

‘Samurai-style’ programmed killers.”

LaRouche’s rigorous identification of the use of violent pornographic movies, point-and-shoot video-games, and other behavioral conditioning techniques, to produce “programmed killers” among the ranks of professional soldiers and law enforcement officers, as well as among America’s children, is being directly challenged by the FBI, which, on Sept. 6, issued a preposterous public report, claiming to be “A Threat Assessment” of “The School Shooter.”

The report, part of a continuing FBI cover-up of what LaRouche had already identified in 1990 as a “Satanic crime wave,” whitewashed the role of the violent movies and video-games, presenting, instead, a laundry list of 27 psychological characteristics that could signal a potential “student shooter.” The FBI’s list placed great emphasis on “inappropriate humor,” “low self-esteem,” and “anger-management problems.” Buried at the very end of the list were: “unusual interest in sensational violence,” “fascination with violence-filled entertainment,” and “negative role models.”

Drug abuse in general, and the specific problem of school-fostered use of mind-altering and addictive drugs like Ritalin and Prozac, which figured prominently in most of the major incidents of “killer kids,” were not even mentioned in the FBI document!

Furthermore, this latest piece of drivel from the FBI’s National Center for the Analysis of Violent Crime is thoroughly in line with the Bureau’s earlier, persistent efforts to *disprove* the links between Satanic cult activities by teenagers and others, and the emerging “new violence.” Kenneth Lanning, an FBI Special Agent attached to the Bureau’s Behavioral Sciences unit at Quantico, Virginia, was notorious in the early 1990s as a public defender of the Wicca cult and other pagan and Satanic groups, as “Christianity-spawned” new religions, that had no relationship to criminal behavior.

Media Caught Gore in Yet Another Lie

Below are excerpts from Daily Variety, the Los Angeles Times, and the Washington Post, revealing Al Gore doing what he does best: lying and opportunistically flip-flopping on issues of great concern for the nation and the world—in this case, Hollywood’s fostering of the “new violence.”

Daily Variety, Nov. 3, 1987: “Gores Polishing Showbiz Apple—Presidential Candidate and Wife Try To Ease Concerns over Perceived Censorship,” by Henry Schipper.

Gore, in L.A. last week for a three-day campaign swing, clearly hoped to mend some fences and defuse “the censorship

issue,” a potential albatross that could drag him down in his quest for the Democratic crown.

To that end, the Senator and his wife repeatedly voiced regret at the Hollywood huddle over the headline-grabbing 1985 Senate rock hearings, with Mrs. Gore calling the sesh [session] “a mistake . . . that sent the wrong message” to the entertainment biz.

“We sent the message that there’s going to be censorship, and that’s clearly not the case,” she told the group. “In my testimony I said ‘I am not for government intervention, I am not for legislation.’”

“I understand that the hearings frightened the artistic community; if I could rewrite the script, I certainly would,” she said.

Sen. Gore echoed his wife’s feeling that the hearing “was not a good idea,” and attempted to exculpate himself from the proceedings by virtue of the fact that he was “a freshman minority member of the committee” in no position to veto the affair.

Indeed, the Gores laid blame for the hearing at the door of two other Senators—John Danforth (R-Mo.) and Paula Hawkins (R-Fla.)—both of whom Senator Gore said were eager to hold the heavily publicized forum, with Commerce Committee chairman Danforth hastening to convene when he learned that Hawkins was trying to steer the event her way.

“I did not ask for the hearings,” Gore told the Hollywood group. “I was not in favor of the hearing.”

Los Angeles Times, Aug. 10, 1999, “Gore Takes Lead Role in Race for Hollywood Donors,” by Marc Lacey.

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

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

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

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

“At first there were doubts” about Gore’s stance on Hollywood and violence, said Andy Span, a spokesman for Dream-Works SKG. “As the Vice President has begun to address this issue, I think many in the industry who had concerns have

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been made more comfortable. . . .”

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

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

During his failed Presidential run in 1988, Gore held a private meeting in Los Angeles with recording industry executives in which he backpedaled from his role in a high-profile Senate hearing that focussed on unsavory music lyrics. Also present was Gore’s wife, Tipper, who, as a witness at the hearing, decried song lyrics laden with violent and sexual images. That hearing, held at the behest of the Parents Music Resource Center, a group created by Tipper Gore, led the music industry to adopt a voluntary labeling system for albums with explicit lyrics.

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

Rolling Stone magazine, March 16, 2000, exclusive interview with Vice President Al Gore, by Jann Wenner and Will Dana.

Rolling Stone: Let’s say you’re President and somebody walks in with the news that a 14-year-old boy has killed 12 students at his high school. When they arrest him, it turns out

that he has some violent video games at home and he listens to heavy-metal music. What would your reaction be when people started blaming the murders on video games and heavy metal?

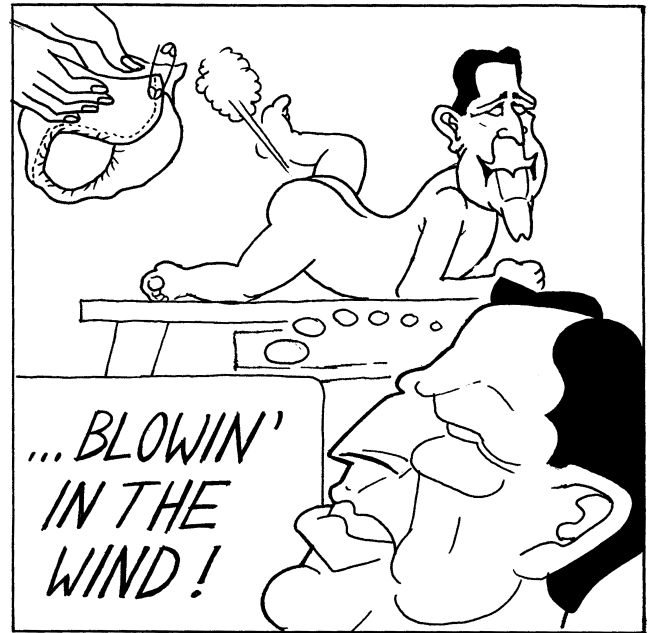
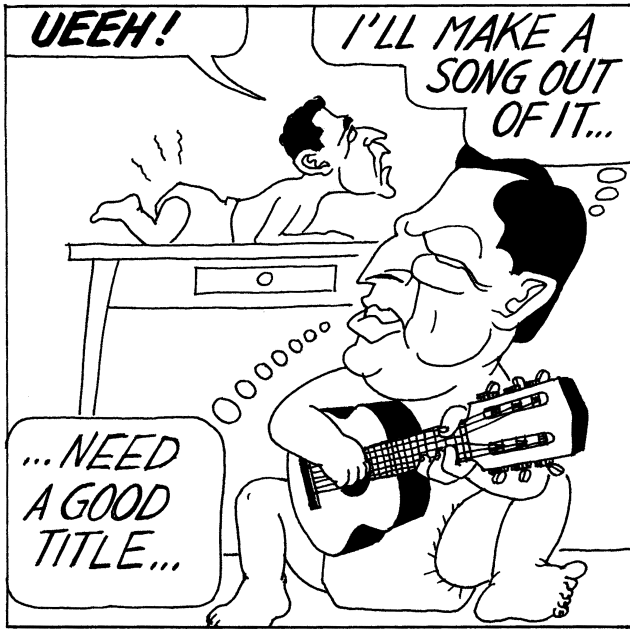
Gore: I think we have to approach the problem holistically. We need policies that make it easier for parents to balance work and home, and to spend more quality time with their children. But the one thing all these tragedies have in common is guns. I think we need to get guns out of the hands of people who shouldn’t have them. I favor, and first proposed, a photo license ID for the purchase of new handguns. I have proposed what’s called super-tracing to help track the guns.

We need more guidance counselors and psychologists. We need more mental-health treatment. I think we need to understand the importance of giving kids a sense of meaning in their lives—a conviction that their lives have purpose, that they’re connected to caring families. And communities where they can fill their lives with positive, creative activities. Now, down the list, if you’re making a list of the contributing cause, I think that vulnerable children can be influenced by an overdose of violent imagery. . . .

Rolling Stone: The first thing that happens when one of these incidents occurs is that a bunch of conservative senators stand up and blame violence in movies and music and video games. Do you think a real cause of some kid going out and massacring 12 people is that he played a violent video game?

Gore: Well I think that there are some people who are afraid to take on the gun lobby, and they pump a lot of energy into criticizing the entertainment issue in order to compensate. . . .

Rolling Stone: What kind of music do you listen to now?



Gore: I listen to all kinds of music, and I enjoy all kinds. We are eclectic in our taste. I like rock. I like Country and Western. What we end up listening to as much as anything now is, we put our satellite dish on HIT LIST and listen to the selections that they have of the new Top Forty songs. Then we'll look at the bottom of the screen, and Tipper will go out and buy the CDs of the ones that we like.

Rolling Stone: Is it true you memorized the lyrics to Dylan's "Masters of War" when you were in college?

Gore: Oh, yeah. I knew virtually all the Dylan oeuvre. I listened to every single song that he ever wrote. I think that he's just an incredible genius. Same with Hank Williams. Williams comes from my part of the country. I think that Dylan himself has always believed that Hank Williams was one of the greatest American poets. But I think that the two of them are really good. . . .

It's [Dylan's music] a liberating force. It is a voice for the non-traditional view. An outlet for marginalized voices. It's an avenue for new ways of seeing and understanding and hearing our world. It's magical. It opens people up in ways that words alone do not.

Rolling Stone: Do you listen to rap music?

Gore: Well, I listen to it. But I don't follow it in the sense that I have any expertise in it. . . . In the '98 campaign I started doing rap on the stump, including one time in the Bronx in Spanish, which was a lot of fun.

Washington Post, Sept. 13, 2000, lead editorial, "Selling Violence to Children."

Mr. Gore took to the Oprah Winfrey show to berate the entertainment industry and tout his wife, Tipper's longtime

crusade against obscene or violent lyrics. Never mind that Mrs. Gore apologized to the industry in 1987, when her husband was gearing up for his first Presidential run. And never mind that Mr. Gore himself, according to the *Los Angeles Times*, last year assured potential donors in Hollywood that he had nothing to do with President Clinton's commissioning of the FTC study. Nor is it clear what Mr. Gore would do either, save bluster.

Washington Post, Washington Times, Sept. 14.

Vice President Gore is raising millions from Hollywood moviemakers. On Sept. 14, Gore and Lieberman raised an anticipated \$5.5 million at a New York City concert hosted by Harvey Weinstein, whose Miramax studio has produced films criticized for their violence and sexual content, the *Washington Post* reported. Films produced by Miramax and Weinstein include "Pulp Fiction," known for its graphic violence, and "Kids," a 1995 movie depicting teenage drug use, sex, and violence, which received an NC-17 rating. Miramax also produced "Priest" and "Dogma," which drew protests from Catholic groups for blasphemous depictions of religious figures.

Weinstein was one of the Hollywood figures who refused to appear at Senate hearings on Sept. 13 on violence in the entertainment industry.

The *Washington Times* says that Gore and Vice Presidential nominee Joseph Lieberman had raised more than \$8 million from the entertainment industry over the previous week.

As we go to press, Gore was scheduled to be featured at a \$3 million dinner on Sept. 18, co-hosted by actor-director Rob Reiner.