME?

1,366 N/A: 00. No special theme in cartoon

			<u>Holidays:</u>			<u>Cycle of Life:</u>				
PBY	PENT	HUSTL	YES:			PBY	PENT	HUST		
			9	01.	New Year	30	12	28	70	09. Childbirth: In wedlock
9									126	10. Childbirth: Out-of-Wedlock
1			1	02.	Valentine's Day	95	13	18	10.	11. Menstruation
		4	4	03.	Easter	3	---	7	19	12. Loss of virginity
		2	2	04.	4th of July	12	1	6	4	13. Birthday
2	4	12	18	05.	Halloween	3	---	1	1	14. Graduation
4	1		5	06.	Thanksgiving		---	1	23	15. Weddings and anniversaries
107	54	32	193	07.	Christmas	16	6	1	70	16. Death, funerals
4	1	1	6	08.	Other	19	5	46	44	17. Abortion
						2	---	42	44	18. Other
						22	4	18	1	22. Missing
						-----	-----	-----	-----	
						1,196	265	555	2,016	

PBY	PENT	HUSTL
5	--	6
30	3	10
-----	-----	-----
1,196	265	555

692

11
43

38. Does the cartoon and/or its caption refer to EROTICA/PORNOGRAPHY? (The sex industry itself or the use of its products by individuals or society, e.g.: film, magazine, video, letters to the editor, products obtained via catalogue, etc.)

0. The subject is not present or referred to
- YES: 1. Erotica/pornography is present or referred to, but is not part of the point of the cartoon
2. Erotica/pornography is present or referred to, and is part of the point of the cartoon

Playboy Penthouse Hustler Pooled

D. TYPE AND EXPLICITNESS OF CARTOON ACTIVITY

39. Does the cartoon and/or its caption present a MURDEROUS or MAIMING activity? (e.g., consumption of human flesh, decapitation, dismemberment, bludgeoning, smashing, shooting, stabbing, mutilation of other, choking, strangling, hanging, gagging, self-mutilation, burning, etc.)

			1,726
13	3	78	94
26	13	51	90
6	2	7	15
26	14	51	91

			2,016

- 0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

40. Does the cartoon and/or its caption present activity INFLECTING PAIN? (e.g., violent hitting, punching, kicking, pounding, or whipping, or inserting or attaching items into body that cause pain)

			1,726
20	11	65	96
29	10	41	80
12		9	21
26	12	55	93

			2,016

- 0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

(ayboy Penthouse Hustler Pooled

41. Does the cartoon and/or its caption present activity involving FORCE or PLANNED FORCE? (e.g., restraint, coercion, clothing ripped or pulled, lurking in wait to assault, slapping, spanking, paddling)

			1,729
58	9	87	154
11	2	13	26
12	5	6	23
39	11	34	0:

			2,016

0. N/A. No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

42. Does the cartoon and/or its caption present activity that relays a VIOLENT MESSAGE? (e.g., violent or aggressive gesture, verbal threat, verbal coercion)

1,687

33	13	76	122
4	1	9	14
65	20	51	136
27	7	23	57

			2,016

0. N/A. No

- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
			10	1.778
4	2		16	
1			1	
66	16	72	154	
30	8	29	67	
			-----	2.016

43. Does the cartoon and/or its caption present activity involving VIOLENT DISCUSSION? (e.g., presenting violently educative information, telling violent story, making violent statement or observation)
0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

			23	1.926
8	1		32	
2		2	4	
6	1	13	22	
14	3	15	32	
			-----	2.016

44. Does the cartoon and/or its caption present activity involving a VIOLENT FANTASY or MEMORY?
0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

(ayboy	Penthouse	Hustler	Pooled
				1,750
32	11	51	94	
12	1	7	20	
25	3	9	37	
48	10	49	107	
			<u>2,016</u>	

45. Does the cartoon and/or its caption present any OTHER VIOLENT activity? (Including unspecified, unclear violent activity)

- 0. N/A, No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

				1,360
52	16	24	92	
60	8	21	89	
32	15	24	71	
251	40	113	404	
			<u>2,016</u>	

46. Does the cartoon and/or its caption present activity involving GENITAL or ANAL SEX (e.g., coitus; anal/genital, anal/oral or oral/genital contact; inserting items into vagina or anus)

- 0. N/A, No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

Playboy Penthouse Hustler Pooled

2,006

1

1

YES: 1. The actual activity is graphically depicted (present)

-

2. The activity has either graphically just occurred (past) or is about to occur (future)

5

2

7

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

2

2

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

2,016

48. Does the cartoon and/or its caption present activity involving SEXUAL FOREPLAY? (e.g., fondling genitals, breasts, or buttocks; being in bed together)

1,820

0. N/A. No

101

16

14

31

YES: 1. The actual activity is graphically depicted (present)

20

4

3

27

2. The activity has either graphically just occurred (past) or is about to occur (future)

5

2

7

3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.

19

4

8

31

4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

2,016

(gayboy	Penthouse	Hustler	Pooled
				1,527
299	37	101		437
10	2			12
8	3	3		14
16	3	7		26
				----- 2,016

49. Does the cartoon and/or its caption present a character as BEING NUDE or TAKING OFF/PUTTING ON CLOTHES?
0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

				1,801
98	20	48		166
7	4	1		12
7	3	4		14
13	6	4		23
				----- 2,016

50. Does the cartoon and/or its caption present activity involving SEXUAL INVASION OF PRIVACY? (e.g., flashing, exhibiting, peeping, voluntary or involuntary voyeurism, obscene phone call)
0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
2. The activity has either graphically just occurred (past) or is about to occur (future)
3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

472

Playboy	Penthouse	Hustler	Pooled
			1.060
20	13	36	69
1	1	3	5
10	7	10	27
28	8	19	77
			----- 2.016

51. Does the cartoon and/or its caption present SEXUAL ARCUSAL as an activity? (e.g., masturbation, autoeroticism, having an erection)

- 0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

55*

			1.324
37	8	14	59
6	1	2	9
26 5	6	15	47
49	13	15	77
			----- 2.016

52. Does the cartoon and/or its caption present activity that relays a SEXUAL MESSAGE? (e.g., sexual gestures, including beckoning, licking lips; verbal sexual overture)

- 0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

*Note correction in pooled data in Data Book (A-21).

	<u>ayboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
				1,217
27	4	22		53
2		2		4
255	66	88		409
254	36	43		333
				<u>2,016</u>

53. Does the cartoon and/or its caption present activity involving SEXUAL DISCUSSION? (e.g., presentation of sexually educative information, telling sexual story, making a sexual statement or observation)

0. N/A. No

- YES:
1. The actual activity is graphically depicted (present)
 2. The activity has either graphically just occurred (past) or is about to occur (future)
 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

54. Does the cartoon and/or its caption present activity involving a SEXUAL FANTASY OR MEMORY?

0. N/A. No

- YES:
1. The actual activity is graphically depicted (present)
 2. The activity has either graphically just occurred (past) or is about to occur (future)
 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

				1,051
18	4	18		40
2	1	2		5
(24	6	11		41
50	5	24		79
				<u>2,016</u>

474

Playboy	Penthouse	Hustler	Pooled
			1,590
22	3	7	32
28	3	8	39
17	2	4	23
233	37	62	332
			<u>2,016</u>

55. Does the cartoon and/or its caption present OTHER SEXUAL activity? (including unspecified or unclear sexual activity)

0. N/A. No

- YES:
1. The actual activity is graphically depicted (present)
 2. The activity has either graphically just occurred (past) or is about to occur (future)
 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

			1,922
1	1	47	49
2	2	10	14
3	6	12	21
2	-	8	10
			<u>2,016</u>

56. Does the cartoon and/or its caption present any EXCRETORY activity? (e.g., defecation, urination, regurgitation)

0. N/A. No

- YES:
1. The actual activity is graphically depicted (present)
 2. The activity has either graphically just occurred (past) or is about to occur (future)
 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

<u>Cyboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
			1,918
7	2	22	31
7	1	17	25
6	3	12	21
4	3	14	21
			----- 2,016

57. Does the cartoon and/or its caption present activity involving MEDICAL/SURGICAL procedures relating to sexual parts? (e.g., abortion, hysterectomy, vasectomy, artificial insemination)

- 0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

			1,747
158	33	51	242
3	-	-	3
12	1	6	19
2	2	1	5
			----- 2,016

58. Does the cartoon and/or its caption present general AFFECTICNATE activity? (e.g., non-sexual gestures, such as shaking hands, holding hands, arm-in-arm, arm around waist or shoulder; a verbal endearment gazing into another's eyes)

- 0. N/A. No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
				1,043
40	9	25		74
7		1		8
590	101	188		979
5	3	4		12
				<u>2,016</u>

59. Does the cartoon and/or its caption present activity involving GENERAL DISCUSSION? (e.g., presentation of general educative information, telling non-sexual and non-violent story, making non-sexual and non-violent statement)

- 0. N/A, No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future).
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

				1,907
14	3	19		36
2		1		3
35	6	16		57
6	2	5		13
				<u>2,016</u>

60. Does the cartoon and/or its caption present activity involving a NON-SEXUAL, NON-VIOLENT FANTASY or MEMORY?

- 0. N/A, No
- YES: 1. The actual activity is graphically depicted (present)
- 2. The activity has either graphically just occurred (past) or is about to occur (future)
- 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
- 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
				1,386
316	80	180	576	
9	2	3	14	
13	4	6	23	
13	2	2	17	
				<u>2,016</u>

61. Does the cartoon and/or its caption present any OTHER NON-SEXUAL, NON-VIOLENT activity? (including unspecified or unclear non-sexual, non-violent activity)
- 0. N/A, No
 - YES: 1. The actual activity is graphically depicted (present)
 - 2. The activity has either graphically just occurred (past) or is about to occur (future)
 - 3. The activity is discussed, as occurring in the present, past, or future, or as offstage or dream activity, etc.
 - 4. The activity is implied through verbal innuendo, facial expression, or title of cartoon

478

Playboy Penthouse Hustler Pooled

151	57	99	1,700
			307
			2

			2,016

195	16	30	241
9	1	10	20
10	8	25	43
4	-	2	6
-	-	18	18
15	5	21	41

			2,016

62. Do any of the above activities directly involve TRICKERY or FRAUD?

- 0. No
- 1. Yes
- Missing

63. Are any PROPS used to identify or help identify the cartoon as involving a SEXUAL scenario?

NOTE: If more than one response applies, select the prop that best identifies the cartoon scenario as sexual.

NO: 0. N/A. No prop is used as defined in this manner

- YES: 1. Clothing
2. Item used to aid or enhance sexual activity
3. Item used in role of a sexual partner
4. Birth control aids
5. Abortion cues
6. Item used as phallic or other sexual symbol

PBY Penthouse Hustler Pooled

64. Are any PROPS used to identify the scenario as VIOLENT?

Note: If more than one response applies, select the response with the lowest number.

13	8	104	1633
21	5	13	125
4	1	7	39
			12
27	4	18	49

NO: 0.	N/A. No props are used in this manner				
YES: 1.	Body fragment, blood	PBY	PENT	HUST	
2.	Gun	10	3	25	38
3.	Fire	1	3	3	7
		9	3	14	36
4.	Knives: Bladed pointed instruments/utensils	2	0	2	4
		27	15	41	83
					2016

65. Are any of the items listed below used for SEXUAL PURPOSES?

Note: If more than one response applies, select the response with the lowest number.

-	1	27	1021
1	-	2	28
-	-	-	3
2	2	6	10

NO: 0.	N/A. No props are used in this manner				
YES: 1.	Body fragment, blood	PBY	PENT	HUST	
2.	Gun	3	-	5	8
3.	Fire	1	2	3	6
		2	2	4	8
4.	Knives: Bladed or pointed instruments/utensils	-	1	1	2
		5	6	9	20
					2016

Playboy Penthouse Hustler Pooled

E. CARTOON'S RELATIONSHIP TO SURROUNDING TEXT AND IMAGES

	176		1,303
250	39	131	420
6	-	-	6
11	4	14	29
-	21	13	34
140	25	59	224
			<u>2,016</u>

66. Is the cartoon located in the same eye-span as TEXT dealing with children?

- 0. N/A. No
- YES: 1. Article/feature
- 2. Movie/video/record/book/etc. review
- 3. Letters to editor
- 4. Sex advice column
- 5. Other (Humor, Fiction, etc.)

506	102	281	1,127 889
			<u>2,016</u>

67. Is the cartoon part of two CONSECUTIVE eye spans involving children?

- 0. No
- 1. Yes

463	136	413	1,004 1,012
			<u>2,016</u>

68. Is the cartoon in the same EYE SPAN as text or caption directly referring to SEXUAL activity?

- 0. No
- 1. Yes

476	91	387	1,052 954
			<u>2,016</u>

69. Is the cartoon in the same EYE SPAN as text or caption directly referring to VIOLENT activity?

- 0. No
- 1. Yes

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
			1.685
79	12	41	132
9	1	8	18
17	2	5	24
71	7	15	93
18	4	17	39
15	3	7	25
			2.016
			1.402
246-	65	303	614
			2.016
			1.677
67	45	227	339
			2.016

70. Is the cartoon in the same EYE SPAN as an ARTICLE or INTERVIEW by a NATIONAL figure discussing any of the following?

- 0. No. N/A
- YES: 1. Serious social issue
- 2. Religious issue
- 3. Sports
- 4. Entertainment, art
- 5. Sex Features/Humor
- 6. Other

71. Is the cartoon JUXTAPOSED in the same eye span with SEXUAL PICTURE(S)?

- 0. N/A, No
- 1. Yes. It is juxtaposed with sexual or sexualized people, animals, objects, or props

72. Is the cartoon JUXTAPOSED in the same eye span with VIOLENT PICTURE(S)?

- 0. N/A, No
- 1. Yes. It is juxtaposed with violent people, animals, objects or props in cartoons, photographs, and illustrations

PART 2
 CHARACTER ANALYSIS SECTION
 F. PRINCIPAL CHILD

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
152	29	80	261
480	146	270	896
433	73	144	650
107	13	40	160
3	--	4	7
2	-	1	3
19	4	1	24*
			<u>2,016</u>
90	25	55	170
1,040	216	414	1,670
10	3	39	52
7	0	2	9
5	0	2	7
3	0	1	4
12	18	26	56
1	-		1
21	1	12	34
7	2	4	13
			<u>2,016</u>
199	33	95	1,609
			327
			<u>2,016</u>

73. SEX of the Principal Child:

1. Unspecified
2. Male
3. Female
4. Both male and female
5. Male and unspecified sex
6. Female and unspecified sex
0. Missing

74. RACE/ETHNICITY of the Principal Child:

0. N/A or other
1. Caucasian
2. Black
3. Asian-Oriental
4. American Indian
5. Hispanic
6. Jewish
7. Arab
8. Mixed racial group
9. Unspecified minority

75. Is there MORE THAN ONE child as the Principal Child?

0. No
1. Yes

 *Note correction in pooled data, Data Book A-31).

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
107	30	60	1197
34	14	14	1162
-	1	24	25
61	13	35	109
91	21	30	142
215	50	97	362
218	68	189	475
118	19	56	193
224	23	30	277
128	26	20	174
			<u>2,016</u>

76. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on PHYSICAL DEPICTION?

0. N/A (child hidden), or unspecified
1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: Neonate, up to 1 month old
4. Infant: 1 month through 2 years
5. Preschool age: 3 through 5 years of age
6. Schoolage to puberty: Elementary school age, 6 through 11
7. Early puberty: Jr. high school age, 12 through 15
8. Late puberty: Sr. high school age, 16 through 17
9. Adult: 18 years or over

77. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the CLOSEST Principal Child based on PHYSICAL DEPICTION?

1,896

-	1	1	2
-	-	-	-
-	-	1	1
-	-	2	2
15	1	2	18
31	4	12	47
19	2	13	34
9	-	4	13
2	-	1	3
			<u>2,016</u>

0. N/A (child hidden), or unspecified
1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: Neonate, up to 1 month old
4. Infant: 1 month through 2 years
5. Preschool age: 3 through 5 years of age
6. Schoolage to puberty: Elementary school age, 6 through 11
7. Early puberty: Jr. high school age, 12 through 15
8. Late puberty: Sr. high school age, 16 through 17
9. Adult: 18 years or over

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
39	12	20	71
48	15	15	78
-	1	33	34
69	19	46	134
80	16	26	122
167	41	86	294
268	74	200	542
132	37	63	232
291	39	41	371
102	11	25	138
			<u>2,016</u>

78. What is the apparent AGE bracket of the ONLY or YOUNGEST Principal Child, based on the CUES?

- 0. N/A (child hidden), or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: Neonate, up to 1 month old
- 4. Infant: 1 month through 2 years
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age, 6 through 11
- 7. Early puberty: Jr. high school age, 12 through 15
- 8. Late puberty: Sr. high school age, 16 through 17
- 9. Adult: 18 years or over

79. If the Principal Child has two or more age brackets, what is the apparent AGE bracket of the OLDEST Principal Child, based on the CUES?

1,877

1	1	-	2
-	-	1	1
-	-	1	1
3	-	1	4
14	1	3	18
34	4	14	52
21	2	13	36
13	-	7	20
3	-	2	5
			<u>2,016</u>

- 0. N/A (child hidden), or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: Neonate, up to 1 month old
- 4. Infant: 1 month through 2 years
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age, 6 through 11
- 7. Early puberty: Jr. high school age, 12 through 15
- 8. Late puberty: Sr. high school age, 16 through 17
- 9. Adult: 18 years or over

<u>yboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
			1,387
61	15	20	96
63	6	24	93
48	8	23	79
176	41	50	267
52	20	12	84
8	-	2	10

			2,016

80. If there is a discrepancy between an age based on the physical depiction of the Principal Child and the age based on the cues, what is the most significant CUE?

- 0. N/A
- 1. Juvenile clothing/hairstyle
- 2. Furniture or equipment (including toys, dolls, etc.)
- 3. Facial expression
- 4. Caption
- 5. Culture of childhood cue(s)
- 6. Boy or girl scout cue

Playboy	Penthouse	Hustler	Pooled
136	40	55	231
-	-	2	2
5	2	4	11
2	2	15	19
3	-	-	3
13	10	10	33
1	-	1	2
5	-	1	6
13	-	16	29
-	-	11	11
-	-	-	-
-	3	40	43
52	38	59	149
4	6	5	15
872	153	317	1,342
86	11	18	115
4	-	1	5

			2,016

81. Is the Principal Child characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

- 00. N/A (child is hidden or offstage)
- YES: 01. Anthropomorphized animal
- 02. Anthropomorphized object
- 03. Object as symbol of child
- 04. Elf, under 18
- 05. Angel/cherub/cupid under 18
- 06. Devil, or demon-like character, under 18
- 07. Science fiction creature, under 18
- 08. Deformed human being or monster
- 09. Dismembered human being
- 10. (Not to be used to maintain consistency)
- 11. Human corpse (includes aborted fetus)
- 12. None of the above, but the character does not appear to be a natural human child and is clearly the offspring of a human parent
- 13. The child has a natural handicap or birth defect
- 14. The character is a natural human child without handicap or birth defect
- 15. The character is a natural human child with exaggerated sexual parts
- 16. Mixed physical depictions

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
			284
670	167	351	1,188
84	11	14	109
28	6	8	42
10	-	4	14
87	7	21	115
57	14	6	77
97	15	52	164
15	1	7	23
			<u>2,016</u>

82. STATE OF DRESS OR UNDRRESS of Principal Child:

0. N/A
1. Dressed in typical childlike or juvenile clothing
2. Dressed in mature clothing
3. Dressed in sexual clothing
4. Undergarment(s) showing
5. Exposed or partially exposed sexual parts (e.g., breast or buttock)
6. Implied nudity: Nudity conveyed but not revealed (e.g., nude from shoulders or waist up, and rest of body not depicted)
7. Genital exposure or full nudity
8. Scout uniform or equivalent

946	206	467	1,619
123	21	29	173
120	38	57	215
7	-	2	9
			<u>2,016</u>

83. PLACEMENT of the Principal Child in the picture:

1. Foreground
2. Background
3. Offstage
0. Missing

84. List the first activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)
(See Table 4, Page A-212)
85. List the second activity number in which the Principal Child is a recipient of the activity. — — (Code as "00" if not applicable)
(See Table 5, Page A-213)
86. List the first activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)
(See Table 6, Page A-214)
87. List the second activity number in which the Principal Child is an initiator of the activity. — — (Code as "00" if not applicable)
(See Table 7, Page A-215)
88. List the activity number in which the Principal Child is an observer of the activity. — — (Code as "00" if not applicable)
(See Table 8, Page A-216)

NOTE: ON ACTIVITIES, REFER TO THE DATA BOOK FOR
BREAKDOWN ON RECEIPTER, INITIATOR AND OBSERVER
OF ACTIVITY BY SEX, VIOLENCE, CRIME ACROSS
DEMOGRAPHICS OF AGE, GENDER, RACE, ETC.

Playboy Penthouse Hustler Pooled

89. EMOTIONAL EXPRESSION of the Principal Child:

Note: If the child's face is visible, select the most appropriate description(s)

405	116	208	729
89	5	18	112
293	68	135	496
92	20	29	141
21	8	17	46
53	6	18	77
86	21	31	138
82	10	47	139
53	9	35	97
22	2	17	41

			2,016

- 0. "Blank": no discernible expression
- 1. Interested: mildly interested or curious
- 2. Joyous: happy, pleased, smiling, amused, contented
- 3. Distressed: reluctant, dismayed, worried
- 4. Disgusted: rejecting, annoyed, contemptuous
- 5. Angry: angered, enraged
- 6. Surprised, shocked, baffled
- 7. Fearful: terrified, horrified
- 8. Sad, resigned, or haunted
- 9. Fear and smiling: fear brow, mouth turned up

G. OTHER CHARACTER

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
20	12	24	56
16	9	13	38
667	162	312	1,141
416	68	166	650
77	14	40	131
			<u>2,016</u>
72	34	59	165
1081	207	441	1,729
7	2	21	30
6	5	4	15
4	-	2	6
6	-	-	6
6	7	20	33
1	2	3	6
7	4	3	14
6	4	2	12
			<u>1,797</u>
			229
			<u>2,016</u>
133	34	62	1,797
			229
			<u>2,016</u>

90. SEX of the Other Character:
- 0. N/A: No Other Character is present
 - 1. Unspecified
 - 2. Male
 - 3. Female
 - 4. Both male and female
 - 5. Male and unspecified sex
 - 6. Female and unspecified sex

91. RACE/ETHNICITY of the Other Character:
- 0. N/A or Other
 - 1. Caucasian
 - 2. Black
 - 3. Asian-Oriental
 - 4. American Indian
 - 5. Hispanic
 - 6. Jewish
 - 7. Arab
 - 8. Mixed racial group
 - 9. Unspecified minority

92. Is there MORE THAN ONE Other Character?
- 0. No
 - 1. Yes

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
54	31	52	137
1	-	-	1
-	-	-	-
1	-	1	2
9	4	3	16
43	10	19	72
30	11	21	62
32	6	8	46
60	5	9	74
966	198	442	1,606
			2,016

93. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on PHYSICAL DEPICTION?

- 0. N/A (child hidden), or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: neonate, up to 1 month old
- 4. Infant: 1 month through 2 years of age
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age (6 through 11 years)
- 7. Early puberty: Jr. high school age (12 through 15)
- 8. Late puberty: Sr. high school age (16 through 17)
- 9. Adult: 18 years or over

1179			1,990
			-
			-
			-
			-
1	-		1
2	1	2	5
1	-	2	3
3	-	-	3
10	3	1	14
			2,016

94. If the Other Character has two or more age brackets, what is the AGE Bracket of the OLDEST Other Character, based on PHYSICAL DEPICTION?

- 0. N/A or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: neonate, up to 1 month old
- 4. Infant: 1 month through 2 years of age
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age (6 through 11 years)
- 7. Early puberty: Jr. high school age (12 through 15)
- 8. Late puberty: Sr. high school age (16 through 17)
- 9. Adult: 18 years or over

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
30	19	36	85
1	-	-	1
-	-	-	-
1	-	2	3
4	2	2	8
38	10	11	59
39	11	23	73
31	7	7	45
76	9	15	100
976	207	459	1,642
			<u>2,016</u>

95. What is the apparent AGE bracket of the ONLY or YOUNGEST Other Character, based on the CUES?

0. N/A or unspecified
1. Fetus (in utero)
2. Fetus (aborted)
3. Newborn: neonate, up to 1 month old
4. Infant: 1 month through 2 years of age
5. Preschool age: 3 through 5 years of age
6. Schoolage to puberty: Elementary school age (6 through 11 years)
7. Early puberty: Jr. high school age (12 through 15)
8. Late puberty: Sr. high school age (16 through 17)
9. Adult: 18 years or over

	<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
				1,987
				-
				-
				-
1	-	-		1
2	-	-		2
1	1	2		4
1	-	2		3
4	1	-		5
11	1	2		14
				<u>2,016</u>

96. If the Other Character has two or more age brackets, what is the apparent AGE bracket of the OLDEST Other Character based on the CUES?

- 0. N/A or unspecified
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: neonate, up to 1 month old
- 4. Infant: 1 month through 2 years of age
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age (6 through 11 years)
- 7. Early puberty: Jr. high school age (12 through 15)
- 8. Late puberty: Sr. high school age (16 through 17)
- 9. Adult: 18 years or over

97. If there is a discrepancy between an age based on the physical depiction of the Other Character and the age based on the cues, what is the most significant CUE?

				1,862
17	3	2	17 22*	26
17	1	8		20
15	-	5		55
33	12	10		29
15	7	7		1
1				<u>2,016</u>

- 0. N/A
- 1. Juvenile clothing/hairstyle
- 2. Furniture or equipment (including toys, dolls, etc.)
- 3. Facial expression
- 4. Caption
- 5. Culture of childhood cue(s)
- 6. Boy or girl scout cue

 *Note correction in pooled data, Data Book A-42).

Playboy	Penthouse	Hustler	Pooled
37	23	33	93
22	7	11	40
10	3	7	20
2	1	2	5
9	4	-	13
7	2	9	18
1	2	2	5
3	1	2	6
10	1	18	29
2	-	4	6
-	-	1	1
-	1	13	14
37	25	42	104
3	2	7	12
1033	189	399	1621
10	-	4	14
10	4	1	15
			2016

98. Is the Other Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?

00. N/A. No Other Character present
- YES:
- 01. Anthropomorphized animal
 - 02. Anthropomorphized object
 - 03. Object as symbol of child
 - 04. Elf
 - 05. Angel/cherub/cupid
 - 06. Devil, or demon-like character
 - 07. Science fiction creature
 - 08. Deformed human being or monster
 - 09. Dismembered human being
 - 10. Anthropomorphized animal corpse
 - 11. Human corpse
- NO:
- 12. None of the above, but the character does not appear to be a natural human being and is clearly the offspring of a human parent
 - 13. The character has a natural handicap or birth defect
 - 14. The character is a natural human being without handicap or birth defect
 - 15. The other character is a natural human child with exaggerated sexual parts
 - 16. Mixed physical depictions

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled 99.</u>	<u>Is the Other Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?</u>
542	113	229	874	NO: 00. N/A. There is no role of authority involved
19	1	5	25	YES: 01. Unspecified relative
389	87	201	677	02. Parent, step-parent, guardian
7	1	5	13	03. Older sibling, step-sibling, cousin
15	2	11	29	04. Grandparent
4	-	3	7	05. Other relative: aunt, uncle, cousin, etc.
1	-	2	3	06. Baby sitter
12	4	6	22	07. Neighbor
39	4	13	56	08. Teacher/instructor
2	1	5	8	09. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
8	4	4	16	10. Clergy
-	-	1	1	11. Nun
30	16	26	72	12. Other religious figure (saint, guru, biblical figure)
16	1	11	38	13. Doctor/dentist (medical)
6	-	1	7	14. Nurse
2	1	1	4	15. Health care professional (sexologist, therapist, social worker, etc.)
17	12	5	34	16. Government/political figure
4	0	2	6	17. Judge/lawyer/probation officer
10	5	6	21	18. Police officer/sheriff/fire fighter
7	2	2	11	19. Military figure
-	-	-	-	20. Sports figure
1	-	2	3	21. Movie/television star
29	4	10	43	22. Business owner/manager
36	7	14	57	23. Other
			----- 2,016	

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
25	13	21	59
1,066	229	472	1,767
87	13	44	144
18	10	18	46
			<u>2,016</u>

100. PLACEMENT of the Other Character in the picture:

- 0. N/A
- 1. Foreground
- 2. Background
- 3. Offstage

101. List one main activity number in which the Other Character is a recipient of the activity. ___ (Code as "00" if not applicable)

(See Table 9, Page A-217)

102. List one main activity number in which the Other Character is an observer of the activity. ___ (Code as "00" if not applicable)

(See Table 10, Page A-218)

103. List the activity number in which the Other Character is an initiator of the activity. ___ (Code as "00" if not applicable)

(See Table 11, Page A-219)

Playboy Penthouse Hustler

			130
134	53	63	250
27	13	26	15
90	14	13	117
265	42	91	398
114	18	39	171
63	13	25	101
110	24	52	186
133	18	39	190
45	11	36	92
35	7	34	76
18	8	46	72
47	9	25	31
25	3	8	36

			2,016

104. EMOTIONAL EXPRESSION of the Other Character:

Note: Select the most appropriate description(s):

00.	N/A
01.	"Blank": no discernible expression
02.	Unspecified expression (e.g., face covered)
03.	Interested: mildly interested or curious
04.	Joyous: happy, pleased, smiling, amused, contented
05.	Distressed: reluctant, dismayed, worried
06.	Disgusted: rejecting, annoyed, contemptuous
07.	Angry: angered, enraged
08.	Surprised, shocked, baffled
09.	Fearful: terrified, horrified
10.	Sad, resigned, or haunted
11.	Pleasure and anger/disgust
12.	Fear and smiling
13.	Fear and sadness

H. TERTIARY CHARACTER

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>	105. <u>SEX of the Tertiary Character:</u>
401	105	302	708	0. N/A: No Tertiary Character is present
23	3	10	36	1. Unspecified
409	99	190	698	2. Male
268	44	122	434	3. Female
95	14	31	140	4. Both male and female
-	-	-	-	5. Male and unspecified sex
-	-	-	-	6. Female and unspecified sex
			----- 2,016	

106. RACE/ETHNICITY of the Tertiary Character:

477	124	238	839	0. N/A or Other
676	121	271	1,068	1. Caucasian
5	1	18	24	2. Black
5	5	-	10	3. Asian-Oriental
5	-	-	5	4. American Indian
3	-	1	4	5. Hispanic
5	6	17	28	6. Jewish
-	-	1	1	7. Arab
12	2	6	20	8. Mixed racial group
8	6	3	17	9. Unspecified minority
			----- 2,016	

Playboy Penthouse Hustler Pooled

437	112	225	474
2		1	3
			-
3		1	4
2	2	1	5
9	1	6	16
18	6	20	44
8		8	16
38	5	9	52
679	139	284	1,102
			<u>2,916</u>

107. What is the apparent AGE bracket of the main Tertiary Character, based on PHYSICAL DEPICTION or CLUES?

- 0. N/A (child hidden)
- 1. Fetus (in utero)
- 2. Fetus (aborted)
- 3. Newborn: Neonate, up to 1 month old
- 4. Infant: 1 month through 2 years
- 5. Preschool age: 3 through 5 years of age
- 6. Schoolage to puberty: Elementary school age, 6 through 11
- 7. Early puberty: Jr. high school age, 12 through 15
- 8. Late puberty: Sr. high school age, 16 through 17
- 9. Adult: 18 years or over

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>	108. <u>Is the Tertiary Character characterized by any of the following PHYSICAL DEPICTIONS/DESCRIPTIONS?</u>
457	119	234	810	00. N/A. No Tertiary Character present.
17	4	11	32	YES: 01. Anthropomorphized animal
5	2	5	12	02. Anthropomorphized object
-	2	2	4	03. Object as symbol of child
2	3	1	6	04. Elf
1	-	6	7	05. Angel/cherub/cupid
-	-	1	1	06. Devil, or demon-like character
7	-	1	8	07. Science fiction creature
3	2	10	15	08. Deformed human being or monster
1	1	2	4	09. Dismembered human being
1	-	-	1	10. Anthropomorphized animal corpse
4	1	11	16	11. Human corpse
14	12	15	41	NO: 12. None of the above, but the character does <u>not</u> appear to be a natural human being
1	-	1	2	13. The character has a natural handicap or birth defect
678	112	254	1,044	14. The character is a natural human being without handicap or birth defect
35	2	2	7	15. The Tertiary Character is a natural human child with exaggerated sexual parts
8	5	-	13	16. Mixed physical depictions
			----- 2,023	

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
	-		1,274
9	1	2	12
242	52	120	414
4	-	4	8
14	-	8	22
2	2	-	4
2	1	2	5
10	4	5	19
16	2	8	26
4	1	1	6
3	2	3	8
-	-	1	1
22	13	14	49
11	3	16	30
7	1	4	12
3	-	3	6
16	4	4	24
3	-	4	4
16	1	8	25
4	3	-	7
1	-	-	1
2	-	2	4
21	-	5	26
20	2	7	29

109. Is the Tertiary Character's relation to, or role with regard to, the Principal Child one of AUTHORITY?

- NO: 00. N/A. There is no role of authority involved
- YES: 01. Unspecified relative
02. Parent, step-parent, guardian
03. Older sibling, step-sibling
04. Grandparent
05. Other relative: aunt, uncle, cousin, etc.
06. Baby sitter
07. Neighbor
08. Teacher/instructor
09. Youth group leader: Boy, cub, or girl scout leader, camp counselor, etc.
10. Clergy
11. Nun
12. Other religious figure (saint, guru, biblical figure)
13. Doctor/dentist (medical)
14. Nurse
15. Health care professional (sexologist, therapist, social worker, etc.)
16. Government/political figure
17. Judge/lawyer/probation officer
18. Police officer/sheriff/fire fighter
19. Military figure
20. Sports figure
21. Movie/television star
22. Business owner/manager
23. Other

<u>Playboy</u>	<u>Penthouse</u>	<u>Hustler</u>	<u>Pooled</u>
02	122	264	695
133	20	52	988
68	19	41	205
			128
			<u>2,016</u>

110. PLACEMENT of the Tertiary Character in the picture:

- 0. N/A
- 1. Foreground
- 2. Background
- 3. Offstage

111. List one main activity number in which the Tertiary Character is a recipient of the activity. ___ (Code as "00" if not applicable)

(See Table 12, Page A-220)

112. List one main activity number in which the Tertiary Character is an observer of the activity. ___ (Code as "00" if not applicable)

(See Table 13, Page A-221)

113. List one main activity number in which the Tertiary Character is an initiator of the activity. ___ (Code as "00" if not applicable)

(See Table 14, Page A-222)

Playboy Penthouse Hustler Pooled

114. PROTECTOR/DEFENDER:

Note: Select the most appropriate protector description(s)

			1,782
99	29	6	134
4	1		5
18	1	1	20
3	4	4	11
10	4	7	21
3			3
6		1	7
3	2	1	6
14	3	10	27

			2,016

- 0. N/A
- 1. Parent(s)
- 2. Unspecified relative(s)
- 3. Teacher/tutor/other group leader
- 4. Religious figure(s)
- 5. Police/law enforcement professional(s)
- 6. Government/military official
- 7. Health professional/child welfare worker
- 8. Child(ren)
- 9. Other