

illness requiring a stay at the Eisenhower Medical Center, near his home, in Palm Springs.

With his devoted and loving wife, Delores, by his side, Mr. Hope is recovering, and the family has asked that everyone keep Mr. Hope in their prayers.

Mr. Hope, from those of us who were blessed by your courage and commitment to our efforts around the globe, may God bless you. And, Mr. Hope, we all hope that you get well soon, and our best wishes go out to you and your family.

#### INTERNATIONAL ABDUCTION

(Mr. LAMPSON asked and was given permission to address the House for 1 minute.)

Mr. LAMPSON. Madam Speaker, I rise today to talk about the issue of international child abduction. For 3 months now, I have been coming to the floor to tell the story of children who have been abducted abroad. I have also been holding public events and introduced a resolution with my friend the gentleman from Ohio (Mr. CHABOT).

Well, all of this work is beginning to pay off. On Tuesday, May 22, the House passed H. Con. Res. 293, urging signatories to the Hague Convention to abide by that agreement. Just within the past 3 weeks, I have heard amazing news from two different parents whose cases this Congress has brought to light.

One of those parents, Jim Rinnaman, saw his daughter 3 weeks ago for the first time in 4 years. Another, Paul Marinkovich, is bringing his son home after 3 years of searching.

Madam Speaker, these parents are being reunited with their children because of the work that Congress is doing and the pressure that these countries are feeling from our Government and from the media.

On behalf of American parents, I want to thank my colleagues for passing H. Con. Res. 293 and urge them to continue working with me on this very important issue. By continuing to take action and raise awareness, we can bring our children home.

#### JUSTICE DEPARTMENT CANNOT HANDLE TRUTH

(Mr. TRAFICANT asked and was given permission to address the House for 1 minute and to revise and extend his remarks.)

Mr. TRAFICANT. Madam Speaker, an Iranian defector said Iran was responsible for the bombing of Pan Am 103, not Libya.

No kidding, Sherlock. The whole world was told that years ago, but the Justice Department turned their back. Reports said that Iran hired the Syrians and the Syrians recruited terrorists from all around the world.

Beam me up. Those two Libyans may have been mules in general, but they are scapegoats specifically.

I yield back the fact that from Waco to Ruby Ridge to now Pan Am 103, the Justice Department just cannot handle the truth. I also yield back the fact, my colleagues, that if these two Libyans masterminded the bombing of Pan Am 103, they would have choked on a chicken bone years ago in Kadafi's cell.

#### ANNOUNCEMENT BY THE SPEAKER PRO TEMPORE

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX, the Chair announces that she will postpone further proceedings today on each motion to suspend the rules on which a recorded vote or the yeas and nays are ordered, or on which the vote is objected to under clause 6 of rule XX.

Any record votes on postponed questions will be taken after debate has concluded on all motions to suspend the rules but not before 6 p.m. today.

#### DESIGNATING WASHINGTON OPERA IN WASHINGTON, D.C., AS NATIONAL OPERA

Mr. GOODLING. Madam Speaker, I move to suspend the rules and pass the bill (H.R. 4542) to designate the Washington Opera in Washington, D.C., as the National Opera.

The Clerk read as follows:

H.R. 4542

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

##### SECTION 1. DESIGNATION.

The Washington Opera, organized under the laws of the District of Columbia, is designated as the "National Opera".

##### SEC. 2. REFERENCES.

Any reference in a law, map, regulation, document, paper or other record of the United States to the Washington Opera referred to in section 1 shall be deemed to be a reference to the "National Opera".

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Pennsylvania (Mr. GOODLING) and the gentleman from Pennsylvania (Mr. FATTAH) each will control 20 minutes.

The Chair recognizes the gentleman from Pennsylvania (Mr. GOODLING).

##### GENERAL LEAVE

Mr. GOODLING. Madam Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on H.R. 4542.

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

There was no objection.

Mr. GOODLING. Madam Speaker, I yield myself such time as I may consume.

Madam Speaker, I rise in support of H.R. 4542, to designate the Washington Opera in Washington, D.C., as the National Opera.

The beginnings of the Washington Opera were unusual, as it was 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 Washington Opera was limited by financial and practical constraints to no more than one or two productions per year. Since that time, the Washington Opera has grown and prospered. Today, it is the resident opera company of the Kennedy Center, due primarily to the artistic excellence of the ensemble.

In addition to performances, the Washington Opera has made extensive outreach to the Washington, D.C. area public schools and to the community at large. These 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.

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 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 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.

I would like to mention a personal note about this Artistic Director Placido Domingo. When my daughter, at 17, was playing the professional tour, I did not have the money to send a coach or anybody in the family, so I gave her a lot of advice about not paying too much attention to anybody, particularly men, as she moved from the Italian Open to the Swiss Open to the German Open and then to the French Open. And when she was leaving the French Open to go to the Paris Open, she apparently was standing there in tears and this gentleman asked her what was her problem? And she said, well, my luggage went the other way and I have to play the first round of the French Open as soon as I get to Paris.

The gentleman said, well, the first thing we have to do is put you in first