

is why I supported two alternative budget resolutions, each of which would have balanced the Federal budget within 7 years.

Those budgets would do so, however, without providing large tax cuts to the wealthiest among us at the expense of children, seniors and students. We can balance the budget without damaging cuts to health care for the elderly, education funding and environmental protection, and those are among the top priorities of American working families.

Mr. President, I yield the floor and suggest the absence of a quorum.

The PRESIDING OFFICER. The clerk will call the roll.

The assistant legislative clerk proceeded to call the roll.

Ms. MOSELEY-BRAUN. Mr. President, I ask unanimous consent that the proceedings under the quorum call be dispensed with.

The PRESIDING OFFICER. Without objection, it is so ordered.

Ms. MOSELEY-BRAUN. Mr. President, I ask unanimous consent that I be allowed to speak as in morning business.

The PRESIDING OFFICER. Without objection, it is so ordered.

(The remarks of Ms. MOSELEY-BRAUN and Mrs. MURRAY pertaining to the submission of Senate Resolution 263 are located in today's RECORD under "Submission of Concurrent and Senate Resolutions.")

Mrs. MURRAY. Mr. President, I ask unanimous consent to proceed as in morning business.

The PRESIDING OFFICER (Mr. GORTON). Without objection, it is so ordered.

THE POWER OF RELEVANT EDUCATION

Mrs. MURRAY. Mr. President, yesterday, I was privileged to see and hear a dramatic presentation by four high school sophomores from my home State of Washington. They performed a short dramatic work, with choral music, in my office for me and my staff. They had no fancy stage lights or microphones or curtains. They had simple costumes, and no stage make-up. Yet, they created true magic. It was emotional, powerful, and indicative of what young people can do if given half a chance.

These four young women, Dallas Milholland, Cynthia Ward, Kristin Allen-Zito, and Malissa Kobbevik, came to Washington, DC, from their home 3,000 miles away in Bellingham, WA, to compete in the National History Day Finals. The presentation they created was entitled "Focus of Concern: Breaking the Silence Surrounding Battered Women."

They researched the plight of battered women throughout history. They examined the accounts of women's ill-treatment, and the silence, ignorance, and approval of such treatment. They also looked at the rise of concern about

domestic violence and passage and enforcement of laws to protect women against it.

These four young women wrote the script, adapted the accompanying music for beautiful three-part harmony, chose the subdued black costumes, and did the understated blocking and choreography. They performed before national judges, and other students from around the country.

This morning, they called and told me that they have been chosen as the National Champions of the National History Day Competition. I know the Presiding Officer is as proud of these four young women from Washington State as I am.

The teachers and students of Bellingham High School, and those on Vashon Island, in Port Angeles, and Richland, who also brought their terrific History Day projects to the competition, should all be proud. The people of Bellingham, of Washington State, and all Americans should be very proud of these four young women from Bellingham, and all those who made their great victory possible.

What their performance teaches every person who sees it is that domestic violence is an overpowering presence in the lives of too many women and children, almost as hard to outlive as his to live through. As these young women point out in their presentation, "During the 10 minutes of (our) presentation, 66 women have been beaten. Sometime during the next 3 hours, one of these women will die."

To quote further: "During the 13 years of the Vietnam war, 58,000 American service personnel died on the battlefield. During the same time period, 54,000 American women were killed by their domestic partners."

Their performance teaches that with brutality against women, as with all brutality in the human experience, there are times of concern, when actions happen, and there are times of silence, or worse, times when brutality is condoned. Each of us needs to be responsible to call 911 when we hear the sounds of domestic violence in our neighborhoods. Each of us needs to be responsible to value women and their young children. Each of us needs to tell young girls that they deserve and should expect better.

We must become aware that every day women are beaten, pushed, and threatened by those they love: and they are too afraid to admit "someone I love is hurting me."

This performance also teaches something about the power of a relevant education. Young people learn best when they see relevance to their own lives outside the classroom, relevance to their current interests, and relevance to their future careers.

These young women are talented, interested, and powerful. They are not, however, alone, and they are not unique. Behind these four young women are four families, and at least one great teacher who gave them a

chance. A chance to do something adults these days don't seem to expect from American students—strive for excellence.

Every student can benefit from seeing this performance. Every student can also benefit from being given a chance to work hard for something that they truly care about. Whether it's a book, a social cause, a business idea, a sport or hobby—we must encourage young people to see the connections.

These young people from my State are incredible. They can help us solve the problems facing this country, so can all the other children in this country today.

Mr. President, I ask unanimous consent the text of the script from the students at Bellingham High School be printed in the RECORD.

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

"BATTERED WOMEN"—SCRIPT

4 girls standing in darkness with backs to audience.

C/D/K: Open with song: "Can You Hear the Prayer of the Women."

[single spotlight on.]

M: My heart is in anguish within me. The terrors of death have fallen on me. Fear and trembling come upon me and horror overwhelms me. It is not enemies who taunt me. I could bear that: It is not adversaries who deal insolently with me. I could hide from them, but it is you, my equal. My companion, my familiar friend with whom I kept pleasant company—Psalm 55.

[spot off.]

C/D/K: Song: "Crying Jesus Help me to see the morning light of one more day. But if I should die before I wake, I pray my soul to take."

M: I was charged with first degree murder. I have 15 to life: I killed my husband.

K: I was charged with murder in the first. I have life without: I killed my husband.

D: I was charged with second degree murder. I'm serving 15 to life: I killed my husband.

C: I was charged with first degree murder. I'm doing life without. I killed my husband.

[4 spots on.]

All: I killed my abuser.

C: During the 13 years of the Vietnam war 58,000 American service personnel died on the battlefield.

D: During the same time period 54,000 American women were killed by their domestic partners.

All: Beaten to death.

K: Stomped.

C: Kicked.

M: Choked.

D: Their head bashed repeatedly against solid stationary objects.

All: Battered.

C: Every fourth woman who enters a hospital is there because of injuries sustained during an attack by her domestic partner.

D: Every 9 seconds in America a woman is beaten by her husband: The flash of the red light is indicative of this time of violence.

M: Seven women die each day as a result of these beatings.

K: For 1,000's of years society has not only allowed, but has tacitly encouraged the battering of women.

D: The Old Testament.

C: "The Levite picks up his battered wife and cutting her into 12 pieces he sends her remains throughout the land." Judges 19:30

D: 300 A.D.

M: In Rome the Emperor has his young wife boiled to death when she is no longer of any political use to him. Constantine 1st Christian Emperor.

D: 1517.

K: "When my wife gets saucy, she gets nothing but a box on the ear." German reformer, Martin Luther.

D: 1804.

M: "Women are like walnut trees, they should be beaten daily." Napoleon Bonapart.

C: Throughout history a man's right to beat his wife was clearly acknowledged in the law.

M: 1395.

D: It is the husband's right to inflict extreme punishment on his wife because it is reasonable and solely for the purpose of reducing her from her errors.

C: Supported by the Church as his spiritual duty.

M: 1850.

K: "Woman was created after man, therefore she is a byproduct of him. She was created in response to his needs. She was the agent of his downfall and the cause of his banishment from paradise. All of these things are proof of her inferiority."

C: And implicitly condoned by society.

M: 1791: French citizen. Lavacher batters his wife during a meal with two male guests. Their response.

D/K: It is not appropriate to ill-treat your wife in front of your friends.

K: Because society believes.

M: It is his right.

K: It is his duty.

D: It is God's will.

C: It is her fault.

M: It is her cross.

All: She must bear it.

K: Perpetrators and victims also believe.

D: 1963: the Perpetrator.

M: "I'm sorry I hit you, but it was your fault, you provoked me. You'll just have to learn that I'm the boss." Mickey/Michigan.

D: 1996: The victim.

C: "All the time he was beating me I believed his mind games and thought this is my fault maybe if I try harder to be what he wants." Heather/Bellingham.

M: For 100's of years wife abuse has cycled through the public awareness.

C: A focus of concern.

K: The early 1600's.

D: Puritan leaders take a stand against family violence because they believe that it weakens the community and offends God. Citizens are encouraged to watch neighbors. To stop domestic violence as it occurs and report these cases to the authorities.

K: The church strongly supports this stand. Puritan Preacher Cotton Mather.

M: "For a man to beat his wife is as bad as any sacrilege. Any such rascal were better buried alive than to show his face among his neighbors.

D: This stand by community and church eventually impacts the law.

K: 1641.

C: The Massachusetts Body of Liberties. A Civil and Criminal Code, becomes the first American reform making domestic violence illegal.

M: "Every married woman shall be free from bodily correction or stripes by her husband."

C: Over time this defense of women becomes clouded in a confusion of perspective.

K: From the late 1600's to the mid 1800's

D: A time of silence.

C: "What goes on behind closed doors should stay behind closed doors."

K: This social attitude weaves a fabric of silence surrounding the issue of wife abuse.

M: I do not see it.

D: I do not hear it.

K: I do not know it.

C: I do not feel it.

All: I cannot help it.

C/D/K: Song: "Can You Hear the Voice of the Women Softly Pleading. No More Silence in Their Shattered World."

M: A focus of concern.

C: The mid-1800's to the turn of the century.

M: Taking a stand, women begin campaigning for radical social change, one of their issues.

D: Relief for battered women.

K: 1871: The court rules:

M: "The privilege, ancient though it may be, to beat her with a stick, to pull out her hair, to choke her, to spit in her face, to kick her about the floor, is not acknowledged by law."

D: Suffragists realize that although this law clearly forbids wife abuse, society does not consider wife abuse a crime and so it goes unpunished and unabated.

K: 1876.

C: Lucy Stone, editor of the Women's Journal takes a stand against the ineffectiveness of these laws by demanding that they be backed by appropriate penalties.

D: "The law for the use of the whipping post should exist in every State. An abusive husband will not fear a month in jail nor a fine, but he will dread the pain and disgrace of a whipping."

M: Laws specifying punishments for wife beaters are passed.

D: But over time, public interest wanes. Although laws exist to protect women, public apathy renders these mandates useless and for the next 70 years a silence of indifference drowns out the prayers of women.

CDK: Song: "Empty Eyes With No More Tears To Cry."

M: A time of silence.

D: 1967. A desperate woman calls the police.

C: "My boyfriend is mad at me, he's going to beat me up."

D: The dispatcher replies:

K: "Call us again when he does."

M: The Civil Rights movement of the 1960's focuses public attention on the rights of minorities including the rights of women. The feminists movement of the 1970's continues this struggle. One of it's issues, public and judicial support for battered women.

D: Time and time again the terror of abuse pushes women to desperation. Without support from neighbors, police, or the judicial system. Women are pushed into violent acts of their own.

K: A focus of concern: 1977.

C: Francine Hughes, battered wife of 15 years takes the only stand she can. She douses her husband's bed with gas while he sleeps. Francine lights a match and is finally freed from his abuse.

K: Jennifer Patri. Evelyn Ware. Sharon McNearny.

M: Patricia Ross, Marlene Roan-Eagle, Barbara Jean Gilbert.

D: Idelia Meija, Hazel Morris, Bernestine Taylor.

C: Elsie Monic, Shirley Martin, Martha Hutchinson.

All: Shot and killed her husband.

K: It is tragic that these women are left alone to take such drastic measures. However the stands which they take shatter the silence surrounding wife abuse and screams for society's intervention.

D: Eventually society does intervene and significant changes occur.

K: Public awareness, concern and support for battered women.

M: The issuance of ex parte protection orders.

C: Mandatory arrest laws and criminal penalties for perpetrators.

M: Shelters and legal services for women in crisis.

K: We are told that history repeats itself and we have seen how the issue of wife abuse has cycled through the public's conscience. The time to stop that cycle is now while battered women are still a focus of concern.

M: During the 10 minutes of this presentation, 66 women have been beaten.

K: Sometime during the next 3 hours one of these women will die.

D: Will we again allow the silence to fall? [All spots off.]

CDK: Song: "Crying Jesus Help Me."

[single spot on.]

M: "Today in my small natural body I sit and learn, my woman's body, like yours, target on any street taken from me at the age of 12. I watch a woman dare, I dare to watch a woman, we dare to raise our voices." Victim 1975.

C: Song: "Can You Hear * * *"

K: Can you hear the prayers of the women?

D: or is the silence too loud?

[spot off/close.]

Mrs. MURRAY. I encourage all Members to read these young women's powerful work, and I encourage you all to help all our students strive to be the best.

Mr. LIEBERMAN addressed the Chair.

(The remarks of Mr. LIEBERMAN pertaining to the submission of Senate Resolution. 263 are located in today's RECORD under "Submission of Concurrent and Senate Resolutions.")

Mr. GRASSLEY addressed the Chair.

The PRESIDING OFFICER. The Senator from Iowa.

Mr. GRASSLEY. Mr. President, I ask unanimous consent to set aside the pending business so that I may speak as if in morning business.

The PRESIDING OFFICER. Without objection, it is so ordered.

STANLEY R. BROWNE

Mr. GRASSLEY. Mr. President, I rise today to mourn the untimely passing of a former Senate staff member, great Iowan, and personal friend. Stanley Browne started from very humble roots, one of six children born to a school administrator and housewife in Sioux Falls, SD, in 1923. His father Walter died suddenly when Stan was just 6 years old. From that day on, he watched the determination and selfless dedication of not only his mother Ida, as she cared for the family all day, then scrubbed floors and cleaned homes evenings, but also his oldest brothers as they dropped out of school, and sacrificed their futures—all to enable their family to stay together. He grew up rather quickly, acutely aware of both the value of hard work and money, for then there was no such thing as welfare. He became an Eagle Scout and served in various leadership roles in Scouting as an adult. He served our country in World War II, as a Paratrooper with the 13th Airborne Division, 326th Glider Infantry in central Europe, European African Middle East theater. After the war, he rekindled an acquaintance with a wonderful lady named Coral Jane Freeman. They