

boxing match by promoters, managers, sanctioning bodies, judges and referees. It provides tough new penalties for criminals who continue to try to manipulate and undermine the sport through coercion and bribes. ESPN says that "The Ali Act, modest in scope, can make a difference. It is a small, but significant step, and one that would cost nothing to taxpayers."

I would like to thank the gentleman from Ohio, Mr. OXLEY, the Chairman of the Subcommittee on Finance and Hazardous Materials, and the gentleman from Virginia, Mr. BLILEY, the Chairman of the Committee on Commerce, for their leadership in moving the Muhammed Ali Boxing Reform Act forward.

BILL TO DESIGNATE THE WASHINGTON OPERA IN WASHINGTON, D.C., AS THE NATIONAL OPERA

HON. WILLIAM F. GOODLING

OF PENNSYLVANIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, May 25, 2000

Mr. GOODLING. Mr. Speaker, today I am introducing a bill to designate the Washington Opera in Washington, DC, as the National Opera. The beginnings of the Washington Opera were unusual having been founded by a music critic, Day Thorpe of the now defunct Washington Star, along with a few others who decided that the nation's capital should have an operatic enterprise of its own. In the early years, the Opera Society of Washington—later renamed the Washington Opera—was limited by financial and practical constraints to no more than one or two productions per year, the Opera Society performed in the Lisner Auditorium of George Washington University until the early 1970's, when Artistic Director Ian Strasfogel led the company into the Kennedy Center Opera House with the world premiere of Ginastera's *Beatrix Cenci*.

The ensemble has since been named the resident opera company of the Kennedy Center, for which it receives honorary, but not monetary, support.

The Washington Opera became the first American opera company to produce a repertory season in two separate theaters. Giving performances in the 2,200 seat Opera House and the more intimate 1,100 seat Eisenhower Theater allows the company to perform in settings that reflect each opera's proper acoustical ambience.

In addition to performances, the Washington Opera has created several education and community programs that serve a broad and diverse population. These outreach programs are dedicated to enhancing the lives and learning of the children and adults of the greater Washington region, developing future audiences, and making the experience of opera available to those whom otherwise have limited access to the art form.

Through these programs, the Washington Opera has made extensive outreach to the Washington D.C. area public schools and to the community at large. These outreach programs have reached more than 150,000 individuals, and have been driven by the idea that "learning by doing" is a highly effective way to spark young children's interest in the arts. The number and scope of programming has grown to 22 programs that provide performance ex-

periences, curriculum enhancement activities, in-school artist and docent visits, professional development opportunities for teachers and young artists, interactive family-oriented presentations, and more.

Under the stewardship of Artistic Director Placido Domingo, the Washington Opera has achieved the stature of a world-class company and plays to standing-room-only audiences at the Kennedy Center Opera House and Eisenhower Theater. The Washington Opera has earned its position of leadership in the musical world without the crucial government support typical in most world capitals, in a city without the strong business base that helps fund many U.S. opera companies.

The company has been a leader through its commitment to sustain new American operas by presenting them in crucial second productions, giving these new works life beyond the short span of their premieres. It leads by championing lesser known works of significant musical worth rarely presented on today's opera stages. It has been hailed for its work with operas on the epic scale, as the British magazine *Opera Now* recently stated, "The Washington Opera is carving out a new area of expertise . . . staging grand spectacles to exacting standards with precision and power not often seen even at the world's top houses." The company is also renowned for the number and quality of its new productions, its discovery and nurturing of important young talent and the international collaboration system it has pioneered with leading foreign companies.

Since 1980, the company has grown from a total of 16 performances of four operas to 80 performances of eight operas, while the budget has increased from \$2 million to more than \$25 million.

In 1980, the opera did not own a single opera set; by the spring of 2000 the company had originated and built 61 new productions, becoming one of the most prolific producing companies in the U.S. The company has averaged 98 percent attendance over the last fourteen seasons a remarkable sales record. It now earns approximately 65 percent of its total budget through ticket sales, raising the remaining 35 percent through contributions from individuals, corporations, and foundations. A sign of fiscal strength, this ratio of earned to contributed income is the highest of any opera company in the country.

The Washington Opera has requested that I introduce legislation to designate the Washington Opera as the "National Opera." There are precedents for granting private or quasi-private entities a "national" designation. For example, the National Aquarium in Baltimore and the National Aviary in Pittsburgh both received their "national" designation through acts of congress. Such a designation does not bring with it federal funding or a federal subsidy.

Rather, it grants the entity national prominence, which may increase ticket sales and improve fundraising prospects.

I urge my colleagues to support this legislation.

TRIBUTE TO CHAIM DOV SACKS

HON. E. CLAY SHAW, JR.

OF FLORIDA

IN THE HOUSE OF REPRESENTATIVES

Thursday, May 25, 2000

Mr. SHAW. Mr. Speaker, I rise today to recognize and pay tribute to an outstanding scholar and student leader, Chaim Dov Sacks. Dovi Sacks was recently named a Presidential Scholar, an award presented to two outstanding students from every U.S. state and territory. The award recognizes student leadership, SAT scores, and participation in the community. Dovi excelled in all these categories. He is the student body president, and a National Merit Scholarship Finalist who received a perfect 1600 on his SAT at Pine Crest Academy.

Dovi has brought further recognition to Fort Lauderdale's prestigious Pine Crest Academy. The school has had two Presidential Scholars in the past two years, and Dovi is the third in three years, an unprecedented feat. Just this year Pine Crest had 3 perfect SAT scores and 32 graduating seniors planning to attend Ivy League schools.

I know the House will join me in recognizing and honoring this outstanding scholar and wish him continued success as a future leader of the country. In addition, I would like to acknowledge Pine Crest Academy for their excellence in education and hope for continued achievement in teaching.

IN HONOR OF THE RETIREMENT OF JUDGE PHILIP A. CHAMPLIN

HON. MIKE THOMPSON

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, May 25, 2000

Mr. THOMPSON of California. Mr. Speaker, I rise today in honor of Napa County Superior Court Judge Philip Champlin on the occasion of his retirement from this distinguished post. Judge Champlin has served as Napa's Superior Court Judge for 21 years and has been an outstanding community leader throughout our Valley.

Few people make an impact on their community the way Philip Champlin has improved and touched ours. Both on and off the bench, his integrity and intelligence have enhanced the quality of life for those around him. Be it through his judicial efforts or his community involvement with the Red Cross, Rotary, Boy Scouts and other civic groups, he has made contributions that will be remembered for a very long time.

Born in Annapolis, Maryland in 1939, he attended Yale University where he earned his B.A. in Psychology in 1961. He traveled to California to attend the Boalt School of Law where he received his J.D. in 1964 and later went on to attend the California Judicial College in Berkeley.

Judge Champlin began his distinguished career by serving as an associate for the law firm of Coombs and Dunlap in Napa, California in 1965. By 1967 Judge Champlin was a partner in the firm, where he remained until 1977. In 1978 Philip Champlin became Judge of the Municipal Court in Napa County. He only served in this post for one year before