

City when they were notified of their child's remains being found. It's something you cannot even possibly imagine as a parent.

But, again, out of that tragedy came a law that's helped us find, reclaim, and account for thousands, literally thousands of missing children.

So, as you pass this resolution today, I commend you. I urge my colleagues to adopt it and just wanted to provide a little background for the history and CONGRESSIONAL RECORD of how this law came about.

Mr. SCOTT of Virginia. I reserve my time.

Mr. ROONEY. Mr. Speaker, I have no further speakers, and I am prepared to close.

I support this important resolution to recognize National Missing Children's Day. I want to thank Mr. SCOTT, our chairman Mr. CONYERS who's here today, Mr. MICA, Mr. POE. And I urge the rest of my colleagues to support this resolution.

I yield back the balance of my time.

Mr. SCOTT of Virginia. Mr. Speaker, I would like to thank all of our colleagues who've made comments today, particularly the gentleman from Florida for his leadership on this legislation and the leadership of the Judiciary Committee. I thank them for their concern and leadership on the issue of missing children.

I urge my colleagues to support the resolution, and I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Virginia (Mr. SCOTT) that the House suspend the rules and agree to the resolution, H. Res. 1325, as amended.

The question was taken.

The SPEAKER pro tempore. In the opinion of the Chair, two-thirds being in the affirmative, the ayes have it.

Mr. SCOTT of Virginia. Mr. 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.

HONORING THE LIFE OF LENA HORNE

Mr. CONYERS. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 1362) celebrating the life and achievements of Lena Mary Calhoun Horne and honoring her for her triumphs against racial discrimination and her steadfast commitment to the civil rights of all people.

The Clerk read the title of the resolution.

The text of the resolution is as follows:

H. RES. 1362

Whereas Lena Mary Calhoun Horne was a trail-blazing performing artist whose life exemplified her commitment to social justice, peace, and civil rights;

Whereas Ms. Horne was born in Brooklyn, New York on June 30, 1917, and joined the chorus of the famed Cotton Club in Harlem at the age of 16 and debuted on Broadway one year later in the musical "Dance With Your Gods" (1934);

Whereas during the 1940s, Ms. Horne was one of the first African American women to perform with a white band ensemble, the first black performer to play the Copacabana nightclub, and among the first African Americans to sign a long-term Hollywood film studio contract, garnering her roles in a host of films, including "Thousands Cheer" (1943), "Broadway Rhythm" (1944), "Two Girls and a Sailor" (1944), "Ziegfeld Follies" (1946);

Whereas her rendition of the title song to the 1943 film "Stormy Weather" became a major hit and among her signature pieces, which also included "Deed I Do", "As Long As I Live", and Cole Porter's "Just One of Those Things";

Whereas Ms. Horne recorded prolifically into the 1990s and the record "Lena Horne at the Waldorf-Astoria" became the best-selling album by a female singer in RCA Victor's history;

Whereas Ms. Horne earned four Grammy Awards during the course of her career, including the Recording Academy's Lifetime Achievement Award in 1989, a National Association for the Advancement of Colored People Image Award in 1999, and a Kennedy Center Honor in 1984;

Whereas Ms. Horne appeared extensively on television, including specials with Harry Belafonte, Tony Bennett, numerous musical reviews and variety shows, and appearances on programs like "Sesame Street" and "The Cosby Show";

Whereas she was nominated for her first Tony Award in 1957 for her role in the musical "Jamaica", and her 1981 one-woman Broadway show, "Lena Horne: The Lady and Her Music", earned her a Tony Award, a Grammy Award, and ran for more than 300 performances;

Whereas despite Ms. Horne's pioneering contract with MGM studios, she was never featured in a leading role during the 1940s and 50s because her films had to be reedited for theaters in Southern States that proscribed films with black performers;

Whereas Ms. Horne was outspoken in her fight for racial equality;

Whereas during World War II, she used her own money to travel and entertain the troops;

Whereas while Ms. Horne performed at Army camps for the U.S.O., she became an outspoken critic of the treatment of African American servicemen and refused to sing before segregated audiences and at venues in which German Prisoners of War were seated in front of black soldiers;

Whereas during the late 1940s, Ms. Horne sued a number of restaurants and theaters for racial discrimination;

Whereas Ms. Horne was only two years old when her grandmother, suffragette, and civil rights activist Cora Calhoun enrolled her as a member of the National Association for the Advancement of Colored People, and she worked for years with the Delta Sigma Theta sorority and the Urban League;

Whereas she participated in numerous civil rights rallies and demonstrations—marching with Medgar Evers in Mississippi, performing at rallies throughout the Nation for the National Council of Negro Women, and taking part in the March on Washington in August 1963 at which the Rev. Martin Luther King, Jr., delivered his "I Have a Dream" speech;

Whereas her commitment to civil rights and political views may have resulted in her

appearance on Hollywood "blacklists" during the 1950s;

Whereas Ms. Horne worked with Eleanor Roosevelt to pass antilynching legislation;

Whereas with her wide musical range and consummate professionalism, she rose beyond Hollywood's stereotypical portrayals of African American as maids, butlers, and African natives; and

Whereas her poise, grace, and courage paved the way for generations of women and African Americans: Now, therefore, be it

Resolved, That the House of Representatives celebrates the life and achievements of Lena Mary Calhoun Horne and honors her for her triumphs against racial discrimination and her steadfast commitment to the civil rights of all people.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Michigan (Mr. CONYERS) and the gentleman from Florida (Mr. ROONEY) each will control 20 minutes.

The Chair recognizes the gentleman from Michigan.

GENERAL LEAVE

Mr. CONYERS. Mr. Speaker, I ask that all Members have 5 legislative days to revise and extend their remarks.

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

There was no objection.

Mr. CONYERS. I yield myself as much time as I may consume.

Mr. Speaker, Lena Horne has now left us, but she has been known around the world as an outstanding actress, singer, and civil rights advocate. And this resolution honors her pioneering success, her unwavering commitment to advancing the civil rights and human rights of all people.

She went on to break numerous racial barriers as a beautiful, talented, gifted artist, and there are very few people who don't remember her. She received four Grammy awards, a Tony award, the highest honor—the National Association for the Advancement of Colored People's Image award, in 1984 the Kennedy Center Honor, and she was a star at MGM studios. She used her own resources to travel during World War II to entertain troops. She did refuse at that time to sing before any segregated audiences.

She marched with Medgar Evers in Mississippi, and she was honored to know and work with Eleanor Roosevelt.

What a legend, what a life, and what a great contribution to this country she made.

Mr. Speaker, on May 9, the actress and civil rights advocate Lena Mary Calhoun Horne passed away at the age of 92. Today the House considers a resolution to honor her pioneering success and her unwavering commitment to advancing the civil rights of all people.

Born in Brooklyn in 1917, Ms. Horne began her prolific career at Harlem's famed Cotton Club at the age of 16 as a chorus-singer, and debuted on Broadway just a year later in the 1934 musical *Dance With Your Gods*.

She would go on to break numerous racial barriers in the 1940s American entertainment industry—including being the first African American woman to perform with a white band

ensemble, and among the first to sign a long-term Hollywood film studio contract.

Ms. Horne's films gained her national and international acclaim—her performance of the title song to the 1943 film *Stormy Weather* is still the standard rendition.

Ms. Horne won numerous accolades during her career, among them:

Four Grammy Awards, including the Recording Academy's Lifetime Achievement Award in 1989;

A Tony Award for her one-woman show, *Lena Horne: The Lady and Her Music*;

A National Association for the Advancement of Colored People (NAACP) Image Award in 1999; and

A Kennedy Center Honor in 1984.

But her success did not come without trial—Ms. Horne, like a generation of African American performers, had to overcome the entertainment industry's entrenched race-based discrimination.

Despite her groundbreaking contract with MGM studios, Ms. Horne was never featured in a leading role during the 1940s and 50s because her films had to be re-edited for theaters in the segregated southern States.

Her outspoken political views may also have landed her on Hollywood "blacklists" in the 1950s, further hindering her film and recording career.

Ms. Horne used her own money to travel during World War II to entertain the troops, and while she performed at Army camps with the U.S.O., she became an outspoken critic of how the military treated its black servicemen.

She refused to sing before segregated audiences, or groups in which German prisoners of war were seated in front of black American soldiers.

During the 1940s, she sued a number of restaurants and theaters for racial discrimination, and she participated in numerous civil rights rallies and demonstrations.

She marched with Medgar Evers in Mississippi, performed at rallies throughout the country for the National Council of Negro Women, and took part in the March on Washington in August 1963 at which the Rev. Martin Luther King, Jr., delivered his "I Have a Dream" speech.

She also worked with Eleanor Roosevelt to pass anti-lynching legislation.

Her courageous commitment to civil rights perhaps began as a toddler, when her grandmother—the suffragette and civil rights advocate Cora Calhoun—enrolled her as an NAACP member at the age of 2.

Actively recording and speaking into her 80s, she will forever be remembered as a consummate professional and trailblazer.

She helped to usher in the end of Hollywood's derogatory portrayals of African Americans as servants and African natives, and she did so with unwavering poise and grace.

She led the way for generations of women and African Americans, and I urge my colleagues to support this important resolution to recognize her achievements.

I reserve my time.

Mr. ROONEY. Mr. Speaker, I yield myself as much time as I may consume.

Mr. Speaker, I support House Resolution 1362 commemorating the life of Lena Horne who died earlier this month on Sunday, May 9, 2010.

Ms. Horne's many performances as a singer, dancer, and actress enriched

countless lives and influenced the history of jazz, pop, Broadway musicals, films, and television. She also contributed in significant ways to the civil rights movement, as Mr. CONYERS just stated.

Ms. Horne was born in Brooklyn, New York, in 1917. Her father left the family when she was 3 and her mother was a traveling actress. At the age of 5, she was sent to live in Georgia with her grandparents. After returning to New York, she joined the chorus at the famed Cotton Club in Harlem in 1933. In the late 1930s and the early 1940s, she was primarily a nightclub performer, but she also appeared in a few low-budget movies and was the featured vocalist on NBC's popular jazz series "The Chamber Music Society of Lower Basin Street."

During a nightclub performance in Hollywood in 1943, she gained the attention of some local talent scouts for the movies. She became the first black performer to sign a long-term contract with a major Hollywood studio. She performed in a number of movie musicals throughout the 1940s, including the MGM musical "Cabin in the Sky."

From the late 1950s through the 1960s, Ms. Horne appeared on many television variety shows, including "The Ed Sullivan Show" and "The Dean Martin Show." In the 1970s and 1980s, she continued to perform in television shows, including appearances on "The Muppet Show," "Sesame Street," and "The Cosby Show."

In 1981, she received a special Tony award for a one-woman Broadway show, "Lena Horne: The Lady and Her Music," which ran for more than 300 performances on Broadway. She also received two Grammy awards for the cast recording of her show.

Ms. Horne again won Grammy awards in 1989 honoring her lifetime achievement, and in 1995, when she was almost 80, for best jazz vocal performance.

Throughout her illustrious career, Ms. Horne found time and energy to devote to the civil rights movement. In 1963, she spoke and performed on behalf of the NAACP and the National Council of Negro Women at the famous March on Washington.

I support this resolution's commemoration of Lena Horne's many contributions to music, television, theater, and civil rights. She brought grace and graciousness to every aspect of her work, and I urge my colleagues to join me in supporting this resolution.

I reserve the balance of my time.

Mr. CONYERS. Mr. Speaker, I yield to DANNY DAVIS, our dear friend from Chicago, Illinois, as much time as he may consume.

Mr. DAVIS of Illinois. Mr. Speaker, first of all, I want to thank Chairman CONYERS for yielding time, and I also want to thank him for his historical memories of the life of Lena Horne. Some people were fortunate to read about her, but I believe that Chairman CONYERS is old enough to remember

her during her heyday. As a matter of fact, I am also. And I never shall forget my sister and I having the opportunity to go and watch "Cabin in the Sky" when we were little kids. As a matter of fact, Chris and I talked about that experience with each other all the way up until the time that she died a few years ago. I mean, for us, that was the most memorable thing that we had ever seen, that we had ever done, that we had ever been able to do.

We didn't know much about civil rights at that time. As a matter of fact, I guess we were a little young to know much about civil rights. But we did know that we just revered this lady, Lena Horne. And then later on as we got older, we were able to appreciate her in different kinds of roles as not only an entertainer, not only a great performer, but also one who had a tremendous amount of spirit in relationship to what it is that she taught. She taught that you really didn't have to take certain kinds of roles if you didn't want them and if you didn't see yourself that way; that it didn't matter what anybody called you; that what really mattered was what you answered to.

And so Lena Horne, who was ageless, priceless—we never knew what her age was because we could never tell. When she was 60, I guess she might have looked like she was 30, maybe 25. So somehow or another, she found the fountain of youth. But she contributed greatly to the development of this country and to the world in which we live.

So again, I want to thank Chairman CONYERS for introducing this resolution, along with Representative CLARKE and other cosponsors.

Mr. ROONEY. Mr. Speaker, I yield back the balance of my time.

Ms. CLARKE. Mr. Speaker, I rise today in support of H. Res. 1362, Celebrating the Life and Achievements of Lena Mary Calhoun Horne.

I want to first thank my friend, mentor, and co-author, Chairman JOHN CONYERS, Jr. working with me to craft this resolution and for bringing it to the floor for a vote.

I am here today to pay tribute to one of Brooklyn's most treasured gifts to American arts, culture, and civil society. On May 9, 2010, Hollywood actress, jazz singer, and civil rights activist Lena Horne passed away at the age of 92.

Ms. Horne was a trail-blazing performing artist whose life exemplified her commitment to social justice, peace, and civil rights. Born and raised in Brooklyn, Ms. Horne made her debut performance in the famous Cotton Club in Harlem at the age of 16, propelling her into a thriving career that took her from Broadway to Hollywood.

A major contributor to the arts, Ms. Horne's legacy as a Broadway star, movie star, and Grammy-award winning recording artist will never be forgotten. Her long career was punctuated by a number of notable firsts and industry accolades. She was the first African-American woman to perform with a white band ensemble, the first black performer to play the Copacabana nightclub, and among the first African Americans to sign a long-term Hollywood

film studio contract. Industry recognized her talents with four Grammy Awards, the Recording Academy Lifetime Achievement Award, a Tony Award, and a Kennedy Center Honor.

A member of the NAACP since the age of two, Ms. Horne was an avid supporter of the civil rights movement. She participated in numerous civil rights rallies and demonstrations, including the March on Washington in August 1963. Joining Eleanor Roosevelt, Ms. Horne worked to pass anti-lynching legislation.

A major supporter of the troops, during World War II, Ms. Horne initially toured with the USO performers. After criticizing the treatment of African-American troops, Ms. Horne refused to perform for a segregated military audience. When her studio pulled Horne off the tour as a response to her act of defiance, she ultimately used her own money to finance trips to perform at Army camps. I admire her dedication to honoring our troops.

Ms. Horne left behind a legacy that has forever changed the opportunities available for female African-American performers. But even more important, Ms. Horne is a role model for young women of every race who are brave enough to follow their dreams or speak out against injustice.

One of Brooklyn's finest, Lena Horne will be truly missed, but her legacy will forever remain in our memory, like a sweet . . . sweet . . . melody.

Mr. CONYERS. Mr. Speaker, we have no further requests for speakers. I know that there will be many Members that will be inserting their own statements in the RECORD.

I yield back the balance of my time as well.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Michigan (Mr. CONYERS) that the House suspend the rules and agree to the resolution, H. Res. 1362.

The question was taken.

The SPEAKER pro tempore. In the opinion of the Chair, two-thirds being in the affirmative, the ayes have it.

Mr. CONYERS. Mr. 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.

□ 1530

FEDERAL JUDICIARY ADMINISTRATIVE IMPROVEMENTS ACT OF 2010

Mr. JOHNSON of Georgia. Mr. Speaker, I move to suspend the rules and pass the bill (S. 1782) to provide improvements for the operations of the Federal courts, and for other purposes.

The Clerk read the title of the bill.

The text of the bill is as follows:

S. 1782

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. SHORT TITLE.

This Act may be cited as the "Federal Judiciary Administrative Improvements Act of 2010".

SEC. 2. SENIOR JUDGE GOVERNANCE CORRECTION.

Section 631(a) of title 28, United States Code, is amended in the first sentence by striking "(including any judge in regular active service and any judge who has retired from regular active service under section 371(b) of this title, when designated and assigned to the court to which such judge was appointed)".

SEC. 3. REVISION OF STATUTORY DESCRIPTION OF THE DISTRICT OF NORTH DAKOTA.

Chapter 5 of title 28, United States Code, is amended by striking section 114 and inserting the following:

"§ 114. North Dakota

"North Dakota constitutes one judicial district.

"Court shall be held at Bismarck, Fargo, Grand Forks, and Minot."

SEC. 4. SEPARATION OF THE JUDGMENT AND STATEMENT OF REASONS FORMS.

Section 3553(c)(2) of title 18, United States Code, is amended by striking "the written order of judgment and commitment" and inserting "a statement of reasons form issued under section 994(w)(1)(B) of title 28".

SEC. 5. PRETRIAL SERVICES FUNCTIONS FOR JUVENILES.

Section 3154 of title 18, United States Code, is amended—

(1) by redesignating paragraph (14) as paragraph (15); and

(2) by inserting after paragraph (13) the following:

"(14) Perform, in a manner appropriate for juveniles, any of the functions identified in this section with respect to juveniles awaiting adjudication, trial, or disposition under chapter 403 of this title who are not detained."

SEC. 6. STATISTICAL REPORTING SCHEDULE FOR CRIMINAL WIRETAP ORDERS.

Section 2519 of title 18, United States Code, is amended—

(1) in paragraph (1), by striking "Within thirty days after the expiration of an order (or each extension thereof) entered under section 2518, or the denial of an order approving an interception, the issuing or denying judge" and inserting "In January of each year, any judge who has issued an order (or an extension thereof) under section 2518 that expired during the preceding year, or who has denied approval of an interception during that year,";

(2) in paragraph (2), by striking "In January of each year" and inserting "In March of each year"; and

(3) in paragraph (3), by striking "In April of each year" and inserting "In June of each year".

SEC. 7. THRESHOLDS FOR ADMINISTRATIVE REVIEW OF OTHER THAN COUNSEL CASE COMPENSATION.

Section 3006A of title 18, United States Code, is amended—

(1) in subsection (e)—

(A) in paragraph (2)—

(i) in subparagraph (A), in the second sentence, by striking "\$500" and inserting "\$800"; and

(ii) in subparagraph (B), by striking "\$500" and inserting "\$800"; and

(B) in paragraph (3), in the first sentence, by striking "\$1,600" and inserting "\$2,400"; and

(2) by adding at the end the following:

"(5) The dollar amounts provided in paragraphs (2) and (3) shall be adjusted simultaneously by an amount, rounded to the nearest multiple of \$100, equal to the percentage of the cumulative adjustments taking effect under section 5303 of title 5 in the rates of pay under the General Schedule since the date the dollar amounts provided in para-

graphs (2) and (3), respectively, were last enacted or adjusted by statute."

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Georgia (Mr. JOHNSON) and the gentleman from Florida (Mr. ROONEY) each will control 20 minutes.

The Chair recognizes the gentleman from Georgia.

GENERAL LEAVE

Mr. JOHNSON of Georgia. I ask unanimous consent that all Members may have 5 legislative days to revise and extend their remarks and include extraneous material on the bill under consideration.

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

There was no objection.

Mr. JOHNSON of Georgia. I yield myself such time as I may consume.

Mr. Speaker, the Federal Judiciary Administrative Improvements Act of 2010 makes a number of changes to increase the efficiency and effectiveness of the Federal courts. The House passed a substantially similar version of this legislation last October.

H.R. 3632, which I introduced, was cosponsored by Chairman JOHN CONYERS, Ranking Member LAMAR SMITH, and Ranking Member HOWARD COBLE of the Subcommittee on Courts and Competition Policy, which I also chair.

S. 1782 would make a number of modest changes to the law and to the administrative operations of the Federal judiciary.

First, it will fix a minor conflict in the law and make clear that senior judges with a reduced workload are permitted to participate in the selection of magistrate judges.

Second, the bill incorporates a proposal supported by my friend and colleague from North Dakota, EARL POMEROY, to place North Dakota in a single judicial district. This will allow for a more even distribution of the workloads of the Federal courts in North Dakota.

Third, the bill makes some minor adjustments for criminal matters. It requires separating the Statement of Reason from other information relating to the case, enabling confidential information to be more carefully controlled and protected.

The bill also clarifies the scope and authority of Federal Pretrial Service officers to supervise and assist juveniles awaiting delinquency disposition in Federal court as an alternative to incarceration.

Further, the bill adjusts the deadline for both State and Federal judges to file their wiretap totals with the Administrative Office of the Courts so that the annual wiretap report to Congress is accurate and does not later require a later addendum.

Finally, the bill increases the statutory amount that can be paid for experts without requiring approval by the chief judge. This raises the current threshold to accurately reflect the impact of inflation.