

fireworks and then puts him in the bedroom with the radio on so he won't be frightened at the explosions. In all those years together Gene could never convince Charlie not to be afraid of the fireworks.

Mr. Speaker, downtown Martinez and all the friends of Gene and Marge Ross are going to miss both Charlie and the special relationship that they enjoyed. Following is a letter that Gene wrote that was published in our local paper:

[From the Contra Costa Times, May 2000]

MAIN STREET POOCH WON'T BE FORGOTTEN

DEAR GARY: On Monday we suffered the loss of our beloved golden retriever, Charlie.

Charlie was a fixture on Main Street in Martinez. He went to work with me every day for 14 years and had so many people that loved him. This is our way of letting them know about him.

Last Friday, Dr. Ruth Adams, our veterinarian, diagnosed Charlie with a fast-growing bone cancer. There was no hope of saving him, only of keeping him happy for the few remaining days.

Charlie loved greeting visitors to our office, visiting with clients (as long as they didn't try to sit in "his" chair) and going down Main Street with me to take care of business. He brought a smile to everyone's face.

He ran in Briones Park with our running group, Rob, Peter, Paul and myself, for 14 years. His excitement over our long runs never altered. If we ran 10 miles, he ran at least 15, always checking back to make sure we weren't lost.

He loved hiking in the Sierra, swimming in Donner Lake and cheering on our bocce team. His energy was boundless.

He talked, really "talked" to my wife, Margie, every night to let her know how our day at the office went. And always with two or three tennis balls in his mouth.

He let our two little grand-daughters cuddle and climb on him with such patience.

On Monday he went to the office with me for the last time. By noon I could see that he was not doing well. I took him home to my wife who "talked" to him. He told her he was in pain and that it was time. She gave him medication to ease his pain.

As he wagged his tail and held his tennis ball in his mouth, we held him close, and Dr. Adams eased him into the world where his puppyhood friends, RJ and Morgan, waited for him at the Rainbow Bridge.

His tennis balls are still scattered around the house. Not to tell us he is coming back, but to tell us he will always be with us.

Thanks to all of Charlie's friends who have been so supportive and kind. And to you, for letting us share our loss.

GENE ROSS, *Martinez.*

#### RECOGNITION OF THE SALT RIVER PROJECT AS A LOCAL LEGACY

**HON. JOHN B. SHADEGG**

OF ARIZONA

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, May 24, 2000*

Mr. SHADEGG. Mr. Speaker, I rise today to applaud the inclusion of the Salt River Project in the Local Legacies Program of the Library of Congress. I nominated the Salt River Project for this honor because of the pivotal role which it has played in the growth of the City of Phoenix and Central Arizona. This nomination was a natural decision for me: my father Stephen Shadegg wrote several books

on the Salt River Project, including its first narrative history in 1942, and subsequent works on the importance of the Project to Arizona's development. These books include: *Arizona: An Adventure in Irrigation* (1949), *The Phoenix Story: An Adventure in Reclamation* (1958), and *Century One: One Hundred Years of Water Development* (1969).

In 1868, Phoenix had a population of 100 people; it is now the sixth largest metropolitan area in the United States. All of this growth was made possible by the development of water storage and irrigation facilities and, since 1903, the Salt River Project has played a central role in this development.

In a desert state like Arizona, access to a reliable supply of water is literally a matter of life and death. The early settlers recognized this fact and constructed the first of many water supply canals in Phoenix in 1868. These early canals relied on diverting water from the rivers but did not include the construction of dams to create water storage reservoirs. This failure to store water proved to be a fatal flaw when drought hit in the 1890's. For three years, there was no rain and the rivers ceased to run. The population of Phoenix plummeted and conflicts, some of them deadly, erupted over the limited water available.

This devastating drought forced the citizens of Phoenix to band together and create an organization capable of financing, constructing, and operating a water storage and delivery system. It required the highest degree of personal commitment: each property owner in the Phoenix area pledged his or her property as collateral to finance the construction of the system. In 1903, this organization took shape as the Salt River Water Users' Association, now a part of the Salt River Project, and became the first water storage system organized under the Federal Reclamation Act.

Today, it is easy to take the necessities of life for granted, including the ability to get water by simply turning on a faucet. However, the laws of nature still apply and, in a desert, a reliable supply of water will always be a matter of life and death. Life in Arizona, Southern California, and other desert regions is only possible because a guaranteed, permanent supply of water is available.

While the laws of nature should be self-evident, there are some individuals and organizations who refuse to accept them and instead advocate the destruction of the water supply reservoirs which make life in the desert possible. We are currently locked in a struggle against the willful ignorance of these groups and individuals and, while we are supported by the facts, we must not underestimate the zealous dedication of the other side. We must not allow such destructive proposals as the draining of Lake Powell to lead to a repeat of the devastation inflicted on Phoenix by the drought of the 1890's.

As long as people live in the desert, there will be a need for organizations like the Salt River Project to supply them with the most basic substance needed for life. I salute the Salt River Project for its historic role in the development of Phoenix and its continued importance, and welcome its inclusion in the Local Legacies Program.

COLORADO STATE SENATE  
PRESIDENT RAY POWERS

**HON. SCOTT MCINNIS**

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, May 24, 2000*

Mr. MCINNIS. Mr. Speaker, I want to take this moment to recognize the career of one of Colorado's leading statesmen, President of the Senate, Ray Powers. In doing so, I would like to honor this individual who, for so many years, has exemplified the notion of public service and civic duty. It is clear that Senator Powers' dynamic leadership will be greatly missed and difficult to replace.

Elected to the State Senate in 1980, he sponsored many bills addressing, for example, death penalty, highway funding and more judicial requirements for judges. In 1983, Ray served as the Majority Caucus Chairman and then moved to the position of the Assistant Majority Leader.

Senator Powers also received many honors. He has received the United States Veterans Committee Distinguished Service Award and was named by the Colorado Springs Chamber of Commerce and the Colorado Public Affairs Council as Legislator of the Year.

This year marked the end of Senator Powers' tenure in elected office. His career embodied the citizen-legislator ideal and was a model that every official in elected office should seek to emulate. The citizens of Colorado owe Senator Powers a debt of gratitude and I wish him well.

#### MUHAMMED ALI BOXING REFORM ACT

SPEECH OF

**HON. WILLIAM F. GOODLING**

OF PENNSYLVANIA

IN THE HOUSE OF REPRESENTATIVES

*Monday, May 22, 2000*

Mr. GOODLING. Mr. Speaker, four years ago, the Congress passed the Professional Boxing Safety Act, an Act within the primary jurisdiction of the Committee on Education and the Workforce. This Act created comprehensive nationwide regulations for the sport of boxing. It was a first step establishing a uniform system of licensing and minimum health and safety standards for boxers.

Because of the Professional Boxing Safety Act, for the first time, states could keep track of and protect professional boxers with appropriate oversight and supervision.

Corruption continues to taint the sport of boxing. A major international sanctioning body has been charged with bribery, racketeering and money laundering. And, the sport continues to endure allegations of fixed fights. The Miami Herald has reported that over 30 prizefights in the last 12 years have been fixed. Tragically, the boxers themselves suffer the most from the exploitation and anti-competitive business practices seemingly endemic to the sport.

The Muhammed Ali Boxing Reform Act would help to put an end to this corruption. It requires the establishment of objective and consistent criteria for the ratings of professional boxers. It requires the disclosure of compensation received in connection with a

boxing match by promoters, managers, sanctioning bodies, judges and referees. It provides tough new penalties for criminals who continue to try to manipulate and undermine the sport through coercion and bribes. ESPN says that "The Ali Act, modest in scope, can make a difference. It is a small, but significant step, and one that would cost nothing to taxpayers."

I would like to thank the gentleman from Ohio, Mr. OXLEY, the Chairman of the Subcommittee on Finance and Hazardous Materials, and the gentleman from Virginia, Mr. BLILEY, the Chairman of the Committee on Commerce, for their leadership in moving the Muhammed Ali Boxing Reform Act forward.

**BILL TO DESIGNATE THE WASHINGTON OPERA IN WASHINGTON, D.C., AS THE NATIONAL OPERA**

**HON. WILLIAM F. GOODLING**

OF PENNSYLVANIA

IN THE HOUSE OF REPRESENTATIVES

*Thursday, May 25, 2000*

Mr. GOODLING. Mr. Speaker, today I am introducing a bill to designate the Washington Opera in Washington, DC, as the National Opera. The beginnings of the Washington Opera were unusual having been founded by a music critic, Day Thorpe of the now defunct Washington Star, along with a few others who decided that the nation's capital should have an operatic enterprise of its own. In the early years, the Opera Society of Washington—later renamed the Washington Opera—was limited by financial and practical constraints to no more than one or two productions per year, the Opera Society performed in the Lisner Auditorium of George Washington University until the early 1970's, when Artistic Director Ian Strasfogel led the company into the Kennedy Center Opera House with the world premiere of Ginastera's *Beatriz Cenci*.

The ensemble has since been named the resident opera company of the Kennedy Center, for which it receives honorary, but not monetary, support.

The Washington Opera became the first American opera company to produce a repertory season in two separate theaters. Giving performances in the 2,200 seat Opera House and the more intimate 1,100 seat Eisenhower Theater allows the company to perform in settings that reflect each opera's proper acoustical ambience.

In addition to performances, the Washington Opera has created several education and community programs that serve a broad and diverse population. These outreach programs are dedicated to enhancing the lives and learning of the children and adults of the greater Washington region, developing future audiences, and making the experience of opera available to those whom otherwise have limited access to the art form.

Through these programs, the Washington Opera has made extensive outreach to the Washington D.C. area public schools and to the community at large. These outreach programs have reached more than 150,000 individuals, and have been driven by the idea that "learning by doing" is a highly effective way to spark young children's interest in the arts. The number and scope of programming has grown to 22 programs that provide performance ex-

periences, curriculum enhancement activities, in-school artist and docent visits, professional development opportunities for teachers and young artists, interactive family-oriented presentations, and more.

Under the stewardship of Artistic Director Plácido Domingo, the Washington Opera has achieved the stature of a world-class company and plays to standing-room-only audiences at the Kennedy Center Opera House and Eisenhower Theater. The Washington Opera has earned its position of leadership in the musical world without the crucial government support typical in most world capitals, in a city without the strong business base that helps fund many U.S. opera companies.

The company has been a leader through its commitment to sustain new American operas by presenting them in crucial second productions, giving these new works life beyond the short span of their premieres. It leads by championing lesser known works of significant musical worth rarely presented on today's opera stages. It has been hailed for its work with operas on the epic scale, as the British magazine *Opera Now* recently stated, "The Washington Opera is carving out a new area of expertise . . . staging grand spectacles to exacting standards with precision and power not often seen even at the world's top houses." The company is also renowned for the number and quality of its new productions, its discovery and nurturing of important young talent and the international collaboration system it has pioneered with leading foreign companies.

Since 1980, the company has grown from a total of 16 performances of four operas to 80 performances of eight operas, while the budget has increased from \$2 million to more than \$25 million.

In 1980, the opera did not own a single opera set; by the spring of 2000 the company had originated and built 61 new productions, becoming one of the most prolific producing companies in the U.S. The company has averaged 98 percent attendance over the last fourteen seasons a remarkable sales record. It now earns approximately 65 percent of its total budget through ticket sales, raising the remaining 35 percent through contributions from individuals, corporations, and foundations. A sign of fiscal strength, this ratio of earned to contributed income is the highest of any opera company in the country.

The Washington Opera has requested that I introduce legislation to designate the Washington Opera as the "National Opera." There are precedents for granting private or quasi-private entities a "national" designation. For example, the National Aquarium in Baltimore and the National Aviary in Pittsburgh both received their "national" designation through acts of congress. Such a designation does not bring with it federal funding or a federal subsidy.

Rather, it grants the entity national prominence, which may increase ticket sales and improve fundraising prospects.

I urge my colleagues to support this legislation.

**TRIBUTE TO CHAIM DOV SACKS**

**HON. E. CLAY SHAW, JR.**

OF FLORIDA

IN THE HOUSE OF REPRESENTATIVES

*Thursday, May 25, 2000*

Mr. SHAW. Mr. Speaker, I rise today to recognize and pay tribute to an outstanding scholar and student leader, Chaim Dov Sacks. Dovi Sacks was recently named a Presidential Scholar, an award presented to two outstanding students from every U.S. state and territory. The award recognizes student leadership, SAT scores, and participation in the community. Dovi excelled in all these categories. He is the student body president, and a National Merit Scholarship Finalist who received a perfect 1600 on his SAT at Pine Crest Academy.

Dovi has brought further recognition to Fort Lauderdale's prestigious Pine Crest Academy. The school has had two Presidential Scholars in the past two years, and Dovi is the third in three years, an unprecedented feat. Just this year Pine Crest had 3 perfect SAT scores and 32 graduating seniors planning to attend Ivy League schools.

I know the House will join me in recognizing and honoring this outstanding scholar and wish him continued success as a future leader of the country. In addition, I would like to acknowledge Pine Crest Academy for their excellence in education and hope for continued achievement in teaching.

**IN HONOR OF THE RETIREMENT OF JUDGE PHILIP A. CHAMPLIN**

**HON. MIKE THOMPSON**

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

*Thursday, May 25, 2000*

Mr. THOMPSON of California. Mr. Speaker, I rise today in honor of Napa County Superior Court Judge Philip Champlin on the occasion of his retirement from this distinguished post. Judge Champlin has served as Napa's Superior Court Judge for 21 years and has been an outstanding community leader throughout our Valley.

Few people make an impact on their community the way Philip Champlin has improved and touched ours. Both on and off the bench, his integrity and intelligence have enhanced the quality of life for those around him. Be it through his judicial efforts or his community involvement with the Red Cross, Rotary, Boy Scouts and other civic groups, he has made contributions that will be remembered for a very long time.

Born in Annapolis, Maryland in 1939, he attended Yale University where he earned his B.A. in Psychology in 1961. He traveled to California to attend the Boalt School of Law where he received his J.D. in 1964 and later went on to attend the California Judicial College in Berkeley.

Judge Champlin began his distinguished career by serving as an associate for the law firm of Coombs and Dunlap in Napa, California in 1965. By 1967 Judge Champlin was a partner in the firm, where he remained until 1977. In 1978 Philip Champlin became Judge of the Municipal Court in Napa County. He only served in this post for one year before