

bit early. Senator WARNER will appear on the scene shortly. But as you know, Madam President, I will be presiding, so this gives me the opportunity to speak now.

Senators WARNER and COLLINS and I have worked to develop a bipartisan resolution dealing with Iraq. I thank them for working to forge this bipartisan resolution. I would clarify that the goal of this resolution is to broaden the resolution's appeal. It is important to send a strong message to the White House and Iraq. And the more support the resolution receives in the Senate, the stronger our message will be.

This may not be an either/or situation. We are bringing forth a new set of ideas, something more broadly worded for Senators to consider. Some can vote for this resolution, and the other, without feeling any contradiction.

The content of this resolution is more inclusive of the Iraq Study Group's recommendations and steers clear of partisan or Presidential rhetoric.

I urge our colleagues—some of whom I have spoken with today, and some of whom I have spoken with over the weekend, and others in recent days, some tomorrow—to read this resolution carefully. I believe they will find the resolution to be thoughtful, forceful, and meaningful.

If a Senator is not comfortable with the wording of the previously announced resolution, if a Senator was concerned that the resolution did not include the recommendations of the Iraq Study Group, if a Senator was concerned about the infringement on executive powers, I think that Senator will find our resolution more appealing.

In the end, we all have a responsibility to lead. We are accountable to our constituents—the American people, as is the President. When we see a policy development that we feel is not in the best interests of the United States and the U.S. military, we must speak out, we must act, and we must communicate with the President that we disagree with his plan.

Simply put, that is what we are trying to do—to express our concern, our opposition, or disagreement with deploying troops in the heart of a civil war in Iraq.

The goal is maximum bipartisan support to send the strongest message possible from the Senate to the President, to the American people, and to Iraq about our concern about this plan.

Thank you, Madam President. I yield the floor and suggest the absence of a quorum.

The PRESIDING OFFICER. The clerk will call the roll.

The legislative clerk proceeded to call the roll.

Mr. REID. I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER (Mr. NELSON of Nebraska). Without objection, it is so ordered.

CLOTURE MOTION

Mr. REID. Mr. President, I send a cloture motion to the desk.

The PRESIDING OFFICER. The cloture motion having been presented under rule XXII, the clerk will read the motion.

The legislative clerk read as follows:

CLOTURE MOTION

We, the undersigned Senators, in accordance with the provisions of rule XXII of the Standing Rules of the Senate, do hereby move to bring to a close the debate on Calendar No. 5, H.R. 2, providing for an increase in the Federal minimum wage.

Ted Kennedy, Barbara A. Mikulski, Daniel Inouye, Byron L. Dorgan, Jeff Bingaman, Frank R. Lautenberg, Jack Reed, Barbara Boxer, Daniel K. Akaka, Max Baucus, Patty Murray, Maria Cantwell, Tom Harkin, Debbie Stabenow, Robert Menendez, Tom Carper, Harry Reid, Charles Schumer, Richard Durbin.

Mr. REID. I ask unanimous consent that reading of the names of the Senators be dispensed with.

The PRESIDING OFFICER. Without objection, it is so ordered.

MORNING BUSINESS

Mr. REID. I ask unanimous consent that we now proceed to a period of morning business with Senators allowed to speak therein for a period of up to 10 minutes each.

The PRESIDING OFFICER. Without objection, it is so ordered.

TRIBUTE TO DEANNA JENSEN

Mr. REID. Mr. President, I rise to pay tribute to Deanna Jensen, a lifelong Nevadan whose commitment to breast cancer advocacy will always be remembered. After her own long but heroic battle against breast cancer, she passed away on January 7. My thoughts and prayers are with Deanna's husband Don and her family as they mourn this great loss.

As a loving wife and mother, cherished friend, and respected member of the community, Deanna touched many lives near and far. And my home State of Nevada was fortunate to have her from the beginning. Born in Elko and raised in Clover Valley on a cattle ranch, she graduated from Wells High School and eventually earned a master's degree in speech pathology-audiology at the University of Nevada, Reno. Deanna remained in Nevada, devoting herself to a career as a speech pathologist and working by her husband's side at his business, Jensen Pre-cast.

When breast cancer finally struck, Deanna fought back and became a cancer survivor. In fact, before her recurrent metastatic breast cancer had returned for the final time, she had been cancer free for 5 years. In that time, Deanna had become a tireless activist for the cause of advancing breast cancer research. With a determination and persistence that would not surprise her loved ones, she sought to translate her

private struggles with this terrible disease into civic action for the greater good. It was clear to everyone that she cared deeply about the issue. "Why me?" was a question Deanna surely wondered about herself, but she wanted answers for all women who asked that question.

The search for those answers is a driving force behind the Breast Cancer and Environmental Research Act, bipartisan legislation that Deanna sought to see enacted. While the devastating effects of breast cancer are all too evident, its causes are still mostly unknown. We do know that a better understanding of the links between the environment and breast cancer could help improve our knowledge of this complex illness. The Breast Cancer and Environmental Research Act is designed to reveal those links by making a truly meaningful research investment and charting a national research strategy.

In Deanna's words, that is why passing the Breast Cancer and Environmental Research Act is a real opportunity for Congress to "step up for women and breast cancer." Recognizing this call to action, 66 of my Senate colleagues and 262 members of the House of Representatives joined me in the 109th Congress in supporting the legislation. I hope that the new session of Congress will give us another opportunity to make good on our promise to finally pass the bill.

In one of my last correspondences with Deanna, she wrote of her frustration that a bill with so much support had yet to be enacted by Congress. It was a fitting reminder of the way Deanna was mindful of the public sphere beyond her own immediate situation, even as she dealt with a grueling regimen of radiation and chemotherapy in her final moments. Her inner strength could not be extinguished then, nor will her contributions be forgotten now. She will be greatly missed.

MICHAEL KAISER ON CULTURAL DEVELOPMENT AND EXCHANGE

Mr. KENNEDY. Mr. President, I am pleased to share with my colleagues a recent speech by Michael Kaiser, the president of the Kennedy Center. Mr. Kaiser is an impressive and highly respected national leader in arts policy and advocacy. Last month, he addressed the National Press Club and spoke about the importance of cultural development and exchange.

In addition to his role as the president of our national performing arts center, Mr. Kaiser serves as a cultural ambassador for the administration. He has traveled around the globe to assist cultural organizations in many countries—including Latin America, the Middle East, and Asia. Cultural diplomacy is an effective part of our Nation's outreach to other countries and cultures, and Mr. Kaiser's role is an impressive part of that effort.

He is an articulate and visionary leader for the Kennedy Center and a

major national resource. I believe his address to the National Press Club last month will be of interest to all of us, and I ask unanimous consent that it be printed at this point in the RECORD.

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

[From the National Press Club, Dec. 7, 2006]

CULTURAL DEVELOPMENT AND EXCHANGE

(Remarks by Michael Kaiser)

It is a great pleasure to be here today to discuss the Kennedy Center's approach to international cultural exchange.

I must admit to being a relative newcomer to the international arts scene. In fact, after I finished business school and applied to the World Bank for an entry-level position, I was told I was exactly what they were not looking for—someone who demonstrated no passion for international affairs. I hope they would take me more seriously today.

In the early 1990's, I took the Alvin Ailey American Dance Theater on tour to Japan, Greece, France and elsewhere. But my international work really began with an invitation by the Rockefeller Foundation to help the Market Theatre in Johannesburg in 1994. Three weeks after Nelson Mandela's inauguration I took my first of 18 monthly trips to Jo'burg; I worked for the Market Theatre, I participated in the creation of the Arts Council for the new South Africa and I taught an arts management program in Jo'burg, Durban and Cape Town. I fell in love with a nation and gained a mentor at the same time.

Barney Simon, the late, great founder of the Market Theatre taught me that the arts truly can change the world. Barney, an unlikely father for South African theater, developed and exported anti-apartheid protest theater. He played a major role in educating Europeans and Americans about the horrors of apartheid. He did change the world.

And he changed me.

I learned from Barney about truth in art; about the courage it takes to be a real leader, and about the difference between producing a show and producing change.

When Barney died in 1995 the world lost an arts hero. And I lost a mentor.

What I learned from Barney provided the foundation for my international work at the Kennedy Center.

I have spent the last 5 years building an international activity that I, perhaps naively, believe will change the world. Maybe not as dramatically as Barney's work at the Market Theatre, but change nonetheless.

After my internship with Barney and after observing the arts world from a different perspective when I ran the Royal Opera House in London, I developed my own ideas about cultural exchange.

The Kennedy Center has given me a unique platform to test these ideas. Shortly after I arrived in Washington, I was approached by State Department officials asking me which American artists should be sent abroad to represent the United States and to foster cultural exchange.

I surprised these State Department representatives by explaining that many people around the world feel they experience enough American culture. It may not be high culture but people from London to Jo'burg to St. Petersburg to Beijing have so much exposure to American movies, television and pop music that they have no real interest in more.

And while I am certainly in favor of sending talented Americans to perform abroad, sending a great artist for one concert for 1000 of the richest and most powerful people in any nation has virtually no impact.

I suggested that we need to take a new, two-pronged approach to cultural exchange.

First, we need to recognize that Americans know almost nothing about other peoples. We read about political leaders and movements but we know nothing about the people who live in China or Lebanon or Colombia.

And I believe the most effective and engaging way to learn about other people is to experience their arts. We need to provide access to the art and the culture of other peoples. We need Americans to see what moves other people, what they think of as beautiful, what they worry about. When we hosted the Iraqi Symphony at the Kennedy Center three years ago the most common response I heard was, "I didn't know Iraq had a symphony." Most Americans were completely unaware of the level of education and culture of the people of Iraq. In October of last year, we hosted 900 performers from China at the Kennedy Center in a landmark 4-week festival of Chinese art.

We presented eastern and western music, Chinese opera, theater, ballet, modern dance, film and puppetry. Virtually every performance was sold out. One memorable shadow puppet performance depicted the devastating impact of the Japanese bombing of China through the eyes of a little boy. My audience developed a new and vivid idea of the concerns of Chinese parents; they realized they were far more like Chinese people than they were different.

Not only our audiences were affected. The press attention in Washington, throughout the United States and in China was huge. I believe we influenced the thinking of many people.

We have festivals of Japanese art, Arab art, Indian art and Russian art planned for the coming years.

But that is only one half of the cultural exchange puzzle.

I feel we have to exchange with other nations but it does not necessarily have to be art that we offer.

I have learned through my travels that there is almost no arts management education in other countries.

And while I could and often do make speeches on the need for better arts management education in the United States, I find the state of this training in other countries to be even more rudimentary. It appears that the central role of government funding in other nations has limited the perceived need for this kind of education. But so many governments, in fact most governments, are cutting back on their arts support. And arts organizations in big European countries and small African nations and Latin countries and Asian countries are threatened. Arts managers here and elsewhere have no idea how to respond.

They have never learned how to develop new sources of contributed funds and have been unable, for various reasons, to develop high levels of earned income.

Therefore, I believe that instead of only exchanging our art for the art of other nations, we should also offer our experience and expertise in arts management and revenue generation to arts managers and government officials in other countries.

We at the Kennedy Center believe we are in a strong position to address this issue because we have systematically developed approaches to teaching arts management.

When I first arrived at the Kennedy Center in 2001 we established an arts management institute to address the challenge of training arts managers in the United States and abroad. To date, we have welcomed 66 Fellows; half of them have come from countries other than the United States. These practicing arts administrators have come from Russia and the Czech Republic and Malaysia

and Spain and Egypt and Pakistan and numerous other countries. They take classes in development, marketing, technology, financial management, labor relations etc. I teach strategic planning every Friday morning.

But they also work in our various departments on high level projects, participate in board meetings and other similar events, and develop a strong understanding of the way an arts organization can function. For many of our Fellows, and certainly most of our foreign Fellows, this is their first exposure to a large, well-functioning arts organization.

Just last month on a trip to Cairo I was touring an independent arts center named the Townhouse. As I opened a door to its new theater, there was Nora Amin, a former fellow, teaching arts management to a group of young Egyptians. It was both surprising and deeply rewarding.

We have also developed a training program for the leaders of arts organizations of color throughout the United States. This program complements periodic in-person symposia with more frequent on-line training sessions that have become an efficient way for us to reach students from many geographical areas at once. Since developing this program four years ago, we have created others for small and mid-sized orchestras and arts organizations in New York City. In total we are working with 90 arts organizations in this country. And, most recently, we have developed a program for training Board members of arts organizations and created a website, artsmanager.org, featuring arts management resources.

In some cases, we work with individual arts organizations in need. For the past two years we have worked to help save the Dance Theatre of Harlem. More recently, we have worked to assist an arts organization truly in a perilous place at a perilous time: the Louisiana Philharmonic Orchestra—New Orleans' largest classical arts organization. Hurricane Katrina destroyed the LPO's theater, its offices, its music library, and its larger instruments. The subscriber base has been scattered and the donor base focused on other more immediate needs.

Yet the intrepid LPO staff and Board, with some guidance from us, has been able to raise enough to bring the full orchestra back, to mount a fairly large spring program this past season, and to pay off virtually all the payables of the institution.

All of this work has prepared us to address the challenge of teaching arts management in other nations.

Our focus has been on countries in transition and in trouble.

Why?

Because I believe that the arts play an especially important role in troubled societies.

I believe that the arts have a power to heal. Expressing anger, pain and fear on stage is productive and effective. The protest theater of South Africa helped many people cope with their anger while also producing change.

Arts can address all segments of society. While the largest arts organizations typically address the wealthier and better-educated segments of society, the smaller non-government organizations reach far beyond the elite. That is why we have focused our attention on these organizations.

Artists are opinion generators. When we support artists in troubled areas, we teach others about the problems in society and the impact of those problems.

In fact, the arts are the safest way for people to express themselves.

And the arts can replace pain with beauty. My first foray into this new international realm was in Mexico—until the recent Presidential election not really a country in turmoil but an arts environment in turmoil.

The government of Mexico has been responsible for approximately 90% of arts funding in that country and has a stated goal of reducing this level of support. Also, this funding is concentrated; too few organizations receive any government funding and the non-government organizations—NGO's—are typically tiny and struggling.

I have spent the last two years training a group of 35 arts managers of small arts organizations in Mexico who all run NGO's. They each received their first government grants in a special program called Mexico en Escena, Mexico on Stage. These grants were 2-year grants totaling \$50,000.

Part of the grant was access to a week-long seminar on planning at the beginning of the grant and quarterly classes thereafter. I am the teacher of these programs.

The program ends this month, as the government of Mexico changes. Virtually all of the groups have made huge strides. Most have improved their artistic quality substantially and many have created new fund-raising and marketing capabilities. About one-half of the groups are truly poised for additional growth and achievement as this program ends.

As I was initiating my work in Mexico, I also began to develop a relationship with the government of China.

Our festival of Chinese art was of great interest to the government there and a strong relationship was developed. In keeping with my philosophy expressed earlier, we traded art for expertise. The Chinese provided us with a remarkable array of performers and performing groups. We offered back training in arts management.

I go to China twice a year to teach up to 500 arts managers at a time; in addition, we host 20 arts managers from China at the Kennedy Center for a week each summer. I must admit to being a bit daunted the first time I faced a room of 500 students; and the Socratic method of teaching I prefer took my students many days to become accustomed to.

I have also had to fight, as I have elsewhere, to ensure that the majority of my students are truly arts managers and not government bureaucrats. This has been a consistent challenge in every country in which I have taught.

But my students in China are excellent and learn quickly and are working diligently to develop private sources of funding and new marketing techniques. Like my students in Mexico and elsewhere, there is far greater comfort attempting to raise funds from foundations and corporations but I continually pressure my students to attempt to develop an individual donor base as well.

For as we have learned in America, individual donors are far more loyal than institutional donors, and there is far more total money available from individuals, and, eventually, far larger gifts available from individuals. Arts organizations that rely most heavily on institutional giving typically remain small.

Much of my work here and elsewhere focuses in part on the problems faced by all arts organizations, whether in Beijing or Butte.

Of course, the central difficulty we face in the performing arts is the challenge of improving productivity.

Unlike virtually every other industry, we cannot cover the costs of inflation with increases in productivity. There are the same number of performers in Don Giovanni as when Mozart wrote it over 200 years ago. This productivity challenge is matched by an earned income challenge: once we build a theater we have literally set the earned revenue potential in concrete. We cannot increase true earned revenue since we cannot

increase the number of seats in our theater. I remember bringing the Ailey company to the Herod Atticus—a beautiful Roman amphitheater built into the base of the Acropolis in Athens. The entire company was awed by the setting—performing outdoors with the moon over the Acropolis. I only stood on stage and marveled that there were the same number of seats as when it was built 2000 years ago.

These productivity and earned income constraints, that the arts have been facing for centuries, place great pressure on ticket prices, unless new sources of funding can be developed. And in most countries, raising ticket prices simply means reducing audience size and diversity, hardly an attractive option.

We teach how to plan for the challenges faced by every arts organization and how to plan for the idiosyncratic challenges faced in a given country.

While every arts organization must address the productivity problem, the challenges posed by religious factions in Pakistan are different from the government restrictions faced by Chinese organizations.

Of course, a good deal of this planning must address how to develop new sources of revenue, and particularly, how marketing can be used to aid this effort. My mantra for running a successful arts organization is good art, well marketed. I have yet to see an arts organization that routinely produces great art and also markets that art aggressively that does not have the resources to pursue its mission.

We teach why this is true and how to implement strong artistic planning and how to develop a comprehensive marketing campaign.

Most recently, we have addressed these issues in Pakistan. The Pakistani arts ecology has experienced 30 years of neglect and its government has asked us to help build back this sector. We have created a plan to address this goal. Central elements of this plan include:

Investing in physical infrastructure: Pakistani theaters are in tremendous disrepair. I visited one of the country's "best" theaters, the Alhambra in Lahore.

It has a floor so warped it can not house professional dancers, and has only 10 lighting instruments, as compared to the 300 or so we expect in an American theater.

Creating flagship arts organizations: There are no larger arts organizations that create important art and serve as role models for the nation. A national gallery of art is about to open; we need major dance and theater and musical organizations as well that can serve as centers of expertise and training.

Improving production capabilities: If Pakistani artists are to compete internationally, the nation must develop more expertise in technical theater: lighting, set, costume and sound design.

Teaching Arts Management: There is virtually no training for people running arts organizations. We must develop some teaching capacity in Pakistan, as we must in other countries in which we can only play a minimal role.

Creating arts education programs: There is little arts education in the schools and very few teachers equipped to bring the arts into the classroom. In addition, there are few works developed expressly for young audiences so children are rarely introduced to the arts.

Building international awareness of Pakistani arts and culture: There is very little understanding of the rich history of culture in the region. And there are currently few arts organizations that can tour with competitive programming.

We have begun to implement this plan. We produced a one-week training program for 30

arts leaders this August. We have created a web site on Pakistani culture to be used to educate their children and others throughout the world on the rich heritage of this nation. We have planned a children's theater collaboration between the Kennedy Center and the Pakistan National Council on the Arts. Additional programs are also in the planning stage.

But if Pakistan is to develop into a true democracy, artists must be free to create, and an infrastructure to present this art must be developed.

It is still unclear if the current government will demonstrate a sustained interest in this endeavor and will be willing to change the vestigial laws that continue to restrict artistic freedom.

I am committed to working with the government of Pakistan to build the strength of its arts ecology but will also work with the nation's artists to change legislation that prohibits this development.

I have learned a great deal from my experiences in China and Mexico and Pakistan. I can summarize them in ten major observations:

Most arts managers in many countries have few peers and fewer mentors from whom they can learn. These managers feel isolated and helpless. If a major donor is truly going to make change, one must provide consistent and substantial technical support as well as cash.

To make major change in many countries requires involvement of the government. In Mexico, for example, arts groups receiving consistent government funding must return to the government that portion of their subsidies that equal their private fundraising or extraordinary ticket sales.

This means there is no inducement for acting entrepreneurially. I am working with the government leaders of Mexico to change this rule to foster the development of new sources of funding. We must also make the case for the arts to government leaders. Most governments do not appreciate the economic impact of the arts, the role of the arts in tourism and the role of the arts in creating international image.

Private donors must also be involved in changing the culture of giving in any country. When I consulted to the Market Theatre, one of our Board members was one of the wealthiest people in the world. When I asked her why I did not see her listed as a donor to the Theatre, she replied, "I do donate. I donate my time by coming to Board meetings." But we also need to make donors comfortable that their money is truly having an impact and is being well-spent. This is particularly important in countries without a tradition of arts philanthropy. In other words, we must market to our donors as well as to our audience.

Non-recurring grants must be tied to a matching requirement. If arts organizations are forced to raise new funds to match a large gift from a single donor, they are forced to develop expertise in fund-raising. I asked the Mexican government, before they made two-year grants to my students, to include some kind of match, and I was ignored. As a result, while several of the groups have prepared well for the end of this special grant, an equal number of them have not and are now being forced to down-size and abandon the projects they initiated with grant funds. This could have been avoided if a matching requirement had been attached to the grant and the groups were required to develop new sources of funding.

Most arts groups in most countries address very small audiences and have minimal scope of operations. While bigger is not always better in the arts, some level of size is required to have an impact and to establish

a measure of stability. We need to help arts groups get larger.

While it is assumed that fund-raising skills are the major deficiency in many countries, in fact, marketing knowledge is minimal at best. We must teach how to develop focused programmatic marketing campaigns that help sell tickets and aggressive institutional marketing campaigns that help raise money and awareness.

We need to expand the planning horizon for arts organizations in troubled countries. Most arts organizations have planning horizons of less than 6 months. This makes it virtually impossible to build strong fundraising efforts and major touring programs. But we also have to help train arts entrepreneurs. In my experience, there is no conflict between planning and entrepreneurship but this is not evident to everyone.

We must encourage artists to collaborate with administrators. One of my students in Mexico experienced a total life change when he handed over to an administrator the things he did not know how to do and focused exclusively on his role as artistic director. Today, he has two years of his budget in the bank!

The training we offer must be practical and hands-on. While our goals are idealistic, our training techniques must be immediately implementable if our students are to make change.

And finally, we must work hard to encourage arts organizations not to waste anything. While this is true for arts organizations throughout the world, those organizations in challenging environments must use every dollar and every hour to maximum advantage.

Next on our agenda is a major project with the 22 Arab countries. Again we are using our two-pronged approach to cultural exchange. We are mounting a major Arab arts festival at the Kennedy Center in 2009. But, beginning this coming spring, we are also holding annual symposia on arts management in the Arab countries. We have begun by surveying a large list of Arab arts organizations to determine their chief concerns.

Just last month I visited Cairo, Amman, Riyadh and Damascus to discuss our plans with government leaders, arts managers and artists. The response was very positive from all sectors and the press we received was encouraging. On numerous occasions during my trip I heard enthusiasm for our idea of helping Americans understand Arabs, as people rather than as political entities. And the training we are offering is seen as an act of generosity by people who do not always think of Americans in that way.

I am convinced that this project, our most ambitious to date, will have the dual benefits of educating the American public while also creating stronger cultural institutions in the Arab world. We hope this will allow these institutions to play a more vital role in their countries and will foster relationships between Americans and Arabs that will help to unite and bring understanding and peace.

This is an ambitious goal; some would call it naïve.

But it would be impossible for us not to try.

Thank you.

TRIBUTE TO ANTHONY J. ZAGAMI

Mr. LEVIN. Mr. President, I would like to take this opportunity to recognize Mr. Anthony J. Zagami as he concludes 40 years of dedicated public service. Mr. Zagami officially retired on January 3, 2007, from the U.S. Gov-

ernment Printing Office with the distinction of being the longest serving general counsel in history.

In the mid-1960s, Mr. Zagami began his distinguished career on Capitol Hill as a Senate page. I first met Tony many years ago when he was working in the Senate Democratic cloakroom. Following his service in the cloakroom, he worked for the Secretary of the Senate and eventually went on to become the general counsel for the Joint Committee on Printing for 9 years. Mr. Zagami would ultimately work in the Senate for a total of 25 years in various capacities.

In 1990, Tony began his tenure as the longest serving general counsel in history. In this capacity, he oversaw an agency that is responsible for the printing and distribution of the CONGRESSIONAL RECORD and nearly every other governmental publication. Mr. Zagami served at a momentous time in the history of the GPO, as the agency worked to move into the digital age.

Tony is known as a diligent, thorough, and dedicated public servant, and I am honored to recognize his outstanding service. His record of service, which spans more than four decades, is tremendous indeed. I know my Senate colleagues join me in congratulating Tony Zagami for his tremendous work over the years, and I wish him the best in the years to come. I hope he will enjoy his retirement as much as we have enjoyed his presence around the Capitol over the years.

ADDITIONAL STATEMENTS

TRIBUTE TO JUDGE OTHA LEE BIGGS

• Mr. SESSIONS. Mr. President, there are many public servants who hold office and it is not possible to make mention of the milestones in their lives; however, with Otha Lee Biggs, probate judge of Monroe County, AL, I must make an exception. His remarkable tenure is truly notable. Judge Biggs served 36 years as probate judge and as chairman of the Monroe County Commission. He has been dual-hatted, as they say.

During that time, he has been a tireless proponent of economic growth for the county and constantly worked for more and better jobs for his people. Everyone knows Judge Biggs and he knows everyone. He knows his constituents, their children, parents, cousins, and neighbors. Even knowing those who get along and those who don't. He knows how to get things done. And his word is good. That is to say, he is a master politician in the finest sense of that word.

It is a real treat to hear him tell how he worked to get the Alabama River Pulp Mill to locate in Monroe County in 1978. Make no mistake, that event has been hugely important to the county ever since. He is a friend of Monroe County's best known citizen, Nelle

Harper Lee, the author of "To Kill A Mockingbird," the most widely read book of the 20th century in the schools of America. He was a visionary behind the production of the play based on the book. A historian, a conservationist, a fabulous storyteller, and a man of family and tradition, Judge Biggs is one of a kind. We will not see his like again. He is held, to a most unusual degree, in the highest esteem and affection by the people he has served. They have given him their trust, and he has been worthy of it.

His has been a remarkable period of leadership. Constant and faithful he has been, and the people love him for it. Rich and poor, Black and White, he has served them all. He has put them and his county first.

Governors, Senators, and Congressmen have been his friend. I have been honored to be his friend, too. When I pass through Monroeville on the way to visit my homeplace in Hybart, on the northern edge of the county, I always try to stop in for a visit with the Judge. It is a special treat to peer over that pile of papers on his desk, some yellow with age, in his small modest office and to catch up on the news, to hear a good story, to take a peek at his pictures, and to learn about the important issues facing the county, our State and our Nation. For, first of all, Judge Biggs is a patriot. He loves his country and loves it truly and understands its exceptional nature. Thus, his insight is always valuable.

Now, as everyone knows, Judge Biggs is frugal. If he ran the Federal Government, the budget would be balanced—that is for sure. His style is clearly demonstrated at the ceremony at which his successor, Judge Greg Norris, was installed. At the conclusion, Judge Biggs said "I have one bit of advice. Replace the carpet in your office. It's been there 44 years."

The retirement reception for Judge Biggs, hosted by the Alabama Power Company and Alabama River Pulp Company on January 11, 2007, was a remarkable event. I am truly disappointed to have missed that wonderful time. Though my duties here kept me away, I was there in spirit and in admiration for one of Alabama's most important leaders, Judge Otha Lee Biggs. Well done, good and faithful servant, well done.●

IN RECOGNITION OF THE CITY OF VALDOSTA, GEORGIA

• Mr. ISAKSON. Mr. President, today I wish to recognize the city of Valdosta, which received the Audrey Nelson Community Development Achievement Award for its outstanding administration of the 2006 Southern Hospitality Workcamp. The city of Valdosta is 1 of 11 cities from across the Nation to receive this award. I am very proud of its accomplishments, and I would like to commend all of the people involved in this effort.

The Audrey Nelson Community Development Award is presented by the