

Mr. DOLE. Mr. President, what is the pending business?

The PRESIDING OFFICER. The pending business is the telecommunications bill.

MORNING BUSINESS

Mr. DOLE. I ask unanimous consent that there now be a period for the transaction of morning business from now until 3 o'clock, with Members permitted to speak for 5 minutes therein.

The PRESIDING OFFICER. Without objection, it is so ordered.

Mr. DOLE. Mr. President, was leaders' time reserved?

The PRESIDING OFFICER. The leaders' time has been reserved.

EXERCISING GOOD CITIZENSHIP

Mr. DOLE. Mr. President, last week, I ventured out to Hollywood and called upon the executives of the entertainment industry to exercise some good citizenship and put an end to the steady flow of mindless violence and loveless sex they serve up each day to our young people. I said that a "line has been crossed—not just of taste, but of human dignity and decency. It is crossed every time sexual violence is given a catchy tune. When teen suicide is set to an appealing beat. When Hollywood's dream factories turn out nightmares of depravity."

Although I made it very clear that government censorship was not the answer, the response to my remarks has been predictable and predictably ferocious. All the usual suspects—Oliver Stone, Ed Asner, Norman Lear—have been out in force, rushing to Hollywood's defense and lashing out at anyone who would dare criticize the entertainment industry for its excesses.

I will continue to speak out because people like Bill Bennett, PAUL SIMON, PETE DOMENICI, BILL BRADLEY, and C. Delores Tucker all happen to be right: cultural messages can and do bore deep into the hearts and minds of our impressionable young. And when these messages are negative ones—repeated hour after hour, day after day, week after week—they can strip our children of that most precious gift of all: Their innocence.

Apparently, the American people share this concern, particularly when it comes to television, perhaps the most dominant cultural force in America today. A recent survey conducted by USA weekend magazine revealed that an astonishing 96 percent of the 65,000 readers surveyed are "very or somewhat concerned about sex on TV," 97 percent are "very or somewhat concerned" about the use of vulgar language on television shows, and another 97 percent are "very or somewhat concerned" about television violence. Jim Freese, the principal of Homestead High School in Fort Wayne, IN, put it this way: "I'm seeing more instances of inappropriate language around school. It is part of the vocabulary, and often

they do not think about some of the words because they hear them so often on TV. It is a steady diet. Program after program has this inappropriate language."

According to a study commissioned by USA Weekend, 370 instances of "crude language or sexual situations" were recorded during a five-night period of prime-time programming, or one every 8.9 minutes. Two hundred and eight of these incidents occurred between 8 and 9 p.m., the so-called family hour.

Of course, we have more to lose than to gain by putting Washington in charge of our culture. Instead, it is my hope that the decision-makers within the entertainment industry will voluntarily accept a calling beyond the bottom line and help our Nation maintain the innocence of our children.

Mr. President, I ask unanimous consent that the cover article from the USA Weekend magazine be reprinted in the RECORD immediately after my remarks.

There being no objection, the article was ordered to be printed in the RECORD, as follows:

[From USA Weekend, June 2-4, 1995]

TURNED OFF

(By Dan Olmsted and Gigi Anders)

It was, in its crude way, a perfect TV moment for our times: 9 p.m. ET on a Wednesday this spring on Grace Under Fire, the top-5 ABC sitcom. Divorced mom Grace is talking in the kitchen with 10-year-old Quentin, who has been visiting his dad. Let's listen in, along with the 28.3 million people watching the show on a typical night, 5.6 million of them under age:

Grace: How come your daddy didn't come in and say hey?

Kid: Aw, he was in a hurry. He had a date with some slut.

Grace: Quentin? I'm going to wash your mouth out with fabric softener. Where did you hear that word?

Kid: Dad's house. It was a cable.

These days, that episode neatly demonstrates, the raw stuff isn't on just cable anymore. Sex, and what your mother called "vulgar language," now play nightly on the four major networks—for laughs, shock value, sizzle and ratings, and because producers say viewers want verisimilitude, and this is how reality looks and sounds in 1990s America.

But such programming may turn off a sizeable number of viewers—including 97 percent, or 63,000, of the 65,142 readers who took part in USA Weekend's survey on TV violence and vulgarity. The key finding: Many viewers want to wash out TV's mouth with something stronger than fabric softeners. They're especially upset that much of the unclean stuff is coming out of the mouths of relative babes like Quentin and into the eyes and ears of kids.

The written survey, which ran in our March 3-5 issue, follows a similar one two years ago that drew 71,000 responses. The earlier survey came amid concern about TV violence and congressional hearings on the subject; it showed violence was readers' top concern, with sexual content a close second.

This year the figures are reversed (see chart, opposite page): Sexual content tops the list of "troublesome programming," with violence second.

The results are not scientific, but they're over-whelming—make for a comparison with

two years ago. Viewers still find TV violence troubling but seem increasingly concerned about rawness, especially on the networks' prime-time shows.

Concern over violence remains high, to be sure: 88 percent of readers who responded to the write-in are "very concerned" about it, compared with 95 percent in 1993.

"We limit our kids' TV viewing because of the violence, and because too much TV of any kind turns their minds to jelly," says Sue Sherer, 40, of Rochester, N.Y., a mother of three (ages 11, 9 and 7) and PTA president who filled out the survey. "We rob kids of innocence when we expect them to grow up so fast and mirror kids like those on Roseanne. I don't want them to be naive, either, but I'd like them to be children. And TV is a great vandal of that."

Responding to the concern over vulgarity, USA Weekend monitored five evenings of prime-time network TV (8-11 p.m. ET). We enlisted journalism students from The American University School of Communication in Washington, DC., who videotaped each program and noted incidents of crude language or sexual situations (see chart below).

The result: 370 incidents over five nights—after giving the tube the benefit of the doubt on close calls. "I was surprised," said Alan Tatum, one of the AU students who helped us. Even on "family" shows, "it almost seems the producers feel they need to throw in bodily humor every so often."

Every 8.9 minutes, on average. And 208 incidents—well over half—occurred in "the family hour."

A cultural Rubicon of sorts was crossed in the past few weeks, when ABC moved Roseanne to 8 p.m. ET and two family-hour staples, Blossom and Full House, went off the air.

First sanctioned by the National Association of Broadcasters code in the early 1970s, the family hour (8-9 p.m. Eastern and Pacific time; 7-8 p.m. elsewhere) was long considered the proper time to appeal to kids. It meant Happy Days and Laverne & Shirley, The Cosby Show and Family Ties. But in more recent years, thanks largely to competition from cable and the emergence of the Fox network in 1986, programmers have been so eager to recapture a dwindling TV audience that the family hour has become inhabited by adult and young-adult hits such as Mad About You, Martin, Melrose Place and Beverly Hills, 90210. In fact, following the stunning success of NBC's Thursday night comedy blitz, ABC has been trying to create a solid block of its own on Wednesday by reshuffling two of its edgier sitcoms, Roseanne and Ellen, into the family hour.

For all the national discussion about values, even such family-hour shows as Fresh Prince of Bel-Air and The Nanny are laden with sexual innuendo and hot-blooded humor. And Martin has all the subtlety of a Friar's Club roast.

There's a sense that TV, which in the '50s and early '60s made happily married couples like Ricky and Lucy and Rob and Laura sleep in separate beds, is making up for lost time.

Programmers say it's not that simple. "TV is changing," says James Anderson, a vice president of Carsey-Werner, which produces Roseanne. "The show reflects the climate we're in. There's a big discussion going on over what should be shown during the family hour. It's necessary, I guess, but any show that pushes the envelope usually gets penalized in some way. And Roseanne does push it."

He cites the show's complex treatment this season of Roseanne's pregnancy—worrying whether there was something wrong with the baby she was carrying—as an example of provocative but responsible programming. "Parents who say they dislike the show and