

Since I came to Congress, I have listened closely to the managed care reform debate. I have also read the newspapers, seen the polls, and continue to hear the horror stories.

This past weekend, I did what every member of Congress should be doing; I heard from my constituents.

I learned that my constituents do want reform and do want some type of "Patients' Bill of Rights." They want Congress to initiate reform and to keep the interest of the patients in mind.

My constituents believe that HMO's are the future of healthcare, but they want to make sure that care is put above profits.

The Democratic Patients' Bill of Rights returns medical decisions back to America's families and their doctors. It is based on proposals endorsed by America's family doctors.

Any bill we pass is going to affect each one of my constituents, millions of Americans, and thousands of Orange County residents. But only the Democratic bill will cover all 161 million Americans with private insurance.

The American public cannot continue to afford the absence of Managed Care Reform. But the worst thing we could do is pass legislation that puts consumers in a worse situation than they are today.

That is exactly what the Republican piecemeal managed care legislation would do. The Republican proposal is a minimalist bill that stops short of offering real Patient Protection Legislation.

We need to pass Managed Care protection legislation and we need to pass it in this Congress.

HONORING JOHN BARONE AS HE IS
NAMED WEST HAVEN ITALIAN-
AMERICAN OF THE YEAR

HON. ROSA L. DeLAURO

OF CONNECTICUT

IN THE HOUSE OF REPRESENTATIVES

Tuesday, October 12, 1999

Ms. DeLAURO. Mr. Speaker, it gives me great pleasure to stand today to join with the community of West Haven, CT, as they honor my dear friend, John Barone, as Italian-American of the Year.

This weekend is special to Italian-Americans across the Nation. We join together to commemorate the historic voyage of Christoforo Colombo and celebrate the strength of our heritage. Colombo's determination, hard work, and courage led the way across the seas for millions to follow. These immigrants—our parents and grandparents—had little more than hope and determination, yet they built the strong, vital communities that have become the backbone of Connecticut and our great Nation. Each year, the West Haven community honors a member who has demonstrated this same leadership and courage. This year, that man is John Barone.

John has been a driving force in the West Haven community since he and his wife, Ann, first made their home here 48 years ago. John illustrates the vital difference an individual can make in a community. Through his years of dedication to the Italian-American Club and his unfailing efforts to improve the quality of life for the families of West Haven, John has always endeavored to help his neighbors in any way that he could. With his ever-present cigar,

and accompanying smile, John's warmth and compassion have become a true source of inspiration and comfort to our community.

John has spent his life preserving and promoting the strong values of Italian-Americans—hard work, family and neighbors, and the importance of keeping our traditions and heritage alive. Last year, I had the opportunity to join family, friends, and over 100 community members who gathered to dedicate the West Haven Beach Bocce courts in his honor. Bocce is a game that combines strategy, skill, and determination. Carrying the true spirit of Italian culture, it is played in Italian-American neighborhoods across the country. John's love of bocce is well-known. His determination to create easy access to the game for the residents of West Haven, and dedication to bringing them together to share and enjoys a game that has its origins in 19th century Italy is truly characteristic of John. Today, these courts provide endless hours of enjoyment for people of all ages from dawn until dusk.

John is an extraordinary individual who has spent his life striving to improve the quality of life for all members of the West Haven community. He is a true friend and I am proud to rise today to recognize his accomplishments and join with family, friends, and the West Haven community as they name him this year's Italian-American of the Year.

IN HONOR OF GREGORY "GQ"
JOHNSON

HON. DENNIS J. KUCINICH

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

Tuesday, October 12, 1999

Mr. KUCINICH. Mr. Speaker, I stand today with a heavy heart grieving for Gregory "GQ" Johnson, a nineteen year old resident of Cleveland Ohio. Young Gregory Johnson died of complications of diabetes in September.

Gregory "GQ" Johnson was an exemplary young man. As a member of the City Year Cleveland Public Service Program, he dedicated much of his time and energy to tutoring younger children. Gregory especially liked to work with withdrawn or overly aggressive children. Through his inspiration and devotion, many of the children he helped became more focused on the studies and some even began to confide in him. Gregory Johnson was one who could be trusted and relied on. The time he spent with the children he helped will be remembered and cherished.

Gregory will be greatly missed. My distinguished colleagues, please join me in remembering and honoring Gregory "GQ" Johnson, a very special young man who dedicated his life to teaching others.

A TRIBUTE TO RECENT INDUCT-
EES TO THE SWIRE COCA-COLA
MAVERICK HALL OF HONOR

HON. SCOTT McINNIS

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

Tuesday, October 12, 1999

Mr. McINNIS. Mr. Speaker, I rise to recognize Ron Bell, Bob Engle, Jeff Russell, and Shawn Smith who were all inducted into the

Swire Coca-Cola Mesa State Maverick Hall of Honor last week. These individuals have shown just what can be achieved through hard work and dedication and are most worthy of this coveted distinction. It is with this that I would like to now honor each of these distinguished Mesa State alums.

It is a rare feat to hold a National record for more than a year in any track and field event. Ron Bell held the National record for the javelin throw for forty years. His throw, back in 1959 measured 207 feet, 1½ inches. He did this not with a personal javelin that he had practiced with many times, but one that he borrowed from the opposing team. Bell, who is now sixty years old, has had many athletic achievements in his time ranging from the 1958 Mesa Junior basketball team which was the first to compete in the junior college national tournament to earn a spot on the Brigham Young basketball team.

Bob Engle is a man who has given years of service to his country in the United States Army. His achievements, thereafter, are the stuff of legend. His two year stay at Mesa Junior college had numerous highlights. He was twice named to the Topps district All Star Team, was awarded a spot on the All-Junior College World Series team in 1969, and in 1970 he was an All-Region XVIII selection. After stays on the Baltimore Orioles and the Toronto Blue Jays, he worked his way up the scouting ladder to his current position in the Blue Jays office as senior advisor of baseball operations.

Rarely do you hear of someone being a four-time All American in any sport. Jeff Russell was the only four-time All America athlete at Mesa State College in two sports. He placed fifth in the nation in wrestling in 1988 and third in the nation the following season. More recently Russell has received honors for his work as a police officer. In 1994 he was named American Legion Officer of the Year.

Heralded as the "best basketball player ever at Mesa State College," Shawn Smith led the first Mesa team to go to the NAIA national tournament. Among his many accolades, Smith was named to every all-state team in Colorado and honorable mention All-American. He also led the state in scoring his senior year.

As you can see, Mr. Speaker, these athletes all warrant the highest of honors. I am proud to honor them now and say congratulations for their acceptance into the Swire Coca-Cola Maverick Hall of Honor.

SUPPORTING THE TRANSITION TO
DEMOCRACY IN INDONESIA, H.
CON. RES. 195

HON. BENJAMIN A. GILMAN

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Tuesday, October 12, 1999

Mr. GILMAN. Mr. Speaker, I am proud to introduce today a Resolution supporting the transition to democracy in Indonesia. Indonesia's highest legislature, the People's Consultative Assembly (MPR), is in the process of choosing the country's next President and Vice President and ultimately setting the course for the founding of a new government. This process will culminate in a little over a week as a result of the first contested election

since independence in 1945. On October 21st, a new President takes the helm of state and a new government will be formed. It is hoped and expected that this process will be free, fair and transparent and result in a reduction in the uncertainty which surrounds the country's political, economic, and social stability.

The MPR must quickly ratify the results of the popular consultation in East Timor and all parties should work closely together to ensure a smooth, peaceful transition of government. I fully support the aspirations of the Indonesian people in embracing democracy and it is my hope that the world's fourth largest country will soon become the world's third largest democracy.

Accordingly, I request that the entire text of H. Con. Res. 195 be inserted at this point in the Record.

H. CON. RES. 195

Whereas the Republic of Indonesia is the world's fourth most populous country, has the world's largest Muslim population, and is the second largest country in East Asia;

Whereas a stable and democratic Indonesia is important to regional and American interests;

Whereas on June 7, 1999, elections were held for the Indonesian People's Representative Assembly (DPR), which, despite some irregularities, were deemed to be free, fair, and transparent according to international and domestic observers;

Whereas over 100 million people—more than 90 percent of Indonesia's registered voters—participated in the election, demonstrating the Indonesian people's interest in democratic processes and principles; and

Whereas Indonesia's People's Consultative Assembly (MPR) convened on October 1, 1999, to organize the new government, ratify the results of the August 30, 1999, popular consultation in East Timor, and select the next President and Vice President of Indonesia: Now, therefore, be it

Resolved by the House of Representative (the Senate concurring), That the Congress—

(1) congratulates the people of Indonesia on carrying out the first free, fair, and transparent national elections in 44 years;

(2) supports the aspirations of the Indonesian people in pursuing democracy;

(3) calls upon all Indonesian leaders, political party members, military personnel, and the general public to respect the outcome of the elections;

(4) calls for the transparent selection of the next President and Vice President as expeditiously as possible under Indonesian law, in order to reduce the impact of continued uncertainty about the country's political, economic, and social stability and to enhance the prospects for the country's economic recovery;

(5) calls upon all parties to work together to assure a smooth transition to a new government; and

(6) calls for the People's Consultative Assembly (MPR) to ratify the results of the popular consultation in East Timor as expeditiously as possible.

IN TRIBUTE TO JAZZ GREAT MILT JACKSON

HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Tuesday, October 12, 1999

Mr. CONYERS. Mr. Speaker, I rise to pay tribute to jazz great, Milt Jackson. Milt Jackson

was a wonderful person and magnificent talent who played the vibraphone in a way that emitted rich, warm sounds like no one else. Milt Jackson was born in Detroit and played many instruments prior to playing the vibraphone. Blessed with the gift of perfect pitch, he originally sang with the Detroit gospel group, the Evangelist Singers. He started playing jazz in high school with the Clarence Ringo and the George Lee Band but his new found jazz career was interrupted by a short stint in the Army. Upon discharge, Mr. Jackson founded his own jazz quartet called the Four Sharps.

Dizzy Gillespie, while in Detroit on a mid-western tour, spotted the quartet in a Detroit bar and promptly asked Mr. Jackson to join his band. By the time Mr. Jackson joined Gillespie's band, he was deeply under the influence of Charlie Parker. Jackson tried to emulate Parker's rhythmic traits and tried to achieve a hornlike quality to his sound. Jackson went on to create a new sound in the 1940's slowing down the motor on his Vibraharp's oscillator by one-third the speed to create a rich vibrato sound very similar to his own voice. Mr. Jackson was also knowledgeable in classical music and was involved in the jam sessions with Miles Davis and Gerry Mulligan which led to the "Birth of the Cool." One of the most significant musical achievements in Jackson's career was his over four decades of work as a member of the Modern Jazz Quartet which was formed in the early 1950's.

Milt always responded positively to my invitations to come and share his significant knowledge and talent at the annual Congressional Black Caucus Foundation jazz issues forum. The jazz issues forum was established to enhance and perpetuate the art form, emphasize cultural heritage, and forge awareness and pride within the African-American community. In 1987, the jazz issue forum in the United States Congress passed House Concurrent Resolution 57 which designates jazz to be "a rare and valuable national American treasure."

He will be missed greatly as Milt Jackson was one of the world's preeminent improvisors in jazz. His special brilliance will be enjoyed by jazz fans for all the ages.

[From the N.Y. Times, Mon., Oct. 11, 1999]

MILT JACKSON, 76, JAZZ VIBRAPHONIST, DIES

(By Ben Ratliff)

Milt Jackson, the jazz vibraphonist who was a member of the Modern Jazz Quartet for 40 years and was one of the premier improvisers in jazz with a special brilliance at playing blues, died on Saturday at St. Luke's-Roosevelt Hospital in Manhattan. He was 76 and lived in Teaneck, N.J.

The cause was liver cancer, said his daughter, Chyrisse Jackson.

All the best jazz musicians know how to take their time, and Mr. Jackson was no different. Originally a singer in a Detroit gospel quartet, he created a new sound in the 1940's by slowing down the motor on his Deagan Vibraharp's oscillator to a third of the speed of Lionel Hampton's; a result, when he chose to let a sustained note ring, was a rich, warm smoky sound, with a vibrato that approximated his own singing.

"He came closer than anyone else on the instrument to making it sound like the human voice," said the young vibraphonist Stefon Harris yesterday. "It's a collection of metal and iron, and we don't have the ability to bend notes and make vocal inflections like a saxophone. But Milt played the instrument in the most organic way possible—with

a warm, rich sound. He set a precedent that this instrument can speak beautiful things, and that it's not just percussive."

Mr. Jackson, who was born in Detroit, had become an impressively broad musician by the middle of his teen-age years. He had perfect pitch, and he began teaching himself guitar at the age of 7, started piano lessons at 11 and in high school played five instruments: drums, tympani, violin, guitar and xylophone; he also sang in the choir. By the age of 16, he had picked up the vibraphone as well, encouraged by a music teacher, and sang tenor in a popular gospel quartet called the Evangelist Singers as well as beginning his jazz career, playing vibraphone with Clarence Ringo and the George E. Lee band.

Out of high school, he almost joined Earl Hines's big band, but his draft notice intervened. In 1944, back in Detroit after two years of overseas military service, he set up a jazz quartet called the Four Sharps. (He admitted that he got his nickname, Bags, from the temporary furrows under his eyes incurred by a drinking binge after his release from the Army.) Dizzy Gillespie saw the quartet at a Detroit bar on a swing through the Midwest, and called upon Mr. Jackson in 1945 to join his band in New York.

Mr. Jackson's style, then and later, came from Charlie Parker, rather than Mr. Hampton, his most prominent precursor on the instrument; he not only tried to achieve a hornlike legato with his mallets, but he adopted many of Parker's rhythmic traits as well. He was the first bona fide bebop musician on the vibraphone, and became one of the prides of Gillespie's own band. Gillespie also brought him to Los Angeles to fill out his sextet at Billy Berg's club, hedging against the probability that Parker, who was in the band and at the low point of his heroin addiction, would fail to show up.

Back in New York in 1946, Mr. Jackson recorded some of bebop's classics with Gillespie's orchestra—"A Night in Tunisia," "Anthropology" and "Two Bass Hit." Mr. Jackson, the pianist John Lewis, the bassist Ray Brown and the drummer Kenny Clarke were the rhythm section of Gillespie's band. "Dizzy had a lot of high parts for the brass in that group," remembered Mr. Brown. "So he said, 'I have to give these guys' lips a little rest during concerts, and while they're resting, you should play something.'" The development of this rhythm section's relationship led to some recordings for Gillespie's own label, Dee Gee, by a new band known as the Milt Jackson Quartet.

Mr. Jackson left Gillespie and came back to him again for a period in the early 1950's. And in 1951, with Thelonious Monk, he made recordings that would further the idiom again, weaving his linear improvisations around Monk's abrupt, jagged gestures on pieces including "Criss Cross" and "Straight, No Chaser."

Mr. Lewis, the pianist, began to have ideas about forming a new group, one that would go beyond the notion of soloists with a rhythm section. He had an extensive knowledge of classical music, had been involved in the sessions with Miles Davis and Gerry Mulligan that would become known as "Birth of the Cool," and he envisioned a more deliberately formal feeling for a small band. In 1952 the Modern Jazz Quartet began, with Clark as drummer and Percy Heath as bassist. Connie Kay replaced Clarke in 1955. After a while, Mr. Lewis became the group's musical director.

The group wore tailored suits and practiced every aspect of their public presentation, from walking on stage to making introductions to the powerfully subdued arrangements in their playing. They wanted to bring back to jazz the sense of high bearing it had been losing as the popularity of the