

ESTIMATED EXHAUSTIONS OF ALL AVAILABLE UNEMPLOYMENT COMPENSATION BENEFITS (UP TO A MAXIMUM OF 99 WEEKS) CALENDAR YEAR 2010

[These estimates reflect the total number of individuals in each month projected to exhaust all available state and federal unemployment compensation (UC) benefits under current law—Regular UC, Emergency Unemployment Compensation (EUC), and High Unemployment Period Extended Benefits (HUP EB).]

	YTD Through April	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Annual Total
EUC/EB phase-out beginning June 2 ¹	30,000	5,200	111,000	94,000	65,000	41,000	32,000	25,000	26,000	429,200
EUC/EB phase-out extended to Dec 31 ²	30,000	5,200	4,800	5,600	5,900	6,600	9,100	7,300	64,000	138,500

¹ These projected exhaustions are based on current law, whereby the phase-out of EUC begins on June 2, 2010 (last payable week of EUC is week ending November 6, 2010) and the last payable week of HUP EB is week ending June 5, 2010.

² These projections reflect the estimated number of exhaustions that would occur if the phase-out of EUC and EB was extended to December 31, 2010.

Mr. CASEY. What this says is if we don't act to extend unemployment insurance, to give people some help, to get from joblessness to a job, to get across that long bridge, 111,000 Pennsylvanians will be out of unemployment insurance by the end of June. Unfortunately, that number goes up by another 94,000 at the end of July if we do nothing. By the end of this year, 429,200 Pennsylvanians will have no unemployment insurance.

We have to act on that. It makes all the sense in the world when we are recovering—and we are in recovery, thank goodness, but we have a way to go—that we give people the opportunity to at least have the peace of mind to know they have unemployment insurance.

Secondly, with regard to COBRA, if anyone has any doubts as to what this means to real people, I would submit one part of one sentence from a single Pennsylvanian by the name of Lisa. She sent a letter to me talking about chemotherapy treatments she needs and the COBRA premium assistance. She said: "COBRA benefits have kept me alive." That is exactly what we are talking about here—about life and death. Why should a family—as they are trying to get a job, trying to find their way out of joblessness—why should they have to worry and have the additional nightmare of having no health insurance? We can help so many Americans as we did in the Recovery Act. Two million households across the country were helped by the COBRA premium assistance program in 2009. In our State, over 107,000 Pennsylvanians had the benefit of that.

So as we wrap up this debate about preserving jobs and creating jobs—and I think in a sense getting a sense of whose side you are on—are you going to be on the side of slowing things down and playing games or are you going to be on the side of helping the unemployed get a job and help them with their family's health care. As we wrap up this debate, it is about saving jobs and preserving jobs and literally, in some cases, saving lives, not only by way of health care but also by way of the additional debate we are having on Medicaid and what that means to vulnerable people as well as what it means to public safety and other priorities. We can get this right, but we need to have our colleagues on the other side of the aisle recognize that this is a high stakes game they are engaged in and that the loser here in the end is not going to be some political party. Those who will be left out are very vulnerable

people who, in addition, are without a job.

With that, I yield the floor to my colleague from Michigan.

Ms. STABENOW. Mr. President, how much time do we have remaining?

The PRESIDING OFFICER. There is 20 seconds remaining.

Ms. STABENOW. On that note, I will simply say again that we are here and we will continue to be here fighting on behalf of people who are counting on us to do the right thing. We remember what it is like for too many families right now whose breadwinner cannot bring home any bread because there is no job. We want to remember them and we want to help them and support them as they are looking for work, as all Americans want to be able to have a job and the dignity of work, and that is what we are fighting for.

Thank you, Mr. President. I yield the floor.

TRIBUTE TO FRED ANVIL NEWTON III

Mr. REID. Mr. President, I rise today to recognize the extraordinary work of Fred Anvil Newton III, who is retiring this week. During his 28 years with the Intergovernmental Program Office, his distinguished career elevated him to the highest levels of decisionmaking in one of our government's most sensitive programs. His work greatly enhanced the safety and security of the United States Senate, staff, and visitors.

Mr. Newton dedicated his professional life to mission accomplishment, while always ensuring that the people he led were well-trained and cared for. He managed resources in the most efficient and effective manner possible. Mr. Newton cultivated and maintained partnerships with the U.S. Capitol Police, the offices of the U.S. Senate Sergeant at Arms and the U.S. House of Representatives Sergeant at Arms. Regarded as the dean of the continuity community, he has been at the forefront of strategic continuity planning and his innovative approach to problem solving has set the standard for many of today's continuity programs.

Mr. Newton has many significant accomplishments including the oversight, response, and mitigation of the effects of the public disclosure of a very sensitive national strategic continuity asset. He developed a new strategy for effective use of private sector assets in fulfilling a strategic continuity mission; the result being minimal cost to government and maximum flexibility for planners.

Mr. Newton provided advice and counsel to national level emergency managers attempting to mitigate and recover from the effects of a biological warfare attack on the United States Senate. Additionally, Mr. Newton held a great ability to identify subject matter experts, which significantly reduced recovery time and expense.

During his tenure, Mr. Newton oversaw the acquisition, staffing, and operation of multiple relocation assets in support of the strategic continuity mission. He also advocated and oversaw the development of a purpose-built tactical waterborne evacuation asset whose capabilities significantly enhance the efficient and timely movement of essential government personnel from threat zones.

He also oversaw a major chemical, biological, radiological and explosives defense effort protecting a highly symbolic national asset. This effort uniquely combines surveillance/identification technologies, defensive measures, and incident management and mitigation capabilities to form a standard by which other large-scale protective efforts are now measured.

I, along with my colleagues in the Senate, congratulate Fred on his well-deserved retirement. We wish Mr. Newton all the best in his future endeavors.

TRIBUTE TO ANDREA ROGERS

Mr. LEAHY. Mr. President, today I honor Andrea Rogers, the CEO and founding executive director of the Flynn Center for the Performing Arts. I have had the privilege to congratulate Andrea over the years on her many accomplishments within the arts community, including her most recent award from the Vermont Arts Council, the Walter Cerf Lifetime Achievement in the Arts award. Today, I once again recognize her decades of invaluable service to Vermonters and I wish her future success as she retires from her executive director position at the Flynn Center for the Performing Arts after 30 years of dedicated service.

In 1980, Andrea led a campaign to purchase an old movie house in downtown Burlington, with the hope of turning it into a home for performing arts groups. She was successful, and the old building became an independent theatre. Andrea organized many fundraising efforts to restore the antiquated space, and within the next 5 years, the Flynn succeeded in hosting over 350 performances presented by 50 different organizations. Today, 30 years

later, the Flynn Theatre is known as the Flynn Center for the Performing Arts and is firmly embedded into Chittenden County and Vermont's cultural landscape.

Since its founding, the Flynn has expanded and renovated its space, hosted thousands of diverse performances, opened an art gallery and created many educational programs. Because of Andrea's leadership, the Flynn has received several awards across the state, the country, and even the world. It was the only organization honored by both the Ford Foundation and the Doris Duke Charitable Foundation in 2000. The Flynn's educational program has also been recognized by the Dana Foundation as one of eight outstanding arts programs in the country, and has recently received the Outstanding Historic American Theatre Award at a national conference put on by the League of Historic American Theatres.

I am proud to say that all of these accomplishments happened under Andrea's tenure. She is widely recognized for her passion for performing arts and community development, and her dedication has had an extraordinary impact on the arts in Vermont. Marcelle and I have spent some of our most memorable evenings at the Flynn, and Andrea's enthusiasm for her work and for her colleagues will be dearly missed. I ask unanimous consent to have printed in the RECORD the following article to permanently recognize Andrea's contribution to the State of Vermont.

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

[From the Burlington Free Press]

FLYNN CENTER DIRECTOR EXITS, STAGE RIGHT
(By Sally Pollak)

A monoprint of a jazz trombone quartet hangs above Andrea Rogers' desk in her office at the Flynn Center for the Performing Arts. The piece is alive with color—golds and purple—and appears at first to be an abstract work. But a second look reveals players, instruments, music stands; art and music in vibrant harmony. "I love the alive feeling of it," Rogers said. "I have all this artwork, and no place at home to put it."

Rogers has until the end of the month to find wall space in her Burlington house. The last day of June will be the final day of Rogers' tenure as executive director of the Flynn. She will be succeeded by John Killacky, who has been manager of the arts and culture program for the San Francisco Foundation. Rogers, who will turn 70 on July 14, has guided the Flynn since before its creation—when she and other community members recognized potential in a dilapidated Main Street theater being used as a cinema. "The Flynn was of interest to me—the potential of the theater to serve as a performing-arts center," Rogers said. She was intrigued by the idea of preserving a historic building, one whose existence was threatened, and adapting it to community use.

"It's something that I saw that needed to be done. I never dreamed I'd be the director. . . . 'Burlington was my home, and I could see there was a need. If people want something, and there's a reasonable chance that they can come together to make it happen, it can happen. There were many times when

I cried, and wondered if we could pull it off. But I went to the public: Every step forward we made, it was because the community was behind us. It was very organic." Thirty years after accepting the job she never dreamed of, Rogers is stepping down as the only executive director the Flynn has had.

She has both envisioned the nonprofit performing-arts center, and guided its growth: The Flynn has a \$6 million endowment, an education department that presents student matinees, offers classes and develops and implements arts curriculums in local schools.

The theater presents its own season of shows, commissions work and plays host to artists' residencies. The Flynn's own programming has grown from about three shows a year to 50 to 60 annual performances, Rogers said. It serves as a performance space for other organizations, such as the Vermont Symphony Orchestra and Lyric Theatre. The smaller FlynnSpace is a venue for more experimental pieces, where about 40 percent of the shows are Flynn presentations.

"I love the Flynn," said Jaime Laredo of Guilford, VSO music director and a violinist and conductor who performs around the world. "It's one of the most vibrant arts centers anywhere, not just in the state of Vermont. 'It's so amazing what goes on there, the range of things—from symphonies to country music to Broadway shows to recitals to jazz. I don't know many places like that. I think it's fantastic. And I think what Andrea has done is miraculous."

Bob Dylan and Phish played at the Flynn in the 1990s; Mikhail Baryshnikov has performed on its main stage three times; the World Saxophone Quartet blew free jazz on a winter's night in the late '80s. The contemporary dancer/choreographer Bill T. Jones presented his first full version of "Last Supper at Uncle Tom's Cabin/The Promised Land," outside of New York City, at the Flynn. The major work, co-commissioned by the Flynn and addressing hot-button issues, included workshops with Jones and dozens of community members naked on stage as part of the performance.

ART AND COMMUNITY

The Jones piece could serve as Exhibit A in what people say is Rogers' most important contribution to Burlington: bringing together art and community, with each step of the building of the Flynn a commitment to that ideal.

"Andrea has allowed her life to be defined by the mission of what the Flynn Center is all about," guitarist Paul Asbell said. "You do it out of love and a sense of mission. It is her vision that has been implemented." Asbell knows the Flynn as a performer and an audience member, and he knows Burlington before the Flynn existed.

"The contribution to Burlington is too deep to even count it all," Asbell said. "It's been remarked thousands of times that for the size of the city, it's incredible the type of cultural events and musical events and artistic awareness in Burlington. It's unbelievable what we've grown accustomed to."

Along the way, the Flynn has earned a national reputation among arts organizations and arts funders for its programming, its audience-building and its community engagement.

"To this day, the Flynn stands as model of how to do it right, how to have a strong artistic program and at the same time be a central node for community," said Philip Bither, senior curator of performing arts at the Walker Art Center in Minneapolis. He is the former Flynn director of programming/artistic director of the Burlington Discover Jazz Festival.

"We talk about attempting to create cultural commons, places that a diverse range

of audiences can gather and celebrate live performing arts," Bither said. "The Flynn is that. It's really a remarkable success story. Andrea has been there from Day 1, and has really had the vision to see how to get to that place."

The audience ranges from wealthy patrons who attend frequent performances to children in Burlington's Old North End. Kids not only attend shows, but also participate in mini-artist workshops: Third-graders at the Integrated Arts Academy recently had a song swap with singers in the African Children's Choir—trading and singing songs together.

"For many children, the only time they walk down Church Street is when they go with their class to the Flynn," said Joyce Irvine, principal of IAA.

ACTIVE TILL HER EXIT

With retirement three weeks away, Rogers has little time to think about her exit. In fact, pending retirement never looked so active. She tracks jazz festival ticket sales every day, comparing numbers with last year and the year before—an activity that shows Rogers takes nothing for granted, including next season's existence.

"It takes a lot to keep this going," Rogers said. "It's not a shoo-in. We start from scratch every year, raising an operating budget." Rogers is immersed in putting together next season's sponsorship, and then comes the budget for fiscal 2011. "The biggest part of what I do is supporting everybody else," Rogers said. She has evening jazz festival events and shows to attend. "That part never felt like work," Rogers said. She notes a particular change that will come with retirement: "I have to pay now. I'm going to be a good patron."

A COMMUNITY ORGANIZER

Rogers came to her work at the Flynn through community organizing. She grew up in New Britain, Conn., and attended college at the University of Michigan, where she studied history, history of art and French. After college, Rogers moved to New York City, where she lived for almost 10 years. She worked for the American Field Service, doing community-service work with teenagers.

She moved here in 1970, interested in living in a small city and drawn to Burlington by a beloved great aunt and uncle who lived here, and by her love for skiing and sailing. Soon after arriving, Rogers started working in community-based drug-prevention efforts. The job combined her interests in community organization and working with young people. She liked the community involvement, setting up and organizing systems—but the core issue was not where her true interests lay, Rogers said.

After four years working in drug-abuse prevention, Rogers became founding director of the Church Street Center for Community Education, a university-affiliated center that preceded the Firehouse Center for Visual Arts. Her involvement with a community effort, spearheaded by Lyric Theatre, to purchase and renovate the Flynn led to her hiring as its first director. She was writing grants for the project and doing other organizational work when Rogers was asked if she'd open an office, she recalled.

"Well," she replied, "you have to pay me." It was only a "pittance," she said, but it was enough to persuade her to devote herself to the Flynn effort. Syndi Zook, executive director of Lyric Theatre, was a Lyric performer when the company endeavored to return the theater—then owned by Merrill Jarvis—to a live performance space. "We wanted to put on plays," Zook said. "We didn't want to be engaged in the multimillion-dollar campaign that it would take to bring that

beautiful building back to its historic stature." That was left to the newly created Flynn board, and to Rogers.

"What we were trying to do was save it from the wrecking ball," Zook said. "What Andrea has done is save this beautiful historic landmark that is just a jewel in the center of the city."

During her years at the Flynn, Rogers said her artistic sensibility grew to include an appreciation for contemporary dance. She had always enjoyed music—listening, singing and playing piano—and contemporary art. "I found the merging of music and movement and abstract ideas to be really eye-opening and exciting," Rogers said. "I came to really appreciate it, and not to feel the need to totally understand it."

COURAGE AND AMBITION

Ambiguity and complex, challenging works would become part of the Flynn's programming. Although Rogers said she had the authority to manage programming, she chose not to exercise it. This is the purview of artistic director Arnie Malina and Bither, his predecessor.

Bither came to the Flynn in 1988 from the Brooklyn Academy of Music, where he curated experimental music and avant-garde jazz. Conversations with Rogers before he was hired indicated the direction she wanted to take the theater. It was not necessarily what one might have predicted, given the Flynn's previous programming, Bither said.

"She said she wanted the kind of new thinking, and sometimes provocative programming," Bither said. "She wanted the freshest, most interesting artists that are happening, not just in New York City but around the world."

The notion that this kind of programming would work in a city the size of Burlington was "a leap of faith, to say the least," Bither said. In those days, management would pin up fliers for Flynn shows on trips to the supermarket, part of the effort to fill the house, Bither recalled.

A fund to honor Rogers, Andrea's Legacy Fund, was created by the Flynn board to raise money for programming and education, initiatives the board identified as key to Rogers' tenure. Board chairman Fred "Chico" Lager said the goal of raising \$1.5 million in cash is nearly met. With deferred donations, Andrea's Legacy Fund totals almost \$2 million, he said.

"Andrea is fiercely committed that we not retreat in any way, as is the board," Lager said. "She's leaving us in great shape. The legacy fund will ensure that we will be able to sustain everything that we are doing, and actually continue to grow."

Rogers has her own ideas about her legacy, which she believes is centered on connecting themes: artistic excellence and community involvement. "You never had one without the other," she said. And though events are planned around her retirement, including a free evening of entertainment June 26 at the Flynn, called "Exit Laughing," Rogers has her own ideas about how she'd like to leave: "Personally," she said, "I would've put a barrel on my head and snuck out the door."

ADDITIONAL STATEMENTS

REMEMBERING CHIEF JUSTICE WILLIAM S. RICHARDSON

• Mr. AKAKA. Mr. President, in Hawaii all beaches are public. It is one of the things that makes our State a special place, and it is due to a landmark 1968 ruling by the Hawaii Supreme

Court authored by Chief Justice William S. Richardson. As a military veteran, attorney, political party leader, elected official, State supreme court justice and trustee of Hawaii's largest private landowner, Chief Justice Richardson's many contributions helped shape our Nation's youngest State. This great man, a dear brother and friend, died yesterday at the age of 90.

As Chief Justice of the Hawaii Supreme Court from 1966 to 1982, C.J., as many of us affectionately knew him, did so much to preserve Hawaii's rich culture and heritage. As he explained it:

Hawaii has a unique legal system, a system of laws that was originally built on an ancient and traditional culture. While that ancient culture had largely been displaced, nevertheless many of the underlying guiding principles remained. During the years after the illegal overthrow of the Hawaiian Kingdom in 1893 and through Hawaii's territorial period, the decisions of our highest court reflected a primarily Western orientation and sensibility that wasn't a comfortable fit with Hawaii's indigenous people and the immigrant population. Thus, we made a conscious effort to look to Hawaiian custom and tradition in deciding our cases—and consistent with Hawaiian practice.

A self-described "local boy from Hawaii," C.J. graduated from Roosevelt High School and the University of Hawaii at Manoa, and received his law degree from the University of Cincinnati. In World War II, he joined the U.S. Army and served as a platoon leader with the 1st Filipino Infantry Regiment. He was later inducted into the Infantry Officer Candidate School Hall of Fame. C.J. served as the chairman of the Hawaii Democratic Party and as the State's first Lieutenant Governor of Hawaiian ancestry. Upon retirement from the Hawaii Supreme Court, Chief Justice Richardson served as a trustee of the Kamehameha Schools.

C.J.'s modest beginnings influenced his future dedication to the underrepresented, minority, and indigenous communities of Hawaii. His mixed heritage of native Hawaiian, Chinese, and Caucasian ancestry reflected the diverse culture and history of the people. He understood the issues most important to the people and fought hard to ensure that the legal system provided remedies for the most vulnerable populations. He will also be remembered for his work to establish the State's only law school—The William S. Richardson School of Law. Chief Justice Richardson fought vigorously for its creation because he believed Hawaii students who could not travel to or afford mainland law schools should have an opportunity to study law nevertheless.

Chief Justice Richardson was a true son of Hawaii. He lived his life in service to others and did so with a warm and kind disposition. We celebrate his life, achievements, and contributions to the State of Hawaii.●

EMERADO, NORTH DAKOTA

• Mr. CONRAD. Mr. President, today, I am pleased to recognize a community

in North Dakota that is celebrating its 125th anniversary. On July 10, the residents of Emerado, ND, will gather to celebrate their community's founding.

When the railroad came to Emerado in 1882, a town began to take shape on the Hancock homestead. The town site was platted in September 1885 by Henry Hancock, originally of Ontario, Canada, and by Lewis Emery, Jr., from Bradford, PA. The village was named for Emery, owner of one of the first bonanza farms in North Dakota, consisting of 4,480 acres of land.

Among the early businesses were Fred Ludwick and Henry Raymond, blacksmith; Plup and Morgans Grocery Store; Emery Hotel, built about 1882; the Virginia Hotel, built around 1915 by A.A. Hood; Dakota St. Anthony Elevator; Farmers Elevator; and Bill Hancock Hardware. The first post office was established on November 25, 1885, with Edmund Gale, Jr., serving as the postmaster.

The mill was built in the late 1890s by J.R. Cooper. Over time, other businesses were developed. Among these were the Gritzmacher General Store; Seebart Brothers painters and decorators; S.S. Hood General Merchandise; William L. Sibell, barber; Charles Emery Ford Car and International dealer; George Dean Grocery; Fosnes Hardware and Machinery; Ralph Bosard, blacksmith; S.S. Grantham Coop Store; Mary Kelly Cafe; and the "Blind Pig" pool hall and barber shop operated by Nick Hickson.

Emerado was a thriving small town until the disastrous events of May 9, 1928. Ashes cleaned out of a nearby locomotive ignited, leading to a fire that razed 24 structures, including the town's church, town hall, elevator, several businesses, homes, and barns. The church, elevator, town hall, and one home were soon rebuilt.

Emerado is very proud of the Emerado Elementary School, home of the Bulldogs. Students from kindergarten through eighth grade are privileged to be taught by caring professionals who share the belief that "each student is the most important person in school."

In honor of the city's 125th anniversary, community leaders have organized a parade, carnival games, an all-school reunion, and many other fun and exciting events.

I ask that my colleagues in the U.S. Senate join me in congratulating Emerado, ND, and its residents on their first 125 years and in wishing them well in the future. By honoring Emerado and all other historic small towns of North Dakota, we keep the great pioneering frontier spirit alive for future generations. It is places such as Emerado that have helped shape this country into what it is today, which is why this fine community is deserving of our recognition.

Emerado has a proud past and a bright future.●