

In 1993, she went on a 47-day hunger strike to call attention to the welfare of Haitians, thereby shifting public opinion concerning the United States public relations with Haiti, and helping to precipitate the return of Haiti's first democratically elected President.

□ 1715

During her career Katherine Dunham was a dancer, choreographer and a director on Broadway and was the first black choreographer at the Metropolitan Opera. She has received 10 honorary doctorates and numerous awards, including the Presidential Medal of Arts, the French Legion of Honor, the NAACP's Lifetime Achievement Award and the Kennedy Center Honors Award.

She continues to be an activist, teacher and mentor to young people throughout the world. I urge my colleagues to support House Concurrent Resolution 62, which expresses the sense of Congress that Katherine Dunham should be recognized for her work as a teacher, dancer, choreographer and actress, for her dedication to improving the opportunities in the arts that are available to the Nation's youth and for her lifelong commitment to humanitarian causes around the world.

Madam Speaker, I reserve the balance of my time.

Mr. RYAN of Ohio. Madam Speaker, I yield myself such time as I may consume.

I rise today in support of H. Con. Res. 62. I support this resolution which honors Katherine Dunham. This renowned dancer was born in Illinois in 1909 and started studying dance in her early teens. She was one of the first African Americans to study at the University of Chicago, where she earned a doctorate degree in anthropology.

As part of a research fellowship, Dunham studied the anthropological roots of dance in the Caribbean. Her research led to the creation of the anthropological dance movement which focuses on folk, ethnic and cultural choreography.

In 1931, she started the first African-American ballet company in the United States. Later she joined the faculty of Southern Illinois University in Edwardsville, where she helped create a performing arts training center and established a dance anthropology program.

She went on to create a community-based arts education program for impoverished young people in East St. Louis, the St. Louis metropolitan region's only multi-disciplinary arts organization devoted to the study, appreciation and celebration of diverse cultures.

Throughout her illustrious career as one of the world's most respected dancers, choreographers and teachers, Ms. Dunham used her talents, fame and resources to call attention to social injustices at home and abroad.

In closing, Madam Speaker, Katherine was dedicated to improving the

lives of America's youth and correcting the social injustices at home and around the world, using her fame to increase support for the civil rights movement and to fight injustices worldwide. She is a good example of a person who has followed her passion and used her success for the greater good. We need more Americans to follow her fine example.

Madam Speaker, I yield back the balance of my time.

Mr. CASTLE. Madam Speaker, I encourage each of our Members to support the resolution.

Madam Speaker, I yield back the balance of my time.

The SPEAKER pro tempore (Mrs. BIGGERT). The question is on the motion offered by the gentleman from Delaware (Mr. CASTLE) that the House suspend the rules and agree to the concurrent resolution, H. Con. Res. 62.

The question was taken; and (two-thirds having voted in favor thereof) the rules were suspended and the concurrent resolution was agreed to.

A motion to reconsider was laid on the table.

EXPRESSING SENSE OF CONGRESS THAT LIONEL HAMPTON SHOULD BE HONORED FOR HIS CONTRIBUTIONS TO AMERICAN MUSIC

Mr. CASTLE. Madam Speaker, I move to suspend the rules and agree to the concurrent resolution (H. Con. Res. 63) expressing the sense of Congress that Lionel Hampton should be honored for his contributions to American music.

The Clerk read as follows:

H. CON. RES. 63

Whereas Lionel Hampton was one of the Nation's greatest jazz musicians, composers, and band leaders;

Whereas Lionel Hampton was one of the first musicians to play the vibraphone in jazz, setting the standard for mastery of that instrument;

Whereas Lionel Hampton nurtured and inspired many of the greatest performers of jazz music who would go on to fame in their own right;

Whereas Lionel Hampton shattered the racial barriers of his time when he was recruited to perform with the Benny Goodman band in the 1930s, creating for the first time an integrated public face of jazz music;

Whereas Lionel Hampton, with his performances around the world, was a musical ambassador of goodwill and friendship for the United States;

Whereas Lionel Hampton was never deterred by fame from contributing to the Harlem, New York, community that he viewed as his home;

Whereas Lionel Hampton was active in the development of affordable housing, among them Harlem's Gladys Hampton Houses, named after his late wife, the former Gladys Riddle;

Whereas Lionel Hampton performed at the White House under Republican and Democratic presidents and was honored with the Presidential Gold Medal by President Bill Clinton; and

Whereas Lionel Hampton was born in Louisville, Kentucky on April 20, 1908, and died

in New York City on August 31, 2002: Now, therefore, be it

Resolved by the House of Representatives (the Senate concurring), That it is the sense of Congress that Lionel Hampton should be honored for his contributions to American music and for his work as an ambassador of goodwill and democracy.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Delaware (Mr. CASTLE) and the gentleman from Ohio (Mr. RYAN) each will control 20 minutes.

The Chair recognizes the gentleman from Delaware (Mr. CASTLE).

GENERAL LEAVE

Mr. CASTLE. Mr. Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on H. Con. Res. 63.

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

There was no objection.

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

I rise in strong support in H. Con. Res. 63, and H. Con. Res. 63 expresses the sense of Congress that Lionel Hampton should be honored for his contributions to American music.

Starting in the 1930s on the vibraphone as a contemporary of Louis Armstrong and Benny Goodman, and staying active into the 1990s, Lionel Hampton built one of the towering careers in jazz music. A multi-instrumentalist, Hampton also enjoyed unmatched popularity as a bandleader, showman and social activist.

As a musician his greatest impact was on the vibraphone, becoming the first great jazz improviser on the instrument. Over the years his big band featured some of the best known singers and musicians in jazz history, and it became one of the longest running and commercially successful institutions in jazz. He also recorded extensively in many all-star small group projects at both sideman and leader.

Hampton became one of America's most-beloved musical figures. His astonishing longevity and extroverted personality made him a favorite of everyone from ordinary music fans to world leaders.

Lionel Hampton shattered the racial barriers of his time when he was recruited to perform with the Benny Goodman band in the 1930s, creating for the first time an integrated public face of jazz music.

As a composer and arranger, Hampton wrote more than 200 works, including the jazz standards *Flying Home*, *Evil Gal Blues* and *Midnight Sun*. He also composed a major symphonic work, *King David Suite*.

As a statesman, he was asked by President Eisenhower to serve as a goodwill ambassador for the United States, and his band made many tours in Europe, Africa, the Middle East and the Far East, generating a huge international following. President George

Bush, Senior, appointed him to the board of the Kennedy Center, and President Clinton awarded him the National Medal of the Arts.

As a businessman, he established two record labels, his own publishing company, and he founded the Lionel Hampton Development Corporation to build low-income housing in inner cities.

In his continuing role as an educator, he began working with the University of Idaho in the early 1980s to establish his dream for the future of music education. In 1985, the university named its jazz festival for him, and in 1987 the university's music school was named the Lionel Hampton School of Music.

Nearly 20 years later, the University of Idaho has developed an unprecedented relationship with Hampton by ensuring that his vision lives through the Lionel Hampton Center, a \$60 million project that will provide a home for jazz, housing the university's jazz festival, its school of music and its international jazz collection, all designed to help teach and preserve the heritage of jazz.

House Concurrent Resolution 63 expresses the sense of Congress that Lionel Hampton should be honored for his contributions to American music and for his work as an ambassador of goodwill and democracy. I urge my colleagues to support the resolution.

Madam Speaker, I reserve the balance of my time;

Mr. RYAN of Ohio. Madam Speaker, I yield myself as much time as I may consume in order to support this resolution which honors Lionel Hampton.

This talented musician was born in Kentucky in 1908 and was raised in Chicago. He learned to play the drums while in school and later moved to Los Angeles to pursue a career in music. He is most famous for his work with the vibraphone, earning himself the nickname "the king of vibes."

In 1930, he joined the Benny Goodman Quartet, making them the first racially integrated group of jazz musicians. He also established the Lionel Hampton Orchestra. Sunny Side of the Street, Central Avenue Breakdown, his signature tune, Flying Home and Hamp's Boogie-Woogie all became top-of-the-chart best sellers.

Hampton visited many different countries as a goodwill ambassador for then President Dwight D. Eisenhower.

He created the Lionel Hampton Development Corporation in order to build low-income housing in the cities.

Hampton also worked with the University of Idaho to preserve and teach the history of jazz music to future generations.

He died on August 31, 2002.

In closing, it is fitting for Congress to honor Mr. Hampton's contributions to American music, to expanding low-income housing in our Nation's cities and for his work as a goodwill ambassador.

Ms. JACKSON-LEE of Texas. Madam Speaker, I rise today as a supporter of H. Con. Res. 63, which honors and recognizes

the life of the late Lionel Hampton. This is an honor that is well deserved for a man who dedicated his life not only to the performing arts but also to his community. I want to thank my distinguished colleague Representative CHARLES RANGEL for bringing this bill to the floor and giving appreciation to a truly outstanding human being.

As a jazz musician, Lionel Hampton made a positive impact on the world of jazz, as well as on American culture. Often called one of the greatest jazz musicians of our time, Lionel Hampton also proved outstanding as a composer and band leader. He set new standards for musicians across the world. Being a member of the Benny Goodman band he set a new standard for integration. By gaining mastery of the vibraphone, he set a new standard for jazz. Also known as the "King of the Vibe," Hampton led his own orchestra, which gained popularity and recognition world-wide. Noteworthy musicians and producers like Quincy Jones are products of Lionel Hampton's Orchestra.

Lionel Hampton's work was praised by some of the highest leaders of the land. President Dwight D. Eisenhower asked Hampton to serve as the Goodwill Ambassador for the United States. Years later, President George Bush, Sr. appointed Hampton to the Board of the Kennedy Center, while a few years later President Bill Clinton awarded him the National Medal of the Arts.

An entrepreneur in his own right, Lionel Hampton launched two record labels, a publishing company and the Lionel Hampton Development Corporation. He also partnered with the University of Idaho, which named its School of Music the Lionel Hampton School of Music. And in 2006, the Lionel Hampton Center will be the home for jazz, housing the university's School of Music, the university's jazz festival and its International Jazz Collections.

Lionel Hampton took pride in his home in Harlem, New York, and used his platform and affection for his community to contribute to the development of affordable housing. His own Lionel Hampton Development Corporation led to such developments as the Gladys Hampton Housing project, named for his wife whom he married in 1936. Hampton's efforts in the housing arena should serve as an example to all, as he used his groundbreaking achievements to help others.

Although Lionel Hampton has been deceased for almost 2 years, his music and legacy are alive, thriving and deserving of congressional acknowledgment.

Mr. RYAN of Ohio. Madam Speaker, I yield back the balance of my time.

Mr. CASTLE. Madam Speaker, I encourage everyone to support the resolution. I have no further requests for time, and I also yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Delaware (Mr. CASTLE) that the House suspend the rules and agree to the concurrent resolution, H. Con. Res. 63.

The question was taken; and (two-thirds having voted in favor thereof) the rules were suspended and the concurrent resolution was agreed to.

A motion to reconsider was laid on the table.

REDESIGNATION OF AMERICAN INDIAN EDUCATION FOUNDATION

Mr. RENZI. Madam Speaker, I move to suspend the rules and pass the bill (H.R. 3504) to amend the Indian Self-Determination and Education Assistance Act to redesignate the American Indian Education Foundation as the National Fund for Excellence in American Indian Education.

The Clerk read as follows:

H.R. 3504

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

SECTION 1. REDESIGNATION OF AMERICAN INDIAN EDUCATION FOUNDATION.

(a) REDESIGNATION.—Section 501(a) of title V of the Indian Self-Determination and Education Assistance Act (25 U.S.C. 458bbb(a)), as added by Public Law 106-568, is amended by striking "the American Indian Education Foundation" and inserting "a foundation to be known as the 'National Fund for Excellence in American Indian Education' (hereinafter referred to as the 'Foundation')".

(b) CONFORMING AMENDMENTS.—Title V of the Indian Self-Determination and Education Assistance Act (25 U.S.C. 458bbb), as added by Public Law 106-568, is amended—

(1) in the heading to read as follows:

"TITLE V—NATIONAL FUND FOR EXCELLENCE IN AMERICAN INDIAN EDUCATION";

and

(2) in the heading of section 501 to read as follows:

"SEC. 501. NATIONAL FUND FOR EXCELLENCE IN AMERICAN INDIAN EDUCATION."

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Arizona (Mr. RENZI) and the gentleman from Michigan (Mr. KILDEE) each will control 20 minutes.

The Chair recognizes the gentleman from Arizona (Mr. RENZI).

GENERAL LEAVE

Mr. RENZI. Madam Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks and include extraneous material on H.R. 3504, the bill under consideration.

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

There was no objection.

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

Madam Speaker, I should like to thank the gentleman from Ohio (Chairman BOEHNER) for scheduling this important legislation.

H.R. 3504 would redesignate the American Indian Education Foundation as the National Fund for Excellence in American Indian education. The American Indian Education Foundation was chartered by Congress under the Omnibus Indian Advancement Act in the 106th Congress. Its purpose is to further the educational opportunities of the American Indian students who attend BIA schools. This legislation was championed by the gentleman from Michigan (Mr. KILDEE).

Unfortunately, under passage of the Omnibus Indian Advancement Act, it