

away from our kids and our grandkids to have the same kind of opportunity, to have the same kind of standard of living that we have had.

I have introduced a Social Security bill. It makes a lot of modest changes. It does not increase the tax. It does not affect existing retirees. In fact, it does not affect anybody over 57 years old. But it gradually slows down the increase in benefits for the higher income recipients. It adds one more year to the time that you would be eligible for Social Security benefits.

It makes a couple other small changes. I say, and it has been scored to keep Social Security solvent forever; I say, let us run this proposal up the flag pole. Let us start looking at ways we can improve it, but let us not any longer pretend that the problems, that the problem does not exist. I say, if we have any regard for our kids, we are going to do two things: We are going to give them a good education and a good opportunity. We cannot give them a good opportunity if we continue to go deeper and deeper in debt and expect them to pay for it. We cannot give them the opportunity if we continue to increase taxes, thinking that Government can spend a worker's money better than they can.

Mr. Speaker, I yield back the balance of my time.

ON TAXES

(Mr. SMITH of Michigan asked and was given permission to address the House for 1 minute.)

Mr. SMITH of Michigan. Mr. Speaker, I want to say some last words on taxes.

In 1947, the Federal budget represented 12 percent of the total economy in the United States. In other words, the Federal budget was 12 percent of GDP. We have expanded that. As politicians find that they are more likely to get elected and reelected if they make a bunch of promises to people, we have had too many promises, because what it takes to keep those promises is increasing taxes and increasing borrowing.

Though young people today should be up in arms about what Congress is doing to their future, everybody should be looking at what they are paying in taxes at the local, State and national level.

Look at payroll deductions. If we did not have automatic deductions on paychecks, the people of America would not stand for the kind of taxes they are paying to let somebody else decide how to spend their money when they could make a much better decision to help their family.

□ 1630

H.R. 864, THE MARIAN ANDERSON CENTENNIAL COMMEMORATIVE COIN ACT

The SPEAKER pro tempore. Under the Speaker's announced policy of Jan-

uary 7, 1997, the gentleman from California [Mr. BROWN] is recognized for 60 minutes.

Mr. BROWN of California. Mr. Speaker, I thank the distinguished gentleman in the well, Mr. SMITH of Michigan, for his eloquence in maintaining the floor for such a period of time to protect me and my interest in getting here.

GENERAL LEAVE

Mr. BROWN of California. Mr. Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks and to include therein extraneous material on the subject of my special order this afternoon.

The SPEAKER pro tempore (Mr. JENKINS). Is there objection to the request of the gentleman from California?

There was no objection.

Mr. BROWN of California. Mr. Speaker, I rise today to pay tribute to the centennial of the birth of Marian Anderson, one of the world's greatest singers, a champion for civil rights, and a leader in the advancement of global peace.

One hundred years ago, on February 27, 1897, Marian Anderson was born to a poor family in Philadelphia, PA. She died at the age of 96, on April 8, 1993. She was a master of repertoire across operatic recital and American traditional genres.

When one of her music teachers first heard her sing, the richness of her talent moved him to tears. One of the greatest conductors of opera and symphonic music who ever lived, Arturo Toscanini of Italy, claimed Marian Anderson had a voice that came along only once in a hundred years. But because of her race, her prospects as a concert singer in the United States seemed limited.

However, the magnitude of her talent eventually won her broad recognition all over the world. She became the first black singer to perform at the Metropolitan Opera in 1955. By the time she retired in the mid 1960s, Marian Anderson was recognized as a national treasure.

No one could have foreseen such a destiny for this girl born of a poor family in Philadelphia. Her father, an ice and coal salesman, died when she was a child. When her mother could not find a job as a teacher, Marian Anderson became a cleaning lady. She scrubbed people's steps to earn enough money to buy a violin. There was no money for piano lessons, so she and her sisters taught themselves to play piano by reading about how to do it.

Marian Anderson received her first musical training in the choirs at the Union Baptist Church in Philadelphia. The members of her church raised the money she needed to study with good music teachers. By saving money and getting a scholarship, she was able to study in Europe.

A century after her birth, Marian Anderson remains a model for all citizens of the world and one of the greatest

treasures of our country. However, we should not forget that she had to fight hard to win her place in history. Although she won a first prize in a voice contest in New York in 1925 and made an appearance that year with the New York Philharmonic, she was still unable to find operatic engagements and within a few years her career came to a standstill.

It was only after she toured Europe to great acclaim in the early 1930's that the American public began to pay attention to her. Even after her artistry was recognized, in her home country she faced racial prejudice on a more mundane level. Well into her career, she was turned away at restaurants and hotels. America's opera houses continued to remain closed to her for a long time.

Yes, it was Marian Anderson who first broke the color barrier for Western classical musicians of African descent. There had, of course, been distinguished black musical artists before her, but it was she who accomplished what no one else had. With the gifts of her talent and determination, she established beyond dispute that African-American musical performers could be more than adequate to the task of excelling in the most demanding concert and operatic venues.

Marian Anderson not only played a vital role in the acceptance of African-American musicians in the classical music world but also made a valuable contribution to the advancement of the arts, the status of women, civil rights, and global peace.

In 1939, the Daughters of the American Revolution, DAR, refused to allow Marian Anderson to sing at Constitution Hall because of her race. As a result of the ensuing public outcry, Eleanor Roosevelt resigned from the DAR and helped to arrange a concert at the Lincoln Memorial that drew an audience of 75,000, an audience far larger than Constitution Hall could ever have accommodated.

Mr. Speaker, I have brought this Special Order to the House floor this afternoon because 58 years ago today, on Easter Sunday, April 9, 1939, Marian Anderson gave that concert on the steps of the Lincoln Memorial. No other occasion could be best suited for us to pay a tribute to the centennial of the birth of this great American.

In my opinion, the one event for which Marian Anderson is most remembered in the public mind is her 1939 concert at the Lincoln Memorial, which became a landmark in the fight for civil rights. At 5 o'clock in the afternoon on that day, a crowd of 75,000 people assembled at the feet of the Great Emancipator while radio microphones waited to carry her voice to millions across the land. As the sun suddenly broke through clouds that shadowed the scene all day, Marian Anderson began singing "America the Beautiful."

The concert has been likened in impact to Dr. Martin Luther King, Jr.'s

"I Have a Dream" speech delivered on the same site 24 years later, and I might add parenthetically that I had the honor to be present at that speech, an event at which Anderson also sang.

The 1939 recital certainly set a precedent for the 1963 march, not only in that it was a watershed in the ongoing battle for civil rights, but in the manner through which this particular victory was won by the central person quietly but firmly avoiding strife and taking, instead, a moral high road that all people, regardless of race, have to admire.

But while Marian Anderson is most remembered for this concert, it was only one event in a long life of breaking barriers and setting precedents. In 1955, she became the first black singer to perform at the Metropolitan Opera in New York, as I have already mentioned. In 1957, the U.S. State Department sponsored a 10-week tour of Asia, in which she sang 24 concerts in 14 countries. She also sang at President Dwight D. Eisenhower's Inauguration in 1957 and at President John F. Kennedy's in 1961.

Late in her life, she was frequently honored. She was awarded 24 honorary degrees by institutions of higher learning. In 1963, she became the first recipient of the Presidential Medal of Freedom. Congress passed a resolution in 1974 to have a special gold medal minted in her name. Marian Anderson was a delegate to the United Nations, where she received the U.N. Peace Prize in 1977. In 1984, she became the first recipient of the Eleanor Roosevelt Human Rights Award of the city of New York. She was also awarded the National Arts Medal in 1986.

It is clear that something must be done as a Nation to honor the centennial of the birth of this great American. Mr. Speaker, in closing my statement, I would like to take this opportunity to urge my colleagues from both sides of the aisle to support the passage of H.R. 864, the Marian Anderson Centennial Commemorative Coin Act, a bipartisan bill to honor the centennial of the birth of Marian Anderson.

The surcharges from the sale of coins will be distributed to the Smithsonian Institution and the Corporation for Public Broadcasting for the endowment of exhibits and educational programs related to African-American art, history, and culture. The bill has a provision that ensures that minting and issuing coins will not result in any net cost to the U.S. Government.

Marian Anderson's life is a model for all of us. I consider it a privilege to have introduced this legislation to pass on our memory of this great humanitarian to future generations in the form of her commemorative coins. I am honored to join with my colleagues today to pay tribute to the centennial of the birth of Marian Anderson.

Mr. FATTAH. Mr. Speaker, it is fitting that Congress remembers Marian Anderson on this day which marks the 58th anniversary of her Easter concert on the steps of the Lincoln Memorial. For she is no stranger to Washington.

This year also marks the 100th birthday celebration of Ms. Anderson. A native Philadelphian, born on February 27, 1897, Anderson became an internationally renowned contralto and an aspiring symbol to all who strive to achieve against tremendous odds. Anderson began her career like so many African-Americans, by singing in her church choir where funds were raised to help pay for her voice lessons. Anderson traveled the world singing arias and ending each concert with spirituals, for she was a spiritually centered individual.

She was affectionately referred to as the "Lady from Philadelphia". In 1930, she toured Europe, winning from Toscanini the tribute "the voice that comes once in a 100 years". She became an accepted citizen of the world long before she was accepted as an equal citizen in her own country.

The story of the Easter Sunday concert has been told many times in many ways. The announcement that Anderson was to be awarded the Spingarn Medal—the highest medal given by the NAACP—brought her national attention. Prominence of a different order came a few months later. Within weeks of the NAACP's announcement, Charles C. Cohen, chairman of Howard University's concert series, acting for Sol Hurok, Ms. Anderson's manager, requested the use of Washington, DC's Constitution Hall from the Daughters of the American Revolution [DAR]. The DAR refused to allow Ms. Anderson the use of the hall, admitting finally that no Negro would be allowed to perform there. This was a restriction, in fact, that had been in place for a number of years. Everyone from Eleanor Roosevelt to actor Frederic March rose their voices in pointed outrage.

As a result of this public snub of Ms. Anderson, First Lady Eleanor Roosevelt resigned her membership from the DAR. Furious with the shameful and bigoted action of the DAR, Lulu Childers, the director of music at Howard University, vowed that "she'll sing here even if we have to build a tent for her." The solution that gradually emerged became one of the early defining moments in the history of peaceful protest against racial inequality in this country. Walter White and other NAACP officials, in discussions with Hurok, decided that Anderson should sing at the Lincoln Memorial, in the open air, where no barriers could be erected. White took his plan to the Department of the Interior, from whence it went to President Roosevelt, who gave his enthusiastic approval. So on Easter Sunday, April 9 1939, Ms. Anderson sang in front of a crowd of 75,000 instead of the 4,000 that would have filled Constitution Hall. The crowd stretched down both sides of the Reflecting Pool, to the base of the Washington Monument.

Many of her own people in attendance would never have heard her sing because of the disabling Jim Crow laws that governed much of the country. These same laws forced Ms. Anderson to travel in the colored section of trains traveling South, stay at black-owned hotels or stay at friends and friends of family members during her tours, and enter concert halls from the back entrances to the very halls in which she was to perform.

Easter Sunday Ms. Anderson was introduced by the Secretary of Interior, Harold L. Ickes. Secretary Ickes said, "In this great auditorium under the sky, all of us are free. When God gave us this wonderful outdoors and the

sun, the moon, and the stars, he made no distinction of race creed or color. . . . Genius, like justice, is blind . . . Genius draws no color line and has endowed Marian Anderson with such a voice as lifts any individual above his fellows."

In later years Anderson spoke infrequently and always reluctantly about the DAR affair. She was uncomfortable with controversy. The quite dignity with which she bore those now historic events, her refusal to speak any harsh words of blame or to be diverted from a belief that people will one day act more honorably, only served to enhance her reputation as a woman of great dignity and hopefulness. In her 1956 autobiography, she wrote, "I said yes, but the yes did not come easy. In principal, the idea was sound but it could not be comfortable to me as an individual. I could see that my significance as an individual was small in the affair. I had become, whether I liked it or not, a symbol representing my people. I had to appear."

Some people felt that she should have spoken up more often regarding racism and how she was treated however, she felt that your actions spoke volumes. She is quoted as having said, "Remember, wherever you are and whatever you do, someone always sees you." Regarding racism she says, "Sometimes, its like a hair across your cheek. You can't see it, you can't find it with your fingers, but you keep brushing at it because the feel of it is irritating."

Quote from her nephew, Maestro James DePreist, conductor of the Oregon Symphony: "For those who loved her singing, there was a uniqueness to the quality of that voice that was able to touch people profoundly. For those who have viewed her as a symbol against prejudice, her life was an example of the dignity of the person versus the absurdity of discrimination."

Mr. WATTS of Oklahoma. Mr. Speaker, I would like to commend the gentleman from California, Mr. BROWN, for arranging this important tribute to Marian Anderson.

Today we honor the centennial anniversary of the birth of Ms. Marian Anderson, a woman renowned throughout the world for her extraordinary contralto voice, but more importantly for being one of our country's greatest shining, guiding stars herself. She was an eloquent and effective speaker who chose to fight prejudice through a dignity and grace admired world over.

Marian Anderson led an amazing life attaining success and making history through her exceptional diligence. She was born in Philadelphia to a poor family, but they lived in a neighborhood rich in support. It was in this community that Marian Anderson got her start by performing in the Union Baptist Church choir, where her talent was noticed, so the community chipped in to raise money for her to begin voice lessons and expand on her talent. From here Marian Anderson began performing and winning numerous contests including the New York Philharmonic competition. Marian Anderson also performed in Carnegie Hall and then began her first professional tour that took her across the European Continent. She was well received, especially for her African-American spirituals.

It is hard to imagine that Ms. Anderson was more accepted in Europe than in America where she was prevented from performing at Constitution Hall due to segregation rules. But

this ignorance could not equal the strength that Marian Anderson had, nor the power held by a dismayed Eleanor Roosevelt, who instead arranged for Marian Anderson to share her talent with an even larger audience. So in 1939, she gave a brilliant performance at the Lincoln Memorial on Easter Sunday, also broadcast over national radio. Later that year, she received more attention and was awarded the Spingarn Award for the highest and noblest achievement by a black American.

This recognition was just the beginning of Marian Anderson's honors. In 1955, she broke the musical color barrier with her overdue debut at the Metropolitan Opera. Then in 1958, she was named by President Dwight D. Eisenhower to delegate status at the General Assembly of the United Nations. Over the course of her life she received 24 honorary degrees by college institutions; and she received medals from a list of countries. She also sang at President John F. Kennedy's inauguration in 1961, and President Johnson gave her the American Medal of Honor. On her 75th birthday in 1974, the U.S. Congress passed a resolution to have a special gold medal minted in her name.

It is obvious to see that Marian Anderson was one of America's most accomplished musical talents, but she is also so much more. Marian Anderson was a humanitarian who had the heart to make a difference in the world as well as open the doors of American concert halls for other African-American musicians who had been denied their place for far too long. Marian Anderson challenged the concepts of prejudice and won the world to her side through her talent, dignity and virtuosity.

Mr. Speaker, Marian Anderson was and still is a true national treasure. She took brave steps in eliminating segregation through the power of song and spirituals that transcended race and cultures. I am honored to recognize such a heroic lady on the date which marks the 58th anniversary of her concert at the Lincoln Memorial. I am also proud to be a cosponsor of the Marian Anderson Centennial Commemorative Coin Act and would urge my colleagues to do the same and join me in giving one last honor to the legacy of a lady, a musician, a civil rights champion, and a promoter of world peace.

Mr. MALONEY of Connecticut. Mr. Speaker, today marks the 58th anniversary of Marian Anderson's historic concert at the Lincoln Memorial. In addition, this year is the centennial anniversary of her birth. In honor of these significant events, it's appropriate that we take a moment to pay tribute to this very special woman and a long time resident of my hometown, who is not only acclaimed for her glorious God-given voice, but for the historic contributions she made on behalf of all African-Americans.

Marian Anderson, of Danbury, CT, the first African-American singer to perform with the Metropolitan Opera, stands out as a leading example of African-American pride and achievement.

As a young woman developing her singing career, Miss Anderson faced many obstacles, and was often the victim of racism. Probably the most widely known incident occurred in 1939, when, after triumphant appearances throughout Europe and the Soviet Union, she was prevented from performing at Washington's Constitution Hall by its owners. To apologize for that mistreatment, First Lady Eleanor

Roosevelt invited Miss Anderson to perform at the Lincoln Memorial on Easter Sunday, 1939.

Miss Anderson proudly sang to an audience of 75,000 people, while millions more listened over national radio. Her inspirational performance that April day is considered by historians as the first crucial victory of the modern civil rights movement.

Even after her artistry was recognized in the United States, Miss Anderson still faced racial prejudice on a daily basis. Well into her career, she was turned away at restaurants and hotels. Even America's opera houses remained closed to her until Rudolf Bing invited her to sing at the Metropolitan Opera.

Throughout all of her trials and struggles, Miss Anderson did not give up. Her undaunted spirit fought on and her determination opened doors for future black artists that had been firmly bolted shut.

The soprano Lenotype Price, one of the earliest artists to profit from Miss Anderson's efforts, once said, "Her example of professionalism, uncompromising standards, overcoming obstacles, persistence, resiliency and undaunted spirit inspired me to believe that I could achieve goals that otherwise would have been unthought of."

Soprano Jessye Norman said, "At age 10 I heard, for the first time, the singing of Marian Anderson on a recording. I listened, thinking, this can't be just a voice, so rich and beautiful. It was a revelation. And I wept."

Later in life, Miss Anderson was named a delegate to the United Nations by President Dwight D. Eisenhower and was the recipient of the Presidential Medal of Freedom from President Carter. She died in 1993, but her successful fight to give every individual an opportunity to achieve their own greatness, helped our country become a stronger nation. Her contributions will live on forever.

I'm proud to join my colleagues for this Special Order and I'm honored to be a cosponsor of the Marian Anderson Centennial Commemorative Coin Act. Each of us must learn from the example set by Marion Anderson to eliminate hate and violence, and create a stronger, more tolerant America. Thank you Mr. Speaker.

EASING TAX BURDEN FOR ALL AMERICANS

The SPEAKER pro tempore. Under a previous order of the House, the gentleman from Florida [Mr. STEARNS] is recognized for 5 minutes.

Mr. STEARNS. Mr. Speaker, I rise today to introduce legislation that would ease the tax burden for all Americans and assist all of us in pursuit of the American dream.

This legislation contains three simple provisions affecting the Tax Code: Indexation of the capital gains tax, establishment of the American dream savings accounts, and repeal of the 1993 increase in taxes on Social Security benefits.

Quite simply, this bill is designed to right several wrong things that I think presently exist in the Tax Code. And I would point out, Mr. Speaker, these three things are offset by reductions in the Department of Commerce and the Department of Energy. Surely the Department of Commerce would appre-

ciate the fact that we are reducing taxes, and so would the Department of Energy. So the important thing about this bill is it is budget neutral.

The legislation addresses capital gains taxation. This type of tax arises when an asset is sold and the difference between the base and the sales price is taxed. The appreciation in value can reflect real or perhaps it can reflect inflationary gain. Because of the uniqueness of this tax, what happens is, people hold an asset for a long period of time, they are taxed, and basically much of that tax is due to inflation.

Put simply, gains should be indexed to account for this inflation, and that is what this bill does. I can give some statistics, which I will make part of the RECORD, Mr. Speaker, but basically, in real terms, fixing this simple capital gains indexation will increase investments by \$75 billion, raise gross domestic product by \$120 billion, and reduce the cost of capital by 12 percent, creating an average of 233 additional new jobs.

Best of all, a capital gains tax reduction affects nearly everyone in this country. In fact, nearly 50 percent of those Americans who claim capital gains have incomes of less than \$40,000, and 60 percent of those who claim capital gains have incomes of less than \$50,000.

The second part of this legislation establishes dream savings accounts to encourage personal responsibility and, frankly, savings. In short, America needs a system that encourages and better retirement and big-event purchasing savings and does so through these dream savings accounts.

The current system does not provide any incentive at all for Americans to save for their first home or for their children's college education, nor does the current system afford American taxpayers the opportunity to use their retirement savings for catastrophic events. In fact, it can easily be argued that the current system penalizes Americans. We must change that.

The third part of my bill would repeal the tax increases on the Social Security benefits that were enacted in President Clinton's 1993 budget reconciliation bill. Prior to 1993, individuals with income in excess of a certain threshold could be taxed only at half of their Social Security benefits. Recipients with incomes below the threshold were not at all taxed on their Social Security income.

However, after President Clinton's 1993 Omnibus Budget Reconciliation Act had been implemented, higher income thresholds were achieved. Now, individuals earning above these thresholds can be taxed at 85 percent of their Social Security benefits.

□ 1645

Unfortunately this bill also includes dividends on earnings. Thereby even tax-exempt dividends count as income when calculating Social Security taxation. Simply put, the tax increase in