

human reproduction into a scientific manufacturing process? To me, Madam Speaker, the answer is an unequivocal no. There is no moral justification for human cloning.

Some people claim that, in this case, the ends justify the means and we should just ignore the ethical connotations of creating cloned human embryos, for whatever purpose. But let us establish the first principle here: every life is precious and every life is unique.

The procedures contemplated by opponents of a full cloning ban are no better than medical strip-mining, and they would trample the dignity of life. This we cannot and will not allow.

HONORING JUSTICE ERNEST A. FINNEY, JR.

(Mr. WILSON of South Carolina asked and was given permission to address the House for 1 minute and to revise and extend his remarks.)

Mr. WILSON of South Carolina. Madam Speaker, I rise today to celebrate the extraordinary achievements of Earnest A. Finney, Jr.

Raised by his father after his mother died following his birth, Earnest Finney went on to graduate from Claflin College and from South Carolina State University School of Law. Finding it difficult to earn a living as an attorney, Finney became a teacher and waited tables to make ends meet.

Finney then settled in Sumter, South Carolina, with his family and became South Carolina's leading defender of civil rights, representing more than 6,000 clients. In 1963 Finney served as chairman of the South Carolina Commission on Civil Rights and in 1972 was elected to the South Carolina House of Representatives. He was then elected as judge of the Third Judicial Circuit in 1976.

Later, in 1994, Ernest Finney, who was once denied membership in South Carolina's lawyers association because of his race, became the first African American chief justice of South Carolina's Supreme Court since Reconstruction. I am extremely honored to have been Justice Finney's first Republican supporter in the State Senate. Since then, Justice Finney has retired and was named interim president of South Carolina State University in 2002.

Justice Finney remains a bright and shining star; and I thank him for his service, integrity, and commitment to making South Carolina and America a better place.

GERMANY AND FRANCE MUST DECIDE WHERE THEY STAND

(Mr. PITTS asked and was given permission to address the House for 1 minute and to revise and extend his remarks.)

Mr. PITTS. Madam Speaker, nearly a century ago, George Santayana wrote, "Those who cannot remember the past are condemned to repeat it."

This is a big world we live in, but if there are two countries in this world

that should remember the consequences of coddling tyrants, they are France and Germany.

But these two countries seem to have forgotten.

The world is watching as Saddam Hussein amasses weapons so powerful they could wipe out whole armies, whole cities and, given time, perhaps even whole nations; and we know he will use them because he has done so before. But France and Germany seem to be doing everything in their power to foil our plans to stop him before it is too late.

Is it because these two countries have seen so much blood that they just cannot stand the thought of another war? Or is it because so much of Saddam's technology has come from Germany? Perhaps it is because France is Saddam's third largest trading partner. France and Germany's recklessness has even risked the safety of an ally and threatened the cohesiveness of NATO itself, although I am glad to say they have come to their senses there.

It is time for Germany and France to decide where they stand. Are they on the side of tyrants, or are they on the side of freedom? There is no other choice.

HOUR OF MEETING ON WEDNESDAY, FEBRUARY 26, 2003, AND THURSDAY, FEBRUARY 27, 2003

Mr. WILSON of South Carolina. Madam Speaker, I ask unanimous consent that when the House adjourns today, it adjourn to meet at 1 p.m. on Wednesday, February 26; and that when the House adjourns on Wednesday, it adjourn to meet at 1 p.m. on Thursday, February 27, 2003.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from South Carolina?

There was no objection.

RECESS

The SPEAKER pro tempore. Pursuant to clause 12(a) of rule I, the Chair declares the House in recess until approximately 4 p.m. today.

Accordingly (at 2 o'clock and 10 minutes p.m.), the House stood in recess until approximately 4 p.m.

□ 1615

AFTER RECESS

The recess having expired, the House was called to order by the Speaker pro tempore (Mrs. CAPITO) at 4 o'clock and 15 minutes p.m.

ANNOUNCEMENT BY THE SPEAKER PRO TEMPORE

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX, the Chair will postpone further proceedings today on motions to suspend the rules on which a recorded vote or the yeas and nays are ordered, or on which the

vote is objected to under clause 6 of rule XX.

Record votes on postponed questions will be taken after 6:30 p.m. today.

HONORING THE LIFE OF AL HIRSCHFELD AND HIS LEGACY

Mrs. BLACKBURN. Madam Speaker, I move to suspend the rules and agree to the resolution (H. Res. 46) honoring the life of Al Hirschfeld and his legacy.

The Clerk read as follows:

H. RES. 46

Whereas Al (Albert) Hirschfeld was born June 21, 1903, in St. Louis, Missouri;

Whereas Hirschfeld moved to New York City with his family at age 12;

Whereas, by age 18, Hirschfeld was already the art director for Selznick Pictures;

Whereas Hirschfeld went on to study painting, sculpture, and drawing in Paris;

Whereas on a trip in Bali, Hirschfeld first became "enchanted with line" and developed his signature style of caricature;

Whereas, in 1926, Hirschfeld attended the theater with press agent Richard Maney, who noticed the sketch Hirschfeld had doodled on his program and convinced him to submit it to the New York Herald Tribune, which printed it on its front page;

Whereas Hirschfeld began receiving periodic drawing assignments for the drama pages of the New York Times;

Whereas Hirschfeld became a close friend of legendary New York Times theater critic Brooks Atkinson and developed a relationship with the newspaper that would last nearly 75 years;

Whereas Hirschfeld went on to draw nearly every important figure of the American theater for the New York Times;

Whereas searching for the name of Hirschfeld's daughter, Nina, sometimes hidden as many as a dozen times within his drawings, became a favorite pastime for readers;

Whereas Hirschfeld's work has appeared in numerous books and is hung in many museums including the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, and the St. Louis Art Museum;

Whereas Hirschfeld received 2 special Antoinette Perry (Tony) Awards for excellence in the theater;

Whereas Hirschfeld was elected to the American Academy of Arts and Letters;

Whereas Hirschfeld was selected to receive the National Medal of Arts in 2003;

Whereas in 1996 Hirschfeld was named a Living New York City Landmark by the New York Landmarks Conservancy;

Whereas audiences for years to come will be reminded of Hirschfeld's life and work through a Broadway theater named after him;

Whereas success on Broadway was measured, in part, by whether one had been caricatured by Hirschfeld;

Whereas Hirschfeld's drawings helped to communicate to millions of people the excitement of live theater;

Whereas Hirschfeld continued working until the day he passed away, January 20, 2003, at the age of 99; and

Whereas Hirschfeld's unique contribution to American culture will be sorely missed: Now, therefore, be it

Resolved, That the House of Representatives honors the life of Al Hirschfeld and his legacy, and extends its condolences to his family, friends, and loved ones.

The SPEAKER pro tempore. Pursuant to the rule, the gentlewoman from

Tennessee (Mrs. BLACKBURN) and the gentleman from Tennessee (Mr. COOPER) each will control 20 minutes.

The Chair recognizes the gentlewoman from Tennessee (Mrs. BLACKBURN).

GENERAL LEAVE

Mrs. BLACKBURN. Madam Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on the resolution under consideration.

The SPEAKER pro tempore. Is there objection to the request of the gentlewoman from Tennessee?

There was no objection.

Mrs. BLACKBURN. Madam Speaker, I yield myself such time as I may consume.

Madam Speaker, House Resolution 46, introduced by my distinguished colleague, the gentleman from New York (Mr. NADLER), honors the life of legendary illustrator Al Hirschfeld.

Madam Speaker, Al Hirschfeld passed away at his home in New York City on January 20 at the age of 99. During his remarkable career that spanned three-quarters of a century, Al Hirschfeld drew caricatures of giants of the performing arts world that appeared primarily in the New York Times, but also in a variety of books and periodicals. An A-list of museums and galleries feature his works, including the Metropolitan Museum of Art in New York and the St. Louis Art Museum, which is in his hometown.

His drawings, easily recognized by their distinctive flowing lines and the hidden word "Nina," the name of his daughter that appeared in each of his works, turned generations of his own fans into connoisseurs of all art and theater. Indeed, in June of 1990, I had the opportunity to meet some of his family members to observe and admire his work firsthand and even to go on a search for some of those Ninas that were hidden in his caricatures when his exhibit was at the Tennessee Botanical Gardens and Fine Arts Center in Nashville.

By passing this resolution, this House can express the sadness of the City of New York, and indeed all of America, from Al Hirschfeld's passing last month. Therefore, I urge all Members to support the adoption of House Resolution 46.

Madam Speaker, I reserve the balance of my time.

Mr. COOPER. Madam Speaker, I yield myself such time as I may consume.

Madam Speaker, today we honor the life and legacy of Al Hirschfeld, the pen and ink illustrator who chronicled some 75 years of American theater and entertainment history who died on January 20 in Manhattan at the age of 99.

Hirschfeld, who was born June 21, 1903 in St. Louis, earned a special Tony award for his drawing of theater people. As my colleague, the gentlewoman from Tennessee (Mrs. BLACKBURN), has

mentioned, he often featured the word Nina for his daughter in thousands and thousands of his drawings. In fact, it is kind of fun to find the Ninas in a particular drawing and Hirschfeld made more than 10,000 caricatures in his career.

At the tender age of 11, Hirschfeld's art teacher in St. Louis told his mother, "There is nothing more that we can teach him here in St. Louis."

The family promptly moved to New York where he enrolled in the Art Students' League. At age 17, Hirschfeld became an art director at Selznick Pictures. He held that position for about 4 years; and then in 1924 he moved to Paris to work, led a Bohemian life, grew a beard, which he retained until his death.

Although Hirschfeld is best known for his illustrations on the New York Times's theater pages, he also turned out posters for Broadway shows and drew for "TV Guide," "The Washingtonian," "Play Bill," "Rolling Stone" and many, many other publications.

In 1991, Al Hirschfeld became the first artist in history to have his name on a U.S. postage stamp booklet when the United States Postal Service released five stamps they commissioned Hirschfeld to design. The stamps portray Laurel and Hardy, Jack Benny, Edgar Bergen and Charlie McCarthy, Abbot and Costello, and Fanny Brice.

The Hirschfeld postage stamps were so successful that in 1994 the U.S. Postal Service again commissioned Hirschfeld to portray Hollywood's celebrated stars of the silent screen era. This series of commemorative Hirschfeld stamps honors Rudolf Valentino, Charlie Chaplin, Buster Keaton, and the Keystone Cops.

In a 1999 interview with Reuters, Hirschfeld is quoted as saying, "After 70 years of drawing you have to improve, otherwise you are a dolt. It is a question of elimination and understanding, of trial and error, and suddenly something happens, an epiphany."

Madam Speaker, I urge my colleagues to support H. Res. 46, honoring the life and legacy of Al Hirschfeld.

Madam Speaker, I yield such time as he may consume to the distinguished gentleman from New York (Mr. NADLER).

Mr. NADLER. Madam Speaker, I rise in support of this resolution, and I would like to thank the leadership of both sides for bringing it to the floor today.

As a sponsor of the resolution and as the Member of Congress representing the Broadway community, I appreciate the bipartisan support this resolution has received.

Madam Speaker, this resolution is in honor of a beloved member of the American theater community who passed away in his sleep this past January 20.

Throughout his long and extraordinary career, Al Hirschfeld's drawings conveyed to millions of people the ex-

citement and glamour of live theater. Al Hirschfeld was born on June 21, 1903, in St. Louis, Missouri, and moved to New York City with his family at the age of 12. He discovered his artistic talents early on; and by age 18, he had already been hired as art director for Selznick Pictures, drawing the posters for such important movies as the Marx Brothers' "A Night at the Opera."

It was a night at the theater, however, that was the turning point in his life. In 1926 Hirschfeld attended a Broadway show with press agent Richard Maney, who was impressed by the sketch Hirschfeld had doodled on his program. Maney convinced him to submit the sketch to the New York Herald Tribune, which printed it on its front page. Periodic drawing assignments from the Herald Tribune lead to an invitation from the New York Times to contribute a drawing for its drama pages. Thus began one of the most fruitful partnerships in history as Al Hirschfeld's drawings became a critical element of the New York Times's drama coverage for the next 75 years.

Hirschfeld drew nearly every important figure in the American theater and popular culture from Charlie Chaplin to Jerry Seinfeld. His drawings were caricatures. They captured the essence of a performer in just a few lines. They were never mean-spirited and never meant to hurt a subject. In fact, it was a mark of respect and an honor to be captured in a Hirschfeld. Many a performer reticent to give an interview to the New York Times could be convinced when a Hirschfeld drawing was promised if he would give the interview.

No tribute to Al Hirschfeld could be complete without mention of his daughter, Nina, whose name has appeared in nearly every Hirschfeld drawing since her birth in 1945. It became a popular activity for regular readers of the Times to locate the one or many Ninas hidden throughout in his drawings.

In this Hirschfeld, for example, you will observe that the Nina is throughout the tie and that next to his signature the number 23 is put in, which is the number of times Nina's name is in the caricature.

Throughout his life, Hirschfeld gained wide recognition for his work which appeared in numerous books and museums, including the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum, and the St. Louis Art Museum. He also earned countless honors such as receiving two special Tony awards for excellence in the theater and for being named a living New York City landmark.

Shortly before his passing he learned that he had been elected to the American Academy of Arts and Letters and was to have been presented with the National Medal of Arts by President Bush at the White House later this year. And as an ultimate tribute from the theater community to which he contributed so much, on June 21st of

this year, which would have been his 100th birthday, he will have a theater named after him.

But while all of this recognition is well deserved, Al Hirschfeld was most at home at his drawing board, sitting on the barber's chair he liked to use. He was still working until the day he died, drawing a picture of his good friends, the Marx Brothers.

We will never forget Al Hirschfeld. His work will endure for many, many generations. But there is a big hole in the Sunday Times these days with no Hirschfeld drawings to liven up the drama pages and no Ninas to search for.

Madam Speaker, I urge my colleagues to vote for this resolution. I hope we pass it unanimously.

Mrs. BLACKBURN. Madam Speaker, I yield myself such time as I may consume.

Madam Speaker, I thank the distinguished gentleman from New York (Mr. NADLER). I simply urge adoption of this measure.

Ms. SLAUGHTER. Madam Speaker, I rise today to remember the much-beloved New York artist, Al Hirschfeld, who brought the vibrant world of Broadway alive for 75 years—longer than most of us live.

This singular talent drew the actors, composers, choreographers, directors who made it all work—the talented people who are responsible for what we collectively call “the theater,” but what we also recognize is one of the unique contributions of American culture. For a mild-mannered and gentle soul, he was a veritable force of nature.

Hirschfeld's curvy, single line drawings that appeared to be so spare, so simple, held within them all the awe with which he—and we the audience—felt for this original and talented artistic community—and he did it over the generations. His work, his memory, and the theatre he loved will live on, and we will appreciate it more because of a prolific ability to share his vision of it with us.

I urge all my colleagues to support the resolution that remembers and commemorates Al Hirschfeld—a giant in the business of making magic happen before your very eyes, on the New York stage.

Mrs. BLACKBURN. Madam Speaker, I have no further requests for time, and I yield back the balance of my time.

Mr. COOPER. Madam Speaker, I have no further requests for time, and I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentlewoman from Tennessee (Mrs. BLACKBURN) that the House suspend the rules and agree to the resolution, H. Res. 46.

The question was taken.

The SPEAKER pro tempore. In the opinion of the Chair, two-thirds of those present have voted in the affirmative.

Mrs. BLACKBURN. Madam Speaker, on that I demand the yeas and nays.

The yeas and nays were ordered.

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX and the Chair's prior announcement, further proceedings on this motion will be postponed.

PERMITTING OFFICIAL PHOTOGRAPHS TO BE TAKEN WHILE THE HOUSE IS IN ACTUAL SESSION

Mr. MICA. Madam Speaker, I move to suspend the rules and agree to the resolution (H. Res. 67) permitting official photographs of the House of Representatives to be taken while the House is in actual session on March 12, 2003.

The Clerk read as follows:

H. RES. 67

Resolved, That on March 12, 2003, official photographs of the House may be taken while the House is in actual session. Payment for the costs associated with taking, preparing, and distributing such photographs may be made from the applicable accounts of the House of Representatives.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Florida (Mr. MICA) and the gentleman from Connecticut (Mr. LARSON) each will control 20 minutes.

The Chair recognizes the gentleman from Florida (Mr. MICA).

Mr. MICA. Madam Speaker, I yield myself such time as I may consume.

Madam Speaker, I rise here today for some mundane business, but important as far as the history of the House is concerned, and that is consideration of House Resolution 67, which would authorize the use of the Chambers of the House for a photograph, official photograph of the House of Representatives for the 108th Congress while we are in session.

I am pleased to do this today on behalf of the gentleman from Ohio (Chairman NEY) of the Committee on House Administration who is not able to be with us; but as a Member I am pleased that the official photograph of the House will be taken, and I will announce this on March 12, 2003.

Payments associated with the taking, preparing, and distributing of the photo may be made from the applicable accounts of the House. The official photo of the House of Representatives, as we all know, has become a tradition for each of our Congresses. I believe this photograph is not only an appropriate moment to the Members serving in the 108th Congress but also a valuable historical record. I urge full support of this bipartisan request for this resolution.

Madam Speaker, I reserve the balance of my time.

Mr. LARSON of Connecticut. Madam Speaker, I yield myself such time as I may consume.

Madam Speaker, I rise in strong support of this resolution and wish to associate myself with the remarks of my esteemed colleague from Florida (Mr. MICA) on what has become a quintessential Kodak moment for the Members of this august body. And I look forward to that photo opportunity because I agree with the gentleman that this clearly is a historic moment for the House as well.

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

□ 1630

Mr. MICA. Madam Speaker, I yield myself the balance of my time.

Again, this is a bipartisan request. It is too bad that the picture is not taken today when we all look relaxed, refreshed, coming back from our districts, but it will be taken, as I said, March 12.

Madam Speaker, I have no further speakers, and I yield back the balance of my time.

The SPEAKER pro tempore (Mrs. CAPITO). The question is on the motion offered by the gentleman from Florida (Mr. MICA) that the House suspend the rules and agree to the resolution, H. Res. 67.

The question was taken; and (two-thirds having voted in favor thereof) the rules were suspended and the resolution was agreed to.

A motion to reconsider was laid on the table.

GENERAL LEAVE

Mr. MICA. Madam Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on the subject of House Resolution 67, the resolution just agreed to.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Florida?

There was no objection.

PERMITTING USE OF ROTUNDA OF CAPITOL FOR CEREMONY AS PART OF COMMEMORATION OF DAYS OF REMEMBRANCE OF VICTIMS OF HOLOCAUST

Mr. MICA. Madam Speaker, I move to suspend the rules and agree to the concurrent resolution (H. Con. Res. 40) permitting the use of the rotunda of the Capitol for a ceremony as part of the commemoration of the days of remembrance of victims of the Holocaust.

The Clerk read as follows:

H. CON. RES. 40

Resolved by the House of Representatives (the Senate concurring). That the rotunda of the Capitol is authorized to be used on April 30, 2003, for a ceremony as part of the commemoration of the days of remembrance of victims of the Holocaust. Physical preparations for the ceremony shall be carried out in accordance with such conditions as the Architect of the Capitol may prescribe.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Florida (Mr. MICA) and the gentleman from Connecticut (Mr. LARSON) each will control 20 minutes.

The Chair recognizes the gentleman from Florida (Mr. MICA).

Mr. MICA. Madam Speaker, I yield myself such time as I may consume.

Madam Speaker, I am pleased to rise here today for consideration of House Concurrent Resolution 40, which is necessary to permit the House and the Congress to use the rotunda of the Capitol for a ceremony as part of the commemoration of the days of remembrance of victims of the Holocaust.