

Today, it is easy to take the necessities of life for granted, including the ability to get water by simply turning on a faucet. However, the laws of nature still apply and, in a desert, a reliable supply of water will always be a matter of life and death. Life in Arizona, Southern California, and other desert regions is only possible because a guaranteed, permanent supply of water is available.

While the laws of nature should be self-evident, there are some individuals and organizations who refuse to accept them and instead advocate the destruction of the water supply reservoirs which make life in the desert possible. We are currently locked in a struggle against the willful ignorance of these groups and individuals and, while we are supported by the facts, we must not underestimate the zealous dedication of the other side. We must not allow such destructive proposals as the draining of Lake Powell to lead to a repeat of the devastation inflicted on Phoenix by the drought of the 1890's.

As long as people live in the desert, there will be a need for organizations like the Salt River Project to supply them with the most basic substance needed for life. I salute the Salt River Project for its historic role in the development of Phoenix and its continued importance, and welcome its inclusion in the Local Legacies Program.

COLORADO STATE SENATE
PRESIDENT RAY POWERS

HON. SCOTT McINNIS

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

Wednesday, May 24, 2000

Mr. McINNIS. Mr. Speaker, I want to take this moment to recognize the career of one of Colorado's leading statesmen, President of the Senate, Ray Powers. In doing so, I would like to honor this individual who, for so many years, has exemplified the notion of public service and civic duty. It is clear that Senator Powers' dynamic leadership will be greatly missed and difficult to replace.

Elected to the State Senate in 1980, he sponsored many bills addressing, for example, death penalty, highway funding and more judicial requirements for judges. In 1983, Ray served as the Majority Caucus Chairman and then moved to the position of the Assistant Majority Leader.

Senator Powers also received many honors. He has received the United States Veterans Committee Distinguished Service Award and was named by the Colorado Springs Chamber of Commerce and the Colorado Public Affairs Council as Legislator of the Year.

This year marked the end of Senator Powers' tenure in elected office. His career embodied the citizen-legislator ideal and was a model that every official in elected office should seek to emulate. The citizens of Colorado owe Senator Powers a debt of gratitude and I wish him well.

EXTENSIONS OF REMARKS

MUHAMMED ALI BOXING REFORM ACT

SPEECH OF

HON. WILLIAM F. GOODLING

OF PENNSYLVANIA

IN THE HOUSE OF REPRESENTATIVES

Monday, May 22, 2000

Mr. GOODLING. Mr. Speaker, four years ago, the Congress passed the Professional Boxing Safety Act, an Act within the primary jurisdiction of the Committee on Education and the Workforce. This Act created comprehensive nationwide regulations for the sport of boxing. It was a first step establishing a uniform system of licensing and minimum health and safety standards for boxers.

Because of the Professional Boxing Safety Act, for the first time, states could keep track of and protect professional boxers with appropriate oversight and supervision.

Corruption continues to taint the sport of boxing. A major international sanctioning body has been charged with bribery, racketeering and money laundering. And, the sport continues to endure allegations of fixed fights. The Miami Herald has reported that over 30 prizefights in the last 12 years have been fixed. Tragically, the boxers themselves suffer the most from the exploitation and anti-competitive business practices seemingly endemic to the sport.

The Muhammed Ali Boxing Reform Act would help to put an end to this corruption. It requires the establishment of objective and consistent criteria for the ratings of professional boxers. It requires the disclosure of compensation received in connection with a 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. BILLEY, 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

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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 experiences, 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 Plácido 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