

Barnwell, SC. That is the only site in the country we have for low-level waste.

Meanwhile, some hospitals in California are running out of room. Will this result in the curtailment of some cancer treatment or AIDS research that uses radioactive materials? Perhaps. Will this result in an accidental release at one of these disposal locations as a consequence of fire, flood, or earthquake? Perhaps. We can only hope, of course, and pray that that will not happen. But that is our exposure, Mr. President.

To summarize, this is a simple, directed land sale that does what this administration should have done a long time ago. If we fail to do this, we not only create problems for California, Arizona, North Dakota, South Dakota, and others in the Southwestern Interstate Compact; we also challenge the viability of the Low-Level Radioactive Waste Policy Act and the policy of State responsibility on which it was based.

A June 16 editorial in *Science* magazine, published by the American Association for the Advancement of Science, a prestigious and respected scientific organization, perhaps said it best. And I quote:

The risks stemming from one carefully monitored Ward Valley low-level retrievable waste site are trivial in comparison with those from 800 urban accumulations. Enough of groundless fears and litigation.

Mr. President, we have indeed had enough of groundless fears and certainly enough litigation. This is almost a full-employment act for some of the attorneys that specialize in nuclear waste.

The time has come to act. We as leaders must decide whether we want to base our actions in this area on the professional judgments of respected scientists whom we can hold accountable, or whether we want to take our advice about radioactivity from Hollywood entertainers and activists who host fund-raisers in their Beverly Hills mansions or Malibu beach houses.

Mr. President, it is time to recognize that this decision should be made, as it has been to date, by the best science and technology available. Certainly, the National Academy of Sciences in its recommendation simply says that this site is adequate.

Additional monitoring should occur, but let us get on and make the decision and stop the rhetoric. We have had enough antiscientific rhetoric. Let us stand up to those who would manipulate, who would inflame public fears, and fail to recognize their obligation. That is, if they are going to criticize the best advice from the experts that we have, then they better come up with an alternative. These people not only are fearful but absolutely refuse to accept that responsibility.

So, Mr. President, I urge my colleagues to work for the passage of this bill. Let California have the responsibilities and prerogatives it was prom-

ised when this Congress passed the Low-Level Radioactive Waste Policy Act. It is now time to move.

I thank the Chair and I yield the floor.

Mr. HATCH. Mr. President, I yield, without losing my right to the floor, to the distinguished Senator from Vermont.

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

The Senator from Vermont.

#### TRIBUTE TO MORTON GOULD

Mr. LEAHY. Mr. President, almost exactly a year ago in April, I was traveling outside the country and was able to get hold of a copy of the *New York Times*. In it was a list of the Pulitzer Prize winners. Under "Music" was listed Morton Gould, "Stringmusic."

Morton Gould, an 81-year-old composer who lives in Great Neck, NY, won for a 30-minute work that was commissioned by the National Symphony Orchestra and given its premier by that ensemble, conducted by Mstislav Rostropovich, at the Kennedy Center in Washington on March 10, 1994.

It then goes on and describes the music. That small piece could not describe what an unbelievable talent Morton Gould had. That is why I and so many others were saddened when he recently died suddenly at the age of 82. Even then, though working actively, he was about to address a group in Orlando and continued to be the prolific and talented musician he had been throughout his life.

I was able to meet him and get to know him over the years. In customary form, after I wrote him to congratulate him on the Pulitzer Prize, he wrote back a long, hand written note in which he joked about what he knew was a great honor and sort of minimized it, although one could tell how pleased he was. This is a man who was accustomed to honors but was not swayed by them, a man who knew he had the gratitude and the esteem of his peers, but did not revel in it, but rather worked with his peers constantly.

I find it a matter of great personal pride to have known him, as I said, for years, since the days my friend Ben Palumbo first introduced us up to the time of his death. Like so many Americans, we will continue to know him through his music. This is music that is truly timeless.

I ask unanimous consent a report sent out regarding his death be printed in the RECORD.

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

KEN SUNSHINE CONSULTANTS, INC.,  
New York, NY, Feb. 21, 1996.

COMPOSER/CONDUCTOR MORTON GOULD DIES  
AT 82

Former ASCAP President Morton Gould, one of the century's most celebrated American composers and conductors, died suddenly this morning in Orlando, FL at the age of 82. Gould was visiting the Disney Institute in Orlando as an artist-in-residence. Last evening, the Institute honored him with an

all-Gould program performed by the U.S. Military Academy Band. Gould attended the concert and received a standing ovation. According to the Institute, a second all-Gould concert scheduled for this evening will go on as planned.

Gould received the Kennedy Center Honor in 1994 and the Pulitzer Prize in Music in 1995. He was elected to the American Academy of Arts and Letters in 1986. In addition, Gould was an Award winning recording artist, with 12 Grammy nominations and a Grammy award in 1966. Gould served on ASCAP's Board of Directors for over 36 years, and led the Society as President from 1986 to 1994.

Gould's contributions spanned eight decades and included significant works for orchestra, chamber ensemble, band, chorus and soloists, as well as scores composed for film, television, Broadway and ballet. Throughout his career, Gould's work was particularly "American," making use of such "roots music" styles as jazz, blues, spirituals and folk music.

His music has been performed by every major American orchestra under the direction of such eminent conductors as Fritz Mahler, Arturo Toscanini, Leopold Stokowski, Sir Georg Solti, Andre Previn, Leonard Slatkin, Eugene Ormandy and Arthur Fiedler. As a conductor, Gould led countless orchestras throughout the world and recorded over 100 albums.

Among his major compositions are *Latin American Symphonette*, *Derivations for Clarinet and Band* (commissioned by Benny Goodman), *American Salute*, *Spirituals for Orchestra*, "Boogie Woogie Etude" and "Pavane." His collaborations with top choreographers include *Clarinate* and *Audobon* (George Balanchine); *Interplay* and *I'm Old-Fashioned* (Jerome Robbins); *Halftime* and *Santa Fe Sage* (Elliot Feld); and *Fall River Legend* (Agnes DeMille). His film scores include *Delightfully Dangerous*, *Windjammer* and *Cinerama Holiday*. Notable Gould TV scores include *Holocaust*, *F. Scott Fitzgerald in Hollywood* and CBS' *World War I Documentary*. Gould composed two Broadway scores, *Arms and the Girl*, with lyrics by Dorothy Fields, and *Billion Dollar Baby*, with lyrics by Betty Comden and Adolph Green. More recent works include three major commissions celebrating the 1976 Bicentennial, *Symphony of Spirituals*, *American Ballads* and *Something To Do*. In 1992, he was commissioned by the Pittsburgh Symphony Association to compose *The Jogger and the Dinosaur*, a concert piece for rapper and orchestra.

Morton Gould was born on December 10, 1913 in Richmond Hill, New York. A child prodigy, he composed and published his first work, "Just Six," at the age of six. Growing up during the worst years of the Great Depression, Gould's music studies were curtailed by his need to help support his family. He found work as a vaudeville pianist, backing the famous ballroom dance team, Renee and Tony DeMarco, and was part of a piano duo with Bert Shefter.

As a teenager, Gould was house pianist for the 1932 opening of Radio City Music Hall. He was a pioneer of live radio broadcasts as the star, host and conductor of long-running national music programs on the Mutual and CBS Radio Networks. His radio shows featured leading figures from the symphonic and popular music worlds, including Frank Sinatra, Benny Goodman, Lauritz Melchior and Duke Ellington. His *Cresta Blanca* theme was among broadcasting's first major commercial jingles.

Gould joined ASCAP in 1935 and was long active in many ASCAP and ASCAP Foundation programs. A tireless advocate for new American composers, he was constantly seeking opportunities to help expose

their work. He also served with distinction on the Board of the American Symphony Orchestra League and on the National Endowment for the Arts Music Panel.

Commenting on Gould's passing, ASCAP President and Chairman Marilyn Bergman said: "America has lost one of its most distinguished composers and conductors, and the creative community has lost one of its great leaders. No one I know was more respected and loved here at ASCAP and throughout the world for both his musicianship and his great humanity. His vigor, his wit and his spirit led us to believe he would live forever. And in fact, through his music and the legacy he left us, he will."

Gould, who resided in Great Neck, NY is survived by two daughters, Deborah Gould of Brooklyn, and Abby Burton of Plainview; two sons, Eric of Great Neck and David of Port Washington; and eight grandchildren.

Funeral services will be private. A memorial is being planned by ASCAP; the date will be announced shortly.

Mr. LEAHY. Mr. President, I must repeat what a great privilege it has been to have known Morton Gould over these years.

Mr. HATCH. I join in the remarks of my distinguished friend and colleague from Vermont. Morton Gould, was a very, very important and fine person in my life, as well. He actually went out of his way to be friends with me. Although I believe Morton is a strong liberal Democrat, he went out of his way to show kindness to this conservative Republican Senator through many of the years as we have worked on patents, copyrights, and trademarks.

As the Senator from Vermont, Senator LEAHY, and I have known together, Morton Gould was not only one of the greatest musicians and writers who ever lived in this country, he was a person of immeasurable charm, kindness, diplomacy and ability—not just in music, but in working for the best interests of music. He literally became one of the stalwart people in the history of this country in the field of music.

I want to personally pay my deep and utmost respects to him and to his family, wish them well, and express my sympathy to them. This was a very, very great man. He not only was great in one genre but he was great in all musical genres and deserves the respect and the remembrance of every American, many of whom do not even realize they benefited immensely from the beautiful music Morton Gould has written, and music he has collaborated with others to write. I would feel badly if I did not join with the distinguished Senator from Vermont in paying tribute to this wonderful man and the tremendous life he lived.

Mr. LEAHY. Will the Senator yield?

Mr. HATCH. I am happy to yield to the Senator.

Mr. LEAHY. I think, Mr. President, my friend from Utah would agree with me that the various times he and I were with Morton Gould and talking about these copyrights and other issues, not only did we find that a pleasant chore, but we usually left the meetings still chuckling and smiling

over things that he had said to us, and just from the pleasure of his company.

Mr. HATCH. I agree with my distinguished colleague. Morton Gould was a scintillating person to be around. Everybody who came in his presence was lifted one way or the other—not just by music but by his very fine personality and deep felt kindness he showed to people as a whole in this country.

I want to express my deepest regard for him and my sympathy to his family, his associates and others who worked with him through the years. I thank my colleague for his kind remarks with regard to Morton Gould.

#### TEENAGE DRUG USE

Mr. HATCH. Mr. President, the Senate recently confirmed Gen. Barry McCaffrey to be the Nation's new drug czar. He had to leave the military service to take this position. He has a tough job. I have high hopes for him and I compliment him for accepting this job and accepting this challenge, because he could have gone even higher in the military than he was, and it was pretty difficult to go much higher than Barry McCaffrey already was. He was willing to do this. His father told him he should do this in the best interests of our Nation and our young people.

I have to say, during the last few years I have been critical of President Clinton's lack of leadership on the drug issue. On September 29, 1993, I called upon editorialists and columnists to draw attention to the drug issue and the need for Presidential leadership. At an October 20, 1993, Judiciary Committee hearing, I said, "Thus far, this administration has been sending a terrible signal to our country: drug control is no longer a national priority."

I quoted A.M. Rosenthal's observation that President Clinton's interest in fighting drugs can be summed up as, "No leadership. No role. No alerting. No policy." I cited a University of Michigan study that even then showed that the decline in drug use among our Nation's young people, which began during the Reagan-Bush years, had virtually halted and marijuana and LSD use were even then on the rise, and that was back in 1993. I have repeated these warnings—often with support from Members on the other side of the aisle, especially the Senator from Delaware, Senator BIDEN.

President Clinton has let the country down because of his failure to lead on the drug issue. Americans expect moral leadership from their President on an issue like this. We have gone from a Just Say No Program under President Reagan, to pleading with President Clinton to just say something. If the President is finally beginning to speak out more because it is a political year—I know he just held a conference on some aspects of this problem—then I say it is better late than never. I commend him for it. We need him to use the bully pulpit to speak out against drugs and to set an example for our youth of this Nation.

Others agree with me. Last month, Diane Barry, communications director of Join Together, a national resource clearinghouse of more than 3,000 substance abuse organizations, said that, until recently, President Clinton "hasn't used the bully pulpit to keep attention on this issue." Incidentally, after slashing the drug czar's office in 1993 from 147 positions to 25 positions, President Clinton, in this campaign year, now wishes to beef up that office. For whatever motivation, for whatever reason, I am pleased that he is willing to do so. I commend him for it.

The February 16-18, 1996, USA Weekend, contains an article entitled, "The New Pot Culture," by Monika Guttman, which notes that, "Marijuana is back, more available and acceptable than before. \* \* \* Today, marijuana is openly promoted at concerts, on CD's, even on clothes—sending teens a message of social acceptance that alarms many experts."

The February 20, 1996, New York Times reports on a nationwide survey by the Partnership for a Drug-Free America. That survey found that the use of marijuana by adolescents is "bound[ing] back after years of decline \* \* \*" The survey noted, "A profound reversal in adolescent drug trends is continuing with teen-agers more tolerant about marijuana and drugs in general. \* \* \* Today's teens are less likely to consider drug use harmful and risky, more likely to believe that drug use is widespread and tolerated, and feel more pressure to try illegal drugs than teens did just 2 years ago." Mr. President, this is a disaster for our country.

According to the New York Times article, the survey attributed this reversal "in part to a glamorization of drugs in pop music, movies and television shows and to an absence of national and community leadership in discouraging experimentation with drugs."

The Times article goes on:

... specialists in drug use like James E. Burke, chairman of the Partnership for a Drug-Free America, and Dr. Lloyd D. Johnston, a social psychologist at the University of Michigan's Institute for Social Research, see a link between the increase in the use of marijuana by teen-agers and fewer warnings by politicians, the press, and the entertainment industry. Nancy Reagan's admonition to "just say no," while ridiculed by her critics, presaged a fall in illegal drug use by adolescents in the 1980's, specialists say.

Regrettably, as the USA Weekend article notes, after 13 years of decline, pot use is rising again. Between 1992 and 1994, marijuana use among teen-agers nearly doubled. The percentage of high school seniors who think occasional pot smoking puts them at "great risk" declined from 40.6 percent in 1991 to only 25.6 percent in 1995. In fact, so many studies show teen pot use climbing rapidly that Steve Dnistrian of the Partnership for a Drug-Free America contends "we face a possible epidemic."

This is happening on President Clinton's watch.