

improvisation called "comping," where he would play a standard chord progression with his left hand, but improvise a melody with his right hand. He soon began touring the country with a variety show, "Gonzel White and the Big Jamboree."

In 1927, Basie was stranded in Kansas City when the tour went bust. After playing silent theatres, he joined Walter Paige's "Blue Devils," a well-known performance ensemble in the city. In 1929, he used his reputation and contacts to secure a spot as arranger and backup pianist with the Bennie Moten band, a local mainstay. During an internal dispute about an engagement at the Cherry Blossom club, the band voted to kick out Moten and install Basie as its new leader.

The new band called themselves "Count Basie and his Cherry Blossom Orchestra," marking the first time with Basie was billed as "Count." After a few months with his new orchestra, Basie reunited with Moten's new band, which he then took over in 1935 following Moten's death. Basie and saxophonist Buster Smith brought in former members of the Blue Devils and created a nine piece orchestra called "Count Basie and His Barons of Rhythm."

Under Basie, the band perfected a sound based on syncopated rhythms and simple musical themes. These arrangements produced light, straightforward and uncomplicated music that was a marked contrast to the style of many other jazz groups of the time, who tended to employ complicated melodies and layers of improvisation. That style of music became known as the "Kansas City Sound."

On the popularity of their new sound, Basie's band played a long engagement at the Club Reno in Kansas City, which turned out to be a critical turning point in Basie's career. Basie performed nightly from 8 p.m. to 4 a.m. The Club Reno performances were broadcast nationally over radio WXYB from 11:15 p.m. until midnight, offering exposure far beyond that of the nascent Kansas City jazz scene.

In Chicago, a young music writer and promoter named John Hammond heard the broadcast on shortwave radio and took an immediate interest in the Basie band. After writing several articles about the band, he traveled to Kansas City to meet Basie and a life long friendship was formed.

Hammond arranged for a national booking deal with MCA and a record deal with Decca Records, and by 1937 an enlarged thirteen piece band known as the Count Basie Orchestra had become one of the country's leading big bands. Over the next 13 years the band toured and recorded relentlessly, delivering the Kansas City jazz sound to all corners of the country. During this period, Basie and his orchestra were featured in five movies and headlined the famous "Spirituals to Swing" series from 1938 to 1939, one of the first Carnegie Hall productions to present African American performers to a predominantly white audience.

Later in his career, Basie performed with a number of famous performers, from saxophone player Lester Young to trumpeter Dizzy Gillespie to crooner Frank Sinatra. He received nine Grammy awards, the Grammy Trustee's Award and the American Jazz Masters Award in 1983 from the National Endowment for the Arts. His songs "One O'Clock Jump" and "Everyday I have the Blues" are included in the Grammy Hall of Fame.

Though Count Basie died from cancer on April 26, 1984, he is still considered one of the premier jazz greats. The Count Basie band was featured in famous Kansas City Filmmaker Robert Altman's movie "Jazz '34." Just 2 years ago in 2002, 18 years after his death, a tribute album entitled "Homage to Basie" won the Grammy award for Best Large Jazz Ensemble Album.

Over the course of a career that spanned seven decades, Basie's style of Kansas City swing became a prominent fixture in jazz repertoire. His legacy continues to inspire new generations of jazz musicians and remind new performers of the important role Kansas City played in American musical history.

This past August 21st, I had the honor of hearing two Kansas City jazz greats and former members of Basie's famous group, pianist Jay McShann and trumpeter Clark Terry. They joined Bobby Watson and the "18th and Vine Big Band" to perform a tribute that was broadcast worldwide on National Public Radio. Sponsored by Kansas City's American Jazz Museum, the live performance sold out Kansas City's historic Gem Theatre. For his contributions to American music, and his role in bringing the Kansas City jazz sound to the wider world, I join my colleagues in commemorating Count Basie's enduring legacy.

Mr. DAVIS of Illinois. Mr. Speaker, today we celebrate the life of William "Count" Basie and his influence on jazz and swing music. Born in Red Bank, New Jersey, William "Count" Basie began to learn the piano under his mother's direction. In 1924, he moved to New York City to perfect his talent and begin his remarkable career. In 1927, Count Basie began playing piano accompaniment to silent movies. He then joined Walter Page's Blue Devils and from there along with several other members joined Bernie Moten's Kansas City Band. Throughout the years, he was developing and advancing his own music style. In 1935, Basie formed his own 9 piece group, Barons of Rhythm, gaining much attention from live appearances. The Barons of Rhythm style was a powerful swing, intensified by Basie's frequent playing with the rhythm section alone using short phrases called "riffs" exchanged back and forth between sections, giving the band a unique sound and identity. This raised Basie's stature in the community onto an even keel with Duke Ellington, earning him the nickname "Count". By the end of the 1930s, the Basie band was one of the most popular in the world, with massive hits like "One O'clock Jump" and "Jumpin at the Woodside."

William "Count" Basie continued to share his talent with the world through the 1970s. One year after his death, on May 23, 1985, Basie was awarded the Presidential Medal of Freedom by President Ronald Reagan. He was also honored in 1996 with a United States Postal Service commemorative postage stamp. Mr. Speaker, we honor the 100th anniversary of the birth of Count Basie and acknowledge the tremendous impact he had on music.

Mr. BURNS. Mr. Speaker, I yield back the balance of my time.

The SPEAKER pro tempore (Mr. BONNER). The question is on the motion offered by the gentleman from Georgia (Mr. BURNS) that the House suspend the rules and agree to the resolution, H. Res. 778.

The question was taken; and (two-thirds having voted in favor thereof)

the rules were suspended and the resolution was agreed to.

A motion to reconsider was laid on the table.

#### HONORING LIFE AND WORK OF DUKE ELLINGTON

Mr. BURNS. Mr. Speaker, I move to suspend the rules and agree to the concurrent resolution (H. Con. Res. 501) honoring the life and work of Duke Ellington, recognizing the 30th anniversary of the Duke Ellington School of the Arts, and supporting the annual Duke Ellington Jazz Festival.

The Clerk read as follows:

H. CON. RES. 501

Whereas jazz music is America's classical music and is an art form that is indigenous to the United States;

Whereas the influence of jazz has spread across the world and jazz truly incorporates and transcends differences of nationality, religion, language, culture, socioeconomic status, and race;

Whereas Edward Kennedy "Duke" Ellington, who was born on April 29, 1899 in Washington, D.C., and died on May 24, 1974 in New York City, was one of the pioneers of jazz music;

Whereas Duke Ellington formed his first band in 1917;

Whereas over the course of his 50-year musical career, Duke Ellington took jazz to the farthest corners of the world, performing in Europe, the Soviet Union, Japan, and Australia during the 1960's on diplomatic tours sponsored by the Department of State;

Whereas among his numerous other public honors, Duke Ellington was appointed to the National Council on the Arts in 1968, received the President's Gold Medal in 1966 from President Lyndon Johnson, and was awarded the Presidential Medal of Freedom, the highest honor a civilian can receive in the United States, in 1969;

Whereas Duke Ellington has also received many awards and honors from private entities, including 13 GRAMMY Awards from the National Academy of Recording Arts and Sciences over 40 years, the Pied Piper Award from the American Society of Composers, Authors, and Publishers in 1968, and honorary doctoral degrees from 16 institutions;

Whereas after the death of Duke Ellington, Western High School in Washington, D.C., was renamed the Duke Ellington School of the Arts and is celebrating its 30th anniversary this year;

Whereas the House of Representatives has declared that jazz is a rare and valuable national treasure that deserves attention, support, and resources to ensure that it is preserved, understood, and promulgated;

Whereas Washington, D.C., does not currently host its own jazz festival;

Whereas Charles Fishman, who was Dizzy Gillespie's personal manager and producer until his death and is highly regarded in the jazz world, has established the Duke Ellington Jazz Festival, a non-profit organization which will produce an annual Duke Ellington Jazz Festival in Washington, D.C., beginning in 2005;

Whereas Duke Ellington Jazz Festival will consist of events across Washington, D.C., over a number of days, most of which will be free of charge, and will culminate in 2 days of concerts on the National Mall;

Whereas the rich musical legacy, international character, and diverse community of Washington, D.C. make it the ideal city to host a world-class international jazz festival; and

Whereas the Duke Ellington Jazz Festival will soon become known as one of the leading jazz festivals in the world, showcasing the best in jazz music in the shadow of the United States Capitol: Now, therefore, be it  
*Resolved by the House of Representatives (the Senate concurring), That Congress—*

(1) honors the life and work of Duke Ellington and his immortal contributions to American and world music;

(2) recognizes the Duke Ellington School of the Arts in Washington, D.C., on the occasion of its 30th anniversary; and

(3) supports the annual Duke Ellington Jazz Festival to be held in Washington, D.C., beginning in 2005.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Georgia (Mr. BURNS) and the gentlewoman from California (Ms. WOOLSEY) each will control 20 minutes.

The Chair recognizes the gentleman from Georgia (Mr. BURNS).

#### GENERAL LEAVE

Mr. BURNS. 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. 501.

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

There was no objection.

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

Mr. Speaker, I rise in support of House Concurrent Resolution 501 offered by the gentlewoman from the District of Columbia (Ms. NORTON) which honors the life and work of Duke Ellington, recognizes the 30th anniversary of the Duke Ellington School of the Arts and supports the annual Duke Ellington Jazz Festival.

Edward Kennedy "Duke" Ellington was born on April 29, 1899 in Washington, D.C., and formed his first band in 1917. Over the course of his 50-year musical career, Duke Ellington pioneered jazz music and took it to the farthest corners of the world, performing diplomatic tours in Europe, the Soviet Union, Japan and Australia.

Among his numerous other public honors, Duke Ellington was appointed to the National Council of the Arts in 1968, received the President's Gold Medal in 1966 from President Lyndon Johnson, and was awarded the Presidential Medal of Freedom, the highest honor a civilian can receive in the United States, in 1969 from President Nixon.

During his distinguished career, Duke Ellington received many awards and honors from private entities, including 13 Grammy Awards from the National Academy of Recording Arts and Sciences, the Pied Piper Award from the American Society of Composers, Authors and Publishers, and honorary doctoral degrees from 16 different institutions.

Sadly, Duke Ellington died on May 24, 1974 in New York City. After his death, Western High School in Washington, D.C. was renamed the Duke Ellington School of the Arts, home of the famous Hexagon Theater.

This school seeks to meet the needs of talented students who are considering careers in the arts by providing intensive arts instruction through arts programs of the highest quality, and strong academic programs that help each student meet the intellectual and artistic challenges of their future.

Unfortunately, Washington, D.C. does not currently host its own jazz festival. However, Charles Fishman, who was Dizzy Gillespie's personal manager and producer until his death, and is highly regarded in the jazz world, has established the Duke Ellington Jazz Festival, a nonprofit organization which will produce an annual Duke Ellington Jazz Festival in Washington, D.C. beginning in 2005.

Because of the District of Columbia's rich musical legacy, international character, and diverse community, it is an ideal city to host a world-class international jazz festival.

House Concurrent Resolution 501 does three things. First, it honors the life and work of Duke Ellington and his immortal contributions to American and world music. Second, it recognizes the Duke Ellington School of the Arts in Washington, D.C. on the occasion of its 30th anniversary. Finally, this resolution supports the annual Duke Ellington Jazz Festival to be held in Washington, D.C. beginning in 2005.

Mr. Speaker, I urge my colleagues to support this resolution.

Mr. Speaker, I reserve the balance of my time.

Ms. WOOLSEY. Mr. Speaker, I yield myself such time as I may consume.

Mr. Speaker, Duke Ellington has been called the "quintessential American composer" and is one of the greats of world music history. He brought a great deal of refinement and elegance to jazz.

His first piano lessons began around the age of 7, but it took seeing a few great live performances to cement his commitment to music. The Duke found piano playing jobs at clubs and cafes throughout the Washington, D.C. area. In late 1917, he formed his first group. By the late 1920s, his band became the most sought after band in the United States. Duke Ellington and his band played everywhere from New York to New Delhi, Chicago to Cairo, Los Angeles to London. Duke Ellington and his band played with Miles Davis, Cab Calloway, Dizzy Gillespie, Ella Fitzgerald, Tony Bennett, and Louis Armstrong, and entertained everyone from queens to Presidents.

Thirty years ago, Washington, D.C. honored the Duke by renaming a high school the Duke Ellington School of the Arts. I am pleased that today we will again honor the Duke by passing this resolution which came to us through the gentlewoman from the District of Columbia (Ms. NORTON) who knows good music when she hears it. This resolution commemorates Duke Ellington's life and work, and supports the annual Duke Ellington Jazz Festival on the mall.

Mr. Speaker, I reserve the balance of my time.

Mr. BURNS. Mr. Speaker, I reserve the balance of my time.

Ms. WOOLSEY. Mr. Speaker, I yield such time as she may consume to the gentlewoman from the District of Columbia (Ms. NORTON).

Ms. NORTON. Mr. Speaker, I thank the gentlewoman for yielding me this time, and also for her help on this bill. I thank the gentleman from Georgia who is managing the bill for his excellent statement and for bringing the bill forward.

I also would like to begin by thanking my good friends who have taken a special interest in this bill, the gentleman from Michigan (Mr. CONYERS) and the gentleman from Virginia (Mr. TOM DAVIS), as well as the gentleman from Ohio (Chairman BOEHNER) and the gentleman from California (Mr. GEORGE MILLER), the ranking member, for scheduling this resolution.

I rise today to honor the 30th anniversary of the Duke Ellington High School named for the legendary composer and musician, the great Duke Ellington, a native son of the District of Columbia. The genius and artistry of Duke Ellington and his fabulous 50-year career are universally recognized. Many of today's musicians, from a variety of genres, but most especially jazz, look to Ellington as the world-class leader of the American classic, jazz.

I am pleased to recognize his achievements during the 30th year anniversary of the Duke Ellington School of the Arts, a nationally acclaimed high school that trains talented area students in a variety of arts such as dance, theater, instrumental music and the visual arts. The Duke Ellington School of the Arts operates in the tradition of Ellington excellence. It has a partnership with the John F. Kennedy Center for the Performing Arts and offers a college preparatory curriculum with advanced placement courses and professional artistic training. Students perform and work at professional-quality levels. Its graduates, such as the famous soprano, Denise Graves, have carried the Ellington tradition proudly into the arts. The work of students and graduates alike have shown that the high school is worthy of the Ellington name.

Duke Ellington was much celebrated during his glittering career. He was a recipient of the President's Gold Medal in 1966 and of the Presidential Medal of Freedom in 1969. He won 13 Grammy awards and numerous honors from organization all over the world. His music gave rise to the famed Cotton Club, which showcased jazz talent from Sarah Vaughn to Ella Fitzgerald to Dizzy Gillespie and Louis Armstrong.

The popularity of jazz music that he helped spread spawned the creation of Blue Note Records, the influential jazz recording label which is marking its 65th anniversary this year. Music critics have been writing about jazz in the

equally important Downbeat Magazine which is celebrating its 70th anniversary.

Jazz is our much-celebrated unique American treasure, and Ellington was the leader of the band. We are particularly pleased to recognize the Duke Ellington Jazz Festival which will begin next fall. It will feature a number of artistic events culminating in 2 days of concerts on the National Mall. It is especially fitting this festival will take place here in the Nation's Capital, Duke Ellington's birthplace and the city that nurtured his talent on the 30th anniversary of the extraordinary high school named for the Duke.

Mr. Speaker, I urge my colleagues to vote for and support H. Con. Res. 501.

Ms. WOOLSEY. Mr. Speaker, I have no further requests for time, and I yield back the balance of my time.

Mr. BURNS. Mr. Speaker, I yield myself the balance of my time.

Mr. Speaker, I thank the gentlewoman from California (Ms. WOOLSEY) and the gentlewoman from the District of Columbia (Ms. NORTON) for bringing H. Con. Res. 501 to the floor today. I urge my colleagues to support this measure. All of us have been impacted by the life and work of Duke Ellington.

Mr. DAVIS of Illinois. Mr. Speaker, he has been called the "quintessential American composer" and considered to be one of "great musicians along with Bach and Beethoven and Shoenberg." Duke Ellington brought a level of refinement and elegance to jazz.

The Duke's first piano lessons began around the age of seven—but like many youngsters—he was more interested in going to the Washington Senators baseball games than practicing. It took seeing a few great live performances, even sneaking out of school to seek out and listen to ragtime pianists in Washington and, during the summers, in Philadelphia or Atlantic City, where he and his mother vacationed. Duke was taken under the wings of Oliver "Doc" Perry and Louis Brown, who taught Duke how to read music and helped improve his overall piano playing skills. Duke found piano playing jobs at clubs and cafes throughout the Washington area.

In late 1917, Duke formed his first group: The Duke's Serenaders, which years later was renamed as The Washingtonians. By the late 1920s, Duke's band became the most sought-after band in the United States and even throughout the world. Duke Ellington and his band went on to play everywhere from New York to New Delhi, Chicago to Cairo, and Los Angeles to London. Ellington and his band played with such greats as Miles Davis, Cab Calloway, Dizzy Gillespie, Ella Fitzgerald, Tony Bennett and Louis Armstrong. They entertained everyone from Queen Elizabeth II to President Nixon.

Duke Ellington did not just make an impact on music to the world, but he made his hometown of Washington, DC, proud. Thirty years ago Washington, DC, honored him by renaming one high school the Duke Ellington School of the Arts. It only makes sense that in 2005, Washington, DC, will be able to honor The Duke of Jazz once again by hosting 2 days of concerts on the National Mall each year as the Duke Ellington Jazz Festival.

Mr. BURNS. Mr. Speaker, I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Georgia (Mr. BURNS) that the House suspend the rules and agree to the concurrent resolution, H. Con. Res. 501.

The question was taken.

The SPEAKER pro tempore. In the opinion of the Chair, two-thirds of those present have voted in the affirmative.

Ms. WOOLSEY. Mr. Speaker, on that I demand the yeas and nays.

The yeas and nays were ordered.

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX and the Chair's prior announcement, further proceedings on this motion will be postponed.

#### HONORING UNITED NEGRO COLLEGE FUND ON 60TH ANNIVERSARY

Mr. BONNER. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 792) honoring the United Negro College Fund on the occasion of the Fund's 60th anniversary and the Fund's unflagging dedication to enhancing top-quality college opportunities to millions of students.

The Clerk read as follows:

H. Res. 792

Whereas the United Negro College Fund was founded on April 26, 1944, with 27 member colleges under the leadership of Dr. Frederick D. Patterson;

Whereas the United Negro College Fund is the Nation's largest, oldest, most successful, and most comprehensive minority higher education assistance organization;

Whereas the United Negro College Fund's mission is to enhance the quality of education by providing financial assistance to deserving students, raising operating funds for member colleges and universities, and increasing access to technology for students and faculty at historically black colleges and universities;

Whereas over 60 years, the United Negro College Fund has raised more than \$2.3 billion to assist a total of more than 300,000 students attend college;

Whereas the United Negro College Fund administers more than 450 scholarships and fellowships for students and faculty, who attend more than 950 colleges and universities throughout the nation;

Whereas the United Negro College Fund has distributed more funds to help minorities attend school than any entity outside of the federal government;

Whereas the United Negro College Fund provides key support to historically black colleges and universities as a means to keep tuition down to a rate half that of tuition at comparable schools, while its member institutions provide a quality education to students, many of whom are the first in their families to attend college and are from low-income families;

Whereas both the Non-Profit Times and the Chronicle of Philanthropy rank the United Negro College Fund among the top ten charitable education organizations in the country, and Barron's ranks it as the number one educational charity in terms of efficiency in distributing funds raised;

Whereas the United Negro College Fund provides operational funds, technology enhancement services, and advanced training for faculty and administrators for its member institutions;

Whereas the United Negro College Fund's member institutions enroll seven percent of African American college students nationwide;

Whereas the United Negro College Fund's colleges and universities are the top producers of successful medical school applicants; and

Whereas the United Negro College Fund has contributed immeasurably to the nation by producing countless graduates who have contributed to our communities as nurses, teachers, civil servants, business leaders, doctors, lawyers, elected officials, and community leaders: Now, therefore, be it

*Resolved*, That the House of Representatives recognizes the United Negro College Fund, on the occasion of its 60th anniversary, for the Fund's outstanding commitment towards providing a quality education for minority and low-income students and towards strengthening our communities.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Georgia (Mr. BURNS) and the gentlewoman from California (Ms. WOOLSEY) each will control 20 minutes.

The Chair recognizes the gentleman from Georgia (Mr. BURNS).

□ 1830

GENERAL LEAVE

Mr. BURNS. Mr. Speaker, I ask unanimous consent that all Members may have 5 legislative days in which to revise and extend their remarks on H. Res. 792.

The SPEAKER pro tempore (Mr. BONNER). Is there objection to the request of the gentleman from Georgia?

There was no objection.

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

I rise in support of H. Res. 792, honoring the United Negro College Fund on the occasion of the fund's 60th anniversary. I want to thank the gentleman from California (Mr. GEORGE MILLER), ranking member of the Committee on Education and the Workforce, for bringing this resolution to the floor of the House. All members on our committee recognize the important role that Historically Black Colleges and Universities play in the postsecondary education environment. Moreover, we recognize the dedication and commitment the United Negro College Fund has made to enhance top-quality college opportunities for millions of students.

In my home district, I have two historically black institutions, Paine College in Augusta, Georgia, and Savannah State University in Savannah, two of our State's leading institutions of higher education. The United Negro College Fund is the Nation's oldest and largest minority higher education assistance organization that has helped to raise more than \$2.3 billion to assist over 300,000 students attend college.

Not only does the United Negro College Fund have a mission to enhance the quality of education by providing financial assistance to students but the organization raises operating funds for member colleges and universities and increases access to technology for students and faculty at HBCUs. Additionally, the United Negro College Fund