

IN RECOGNITION OF THE WOMEN'S  
DIVISION OF THE FORT WORTH  
METROPOLITAN BLACK CHAM-  
BER OF COMMERCE

**HON. MICHAEL C. BURGESS**

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, June 7, 2006*

Mr. BURGESS. Mr. Speaker, I rise today to recognize the contributions of the Women's Division of the Fort Worth Metropolitan Black Chamber of Commerce in its support for the development and recognition of women as business leaders in Fort Worth.

I am proud to represent an organization so dedicated in its efforts to empower African American women and to create an expanded atmosphere for inclusive business development. The Women's Division annually recognizes the success of businesses and organizations that support its mission, and it has awarded over a dozen scholarships to women to enable them to attend area colleges.

The Women's Division of the Fort Worth Metropolitan Black Chamber of Commerce has been recognized over one hundred individuals for their business, civic, and social accomplishments and has itself been lauded by the Texas State House of Representatives for steadfast work in behalf and support of the City of Fort Worth.

It is with great pleasure that I recognize the Fort Worth Metropolitan Chamber of Commerce Women's Division and I am honored to now represent them as part of the 26th Congressional District of Texas.

HONORING THE 45TH ANNUAL  
YMCA YOUTH GOVERNOR'S CON-  
FERENCE

**HON. PETE SESSIONS**

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, June 7, 2006*

Mr. SESSIONS. Mr. Speaker, Mr. MELANCON and I rise today to honor the 45th Annual YMCA Youth Governor's Conference that begins in Washington, DC this weekend. We are pleased to have the distinct honor of being the Congressional sponsors for the Youth Governor's breakfast with our fellow colleagues in the House.

The YMCA Youth Governor's Conference brings together some of the most outstanding youth leaders in America. YMCA Youth and Government is a nation-wide program that allows thousands of teenagers to simulate state and national government.

Mr. Speaker, we would like to personally recognize each of this year's YMCA Youth Governors for their dedication and service to America's youth.

Michael Dan Admire of Texas, Julia Catherine Love of Louisiana, Neil Karamchandani of South Carolina, Brian Daniel Tinsman of Delaware, Robert Charles Adler of Minnesota, Charles Edward Strickland of Alabama, Michael Elliot Hughes of Arizona, Ian David Bruce of California, Matthew Paul Cavedon of Connecticut, Rebekah Lydia Hammond of Florida, Jerald Jake Landress of Georgia, Jordyn Suet Ha Toba of Hawaii, Thomas Naaliolani Toyozaki, Jr. also of Hawaii, Capri

H. Savage of Idaho, David Williams Simnick of Illinois, Martin Iran Turman, Jr. of Indiana, Preston Scott Bates of Kentucky, Seth D. Dixon also of Kentucky, Benjamin David Goodman of Maine, Jonathan M. Brookstone of Maryland, Zachary Ryan Davis of Massachusetts, Lauren Brenda Gabriell Hollier of Michigan, Marvin Anthony Liddell also of Michigan, Christine C. DiLisio of Missouri, Vernon Telford Smith IV of Montana, Victoria Elizabeth Gilbert of the Model United Nations program, Eoghan Emmet Kelley of New Hampshire, Danielle C. Desaulniers of New Jersey, Juan Carlo Sanchez of New Mexico, Michael J. Couzens of New York, Edgar Turner Vaughn of North Carolina, Kenneth Robert Hines of Oklahoma, Jerrod Engelberg of Oregon, Emily Claire Pramik of Pennsylvania, Allison M. Dove of Tennessee, Joshua Ray Lambert of Virginia, Morrie S. Low of Washington, Rochelle Mincey-Thompson of the District of Columbia, Max Joseph Balhorn of Wisconsin.

We wish all of the 2006 YMCA Youth Governors a very successful conference here in Washington, and we encourage them to continue their sincere devotion to leadership and public service in this and their future endeavors.

MOVING THE WORLD KATHERINE  
DUNHAM CHOREOGRAPHED A  
LIFE THAT STRETCHED BEYOND  
THE STAGE

**HON. CHARLES B. RANGEL**

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, June 7, 2006*

Mr. RANGEL. Mr. Speaker, I rise today to pay tribute to a truly remarkable woman, Ms. Katherine Dunham. A woman of astounding grace and character, Ms. Dunham has altered for the better both our country and world. We recently lost Ms. Dunham on May 21, 2006, at the age of 96 at an assisted living facility in New York.

Born Katherine Mary Dunham in Chicago, Ill. on June 22, 1909, and raised in Glen Ellyn, Ill., Dunham was fascinating from the very beginning. The author of a published short story in a magazine edited by W.E.B. DuBois at the young age of 12 she had the gift for the written word. She was class poet in high school, and later wrote a memoir entitled, "A Touch of Innocence".

Ms. Dunham was an enchanting beauty who often danced with a sound sense of rhythm and eroticism. Dunham was always combining and changing methods of dance, the sign of the true innovator within. Katherine Dunham was a pioneer in the first in many areas for blacks. She was among the first black artists to form a ballet troupe and achieve renown as a modern dancer and choreographer on Broadway and in Hollywood. She was responsible for exposing to mass audiences the other side of black artistic expression, a side rarely seen. She made people in the 1930's and 1940's see and understand black dance as "more than tap and minstrelsy".

She was also one of the first black choreographers to work for the Metropolitan Opera. Many admired Dunham because she amassed so much in a country and time where few opportunities for blacks existed.

She will forever remain an inspiration to many who seek guidance in her wisdom and words. She was noted for her no nonsense approach to the way of life as stated here, "Don't be nervous, don't be tired and above all, don't be bored. Those are the three destroyers of freedom". Her insight goes far beyond dance and choreography, but into the real human dilemma. It was stated that, "she was speaking less about dance and more about an area of equal concern: human rights". All those who knew her dignified heart of compassion could not help but follow her lead.

As a human rights activist, she spoke out publicly about the United States' position on deporting Haitian refugees. Dunham was so passionate about the matter that in 1992 she went on a 47 day hunger strike to prove her point. One notable activist, Harry Belafonte stressed the notion that, "She didn't perform miracles; she performed acts of human kindness, which should be viewed as a miracle in itself".

With age Ms. Dunham sought to spread her knowledge to especially young people. She wanted them to grow up with the adequate capabilities and skills necessary to live in today's ever-changing world. She kept a small museum of artifacts about her career with her in East St. Louis, Ill., where she educated local children including Jackie Joyner-Kersey, the Olympic long jumper, and filmmakers Reginald and Warrington Hudlin.

When asked about her work with the youth she felt she was "trying to steer them into something more constructive than genocide". In a way, maintaining relations with the youth of today kept Dunham youthful, a quality she never lost. In a New York Times report done on her a few years back, she mentioned, "Did you ever see photographs of elderly divas trying to look sexy?"

I enter into the RECORD with pleasure the article published in the Washington Post and New York Times for their in-depth look at Katherine Dunham for both her artistic and humanitarian efforts. She has truly left her mark on our society and I will always remember her for that. We must keep her memory alive in our hearts and minds so that generations after us will know who she was and what she did. One cannot speak of dance and innovation without mentioning Katherine Dunham, for she has without a doubt moved our world.

[The Washington Post, May 23, 2006]

MOVING THE WORLD

(By Sarah Kaufman)

It was a bitterly cold winter day three years ago when I last saw the pioneering choreographer Katherine Dunham teach. She was rolled into the Howard University dance studio in her wheelchair, bundled up like a prized antique. First a thick fur blanket was peeled off, then a woolen wrap, and then Dunham herself was revealed, somewhat hunched, wearing lots of gold jewelry. Peering through her oversize glasses at the more than 100 students sitting on the floor in front of her, she got right to work.

"Think of everything you learn from me today as part of a way of life," she announced in a low, raspy voice. "Now—breathe."

This was not as simple as it sounds. For Dunham, a tireless activist who died Sunday at the age of 96, invested every aspect of her life—indeed, you could say, every breath—with meticulous attention and an unflinching eye.

And on this day in January 2003, that eye didn't see much it liked. Dunham hollered at the dancers to tilt their heads back, to hold their stomach muscles in, to undulate with the breath inside them. Then, unsatisfied with the beat that the drummers alongside her were producing, she leaned out of her wheelchair, grabbed one of their drumsticks and began keeping time on the table in front of her.

A few beats later, that tiny old lady had all the drummers grooving together and the whole room full of young adults breathing in unison.

Dunham's dance technique and her way of life went hand in hand. She was inquisitive, blazingly energetic and exacting as a dancer and a choreographer, but she didn't leave those qualities behind after the curtain fell. Her whole long life was about questions and activism and energy. The path that led her to Broadway, Hollywood and concert stages around the world eventually took her to Haiti, where she lived for a number of years, working feverishly and, to her great distress, ultimately unsuccessfully to bring about change for that nation's desperately poor people.

In her unparalleled career in dance, where she educated the world about the power of African dance as found throughout the diaspora, Dunham mixed academic research and showbiz flair. An anthropologist as well as a choreographer, she studied dance in the Caribbean islands, blending movements she found there with Western dance. Her style was not scholarly; she reveled in eroticism. She sought not to re-create specific rites but to transport the audience the way a spiritual experience might. And she wasn't afraid to use sex to do this. A sensuous performer, she frequently wore costumes that revealed well-muscled thighs and ample curves.

There were other dancers interested in Afro-Caribbean arts—Pearl Primus, also an anthropologist, for one—but Dunham had the most far-reaching success, perhaps because of her utter fearlessness. She founded her company in the 1930s, when a predominantly black dance troupe was unheard of. Her voluptuousness as a dancer made her especially marketable—because, let's face it, audiences at that time were not especially sensitive to the art she was creating. She caught the eye of ballet master George Balanchine, who created the role of the sexpot Georgia Brown for her in the 1940 Broadway hit "Cabin in the Sky." Dunham and her company performed in other Broadway revues, and she also made her mark choreographing for film, in 1943's "Stormy Weather" and several others, in Hollywood and abroad.

But her twin artistic achievements were her body of choreography—works such as "L'Ag'Ya," a story of love and death, and "Shango," drawn from Trinidadian cult rituals—and the development of her own method of dancing.

"Dunham technique" became part of the bedrock of American modern dance, like the techniques of Martha Graham, José Limon and Merce Cunningham. Through her own flamboyance and interpretive beauty as a performer, as well as her rigor as a teacher, she raised African-based dance to a new level.

Growing up in an America that offered few opportunities for blacks, Dunham served as an inspiration to black artists who saw her achievements as especially formidable given the racism of the times.

"She set the bar for attaining excellence in art and she instilled in us a great sense of pride in our blackness," said singer Harry Belafonte, speaking by phone yesterday from California. Belafonte and his wife, Julie, were close friends of Dunham's for half a

century, he said. Julie was a member of Dunham's company; Harry credits Dunham with encouraging him to investigate the music of her beloved Haiti.

Without Dunham's effort to "reveal to me the beauty of that music," Belafonte said, he would never have recorded songs like the gentle, lilting ode "Yellow Bird."

However attuned she was to musical beauty and island mysticism, Dunham could breathe fire in the studio. She was a legendary taskmaster, and even in her nineties, during that class I witnessed at Howard as part of the International Association of Blacks in Dance Conference, she was capable of whipping her students into a lather.

"Now think of your anal opening!" she cried at one point. "Does everyone know what your anal opening is? Think of a pole from the top of your head through that hole. That's your strength!"

"Don't be nervous, don't be tired and above all, don't be bored," she lectured them. "Those are the three destroyers of freedom of movement."

She called on the dancers to be "strong and easy at the same time," swaying in her wheelchair, her arms floating, responding to the drumbeat with a remarkable fluidity.

Her eyes never strayed from the dancers, who by the end of the class were trying to keep up the relentless tempo on their tiptoes, with bent knees, stamping and shimmying their shoulders, adding turns if they could. Dunham technique seeks to balance tricky polyrhythmic equations, with the head nodding out one beat and torso and legs keeping time with another.

The trick, say those who have mastered it, is to move with such musical and muscular intricacy that you achieve complete freedom. Dunham was scheduled to teach for an hour; she kept at it for two.

Not long after that class, I visited Dunham in her Manhattan apartment. She was in bed, where she spent much of her time when she wasn't making appearances. She suffered from crippling arthritis and had had both kneecaps replaced. Reclining against a mound of pillows, wearing a peacock-blue top, and fixing me with her dark, wide-set eyes, she spoke not of weakness but of strength.

"There is a need in the body to express itself," she said. "Every culture has its own form of physical expression. An unfortunate thing about today—about Western dance—is it's too competitive in feeling. I don't dance because I can do this movement better than you. I do it because it's what I feel, and want to do."

"When I first saw however-present and powerful dance was," she said, "it came as a wonderful revelation."

Pressed regarding about her views on dance, though, it became clear she was speaking less about dance and more about an area of equal concern: human rights.

"It's a real job to recognize dance at all," she continued. "Until our Western need to compete begins to slow down and becomes a need to feel and love and express motion and care for our inner selves as well as our outer selves . . . if we can find a way to live in union with other people —" She looked out the window at her view of the skyline. "We have to love ourselves, love what we are doing, and find a way to express these things in unity with other people."

Dunham banged up against politics as she sought to spread her teaching in the island she so loved.

"Long before she could teach the healthy minds, she needed the healthy bodies," Belafonte said. She found herself feeding the students, seeing to their health care and welfare, and eventually spreading this concern into a wholesale human rights activism that

included a hunger strike of 47 days in 1992 to protest the U.S. policy of deporting Haitian refugees. Sadly, most of her good works there came to naught without government support to sustain them.

"She didn't perform miracles, she performed acts of human kindness," Belafonte said. "Which should be viewed as a miracle in itself."

#### HOW KATHERINE DUNHAM REVEALED BLACK DANCE TO THE WORLD

(By Jennifer Dunning)

Whatever else Katherine Dunham was in her long and productive life, which ended on Sunday at 96, she was a radiantly beautiful woman whose warmth and sense of self spread like honey on the paths before her.

How could anyone be stopped by the color of her skin after her invincibly lush sensuality and witty intelligence had seduced audiences on Broadway, in Hollywood films and in immensely popular dance shows that toured the world? And how could anyone cram black American dance into one or two conveniently narrow categories—or for that matter ignore the good strong roots that would one day grow green stems and leaves—with the vision of her company's lavishly theatrical African and Caribbean dance revues in mind?

Miss Dunham was one of the first American artists to focus on black dance and dancers as prime material for the stage. She burst into public consciousness in the 1940's, at a time when opportunities were increasing for black performers in mainstream theater and film, at least temporarily. But there was little middle ground there between the exotic and the demeaning everyday stereotypes.

Ms. Dunham's dance productions were certainly exotic, and sometimes fell into uncomfortable clichés. But a 1987 look at her work, Alvin Ailey American Dance Theater's "Magic of Katherine Dunham" program, confirmed that she also evoked ordinary lives that were lived with ordinary dignity.

Miss Dunham, as she was universally known, was by no means the only dance artist to push for the recognition of black dance in the 1940's, when Pearl Primus pushed, too, though a great deal less glamorously. But though Miss Dunham's academic credentials as an anthropologist were impeccable, including a doctorate from the University of Chicago, it was her gift for seduction that helped most to pave the way for choreographers like Donald McKayle, Talley Beatty and Alvin Ailey, who were the first wave of what is today an established and influential part of the larger world of American modern dance.

Ailey's first encounter with her, as a newly stage-struck boy in his mid-teens, says a great deal about Miss Dunham's appeal. Intrigued by handbills advertising her 1943 "Tropical Revue," he ventured into the Biltmore Theater in downtown Los Angeles, his hometown, where it was playing. There he was plunged into a world of color, light and heat that was populated by highly trained dancers with a gift for powerful immediacy, who were dressed in subtle, stylish costumes designed by John Pratt, Miss Dunham's husband. After the show, Ailey followed the crowd making its way backstage to her dressing room and was again stunned when the door opened on a vision of beautiful hanging fabrics and carpeting, paintings, books, flowers and baskets of fruit. And there was La Dunham, dressed in vividly colored silks and exuding irresistible gaiety and warmth.

Ailey returned to the show several times a week, let into the theater by the Dunham dancers who had looked so unapproachably

exotic on that first backstage visit. And he was still more than a little in love with her when he invited her to create for his company "The Magic of Katherine Dunham," a program of pieces that had not been seen for a quarter-century. Miss Dunham's dancers, who remained close to her and to one another throughout her life, swarmed into the studios to help her work with the young performers.

Most of the Ailey dancers did not appreciate Miss Dunham's iron perfectionism or the unusual demands of her technique, a potent but challenging blend of Afro-Caribbean, ballet and modern dance. And she was not the easiest of women. I remember speaking with her before a public interview we were to do in April 1993. Addicted to CNN, she had just learned of the fiery, tragic end to the F.B.I.'s siege of the Branch Davidian compound in Waco, Tex., that morning, and that was all that she could talk about, off and on the stage, despite her promises to discuss her work.

Her horror was real, as was her sense of social justice. She has been criticized for not denouncing the Duvaliers for their dictatorship in Haiti, where she owned a home. But she had also sponsored a medical clinic in Port-au-Prince, and she stayed on for many years in desolate, impoverished East St. Louis, Ill., where she established a museum of artifacts pertaining to her career and taught local children including Jackie Joyner-Kersey, the Olympic long jumper, and the filmmakers Reginald and Warrington Hudlin.

"I was trying to steer them into something more constructive than genocide," she said of the children in a 1991 interview with me in *The New York Times*. "Everyone needs, if not a culture hero, a culturally heroic society. There is nothing stronger in a man than the need to grow."

That idealistic, eloquent self was infused with a streak of no-nonsense practicality.

"I don't like that 'accept,'" Miss Dunham, still a vibrant beauty at 91, said during a *Times* interview six years ago in response to a middle-aged visitor who insisted on talking to her about the acceptance and embrace of old age. "I would just let the whole thing go. Just be there for it, centimeter by centimeter." Then it was time for the photo session.

Her eyes seemed to widen even more invitingly and her gaze to grow even warmer as she looked into the eye of the camera and asked, "Did you ever see photographs of elderly divas trying to look sexy?"

#### HONORING BATEY GRESHAM

#### HON. MARSHA BLACKBURN

OF TENNESSEE

IN THE HOUSE OF REPRESENTATIVES

Wednesday, June 7, 2006

Mrs. BLACKBURN. Mr. Speaker, one of my favorite lessons in life was something my parents taught me—that you should always give back more to your community than you take. Today I want to take a moment to recognize someone who exemplifies that spirit of giving—Batey Gresham, Jr.

Batey has made volunteer work part of his daily life and we are all the beneficiaries of his effort. He has served as a board member of the Middle Tennessee Boy Scout Council and the Alcohol and Drug Council to name just a few. Batey has supported numerous educational institutions, and joined his wife, Ann, in supporting Chi Omega alumnae activities geared toward developing leadership skills in our community's young women.

The co-founders of a respected architecture, engineering, and design firm, Batey and Ann established an endowed professorship at Auburn's College of Architecture, Design and Construction.

The Greshams are building a wonderful legacy and setting an example for all of us to follow. Our community appreciates their work and I hope you'll join me in applauding Batey and Ann.

#### TRIBUTE TO CORPORAL J. ADAN GARCIA

#### HON. KENNY MARCHANT

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

Wednesday, June 7, 2006

Mr. MARCHANT. Mr. Speaker, I rise to express my condolences and heartfelt sympathy to the family and friends of United States Army Corporal J. Adan Garcia, 20, of Irving, Texas.

Corporal Garcia died on May 27, 2006 at the National Naval Medical Center in Bethesda, Maryland, in support of Operation Iraqi Freedom. He died of injuries sustained on May 22, 2006, while serving in Baghdad, Iraq. Corporal Garcia was assigned to the 1st Brigade Special Troops Battalion, 10th Mountain Division, in Fort Drum, New York.

I would like to take this opportunity to pay tribute to Corporal Garcia. This brave young man made the ultimate sacrifice for the security of his country and for the defense of democracy worldwide. He was an outstanding young man; and we should all be grateful for his noble contributions to this nation and the advancement of freedom.

I am proud to call Corporal Garcia one of our own, and again deeply sorry for his family and friends who have suffered this loss. His legacy will remain, as the men and women of our armed services continue to fight for liberty—both abroad and on our home soil.

#### RECOGNIZING MGA COMMUNICATIONS FOR BEING NAMED NATIONAL AGENCY OF THE YEAR BY THE HOLMES REPORT

#### HON. MARK UDALL

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

Wednesday, June 7, 2006

Mr. UDALL of Colorado. Mr. Speaker, I rise today to acknowledge a Colorado company, MGA Communications, which has been named 'Boutique Agency of the Year' by the prestigious Holmes Report. In addition, MGA Communications was one of five finalists for 'National Agency of the Year.' The Holmes Report, a national review of the public relations industry, recognized MGA for fostering genuine dialogue in complex community issues.

In particular I would like to thank my good friend and trusted advisor, Omar Jabara, who serves as the Vice President of Public Affairs for the company. I have known Omar for several years and can attest to his political passion. From the time he led Congresswoman CYNTHIA MCKINNEY's successful 1996 election as the communications director, he has dem-

onstrated his political savvy and media relations talent. When he moved back to Colorado, he served as the press secretary for Dottie Lamm's United States Senate campaign. For the past several years, Omar has generously taken the time to speak to my Udall Youth Task Force about issues in the Middle East and public policy. He has become a perennial favorite for his insight, passion and candor on the issue. I suspect that Omar is an outstanding example of the kind of talent that led to the award for MGA Communications.

"No one is better when it comes to engaging local communities around environmentally sensitive—even toxic—issues and earning the kind of trust that is an essential element of any controversial industrial development," said the Holmes Report in describing MGA.

Founded in 1987, MGA Communications is engaged in some of the more complex community development issues in the Rocky Mountain region for clients ranging from the U.S. Army and Shell Oil Company to Cabela's and Questar Market Resources. MGA serves clients throughout the country.

"It's flattering to have the pioneering community relations work we've done over the years acknowledged at this high level," said Mike Gaughan, Chairman of MGA Communications. "Such a prestigious national award is gratifying because ultimately, we pride ourselves on the business-driven results we deliver for our clients and the communities they serve."

The Holmes Report highlighted MGA's work at the Rocky Mountain Arsenal, the former chemical weapons manufacturing facility near Commerce City, Colorado, stating, "That kind of work has turned MGA into one of the nation's leading experts when it comes to dealing with high profile, complex community issues."

Mr. Speaker, I ask my colleagues to join me in congratulating Omar Jabara and MGA Communications on the well deserved recognition of their good work. We are proud to have them in Colorado. I wish them continued success in the future.

#### WARMING TO THE INDIA NUCLEAR DEAL

#### HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Wednesday, June 7, 2006

Mr. RANGEL. Mr. Speaker, with the President's proposed agreement with India on civil nuclear cooperation, there has been much discussion as to what Congress' position should be concerning this matter. I find it appropriate to bring to the attention of Congress a May 23 article written by Will Marshall, President of the Progressive Policy Institute, and Wesley Clark, a candidate for the Democratic Presidential nomination in 2004, a retired Army general, and former supreme allied commander of NATO. The article entitled "Warming to the India Nuclear Deal" comprehensively discusses the proposed agreement, determining that it is a great opportunity to create a strategic partnership with India.

The Marshall and Clark article encourages the Senate to support Bush's proposed agreement, but also to articulate several commitments by the Administration on which the support is conditioned, most importantly a fresh