Companies which profit from pornography

The leading retailers of porn magazines include:

Chrm. Bart A. Brown, Jr., The Circle K Corporation, P.O. Box 52084, Phoenix, AZ 85072, Phone 602-253-9600, (Circle K convenience stores).

Pres. V.H. Van Horn, National Convenience Stores, Inc., Post Office Box 758, Houston, TX 77001, Phone 713-863-2200, fax 713-880-0579, (Stop-N-Go stores).

Chrm. Charles Nirenberg, Dairy Mart Corporation, 240 South Road, Enfield, CT 06082, Phone 203-741-3611, (Dairy Mart, Lawson's, Convenient Food Marts and Stop & Go convenience stores).

Chrm. Joseph E. Antonini, Kmart Corporation, 3100 West Big Beaver Road, Troy, MI 48084, Phone 313-643-1000, **TOLL FREE 1-800-635-6278**, (K mart sells porn magazines in their Waldenbooks bookstores. They also own Kmart, American Fare Stores, Pay Less Drug Stores, PACE Warehouse Stores, The Sports Authority stores, Office Square, Bargain Harold's and Builders Square home supply stores).

Chrm. D.B. Haseotes, Cumberland Farms Stores, 777 Dedham Street, Canton, MA 02021, Phone 617-828-4900 or **TOLL FREE 1-800-524-1701**, (Cumberland Farms stores).

Leading porn advertisers

Philip Morris/General Foods/Kraft and RJR Nabisco are the largest supporters of porn magazines such as *Playboy* and *Penthouse*. Each year they contribute millions of dollars via advertising to these magazines. In fact, without the money given them by these advertisers, *Playboy* and *Penthouse* would probably go out of business.

Chrm. Hamish Maxwell, Philip Morris, Incorporated, 120 Park Avenue, New York, NY 10017, Phone 212-880-5000 or **TOLL FREE 1-800-431-1003**, (General Foods products, Birds Eye foods, Breyers Ice Cream, Cool Whip whipped cream, Country Time lemonade, Jell-O desserts, Kool-Aid soft drink, Kraft food products, Miller beer, Milwaukee's Best beer, Oscar Mayer meats, Sealtest ice cream & yogurt).

Chrm. Louis Gerstner, Jr., RJR Nabisco, 9 West 57th Street, New York, NY 10019, Phone 212-446-5600 or **TOLL FREE 1-800-932-7800**, (A.l. Steak Sauce, Blue Bonnet margarine, Fleischmann's margarine, Nabisco foods, Ritz crackers).

Leading distributors of motel in-room porn movies

These motels have made a corporate decision to traffic in pornography by showing in-room NC-17 rated (which replaced the X-rating) pornographic movies in their motels.

Chrm. Bryan Langton, Holiday Inns, 1100 Ashwood Parkway Suite 200, Atlanta, GA 30338. Phone **TOLL FREE 1-800-HOLIDAY or 1-800-465-4329**, (Holiday Inn motels).

Chrm. Barron Hilton, Hilton Hotels Corporation, 9336 Civic Center Drive, Beverly Hills, CA 90210, Phone 213-278-4321 or **1-800-445-8667**, (Hilton Hotels).

Chrm. Rand Araskog, ITT Corporation, 320 Park Avenue, New York, NY 10022, Phone 212-752-6000 or **TOLL FREE 1-800-325-3535**, (Fresh Horizons bread, Hartford Insurance, Home Pride bread, ITT telephone & telegraph services, Scott's lawn products, Sheraton hotels).

Chrm. Jay A. Pritzker, Hyatt Corporation, 200 W. Madison, Chicago, IL 60606, Phone 312-750-1234 or **TOLL FREE 1-800-228-9000**, (Hyatt hotels).

Chrm. J. Willard Marriott, Jr., Marriott Corporation, Marriott Drive, Washington, DC 20058, Phone 301-380-9000 or **1-800-228-9290**, (Bob's Big Boy restaurants, Bickford's Family Fare restaurants, Howard Johnson and Roy Rogers restaurants, Marriott hotels, Straw Hat Pizza Palaces).

Producers make Doherty keep illicit teen sex in script

Shannen Doherty, one of the stars of Fox television network's BEVERLY HILLS 90210, is wary of her script's influence on young fans.

Noticing that girls imitate the hairstyle of her character, Brenda, Doherty objected to an episode that called for slender Brenda to lose weight.

"If girls hear Brenda say she can't go to the beach unless she loses weight, they're going to become bulimic," Doherty said she told executive producer Chuck Rosin, who promptly changed the script.

But, the 20-year-old Doherty said in *TV Guide* magazine, she doesn't always prevail in her debates with Rosin. For instance, she couldn't change a script in which Brenda loses her virginity.

"I worried about how the audience would take it," she said. "I still believe there are virgins in this world–girls who want to say no. From now on they can look at my character and say, 'Wow, she's doing it, why can't we?'"

Associated Press, 8/22/91

Rabbitt blasts MTV

Eddie Rabbitt pointed his paw directly at MTV's "heavy metal mentality" for much of the nation's education woes.

"MTV promotes the most violent of acts in front of our children," the country singer said after a Nashville concert touting the importance of education.

"If parents saw someone peddling hardcore pornography to their children, they'd have them arrested," said the man who loves a rainy night. "That's what MTV does."

"I can tell he definitely hasn't watched MTV recently," an MTV spokeswoman said. "We are responsible programmers and our programming standards are identical to those of the broadcast networks."

Boston Herald, 1/15/92

PBS readily bows down to demands of homosexuals

Officials with the Gay and Lesbian Alliance Against Defamation (GLAAD) chapters in Washington and New York said a recent meeting with two officials at the Public Broadcasting System (PBS) was "a good start." But the activists said more meetings are needed.

The meeting, held on November 27, was requested by GLAAD in response to the furor over three homosexual films that were slated to air on PBS this summer.

Despite pressure from conservatives, PBS aired a film about black homosexuals called **Tongues Untied** in July, but about half of the PBS stations across the country refused to air it because of nudity or sexually explicit language.

"The response we got from PBS was exactly what we were looking for," said Ellen Carton, executive director of GLAAD/N.Y. "Now it's up to PBS to put its money where its mouth is."

Carton said PBS Vice President Jennifer Lawson and Corporate Information Director Robb Deigh said PBS is committed to "multicultural diversity" in its programming. They said homosexual programming was part of this commitment.

"They seemed very committed to [homosexual] programming," said Jay Heavner, cochair of GLAAD/D.C. "And they also seemed to regret what happened this summer and the image that PBS is afraid of gay and lesbian programming."

PBS is funded with tax dollars. Write your Congressman at U.S. House of Representatives, Washington, DC 20515 and Senators at U.S. Senate, Washington, DC 20510. *The Washington Blade, 12/6/91*

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How television is shaping America

By Allan C. Brownfeld
Human Events
February 1, 1992

Editor's Note: The book ***Watching America,*** *reviewed below, was published in 1991 by Prentice Hall.*

During the past four decades television has become far more than mere entertainment and has become a potent force in American life. The average American now watches more than four hours of TV each day, and the average household keeps a set on more than seven hours a day.

Communications theorist George Comstock wrote in *Television in America,* "Television has become an unavoidable and unremitting factor in shaping what we are and what we will become. . . yet it is intricately entwined in the braid of life, so much so that it is easy to mistake it for an entirely passive savant."

In *Watching America,* the first scientific study ever of how social issues have been presented on television from DRAGNET and MAKE ROOM FOR DADDY to MIAMI VICE and THE WONDER YEARS, authors S. Robert Lichter, Linda S. Lichter and Stanley Rothman have provided us with a carefully documented description of the social and political agenda of television.

Originally, TV reflected traditional moral, social and political values. More recently, television has been dominated by "advocacy" programs which present a morality of sexual permissiveness, widespread violence, suspicion of authority, contempt for business, and what the authors refer to as "yuppie liberalism."

In their capacity as directors of the Center for Media and Public Affairs, S. Robert Lichter and Linda S. Lichter have been carefully examining American television for many years. They have worked in association with Stanley Rothman, who is professor of government at Smith College, where he directs the Center for the Study of Social and Political Change.

They have found that television's creative leaders come from similar backgrounds and share similar ideas.

They are, for example, indifferent to religion. While 93% had a religious upbringing, currently 45% claim no religious affiliation. Ninety-three percent say they seldom or never attend religious services. Politically, a large majority consider themselves liberals and regularly vote for Democrats.

Seventy-five percent describe themselves as left of center politically, compared to only 14% who put themselves to the right of center. No Republican candidate for President has ever received more than 25% of this group's votes. In 1972, when Richard Nixon won 63% of the vote nationwide, among the television elite the landslide flowed in the opposite direction. They supported George McGovern by a margin of 82% to 15%.

More than two in five of the men and women responsible for television programming (43%) endorse a "complete restructuring" of America's "basic institutions." Nearly two-thirds (65%) believe that the very structure of American society causes people to become alienated from it.

On such issues as abortion, homosexual rights, and extramarital sex, they overwhelmingly reject traditional restrictions. Ninety-seven percent believe that "a woman has the right to decide for herself whether to have an abortion." Four out of five do not regard homosexual relations as wrong. A majority of 51% do not regard adultery as wrong.

Two out of three television writers, directors and producers do not view their role as simply providing entertainment. Instead, they believe that TV should "play a major role in promoting social reform." The authors note that "This is highly significant because it links their political attitudes directly to their work. According to television's creators, they are not just in it for the money. They also seek to move the audience toward their own vision of the good society."

> **Those responsible for television's product, the authors declare, "see themselves as educators, with the tube as their schoolroom. And their success reminds us that the Nielsen ratings don't determine what goes on the air, only what gets taken off. The challenge, as these men see it, is to create stories that will appeal to audiences while simultaneously instructing them."**

Some producers even approach this as a kind of game, covering the medicine "with a candy coating," the authors note. Garry Marshall, creator of HAPPY DAYS and MORK AND MINDY, describes this approach:

"You take it from Pogo better than from a man in a suit. I deal with what society's negative images are, and then try to change them to be positive.... The tag on MORK is almost like the sermon of the week. But it doesn't **look** like that. It's very cleverly disguised to look like something else, but that's what it is.... Because sitcoms teach so many people, we might as well try to put some issues in them."

The authors report, "Sometimes the disguise is elaborate enough to produce a genuinely covert political statement, with scripts that tackle controversial political issues symbolically or even allegorically.

"For example, DANIEL BOONE producer Barney Rosenzweig regularly transposed social issues of the 1960s back to the show's 18th Century setting."

According to media analyst Todd Gitlin, who interviewed Rosenzweig:

> **By 1976, homosexuals had made a transition "from invisibility to saturation," as popular sitcoms like ALICE and BARNEY MILLER introduced recurring homosexual characters.**

"He instructed writers to portray the Revolutionary War by 'making it like Vietnam, with the colonials as the Vietcong and the English as the Americans.' Boone defended civil disobedience. Rosenzweig transposed the black studies controversy, then raging across American campuses, into a story about Red Indian studies in which Boone's son supports a Cherokee chief's son living in Boonesboro who wants to learn about Indian culture.

"'What's wonderful about it was that I wasn't preaching to the