

INTRODUCTION OF NUCLEAR DISARMAMENT AND ECONOMIC CONVERSION ACT OF 2003

HON. ELEANOR HOLMES NORTON

OF THE DISTRICT OF COLUMBIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, June 26, 2003

Ms. NORTON. Mr. Speaker, today, I am introducing the Nuclear Disarmament and Economic Conversion Act of 2003 (NDECA). NDECA will require the United States to disable and dismantle its nuclear weapons when all other nations possessing nuclear weapons enact laws to do the same. NDECA further provides that when our nuclear weapons are dismantled, the resources used to support nuclear weapons programs would be diverted to our growing human and infrastructure needs, such as housing, health care, Social Security and the environment. I have introduced this bill every year following a ballot initiative in the District in 1993.

In addition to the economic cost of nuclear weapons, the weapons have increased as a destabilizing force in world affairs. North Korea, at least in part in response to stepped up aggressive talk and policies from the U.S., is expanding its nuclear capabilities. Following the Iraq War, Iran appears to be pursuing greater nuclear capability and resisting inspections. India and Pakistan have moved back from the precipice of several years ago but each remains poised with nuclear weapons.

The United States and the world community urgently need to redouble their efforts to obtain commitments to push back the new surge for nuclear proliferation. Our country would be able to better dissuade other nations who aspire to become nuclear powers if we ourselves were willing to take even greater initiative in dismantling our own nuclear weapons program. It is noteworthy that the Senate in March ratified the Moscow Treaty, which provides that by 2012 both the U.S. and Russia will reduce their long-range warheads two-thirds from approximately 6,000 warheads each to 2,200.

With 40 million people still without health care, Social Security without the benefits for the huge baby boomer generation, an economy teetering from the loss of 3 million jobs and millions more Americans pushed back out in poverty during the last three years, the time has come to begin the transfer of nuclear weapons funds to urgent domestic needs. In the 56-year period between 1940 to 1996, nuclear weapons spending exceeded the combined total Federal spending for education, training, employment, and social services; agriculture; natural resources and the environment; general science, space and technology; community and regional development (including disaster relief); law enforcement; and energy production and regulation.

HONORING THE MEMORY OF MAYNARD HOLBROOK JACKSON, JR

HON. JIM MARSHALL

OF GEORGIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, June 26, 2003

Mr. MARSHALL. Mr. Speaker. I was elected mayor of Macon in 1995. Macon is a town of

a little over 100,000 people just 80 miles or so south of Atlanta. One of the first things I did after my election was to visit with Maynard Holbrook Jackson, Jr.

Maynard Jackson was elected mayor of Atlanta in 1973 at the age of thirty-five, the first African-American mayor of a major city in Georgia as well as the southeast. He served two four-year terms and became known for promoting majority-minority partnerships to improve access for African-Americans to the world of contracting and supplying governments.

Maynard Jackson was elected again as mayor of Atlanta in 1989 and served one more term. When I went to see him as a newly elected mayor, it was to get his advice, any advice he would care to offer. I had no particular agenda, just a hope that he would impart some wisdom, given his experience in both government and business. Maynard Jackson spent hours of his time with me that day. Of course I cannot recall all that we spoke of, but I found his advice very valuable. I will always remember how cordial and engaged he was—someone who really didn't need to give me the time of day instead gave me several hours.

Maynard and I became friends who saw one another infrequently but who always responded quickly to one another's calls, e-mails or letters. The last time I spent any significant amount of time with him was just this February in Macon at the Georgia Music Hall of Fame for the opening of an exhibit honoring black classical musicians from Georgia. Maynard's aunt, Ms. Mattiwilda Dobbs, was the guest of honor for the occasion but Maynard was the star who could have easily stolen the show. Instead he remained out of the limelight, allowing his aunt to fully enjoy the attention she deserved as a world-famous artist, the first African-American soprano to perform at the Metropolitan Opera House in New York.

When I heard of Maynard's passing this Monday morning, I recalled that evening I spent with him in February at the Music Hall of Fame and I remembered one touching incident. We all were examining the memorabilia gathered for this exhibit honoring classical African-American artists of Georgia. The walls for this section of the museum were covered with photographs. Maynard grabbed my arm and pulled me toward one. It was a picture of the Morehouse College Glee Club that appeared quite old and, with great pleasure, Maynard pointed to one of the young men in the picture. It was his father, a father who had passed away when Maynard was quite young.

Now Maynard himself has passed away too young, leaving us in his prime but leaving a legacy of remarkable accomplishments for Atlanta and all of Georgia.

Mr. Speaker, it is right and just that this body honor Maynard Holbrook Jackson, Jr. with an appropriate resolution now being prepared by Representative LEWIS which I will co-sponsor with other members, including I'm sure, all members of the Georgia delegation.

Maynard Jackson will be sorely missed by his family and many friends. May he rest in peace knowing that his life has been well lived.

TRIBUTE TO LEON M. URIS

HON. TOM LANTOS

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, June 26, 2003

Mr. LANTOS. Mr. Speaker, I rise to pay tribute to the life and memory of Leon Marcus Uris, the novelist and screenwriter who touched the lives of millions around the world. His unfortunate passing this week is a devastating loss to the world of literature and cinema and to thinking people and humanitarians everywhere.

The author of more than a dozen books and several screenplays, Leon Uris was best known for his *Gunfight at O.K. Corral*, which was universally heralded as an archetypal Hollywood Western, and his moving and humane account of the birth of the State of Israel, *Exodus*.

Mr. Speaker, *Exodus* became an international sensation immediately upon its publication in 1958, and was made into an enormously popular and critically acclaimed film two years later. Mr. Uris's *Exodus* is the story of the struggles and spirit of the Jewish people, a people who, persecuted and murdered in Europe, emerged from the Holocaust and fled and were expelled from hostile Islamic and Arab societies in the late 1940s and early 1950s to establish a state in their historic homeland, Israel, on land granted to them by the United Nations. I encourage all Members who have not yet read *Exodus* to read this eloquent and emotional account of a people's struggle for survival and freedom.

As a Jew who personally fought the Nazi occupation of Hungary and survived the Holocaust, I was deeply moved by Mr. Uris's books, many of which highlighted historical events of Jewish concern and the poignant and ongoing struggle for the survival of the State of Israel. Yet it would be unfair to pigeonhole him as a man concerned exclusively with Jewish issues. Mr. Uris was an unabashed champion of freedom and democracy, not just for Jews but for the Irish and oppressed groups worldwide whom he wrote and cared about.

Mr. Speaker, *Exodus* was Leon Uris's magnum opus and it was translated into dozens of languages and distributed clandestinely throughout the Soviet Union, where it became known in dissident circles simply as "The Book" and helped generate resistance against the Communist regime. The film version, directed by Otto Preminger and starring Eva Marie Saint and Paul Newman, drew attention to the plight of the State of Israel, a vibrant democracy and ally of the United States under assault from all sides. After enjoying success beyond all expectations both as a book and as a film, *Exodus* was reincarnated as a Broadway musical in 1971.

Many of Mr. Uris's books were sympathetic war novels, imbued with tales of courage and daring, as well as intrigue and romance. In addition to *Exodus*, I was especially moved by *Mila 18*, a heroic story he wrote in 1961 about the Warsaw ghetto uprising during World War II.

Leon Uris was an unusually creative and thorough practitioner of his craft. The New York Times noted in its obituary yesterday that in "preparing to write *Exodus* . . . [Mr. Uris] read nearly 300 books, underwent a physical-