

On rollcall vote No. 759 I would have voted "yes."

On rollcall vote No. 760 I would have voted "yes."

# IRAN—GLOBAL THREAT REQUIRING GLOBAL ACTION

## HON. KAY GRANGER

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

Wednesday, October 7, 2009

Ms. GRANGER. Madam Speaker, the global threat of Iran's nuclear program is growing every day. The luxury of time has vanished and the need for Congressional action is absolute.

What we already knew about the Iranian nuclear program, compounded with the recent revelations of an additional uranium enrichment facility outside of Tehran and Iran's continued testing of long-range missiles, only continues to build on an already disturbing scenario.

The Iranian regime is furiously building its nuclear program and threatening anyone who walks the streets of Paris, Beijing, London and New York. Every day that goes by without weakening the regime or its ambitions, the world becomes less safe. We MUST act now.

I wholeheartedly support increased sanctions and divestment efforts and hope the U.S. Congress responds immediately to provide these critical tools to the President.

The United States needs to show strong leadership to show the world that we are serious in taking down this imminent threat from Iran. U.S. actions should be matched by other world leaders—especially Russia and China.

Iran's potential peril to the world is global, so too should be the response.

# EARMARK DECLARATION

## HON. MIKE ROGERS

OF ALABAMA

IN THE HOUSE OF REPRESENTATIVES

Wednesday, October 7, 2009

Mr. ROGERS of Alabama. Madam Speaker, pursuant to the Republican Leadership standards on earmarks, I am submitting the following information regarding earmarks I received as part of the Conference Report accompanying H.R. 2997—Agriculture, Rural Development, Food and Drug Administration, and Related Agencies Appropriations Act, 2010.

Requesting Member: Congressman MIKE ROGERS (AL)

Bill Number: Conference Report accompanying H.R. 2997

Account: ARS, Salaries and expenses account, \$1,293,000

Legal Name of Requesting Entity: Auburn University, Auburn, AL

Address of Requesting Entity: 102 Samford Hall, Auburn, Alabama 36849

Description of Request: "Improved Crop Production Practices" Taxpayer justification—It is my understanding that this funding will provide \$1,293,000 to develop and assist in

adopting cropping systems that reduce production cost primarily by reducing the need for nitrogen fertilizer, pesticides, fuel, and equipment. Federal funding would allow the program to expand reniform nematode research throughout the State, develop more intense mature management research that includes bioenergy crops, and expand research on the development of alternative substrates for nursery crop production. Current and future profitability of agronomic based crop production in Alabama is dependent on the research and outreach efforts. Use of precision technologies associated with these studies have resulted in practices that saves fuel, herbicides, and fertilizers and protects Alabama's vital natural resources. The project's total budget is \$8,874,000. Specifically within the budget, \$1,298,734 will go toward permanent personnel salaries, \$360,760 for research expense, and \$240,500 for equipment. This request is consistent with the intended and authorized purpose of the Agricultural Research Service, ARS Account. Auburn University will meet or exceed all statutory requirements for matching funds where applicable.

# HONORING RODNEY B. LEWIS ON HIS DISTINGUISHED CAREER—

## HON. ED PASTOR

OF ARIZONA

IN THE HOUSE OF REPRESENTATIVES

Wednesday, October 7, 2009

Mr. PASTOR of Arizona. Madam Speaker, I rise before you today to praise and reflect upon the career of an outstanding attorney and community leader, Rodney B. Lewis. I would also like to congratulate Rod on recently being honored with a Lifetime Achievement Award by the Native American Bar Association of Arizona.

Rod Lewis comes from a family dedicated to serving the Native American community in Arizona. Rod is one of three sons born to the late Reverend Roe B. Lewis and Sallie Lewis. He and his brothers, John and Robert, grew up on the Gila River Indian Reservation. All three attended college and graduate school and each has devoted their careers to the service of Indian tribes and Indian people. In fact, John is the Executive Director of the Inter Tribal Council of Arizona.

Rod earned his bachelor's degree from Trinity College in San Antonio, Texas. While in college, Rod participated in the Reserve Officers' Training Corps and upon graduation was commissioned as a second lieutenant in the Army Rangers, ultimately obtaining the rank of first lieutenant upon discharge from the Army. Rod earned his master's degree from Arizona State University in 1969 and went on to law school at the University of California Los Angeles. Upon graduating with his JD in 1972, Rod returned to the Gila River Indian Community to serve as the tribal attorney for the Community and to raise a family. He and his wife Willardene have three children and five grandchildren.

Rod has had an extraordinary legal career. He was the first Native American to pass the Arizona Bar Exam and be licensed to practice

law in Arizona. He was also the first Native American lawyer to argue a case before the United States Supreme Court. Shortly after law school, Rod faced an effort by the State of Arizona to tax the sale of tractors to the Gila River Indian Community farms. Rod fought this effort and prevailed in a 5 to 4 Supreme Court decision. The Central Machinery v. Arizona State Tax Commission decision continues to stand as the definitive case recognizing the right of Indian tribes to operate beyond the taxing authority of states.

Rod served as the General Counsel of the Gila River Indian Community for more than 30 years. For much of his tenure as General Counsel, Rod led the battle to secure the water rights of the Gila River Indian Community. Rod worked tirelessly in litigating and ultimately negotiating the single largest Indian water rights settlement in the history of the United States. This settlement resulted in the return of 653,000 acre-feet of water to the "River People" of the Gila River Indian Community and \$200 million to construct a system to deliver water to the reservation.

Rod Lewis has dedicated his life to being a champion for the Gila River Indian Community. He is a genuine trailblazer who has broken down barriers and served as a role model for a new generation of Native American lawyers. Madam Speaker, I am honored to recognize Rod for his distinguished career and outstanding leadership and thank him for being my friend.

# EARMARK DECLARATION

## HON. BRIAN P. BILBRAY

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Wednesday, October 7, 2009

Mr. BILBRAY. Madam Speaker, I would like to submit the following request:

Requesting Member: Congressman BRIAN BILBRAY

Bill Number: Conference Report to H.R. 3183, FY 2010 Energy and Water Appropriations

Account: Army Corps of Engineers, General Investigations

Legal Name of Requesting Entity: The City of Solana Beach

Address of Requesting Entity: 635 South Highway 101, Solana Beach, CA, USA 92075

I received \$305,000 to complete the feasibility study for the Solana Beach-Encinitas Shoreline Protection Project. The protective beaches throughout the Solana Beach area are severely eroded, leaving residences, portions of Highway 101, and public access points susceptible to dangerous wave attack and beachgoers subject to falling rocks as bluffs are destabilized by erosion. This Shore Protection Project will build up the protective beaches along the coast, preserving public access, recreational areas, and as well as public infrastructure and private homes.

TRIBUTE TO JOAN BURDICK, RECIPIENT OF THE 2009 ST. MADELEINE SOPHIE AWARDS, SACRED HEART SCHOOLS

## HON. ANNA G. ESHOO

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

*Wednesday, October 7, 2009*

Ms. ESHOO. Madam Speaker, I rise today to honor Joan Burdick, a recipient of the prestigious St. Madeleine Sophie Award from Sacred Heart Schools. Established in the year 2000, the St. Madeleine Sophie Award honors individuals in the Sacred Heart community who have made a sustained and significant contribution to the Schools and embody the Goals and Criteria of a Sacred Heart education. The individuals honored are selected by a committee comprised of the senior administrative team in conjunction with the Chair of the Board of Trustees and are honored at a reception and at the Mass of the Holy Spirit, the first all-school liturgy of the school year. The recipients will be VIP guests at various SHS events throughout the year and featured in their alumni magazine, *The Heart of the Matter*, for their commitment to the mission of Sacred Heart education.

This year, Joan Burdick was chosen along with two other distinguished recipients to be recognized with the Award for her tireless work as an educator and for her dedication to the arts, as well as to the Goals and Criteria of Sacred Heart Schools. Her award was presented by Connie Solari who gave the following speech at the Awards Ceremony in tribute to Joan:

When I was about 10 years old, I saw the movie *Auntie Mame* with Rosalind Russell. I always wanted to BE that person—elegant, spontaneous, excitable, risk-taking, generous, brunette—and above all gorgeously DRAMATIC. While I've fallen considerably short in embodying this remarkable character, I did finally meet her avatar one afternoon in the spring of 1978.

Her name was Joan Burdick.

At the time, I was writing the Sacred Heart Schools Newsletter, and I'd been assigned to interview "the drama teacher" at St. Joseph's. After about three minutes, it was clear that I was in the face of a mythic educator. Since then, I've come to know Joan as a gifted classroom teacher, an awe-inspiring director, a close professional colleague—and a friend. And it's under these frequently overlapping headings that I propose to introduce her.

MRS. BURDICK, TEACHER

When Nancy Tarantino requested nominations for this award she received pages of testimony from Joan's former students. As the mother of two of her sixth-grade English students at St. Joseph's, I can personally attest to her excellence: She's one of those teachers whose high standards bring high results, and who manage to inspire students with a belief in their ability to do things they never dreamed possible. A few years later, as Dean of Faculty, I saw her spin her magic first-hand in the high school English classroom, making William Shakespeare and Emily Bronte and Tennessee Williams come fully alive as a tea-kettle bubbled in the background and students nestled comfortably on the couches and overstuffed chairs that filled her classroom.

Several of her former students commented on her gift for transforming their shy, even withdrawn selves into polished, confident public speakers. "She taught us to walk deliberately and never fidget when speaking," wrote one. "She corrected our posture and forced us to project and enunciate, to think on our feet and improvise." One went as far as to say that it was Joan who introduced him to his "first sense of community with other students." Another credited her with evoking and developing her self-esteem and overall confidence—qualities that obviously allow everything else to fall into place.

But Joan's gifts went even beyond how to write essays on Bronte's *Wuthering Heights* or how to deliver a line of iambic pentameter like you meant it. She taught us how to behave.

Permit me an anecdote.

For several years we took the entire senior class on a five-day trip to the Ashland Shakespeare Festival. Please note that this was the ENTIRE senior class, not a self-selecting group of dramaphiles. In addition to preparing the students for what they were about to see onstage, Joan also prepared them to be a good AUDIENCE: mouths shut, bodies quiet, hats off, minds alert. One afternoon we were waiting in the lobby for our ninety students to arrive. [I believe it was the same day Michele Rench and I had bought Joan a pink volume of Emily Post's *Etiquette* in a used bookstore.] Suddenly, one very large and bumptious senior approached Joan, lowered himself onto one knee, and kissed her hand with a courtly flourish. It's a gesture I doubt he's ever repeated since, but it speaks volumes about how Joan could ignite hidden reserves of gentility within even the most unlikely knight-at-arms. I read recently that St. Madeleine Sophie believed good manners to be an expression of CARITAS; if we accept her judgment, then Joan Burdick unleashed a FLOOD of Christian Love via students who recognized, even temporarily, the value of good manners. Another former student (one I vividly remember for his livewire personality) wrote: "To this day I think I'm a better audience than most. If I make noise during a performance, I can still feel Mrs. Burdick's stern look beading into the back of my head."

JOAN HUNT BURDICK, DIRECTOR

The distinction between Joan the Teacher and Joan the Director is of course quite arbitrary, since Joan DIRECTED her English classes in much the same way she TAUGHT her aspiring actors. But let me leave the classroom now and take you all to the stage in the Little Theater—a vanished building, but one whose ghost hovers beneath the foundations of this marvelous Campbell Center. Let's imagine it's 1987. Joan has unleashed her latest brainchild—an all-campus production of *The Sound of Music*. In addition to students from grades one through twelve, she has cast teachers from both sides of campus, the Director of Development, the Director of Admissions, and—yes—none other than Director of Schools Nancy Morris as the "Climb-Every-Mountain"—crooning Mother Superior. I myself was among the many actors whom she'd recruited and given their first taste of thespian glory. One alum described the Little Theater as "a symbol of the great things that can come out of a small space occupied by a director who cultivates the imagination and talent of actors who want to do great things." We wanted to do great things. Witnessing Joan rallying us together just before the opening performance of *Sound of Music*, we were gripped by that feeling. We were going to "make theater" to-

gether and in so doing transform not only the physical space, but the audience which had come to be transported into that imaginative mental space that theater engenders. Joan understands this power of theater, and throughout her life, she has made her students (and I count myself among them) understand this. Her willingness to take risks, tackling such daunting works as Shakespeare's *Much Ado About Nothing* and Chekhov's *The Cherry Orchard*, is grounded in her proven ability to inspire casts with a Dionysian fervor that spins itself out into the audience.

When Joan was invited back to direct the Farewell to the Little Theater show in June of 2003, the 120 cast members, including students, faculty and alums, gave Joan the longest standing ovation many ever remember witnessing. No wonder.

JOAN BURDICK, COLLEAGUE AND MASTER BUILDER

In 1990, Joan transferred full-time to the high school, and we began working closely together. In addition to teaching with her in the English department, I was privileged to watch her build not only the SHP drama program, but the entire Fine Arts department. We went from a school that offered five electives in drawing, painting, photography and drama to one that, by the time she retired in 2001, offered twenty, including sculpture, ceramics, dance, computer graphics, concert and chamber choir, instrumental music, technical theater and scenic design, video production, and the ever-amazing student-directed play.

As Fine Arts chair, she represented her department on the school Curriculum Committee with passion and precision. She nurtured her department members in the nuanced art of becoming a Sacred Heart educator. For Joan was not only an employee of Sacred Heart, she is an alumna of Sacred Heart Schools, Atherton—quite literally raised on the vision of St. Madeleine Sophie.

AND THIS BRINGS ME, FINALLY, TO JOANIE BURDICK, FRIEND—AND BY EXTENSION FAMILY WOMAN

For over 150 years, Sacred Heart educators (virtually all of them nuns) were referred to as "Mothers." Joan Burdick is nothing if not the ultimate MATRIARCH, a maternal figure not only to her family but also to her many friends. Joan enjoys deep, powerful and lasting friendships. Many of her former students and colleagues now consider her a friend, someone with whom we still enjoy having an elegant cup of tea or glass of sherry. I'd argue that we all consider ourselves part of Joan's extended family as we seek her advice or share stories with her.

With respect to her biological family, she is a matriarchal force that one crosses at one's peril. When her son-in-law Ken Thompson was diagnosed with leukemia three years ago, I had the sense that Ken would somehow be safe because Joan was standing there, a cross between a lioness and a heavily armed archangel, determined that NOTHING was going to hurt her family. Her daughters Corie and Riette and her son Hunt accorded their mother the ultimate compliment by following her into that magical world of theater themselves, scoring major successes as actors, singers, dancers, stage designers and directors. Her grandson Sean now enjoys life with a grandmother who teaches him chess, instructs him in the fine art of taking tea, and occasionally sweeps him off to Europe or New