

As these statistics show, gang violence is still a serious problem—and we in Congress have an obligation to respond. This bill is a good first-step, because it focuses on four key pillars of effective law enforcement policy: prevention; investigation and prosecution; firm and just penalties; and effective law enforcement training.

On prevention, the bill would authorize \$250 million for intervention programs focused on at-risk youth. These funds would be administered through a new High Intensity Interstate Gang Activity Area program, or HIGAA, which would be designed to facilitate cooperation between Federal, State, and local law enforcement in identifying, targeting, and eliminating violent gangs.

I have firsthand experience with the effectiveness of multijurisdictional law enforcement efforts: the Rocky Mountain High Intensity Drug Trafficking Area program, and the various local multijurisdictional drug task forces in Colorado, have successfully leveraged Federal, State, and local resources to fight crime. I support applying this model to the fight against gangs.

On the investigation and prosecution front, I am pleased that the bill would increase funding for the Justice Department, Federal prosecutors, and FBI agents to coordinate Federal enforcement against violent gangs.

In regards to penalties for gang-related activity, this bill takes a sensible approach. It would replace the current sentencing enhancement for gang-related conduct with a new Federal antigang law that directly criminalizes gang crimes—and related conspiracies and attempts to commit crimes in furtherance of a criminal gang. The bill would also create new Federal offenses prohibiting the recruitment of minors into a criminal gang.

Finally, the bill would authorize \$3-\$5 million per year for the creation of a national gang violence prevention training center and clearinghouse, which would assist local law enforcement with training and the implementation of effective gang violence prevention models. Since my time as attorney general, I have been acutely aware of the importance of effective law enforcement training—and I am pleased that this bill contains provisions which would directly address this important issue.

This is a sensible, comprehensive bill. By focusing on prevention, investigation, prosecution, punishment, and training, I am hopeful that it will give our law enforcement agencies—Federal, State, and local—the resources they need to effectively fight the growth of gangs and gang activity.

PASSAGE OF FAIR MINIMUM WAGE ACT OF 2007

Mr. KENNEDY. Mr. President, this momentous achievement that helps so many millions of Americans would not have been possible without the dedication and hard work of our staff.

Of my own staff, I want to give a special thank you to Lauren McGarity for her strong commitment, her deep knowledge, and her hard work on this issue over many months. Lauren, you have really made a difference.

I thank Portia Wu for her help and leadership and especially her able work over the past 2 weeks in handling the many amendments to this legislation.

Thanks also to Missy Rohrbach for helping us manage the floor schedule and for all she does so well.

Thanks, too, to Jonathan McCracken, Jeff Teitz, Dave Ryan, Esther Olavarria, and Laura Capps.

As always, I am grateful also for the leadership of Michael Myers, who has been with me for many years as staff director of our HELP Committee.

But above all my special thanks go to Holly Fechner, my chief labor counsel. This momentous vote is a tribute to her—to her skill, professionalism, and deep dedication to those who are the backbone of this country. Working men and women in America could not have a better friend and champion. Holly is a true leader, and we all owe her a great debt today.

I commend Senator ENZI's staff, too. Katherine McGuire, Ilyse Schuman, Brian Hayes, Kyle Hicks, and Greg Dean. They are real professionals. It is a pleasure to work with them, and I thank them for their courtesies.

Thanks, too, to Senator BAUCUS' able staff for making this victory possible—Russ Sullivan, Pat Heck, and Bill Dauster.

And special thanks for the able leadership of Senator REID's staff, especially Darrel Thompson and Bob Greenawalt. And, of course, Marty Paone, Lula Davis, Tim Mitchell, and Trish Engle as well.

TENTH ANNIVERSARY OF THE KENNEDY CENTER MILLENNIUM STAGE

Mr. KENNEDY. Mr. President, this weekend marked the 10th anniversary of the Kennedy Center's Millennium Stage, a remarkable milestone for the center and its special commitment to reach out to the community and expand opportunities for citizens and visitors to enjoy exceptional performances.

At 6 p.m. every evening, 7 days a week, the center presents a free concert with live performers on the Millennium Stage. Former chairman of the board Jim Johnson conceived the idea and guided the center through its early performances. Ever since, a remarkable series of talented musical artists and performing artists have been a part of this effort, from classical to rock and roll, from Sweet Honey in the Rock, KC and the Sunshine Band, to Norah Jones.

More than 3 million people have enjoyed these free performances at the center, and countless more have enjoyed them on the Web casts. It is a wonderful tradition in the Nation's

Capital, and I know that there will be many more brilliant performances in the years ahead.

I urge my colleagues to let their constituents know about these exciting performance opportunities. I ask unanimous consent that an editorial from today's Washington Post and an article from the Washington Post on February 2 about the Millennium Stage anniversary be printed in the RECORD.

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

[From the Washington Post, Feb. 5, 2007]
CONCERTED EFFORT—AN ANNIVERSARY AT THE
KENNEDY CENTER

Walk into the Kennedy Center around 6 on any given night, and, for only the price of your time, you might hear the National Symphony Orchestra interpreting Mussorgsky, the Joffrey Ballet executing a pas de deux or the Shakespeare Theatre Company soliloquizing from "Twelfth Night." If those offerings are too elevated for you, the Kennedy Center's programmers also attract a range of artists with alternative styles, from folk musician Pete Seeger to punk legend Patti Smith to vocalist and recent Grammy winner Norah Jones.

Tonight's performance will be especially memorable. Ten years ago today, the Kennedy Center held its first free performance on its Millennium Stage, and every night since, tourists and locals alike—more than 3 million so far, by the Kennedy Center's reckoning—have had the opportunity to enjoy world-class performing arts, no expensive tickets required. That's 41,000 artists from all 50 states and 50 countries to date. At a time when metropolitan performing arts centers around the country are coming up short on cash, it is refreshing to see Washington's center prioritize free, consistent and quality performances accessible to the general public. The Kennedy Center's administrators should be proud of this milestone.

Equally impressive is the Millennium Stage's nightly turnout, which programmers estimate at about 350 on average. And crowds at bigger shows range from 500 to several thousand, according to the Kennedy Center's Garth Ross, who credits extensive community outreach for the success of the Millennium Stage. It's what Kennedy Center President Michael Kaiser calls great art well-marketed.

Tonight's anniversary concert promises to be particularly memorable. The National Symphony Orchestra, the Alvin Ailey American Dance Theater and rocker Sufjan Stevens will perform. Tickets for those capacity-filling acts are already gone. But you can watch them on video screens in the Grand Foyer, catch the webcast on the Kennedy Center's Web site or show up any other day of the year to experience more free, live art.

[From the Washington Post, Feb. 2, 2007]

THE KENNEDY CENTER'S OPEN INVITATION

(By Richard Harrington)

With apologies to Joni Mitchell, people have been playing real good for free for the past decade on the Kennedy Center's Millennium Stage. And though nobody stopped to hear Mitchell's street clarinetist, that hasn't been a problem at the Millennium Stage since guitarist Charlie Byrd and pianist Billy Taylor christened it in March 1997 in front of a couple of thousand well-heeled Washingtonians.

Ten years and more than 3 million visitors later, the Millennium Stage remains without equal: the only cultural institution in the

world to offer free performances of jazz, classical, dance, folk and more 24-7-365. And if you can't make it there, you can watch it anywhere. Since April 1, 1999, almost all Millennium Stage performances have been streamed live on the Internet.

In the early days, when the concept of a free-concert-a-day was still catching on, a little-known artist might attract a small crowd; on rare occasions, a choir might even outnumber the audience.

But crowds numbering in the hundreds have long become the norm in the Kennedy Center's Grand Foyer, where folding chairs are set up to hold several hundred people, with an equal number sitting on the carpeted stairs leading to either the Concert Hall or the Eisenhower Theater.

The Grand Foyer lives up to its name. It's one of the world's largest rooms—someone came up with the fact that were the Washington Monument laid horizontally inside, it would fit with 75 feet to spare—and can accommodate about 4,500 people. But more than 6,000 showed up in 2003 to see Colombian superstar Juanes perform. Seating for the 6 p.m. concerts begins about 5:30 p.m., and for that concert, queues stretched from Hall of Nations and Hall of States all the way around the building. As people entered the Grand Foyer, they could look through the huge glass wall and observe the River Terrace line moving as well—a gigantic, festive snake.

Whatever the program, the setting is splendid, particularly before daylight saving time kicks in. At sunset, light streams through the glass wall facing the Potomac, through landscaped willow trees on the River Terrace, a great location for before- or after-performance strolls. The terrace overlooks Theodore Roosevelt Island and the Georgetown waterfront, and you can watch boats floating downriver or the endless chain of planes approaching Reagan National Airport. (The latter can be disconcerting for first-timers; planes seem to be heading directly at the Kennedy Center before banking left for a landing.)

According to Garth Ross, director of the Kennedy Center's Performing Arts for Everyone initiative, the Millennium Stage sometimes makes use of the center's other venues, as when the Concert Hall hosts the National Symphony Orchestra's free performances because "it's the only place we can accommodate them." Last year's inaugural country music festival concluded with 4,000 people crowding the South Plaza for a Western swing dance by Asleep at the Wheel.

But nothing has ever been as complicated as Monday's 10th anniversary celebration of the Millennium Stage, with the center's three major halls offering free performances by the Alvin Ailey American Dance Theater in the Eisenhower Theater, the NSO in the Concert Hall and indie rock icon Sufjan Stevens and members of the Kennedy Center Opera House Orchestra in the Opera House. The U.S. Navy jazz ensemble, the Commodores, kicks things off at the regular Millennium Stage. Tickets for the three shows were distributed last week, but you won't need a ticket for the Grand Foyer, where all the performances will be projected on large screens.

Ross calls Monday's celebration "an endeavor to be all things to all people in one night in a way that's representative of the scope of our commitment and what we've represented artistically over all these years. We're going to be welcoming audiences into our three largest theaters, hopefully cementing the notion that Millennium Stage is a concept first, and not only a venue, but also knowing that the experience of being in those theaters is part of the Kennedy Center experience."

It's the culmination of a decade-long effort to bring the performing arts to the widest possible audience, to reduce the venue's elitist image and to open its doors to younger, more economically and racially diverse audiences that might not otherwise venture near the marble-and-glass edifice.

"It certainly feels to me that it has a much, much broader constituency now than 10 years ago," says James A. Johnson, chairman emeritus of the Kennedy Center and the man most responsible for the Millennium Stage, figuratively and literally. Johnson and his wife, Maxine Isaacs, were founding donors to the Millennium Stage Endowment Fund (to the tune of \$1 million the first year), and he continues to attract donors to cover the Millennium Stage's annual \$1.5 million budget, including current sponsors Target and the Fannie Mae Foundation.

Johnson was chief executive of Fannie Mae before he began his tenure as the Kennedy Center's fourth chairman in 1996, and there is a link between his old job and the Performing Arts for Everyone initiative he introduced that year. A populist approach, Johnson says, "was very much central to my mind. At Fannie Mae, I had tried to be a leader in diversity, in outreach to the community, particularly the minority community. The phrase we used to use is we've got to be unmistakably clear that this institution is not focused on 'white people in black tie.'"

Johnson notes extensive outreach to Washington's diplomatic enclaves and diverse ethnic communities and to schools. "We can't say we're doing our jobs with an appropriate memorial to John F. Kennedy unless it is clearly for everyone, and clearly welcoming to everybody, and we take down the barrier of cost so we don't have an invisible barrier to coming to the institution."

And, Johnson adds, the Millennium Stage was never just an experiment. "We always saw it as an essential, core commitment of the institution, to reach out to the city, to the international community, to people visiting Washington from around the country. It's essential that the program be diverse; it's also essential that nobody need to plan or arrange to do it."

There is, after all, a Washington tradition of free access: The Smithsonian Institution's many museums don't charge admission; neither does the National Gallery of Art.

"But museums don't change their collection every day," Johnson says, adding that the Millennium Stage concept "was at a level of ambition that was substantial: Every single day of the year, there will be a quality performance in the Grand Foyer at 6 o'clock; no ticket required, nor reservation required. Everyone's welcome."

Such ambition was in keeping with the national cultural center chartered by Congress in 1958 under President Dwight D. Eisenhower and envisioned by President John F. Kennedy as a place belonging to every American. Since its opening in 1971, it has become the nation's busiest arts facility, presenting more than 3,300 performances a year, and became home to the National Symphony Orchestra, the Washington Opera and the Washington Ballet.

The Kennedy Center is also a major destination for tourists: Three million people visit the center each year, and 1.2 million stay for paid performances.

Although many cultural institutions offer free performances in some fashion, only London's National Theatre approaches the Kennedy Center, offering free pre-performance concerts in its Djanogly Concert Pitch Monday through Saturday and at lunchtime Saturdays. Those concerts predate the Millennium Stage but are mostly chamber classical and jazz. In 1998, Christopher Hogg, chairman

of Reuters and the National Theatre, sent a note to Johnson thanking the Kennedy Center and Millennium Stage for pointing the way to "doing what's new and innovative with free programming."

Hogg was acknowledging the broad spectrum of performing arts offered, from chamber music and jazz to folk, comedy, country and bluegrass, and loads of dance and theater both homegrown and international. Ross notes the "increased presence of American roots and traditional music and world roots and traditional music, areas of strength that weren't areas the center already had a strong demonstrated commitment to."

"It's performing arts for everyone, but not at the same time," Ross says. "Avant-garde jazz or new classical or really traditional folk, from one show to the next, and one audience to the next, it's not everyone's cup of tea, and that's, in fact, our intent. That allows us to be many things to many people, whereas, as an institution, we have more of [a defined] vision of what we are. Millennium Stage can supplement that in a sort of micro-approach."

Take the Conservatory Project, which presents young artists in classical music, jazz, musical theater and opera from 14 leading undergraduate and graduate conservatories, colleges and universities, including the Juilliard School, Berklee College of Music, New England Conservatory of Music and Baltimore's Peabody Conservatory of Music. Two weeklong celebrations in February and May will feature top young artists making their debuts in the Terrace Theater; many others will appear in the Grand Foyer. As part of the 2005 Festival of China, 100 pianists performed together on the South Plaza; 96 of them were conservatory students.

"Our commitment to presenting students is tied in to our commitment to arts and education and the role that a national arts organization, can, should and, in this case, does play in that," says Ross, adding that it doesn't hurt for people to be able to say they've performed at the Kennedy Center. Although the focus is on a mix of graduate, undergraduate and postgraduate students, Millennium Stage also works with top public school arts programs across the country and a dozen regional school districts during March's Music in Our Schools programs.

Ross says the Millennium Stage is also a platform for partnerships with embassies and presenting organizations that "highlight Washington's role in the cultural fabric of America and the world." That has allowed for performances by such great artists as Juanes, Senegal's Youssou N'Dour and Nigeria's King Sunny Ade, France's Les Nubiens and the Congolese ensemble Konono No. 1.

Roland Celette, cultural attache at the Embassy of France, says the Millennium Stage has presented a wide variety of French performers—"from very classical music and contemporary dance to folk music, jazz and a cappella ensembles"—as part of, and apart from, the 2004 Festival of France. Celette says the French Embassy invites groups "that are not so famous but are very good, so it's a good way for them to get through. . . . Of course, it's very nice for them to have on their resumé an appearance at the Kennedy Center—it has a big prestige—and they very much appreciate that everything is recorded and put on the Web site."

Other partners include the American Folklife Center at the Library of Congress, which annually presents "Homegrown: The Music of America" at the library and the Millennium Stage, and the Smithsonian's annual Folklife Festival. There is some theater and storytelling and a good amount of dance. Much of the latter comes via international programming, but the Millennium Stage commissions three new modern dance works every year.

According to Ross, a father of two, Millennium Stage events are perfect starter concerts. "Since there are no tickets involved, they offer families flexibility because they do not have to commit to a performance ahead of time. It's at a family-friendly hour, and the hour [length] is family-friendly. The [6 p.m. start] was not instituted specifically for families but around the start times of [regular] performances, usually 7:30 or later, but it's a big reason it has been so attractive to families. And it's real performing arts in a real environment." And should anyone get restless—that applies to kids and parents—they can take a walk on the River Terrace and come back.

A Millennium Stage audience can swell to several thousand for well-known artists such as Patti Smith, Frank Sinatra Jr. or Los Lobos. Certain annual events draw huge crowds, such as the Merry TubaChristmas concert (which can feature as many as 100 tubas) and the All-Star Christmas Day Jazz Jam, now dedicated to Keter Betts, the genial bassist who hosted the concert and helped turn it into a Washington tradition that draws overflow crowds every year. Those crowds can be quite active—whether led in rousing scat song by Bobby McFerrin, 250 hand drummers loudly supporting the Hong Kong Chinese Orchestra or the summer parties that set feet flying to all sorts of dance rhythms.

Washington jazz drummer and vibraphonist Chuck Redd has a long history with the Millennium Stage: He played its opening night with Billy Taylor and Charlie Byrd and has performed there more than two dozen times with his own group, as a guest artist with others and as part of the Christmas Day jams.

"I always enjoy it," Redd says. "It's been one of the best things about the arts scene in Washington for many years, and they're very receptive to booking local and regional musicians." Redd points out that people going to the Kennedy Center for an opera or dance performance may be exposed to a jazz concert for the first time, "so it's been absolutely wonderful for the [jazz] community."

For far-flung family, too: Redd's 15-year-old son, Charlie, a guitarist, has been a guest with dad in recent years, "and all our relatives and friends around the country can watch" on the Internet. Also able to watch are club owners and concert presenters, Redd says, adding that archived Internet performances serve as "an instant demo video around the country. Also, the sound is always excellent, and it's rare you get that in what's not actually a concert hall. I hope we celebrate the 40th anniversary some day." (Redd will play the Millennium Stage on Wednesday, supporting guitarists Steve Abshire and Vince Lewis.)

The Millennium Stage's reputation is so good that some people come without knowing, or caring, what's going to be on stage. In fact, some years back, a major snowstorm prevented the scheduled artists from getting to the Kennedy Center. Ross managed to track down a pianist living in Foggy Bottom, and the show went on—with 200 people somehow getting through to provide the audience. That's loyalty.

ADDITIONAL STATEMENTS

IN RECOGNITION OF DR. S.B. WOO

• Mr. CARPER. Mr. President, today I wish to acknowledge and commend the efforts of Dr. Shien Biau "S.B." Woo.

Dr. Woo was born in 1937 in Shanghai, China. On October 1, 1949, Mao Zedong

and the Communist Party took control and established the People's Republic of China. After living under communist rule for nearly 6 years, S.B. Woo and his parents came to the United States in 1955 to begin a new life in America.

S.B. Woo took full advantage of this opportunity and earned bachelor of science degrees in mathematics and physics from Georgetown College in Kentucky.

In 1963, S.B. married his wife, Katy, a gifted and accomplished person in her own right. The Woos have been married for nearly 44 years and they have two children, Chi I. and Chi Lan.

S.B. Woo continued his academic career by attaining his Ph.D. in physics from Washington University in St. Louis in 1964. Two years later, he joined the faculty at the University of Delaware, where he became a professor of physics and astronomy.

Dr. Woo has authored numerous scholarly works in the cutting-edge field of physics, with such titles as "Role of Core Size in the Photoelectron Spectrum of Ions with Multiple Detachment Orbitals" and "Zero Core Contribution Calculation of Photodetachment Cross Sections and Photoelectron Spectra of Transition Metal Anions." Now, I'm not exactly sure what these texts are about, but I am sure that S.B. could not only explain them, but that he could explain them in such a way that we would all understand.

In 2002, Dr. Woo retired from teaching, capping a nearly 36-year career at the University of Delaware. He is still rightfully considered by many to be one of the leading experts in the field of physics in our Nation.

While his academic prowess is to be admired, Dr. Woo's greatest contribution has been his steadfast commitment to advancing the cause of Asian Americans in Delaware and across America.

Dr. Woo became the first Asian American to serve in statewide office in Delaware when he was elected lieutenant governor in 1984. With this victory, Dr. Woo became the highest ranking Chinese-American public office holder in the Nation.

Dr. Woo's experience as an immigrant from China gave him a firsthand view of what it is like to come to a new land and begin to build a new life from scratch. While many people would have been satisfied with the success that Dr. Woo found in his chosen fields of physics and politics, he continues his work to improve the way of life for his fellow Asian Americans.

He has worked tirelessly to bring people into the political fold, working to increase voter turnout by reaching out to Asian Americans across the country and encouraging them to become active in the political process.

Today, he also serves as a trustee of the University of Delaware; an Institute Fellow at the Institute of Politics, the Kennedy School of Government, Harvard University; and as the Na-

tional President of the Organization of Chinese Americans.

I honor and commend my good friend Dr. S.B. Woo for his continued service to the State of Delaware and to Asian Americans across this great country. He is a remarkable yet humble man who has overcome many obstacles to reach the top of his chosen fields, and he continues to this day work to improve the lives of others. I consider it a privilege to know S.B. and Katy Woo and to be able to stand here today to speak on their behalf in the Senate.●

RECOGNITION OF ROBERT CRAWFORD

• Mr. GRASSLEY. Mr. President, I would like to take a moment today to honor the distinguished civil service career of a particularly remarkable Iowan. Mr. Robert "Bob" Crawford will be retiring shortly from his civilian service to the Department of the Army and in doing so will leave behind a legacy of exceptional support and dedication to his work and to his country.

Over the years, Bob Crawford has amassed a series of professional accomplishments that are truly outstanding. His commitment to his work has earned him a Commander's Award for Civilian Service and he has twice been awarded the Superior Civilian Service Award. Bob's hard work, honesty, and leadership have become defining characteristics of his career and he has earned the respect of his colleagues and peers for his many years of expertise.

Bob Crawford currently works as the Deputy to the commander for the U.S. Army Joint Munitions Command, JMC, where he is entrusted to maintain the development and production of the ammunition supply for our brave service men and women overseas. Before serving in this capacity, Bob worked in a number of different roles within the ammunition production industry, ranging from a production engineer, to a production director, to a deputy for operations, and finally to his current position. While his responsibilities have shifted and grown over the years, Bob Crawford's commitment to the values of the Department of the Army has remained as steadfast and unwavering as ever.

As early as his time at the University of Illinois and then at St. Ambrose University, Bob has been distinguishing himself within his field and I am glad to be able to congratulate him and honor his magnificent career as it now comes to a close. I wish Bob and his wife Sharon and their children in Bettendorf, IA, the very best of luck for the future and I thank him for his 25 years of public service.●

TRIBUTE TO HERMAN COLEMAN

• Mr. LEVIN. Mr. President, I would like to take this opportunity to honor the life of Mr. Herman Coleman. Herman was an outstanding and dedicated public servant whose influence, knowledge and achievements were widely