

USA PATRIOT ACT ADDITIONAL
REAUTHORIZING AMENDMENTS
ACT OF 2006

SPEECH OF

HON. JOHN D. DINGELL

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Tuesday, March 7, 2006

Mr. DINGELL. Madam Speaker, I rise in strong opposition to S. 2271, the USA PATRIOT Act Additional Reauthorizing Amendments. I am deeply concerned that such an important piece of legislation has been placed on the suspension calendar. We should take a deliberate and considered look at the Senate changes and not just be a rubber stamp.

Considering this bill was originally conceived with little to no debate in the House and Senate, we should take a second look at what these changes will mean for our Nation. Unfortunately, it appears these changes do little to address the serious concerns that I and many of my colleagues have had with the law since its inception. I will mention two such issues.

First, under this bill, the library record issue remains. While there have been some small cosmetic changes regarding the library provision, the government can still gain access to library, medical, financial, firearms sales, and other private records under Section 215. More importantly, the government can do so without any evidence that a person is a terrorist, conspiring with a terrorist organization, knows a terrorist, or has been seen in the vicinity of a terrorist. In fact, a person does not have to do anything illegal at all. We must ensure that proper civil liberties protections are in place.

Next, the gag order that was in the original PATRIOT Act remains in place. As we all know, the PATRIOT Act prohibits someone from talking about or challenging an order under Section 215. This legislation would supposedly allow the recipient to challenge a gag order after 1 year. Yet, this same bill would conclusively presume any government expression of national security concerns is valid, therefore letting the gag order stand. A conclusive presumption by one's accuser in a court of law offers no protection to the accused. As a former prosecutor, I understand this type of legal presumption can and will be used to the benefit of the government's case. The deck is stacked in the government's favor.

Madam Speaker, we must work to protect civil liberties and ensure that we protect our Nation from terrorism. This bill does not strike the right tone and may do more harm than good. I urge my colleagues to vote against this legislation.

RECOGNIZING THE COMMITMENT
OF CADWALADER, WICKERSHAM
& TAFT LLP TO 9/11 FAMILIES

HON. CAROLYN B. MALONEY

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Wednesday, March 8, 2006

Mrs. MALONEY. Mr. Speaker, I rise to recognize the humanitarian work of our nation's oldest continuing Wall Street law practice, Cadwalader, Wickersham & Taft LLP.

Founded in 1792, Cadwalader, Wickersham & Taft LLP not only has a long-standing tradi-

tion of providing their clients with unparalleled service and legal expertise, but also serving their community.

No better example of this came in the aftermath of the terrorist attacks of September 11, 2001, with the creation of "The 9/11 Project."

"The 9/11 Project" was established in October 2001 to provide representation to the families of 70 union-member workers who died in the World Trade Center attacks. Coordinated by New York Lawyers for the Public Interest, the Project depended on the tireless energy and commitment of volunteers from nine New York City law firms and two financial service firms, as well as the support of officials from Local 100 of the Hotel and Employees and Restaurant Employees Union and Local 32BJ of the Service Employees International Union, the Management of Windows on the World, and the Association of the Bar of New York.

Since successfully representing these families before the 9/11 Victims Compensation Fund, lead attorney, Debra Steinberg, has also worked to develop legislation to provide permanent immigration status to those family members who remain in immigration limbo following the attacks.

Working with Mrs. Steinberg, Congressman Peter King and I introduced H.R. 3575, the September 11th Family Humanitarian Relief and Patriotism Act in the House of Representatives. Companion legislation was introduced in the Senate by Senator John Corzine and is S. 1620.

Today, I ask all of my colleagues to join the effort started by "The 9/11 Project" and support this legislation. These 9/11 families have already suffered enough and deserve our support to remove them from the immigration limbo that they are currently in.

IN HONOR AND REMEMBRANCE OF
FRANK M. DUMAN

HON. DENNIS J. KUCINICH

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

Wednesday, March 8, 2006

Mr. KUCINICH. Mr. Speaker, I rise today in honor and remembrance of Frank M. Duman, beloved husband, father, grandfather, great-grandfather, dedicated civil servant, promoter of the classical arts and friend and mentor to many, including myself.

Mr. Duman was born and raised in Cleveland and remained in the city his entire life. For 50 years, he lived in the same house in the Old Brooklyn neighborhood, where he and his wife Olivia raised their four sons. Following his graduation from Ohio University in 1941, Mr. Duman was recommended by then Safety Director Eliot Ness for a position in the city recreation department. Mr. Duman's unwavering work ethic and meticulous approach to his work reflected throughout his professional career. He ascended the ranks of city government and served in several leadership capacities, including Superintendent for City Park Maintenance, Parks Commissioner and Director of the Cleveland Convention Center.

Mr. Duman worked for nine City of Cleveland mayoral administrations, including my own. He never sought out the spotlight, rather, he was content to work diligently behind the scenes, making sure that goals were reached, improvements were made and projects were

completed. Mr. Duman's leadership drew premier leaders in the business industry to the Convention Center. He also promoted the Cleveland's established status as a national arts center by procuring annual visits of the New York Metropolitan Opera.

Mr. Speaker and Colleagues, please join me in honor, remembrance and gratitude to Mr. Frank M. Duman, whose life was highlighted by his unwavering devotion to his family and to his community. I offer my condolences to his wife of 62 years, Olivia; to his sons, Richard, Robert, Donald and James; to his seven grandchildren and two great-grandchildren; and to his extended family members and many friends. Mr. Duman's life, lived with great joy and accomplishment, will forever reflect within his family, friends and throughout our community, and he will be remembered always.

COMMEMORATION OF THE LIFE OF
GORDON PARKS

HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Wednesday, March 8, 2006

Mr. RANGEL. Mr. Speaker, I rise today to express my deep appreciation of the life and legacy of Gordon Parks. A gifted photographer and director, Parks, passed away Tuesday, March 7 at the age of 93. I would also like to enter into the RECORD numerous obituaries chronicling his life's achievements.

Born in 1912, in Fort Scott, Kansas, he was the son of a dirt farmer and overcame tremendous obstacles to become a trailblazer—breaking down barriers posed to blacks throughout media and entertainment. The youngest of 15 children, Parks was orphaned at 16 when his mother died. After leaving high school before graduation, he found himself drawn to photography as a means of social documentary to advance those forgotten in the community. He referred to his photography as "his weapon against poverty and racism," and used his skill to give a voice to the black experience. "I never allowed the fact that I experienced bigotry and discrimination to step in the way of doing what I have to do," he once said. "I don't understand how other people let that destroy them."

His first substantial work came when he began work in 1942 as a documentary photographer with the Farm Security Administration, an agency created to call attention to and produce a historical record of social and cultural conditions across the country. Six years later, Parks became the first black person to work at Life magazine where he covered poverty, segregation, crime and other issues through poignant photo essays. He was also the first black writer to join Vogue and the first to write, direct and score a Hollywood movie "The Learning Tree", based on a 1963 novel he wrote about his life as a farm boy. He later directed the 1971 film "Shaft".

Parks was a passionate voice and a pioneer in the civil rights movement. While his mark was made documenting the human consequences of intolerance and crime through photojournalism, his empathy also shone through novels, poetry, autobiography, and nonfiction including photographic instructional manuals and filmmaking books. A self-taught

pianist, Parks composed *Concerto for Piano and Orchestra* (1953) and *Tree Symphony* (1967). In 1989, he composed and choreographed "Martin," a ballet dedicated to civil rights leader Martin Luther King Jr. Parks also performed as a jazz pianist and as a campaigner for civil rights.

Mr. Speaker, please join me in honoring the life of Gordon Parks, a man who not only changed the face of photography, but refused to ignore the most forgotten.

[From Reuters, March 7, 2006]

FILMMAKER GORDON PARKS DIES

(By Bob Tourtellotte)

LOS ANGELES (Reuters).—Gordon Parks, the pioneering black photographer and filmmaker who explored the African-American experience in his work, including landmark movies "The Learning Tree" and "Shaft," died on Tuesday in New York, a relative said.

Parks, 93, had been in failing health, said the nephew, Charles Parks, who lives in Lawrence, Kansas.

Born in Fort Scott, Kansas, Parks was orphaned by age 15 and grew up homeless. He worked a variety of menial jobs before taking up photography in the late 1930s. He joined "Life" magazine in the late 1940s and became its first black staff photographer, remaining with the publication until 1968.

He worked at several government jobs as a photographer and was a correspondent for the U.S. Office of War Information during World War Two. After the war, he served for a stint as a fashion photographer for *Vogue* magazine.

But it was at "Life" where he made his mark documenting the human consequences of intolerance and crime. He was equally at ease with gangsters as with cops, and he won the trust of the fiery Malcolm X, the militant Black Panthers and ordinary black Americans who lived in big cities and small, rural towns.

His photo of a black cleaning lady, standing in front of a huge American flag, mop in one hand, broom in the other and a resigned look on her face, became one of his best known shots.

"I suffered first as a child from discrimination, and poverty to a certain extent, bigotry in my hometown in Kansas," Parks told Reuters in a 2000 interview. "So I think it was a natural follow from that that I should use my camera to speak for people who are unable to speak for themselves."

PHOTOS TO FILM

He turned to filmmaking in the late 1960s, and in 1971 directed the hit movie "Shaft," one of the first of a wave of "blaxploitation" films that directly targeted a black American audiences and typically featured exaggerated sexuality, violence and funk or soul music.

"Shaft" starred Richard Roundtree as a police detective who was as street tough as he was sexy with the ladies. It spawned a hit song, "Theme from 'Shaft'" by Isaac Hayes, and in 2000 was remade by director John Singleton with Samuel L. Jackson in the lead role.

In 2000, when HBO aired a documentary on the photographer and moviemaker, called "Half Past Autumn: The Life and Works of Gordon Parks," he said the two films were hard to compare.

"There was a lot of humanity in the first one that was lacking in the second one," he said. "People probably want more violence now and so on."

Parks' first movie, 1969's "The Learning Tree," was adapted from a novel he wrote about growing up poor and black in 1920s Kansas. He became the first black to write

and direct a major studio production when Warner Bros. commissioned him to adapt his book to the big screen.

In 1989, the film was among the first 25 to be deemed culturally and historically significant and was preserved in the U.S. National Film Registry for future generations.

Over the years, he wrote volumes of poetry and fiction, grew into an accomplished pianist and wrote a ballet about the life of slain civil rights leader Martin Luther King, Jr., titled "Martin," which aired on the PBS network in the United States.

[From the New York Times, Mar. 8, 2006]

GORDON PARKS, A MASTER OF THE CAMERA,
DIES AT 93

(By Andy Grundberg)

Gordon Parks, the photographer, filmmaker, writer and composer who used his prodigious, largely self-taught talents to chronicle the African-American experience and to retell his own personal history, died yesterday at his home in Manhattan. He was 93.

His death was announced by Genevieve Young, his former wife and executor. Gordon Parks was the first African-American to work as a staff photographer for *Life* magazine and the first black artist to produce and direct a major Hollywood film, "The Learning Tree," in 1969.

He developed a large following as a photographer for *Life* for more than 20 years, and by the time he was 50 he ranked among the most influential image makers of the post-war years. In the 1960's he began to write memoirs, novels, poems and screenplays, which led him to directing films. In addition to "The Learning Tree," he directed the popular action films "Shaft" and "Shaft's Big Score!" In 1970 he helped found *Essence* magazine and was its editorial director from 1970 to 1973.

An iconoclast, Mr. Parks fashioned a career that resisted categorization. No matter what medium he chose for his self-expression, he sought to challenge stereotypes while still communicating to a large audience. In finding early acclaim as a photographer despite a lack of professional training, he became convinced that he could accomplish whatever he set his mind to. To an astonishing extent, he proved himself right.

Gordon Parks developed his ability to overcome barriers in childhood, facing poverty, prejudice and the death of his mother when he was a teen-ager. Living by his wits during what would have been his high-school years, he came close to being claimed by urban poverty and crime. But his nascent talent, both musical and visual, was his exit visa.

His success as a photographer was largely due to his persistence and persuasiveness in pursuing his subjects, whether they were film stars and socialites or an impoverished slum child in Brazil.

Mr. Parks's years as a contributor to *Life*, the largest-circulation picture magazine of its day, lasted from 1948 to 1972, and it cemented his reputation as a humanitarian photojournalist and as an artist with an eye for elegance. He specialized in subjects relating to racism, poverty and black urban life, but he also took exemplary pictures of Paris fashions, celebrities and politicians.

"I still don't know exactly who I am," Mr. Parks wrote in his 1979 memoir, "To Smile in Autumn." He added, "I've disappeared into myself so many different ways that I don't know who 'me' is."

Much of his literary energy was channeled into memoirs, in which he mined incidents from his adolescence and early career in an effort to find deeper meaning in them. His talent for telling vivid stories was used to good effect in "The Learning Tree," which

he wrote first as a novel and later converted into a screenplay. This was a coming-of-age story about a young black man whose childhood plainly resembled the author's. It was well received when it was published in 1963 and again in 1969, when Warner Brothers released the film version. Mr. Parks wrote, produced and directed the film and wrote the music for its soundtrack. He was also the cinematographer.

"Gordon Parks was like the Jackie Robinson of film," Donald Faulkner, the director of the New York State Writers Institute, once said. "He broke ground for a lot of people—Spike Lee, John Singleton."

Mr. Parks's subsequent films, "Shaft" (1971) and "Shaft's Big Score!" (1972), were prototypes for what became known as blaxploitation films. Among Mr. Parks's other accomplishments were a second novel, four books of memoirs, four volumes of poetry, a ballet and several orchestral scores. As a photographer Mr. Parks combined a devotion to documentary realism with a knack for making his own feelings self-evident. The style he favored was derived from the Depression-era photography project of the Farm Security Administration, which he joined in 1942 at the age of 30.

Perhaps his best-known photograph, which he titled "American Gothic," was taken during his brief time with the agency; it shows a black cleaning woman named Ella Watson standing stiffly in front of an American flag, a mop in one hand and a broom in the other. Mr. Parks wanted the picture to speak to the existence of racial bigotry and inequality in the nation's capital. He was in an angry mood when he asked the woman to pose, having earlier been refused service at a clothing store, a movie theater and a restaurant.

Anger at social inequity was at the root of many of Mr. Parks's best photographic stories, including his most famous *Life* article, which focused on a desperately sick boy living in a miserable Rio de Janeiro slum. Mr. Parks described the plight of the boy, Flavio da Silva, in realistic detail. In one photograph Flavio lies in bed, looking close to death. In another he sits behind his baby brother, stuffing food into the baby's mouth while the baby reaches his wet, dirty hands into the dish for more food.

Mr. Parks's pictures of Flavio's life created a groundswell of public response when they were published in 1961. *Life's* readers sent some \$30,000 in contributions, and the magazine arranged to have the boy flown to Denver for medical treatment for asthma and paid for a new home in Rio for his family.

Mr. Parks credited his first awareness of the power of the photographic image to the pictures taken by his predecessors at the Farm Security Administration, including Jack Delano, Dorothea Lange, Arthur Rothstein and Ben Shahn. He first saw their photographs of migrant workers in a magazine he picked up while working as a waiter in a railroad car. "I saw that the camera could be a weapon against poverty, against racism, against all sorts of social wrongs," he told an interviewer in 1999. "I knew at that point I had to have a camera."

Many of Mr. Parks's early photo essays for *Life*, like his 1948 story of a Harlem youth gang called the Midtowners, were a revelation for many of the magazine's predominantly white readers and a confirmation for Mr. Parks of the camera's power to shape public discussion.

But Mr. Parks made his mark mainly with memorable single images within his essays, like "American Gothic," which were iconic in the manner of posters. His portraits of Malcolm X (1963), Muhammad Ali (1970) and the exiled Eldridge and Kathleen Cleaver (1970) evoked the styles and strengths of black leadership in the turbulent transition from civil rights to black militancy.

But at Life Mr. Parks also used his camera for less politicized, more conventional ends, photographing the socialite Gloria Vanderbilt, who became his friend; a fashionable Parisian in a veiled hat puffing hard on her cigarette, and Ingrid Bergman and Roberto Rossellini at the beginning of their notorious love affair.

On his own time he photographed female nudes in a style akin to that of Baroque painting, experimented with double-exposing color film and recorded pastoral scenes that evoke the pictorial style of early-20-century art photography.

Much as his best pictures aspired to be metaphors, Mr. Parks shaped his own life story as a cautionary tale about overcoming racism, poverty and a lack of formal education. It was a project he pursued in his memoirs and in his novel; all freely mix documentary realism with a fictional sensibility.

The first version of his autobiography was "A Choice of Weapons" (1966), which was followed by "To Smile in Autumn" (1979) and "Voices in the Mirror: An Autobiography" (1990). The most recent account of his life appeared in 1997 in "Half Past Autumn" (Little, Brown), a companion to a traveling exhibition of his photographs.

Gordon Roger Alexander Buchanan Parks was born on Nov. 30, 1912, in Fort Scott, Kan. He was the youngest of 15 children born to a tenant farmer, Andrew Jackson Parks, and the former Sarah Ross. Although mired in poverty and threatened by segregation and the violence it engendered, the family was bound by Sarah Parks's strong conviction that dignity and hard work could overcome bigotry.

Young Gordon's security ended when his mother died. He was sent to St. Paul, Minn., to live with the family of an older sister. But the arrangement lasted only a few weeks; during a quarrel, Mr. Parks's brother-in-law threw him out of the house. Mr. Parks learned to survive on the streets, using his untutored musical gifts to find work as a piano player in a brothel and later as the singer for a big band. He attended high school in St. Paul but never graduated.

In 1933 he married a longtime sweetheart, Sally Alvis, and they soon had a child, Gordon Jr. While his family stayed near his wife's relatives in Minneapolis, Mr. Parks traveled widely to find work during the Depression. He joined the Civilian Conservation Corps, toured as a semi-pro basketball player and worked as a busboy and waiter. It was while he was a waiter on the North Coast Limited, a train that ran between Chicago and Seattle, that he picked up a magazine discarded by a passenger and saw for the first time the documentary pictures of Lange, Rothstein and the other photographers of the Farm Security Administration.

In 1938 Mr. Parks purchased his first camera at a Seattle pawn shop. Within months he had his pictures exhibited in the store windows of the Eastman Kodak store in Minneapolis, and he began to specialize in portraits of African-American women.

He also talked his way into making fashion photographs for an exclusive St. Paul clothing store. Marva Louis, the elegant wife of the heavyweight champion Joe Louis, chanced to see his photographs and was so impressed that she suggested that he move to Chicago for better opportunities to do more of them.

In Chicago Mr. Parks continued to produce society portraits and fashion images, but he also turned to documenting the slums of the South Side. His efforts gained him a Julius Rosenwald Fellowship, which he spent as an apprentice with the Farm Security Administration's photography project in Washington under its director, Roy Stryker.

In 1943, with World War II under way, the farm agency was disbanded and Stryker's project was transferred to the Office of War Information (O.W.I.). Mr. Parks became a correspondent for the O.W.I. photographing the 332d Fighter Group, an all-black unit based near Detroit. Unable to accompany the pilots overseas, he relocated to Harlem to search for freelance assignments.

In 1944 Alexander Liberman, then art director of *Vogue*, asked him to photograph women's fashions, and Mr. Parks's pictures appeared regularly in the magazine for 5 years. Mr. Parks's simultaneous pursuit of the worlds of beauty and of tough urban textures made him a natural for *Life* magazine. After talking himself into an audience with Wilson Hicks, *Life*'s fabled photo editor, he emerged with two plum assignments: one to create a photo essay on gang wars in Harlem, the other to photograph the latest Paris collections.

Life often assigned Mr. Parks to subjects that would have been difficult or impossible for a white photojournalist to carry out, such as the Black Muslim movement and the Black Panther Party. But Mr. Parks also enjoyed making definitive portraits of Barbra Streisand, Samuel Barber, Aaron Copland, Alberto Giacometti and Alexander Calder. From 1949 to 1951 he was assigned to the magazine's bureau in Paris, where he photographed everything from Marshal Pétain's funeral to scenes of everyday life. While in Paris he socialized with the expatriate author Richard Wright and wrote his first piano concerto, using a musical notation system of his own devising.

As the sole black photographer on *Life*'s masthead in the 1960's, Mr. Parks was frequently characterized by black militants as a man willing to work for the oppressor. In the mid-1960's he declined to endorse a protest against the magazine by a number of black photographers, including Roy DeCarava, who said they felt that the editorial assignment staff discriminated against them. Mr. DeCarava never forgave him.

At the same time, according to Mr. Parks's memoirs, *Life*'s editors came to question his ability to be objective. "I was black," he noted in "Half Past Autumn," "and my sentiments lay in the heart of black fury sweeping the country."

In 1962, at the suggestion of Carl Mydans, a fellow *Life* photographer, Mr. Parks began to write a story based on his memories of his childhood in Kansas. The story became the novel "The Learning Tree," and its success opened new horizons, leading him to write his first memoir, "A Choice of Weapons"; to combine his photographs and poems in a book called "A Poet and His Camera" (1968) and, most significantly, to become a film director, with the movie version of "The Learning Tree" in 1969.

Mr. Parks's second film, "Shaft," released in 1971, was a hit of a different order. Ushering in an onslaught of genre movies in which black protagonists played leading roles in violent, urban crime dramas, "Shaft" was both a commercial blockbuster and a racial breakthrough. Its hero, John Shaft, played by Richard Roundtree, was a wily private eye whose success came from operating in the interstices of organized crime and the law. Isaac Hayes won an Oscar for the theme music, and the title song became a pop hit.

After the successful "Shaft" sequel in 1972 and a comedy called "The Super Cops" (1974), Mr. Parks's Hollywood career sputtered to a halt with the film "Leadbelly" (1976). Intended as an homage to the folk singer Huddie Ledbetter, who died in 1949, the movie was both a critical and a box-office failure. Afterward Mr. Parks made films only for television.

After departing *Life* in 1972, the year the magazine shut down as a weekly, Mr. Parks continued to write and compose. His second novel, "Shannon" (1981), about Irish immigrants at the beginning of the century, is the least autobiographical of his writing. He wrote the music and the libretto for the 1989 ballet "Martin," a tribute to the Rev. Dr. Martin Luther King Jr., choreographed by Rael Lamb.

He also continued to photograph. But much of Mr. Parks's artistic energy in the 1980's and 1990's was spent summing up his productive years with the camera. In 1987, the first major retrospective exhibition of his photographs was organized by the New York Public Library and the Ulrich Museum of Art at Wichita State University.

The more recent retrospective, "Half Past Autumn: The Art of Gordon Parks," was organized in 1997 by the Corcoran Museum of Art in Washington. It later traveled to New York and to other cities. Many honors came Mr. Parks's way, including a National Medal of Arts award from President Ronald Reagan in 1988. The man who never finished high school was a recipient of 40 honorary doctorates from colleges and universities in the United States and England.

His marriages to Sally Alvis, Elizabeth Campbell and Genevieve Young ended in divorce. A son from his first marriage, Gordon Parks Jr., died in 1979 in a plane crash while making a movie in Kenya. He is survived by his daughter Toni Parks Parson and his son David, also from his first marriage, and a daughter, Leslie Parks Harding, from his second marriage; five grandchildren; and five great grandchildren.

"I'm in a sense sort of a rare bird," Mr. Parks said in an interview in *The New York Times* in 1997. "I suppose a lot of it depended on my determination not to let discrimination stop me." He never forgot that one of his teachers told her students not to waste their parents' money on college because they would end up as porters or maids anyway. He dedicated one honorary degree to her because he had been so eager to prove her wrong.

"I had a great sense of curiosity and a great sense of just wanting to achieve," he said. "I just forgot I was black and walked in and asked for a job and tried to be prepared for what I was asking for."

[From the Associated Press, Mar. 8, 2006]

FILMMAKER GORDON PARKS DIES AT 93

(By Polly Anderson)

NEW YORK.—Gordon Parks, who captured the struggles and triumphs of black America as a photographer for *Life* magazine and then became Hollywood's first major black director with "The Learning Tree" and the hit "Shaft," died Tuesday, his family said. He was 93.

Parks, who also wrote fiction and was an accomplished composer, died at his home in New York, according to a former wife, Genevieve Young, and nephew Charles Parks.

"Nothing came easy," Parks wrote in his autobiography. "I was just born with a need to explore every tool shop of my mind, and with long searching and hard work. I became devoted to my restlessness."

He covered everything from fashion to politics to sports during his 20 years at *Life*, from 1948 to 1968.

But as a photographer, he was perhaps best known for his gritty photo essays on the grinding effects of poverty in the United States and abroad and on the spirit of the civil rights movement.

"Those special problems spawned by poverty and crime touched me more, and I dug into them with more enthusiasm," he said. "Working at them again revealed the superiority of the camera to explore the dilemmas they posed."

In 1961, his photographs in *Life* of a poor, ailing Brazilian boy named Flavio da Silva brought donations that saved the boy and purchased a new home for him and his family.

"The Learning Tree" was Parks' first film, in 1969. It was based on his 1963 autobiographical novel of the same name, in which the young hero grapples with fear and racism as well as first love and schoolboy triumphs. Parks wrote the score as well as directed.

In 1989, "The Learning Tree" was among the first 25 American movies to be placed on the National Film Registry of the Library of Congress. The registry is intended to highlight films of particular cultural, historical or aesthetic importance.

The detective drama "Shaft," which came out in 1971 and starred Richard Roundtree, was a major hit and spawned a series of black-oriented films. Parks himself directed a sequel, "Shaft's Big Score," in 1972, and that same year his son Gordon Jr. directed "Superfly." The younger Parks was killed in a plane crash in 1979.

Roundtree said he had a "sneaking suspicion" that the Shaft character was based on Parks.

"Gordon was the ultimate cool," he said by telephone. "There's no one cooler than Gordon Parks."

Parks also published books of poetry and wrote musical compositions including "Martin," a ballet about the Rev. Martin Luther King Jr.

Parks was born Nov. 30, 1912, in Fort Scott, Kan., the youngest of 15 children. In his 1990 autobiography, "Voices in the Mirror," he remembered it as a world of racism and poverty, but also a world where his parents gave their children love, discipline and religious faith.

He went through a series of jobs as a teen and young man, including piano player and railroad dining car waiter. The breakthrough came when he was about 25, when he bought a used camera in a pawn shop for \$7.50. He became a freelance fashion photographer, went on to *Vogue* magazine and then to *Life* in 1948.

"Reflecting now, I realize that, even within the limits of my childhood vision, I was on a search for pride, meanwhile taking measurable glimpses of how certain blacks, who were fed up with racism, rebelled against it," he wrote.

When he accepted an award from Wichita State University in May 1991, he said it was "another step forward in my making peace with Kansas and Kansas making peace with me."

"I dream terrible dreams, terribly violent dreams," he said. "The doctors say it's because I suppressed so much anger and hatred from my youth. I bottled it up and used it constructively."

In his autobiography, he recalled that being *Life's* only black photographer put him in a peculiar position when he set out to cover the civil rights movement.

"Life magazine was eager to penetrate their ranks for stories, but the black movement thought of *Life* as just another white establishment out of tune with their cause," he wrote. He said his aim was to become "an objective reporter, but one with a subjective heart."

The story of young Flavio prompted *Life* readers to send in \$30,000, enabling his family to build a home, and Flavio received treatment for his asthma in an American clinic. By the 1970s, he had a family and a job as a security guard, but more recently the home built in 1961 has become overcrowded and run-down.

Still, Flavio stayed in touch with Parks off and on, and in 1997 Parks said, "If I saw him

tomorrow in the same conditions, I would do the whole thing over again."

Life's managing editor, Bill Shapiro, said in a statement Tuesday that it had "lost one of its dearest members."

"Gordon was one of the magazine's most accomplished shooters and one of the very greatest American photographers of the 20th century," the statement said. "He moved as easily among the glamorous figures of Hollywood and Paris as he did among the poor in Brazil and the powerful in Washington."

In addition to novels, poetry and his autobiographical writings, Parks' writing credits included nonfiction such as "Camera Portraits: Techniques and Principles of Documentary Portraiture," 1948, and a 1971 book of essays called "Born Black."

His other film credits included "The Super Cops," 1974; "Leadbelly," 1976; and "Solomon Northup's Odyssey," a TV film from 1984.

Recalling the making of "The Learning Tree," he wrote: "A lot of people of all colors were anxious about the breakthrough, and I was anxious to make the most of it. The wait had been far too long. Just remembering that no black had been given a chance to direct a motion picture in Hollywood since it was established kept me going."

Last month, health concerns had kept Parks from accepting the William Allen White Foundation National Citation in Kansas, but he said in a taped presentation that he still considered the State his home and wanted to be buried in Fort Scott.

Two years ago, Fort Scott Community College established the Gordon Parks Center for Culture and Diversity.

Jill Warford, its executive director, said Tuesday that Parks "had a very rough start in life and he overcame so much, but was such a good person and kind person that he never let the bad things that happened to him make him bitter."

Parks is survived by a son and two daughters, Young said. Funeral arrangements were pending, she said.

USA PATRIOT ACT ADDITIONAL REAUTHORIZING AMENDMENTS ACT OF 2006

SPEECH OF

HON. CAROLYN B. MALONEY

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Tuesday, March 7, 2006

Mrs. MALONEY. Madam Speaker, I rise in opposition to S. 2271, the USA PATRIOT Act Additional Reauthorizing Amendments Act of 2006.

Although this legislation makes some improvements to the version of the bill I voted against in December, it still does not do enough to protect the civil liberties of innocent Americans—civil liberty protections that I tried to include by seeking permission to offer an amendment that would have strengthened the Privacy and Civil Liberties Oversight Board. Unfortunately, the Rules Committee refused to even allow this amendment to be debated when the House first considered this legislation last year.

Despite these revisions, libraries, businesses, and doctor's offices still could be forced to turn over the records of patrons with insufficient judicial oversight or independent review. This lack of oversight by the courts extends to the recipients of Section 215 orders and National Security Letters who were unable to force a review until a year had passed. Fi-

nally, this bill does not force government agents to inform the owners of homes subject to "sneak and peek" searches within seven days.

I continue to have strong concerns that Congress is relinquishing its oversight duties by making permanent fourteen of sixteen provisions included in the original PATRIOT Act passed in 2001. We all want to prevent terrorist attacks by apprehending suspected leaders and participants before they have the chance to act on their plans. However, we should not cast aside the Constitution in the process. I do not think it is too much for our constituents to expect their elected representatives to be diligent in protecting their rights.

I urge my colleagues to vote against this legislation.

USA PATRIOT ACT ADDITIONAL REAUTHORIZING AMENDMENTS ACT OF 2006

SPEECH OF

HON. DONALD M. PAYNE

OF NEW JERSEY

IN THE HOUSE OF REPRESENTATIVES

Tuesday, March 7, 2006

Mr. PAYNE. Madam Speaker, I rise today to express my dismay at the passage of the unwise and unsound provisions contained in S. 2271, the USA PATRIOT Act Reauthorizing Amendments Act of 2006. Unfortunately, I was unavoidably detained during the vote and could not cast my strong opposition to the reauthorization of this act.

I am deeply concerned about this flawed piece of legislation that purports to protect our country against future terrorist acts while still preserving our civil liberties. I do not agree that both objectives are mutually exclusive. However, as was evident during its rash passage in 2001, this bill forsakes one aim in favor of another. While this version of the Patriot Act, with Senator JOHN SUNUNU's amendments, adds some civil liberty protections, these changes are only cosmetic and are still an infringement upon many of our constitutional rights including the First, Fourth and Fifth Amendments. A reauthorization process should be a time in which legislators analyze how a law has impacted society and works towards its improvement. I even saw a slight glimmer of hope when many Senators from both sides of the aisle exemplified patriotism and questioned how this law is contradictory to what this nation stands for and upon which it prides itself. I applaud their courage and their effort. Unfortunately, the debate surrounding this bill was met with stern opposition from the White House and many Members of Congress.

It is never wise to pass knee-jerk legislation. In the wake of 9/11, the US Congress quickly passed the Patriot Act without fully understanding its implications and how its infringements upon the Constitution could lead to abuses. It essentially gave the Executive Branch carte blanche to pursue whatever actions it thought appropriate in the fight against terrorism. As evidenced by the Bush administration's warrantless domestic surveillance program, it is quite evident that civil liberties must be safeguarded not stripped. The government will still have the ability to employ National Security Letters and Section 215 court orders to