

that of Mr. Hall. He believes the success of caring for someone at home goes beyond clinical care, saying, "It's about caring for the whole person, not just the patient."

It is evident that Mr. Hall and Mr. Lavallee share a very special bond and I am pleased to honor both men today. I wish both men the best and I want to personally thank both Mr. Hall and Mr. Lavallee for their service to our country.

PERSONAL EXPLANATION

HON. TERRI A. SEWELL

OF ALABAMA

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 20, 2016

Ms. SEWELL of Alabama. Mr. Speaker, during the votes held on April 20th, 2016, I was inescapably detained and away handling important matters related to my District and the State of Alabama. If I had been present, I would have voted YES on the Motion to Re-commit to H.R. 1206, the No Hires for the Delinquent IRS Act, NO on Final Passage of H.R. 1206, and NO on Final Passage of H.R. 4885, the IRS Oversight While Eliminating Spending Act of 2016.

TRIBUTE TO SUE AND DAVID STROUGH

HON. DAVID YOUNG

OF IOWA

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 20, 2016

Mr. YOUNG of Iowa. Mr. Speaker, I rise today to recognize and congratulate Sue and David Strough of Gravity, Iowa, on the very special occasion of their 55th wedding anniversary which they celebrated on March 17, 2016.

David and Sue's lifelong commitment to each other and their family truly embodies Iowa values. It is because of Iowans like them that I'm proud to represent our great state.

Mr. Speaker, I commend this great couple on their 55th year, weathering Iowa's many seasons in their lifelong journey. Much has changed since that spring day in 1961. It is with great pride I wish them many more years together. I ask that my colleagues in the United States House of Representatives join me in congratulating them on this momentous occasion.

CONGRATULATING THE INDIANA WESLEYAN UNIVERSITY MEN'S BASKETBALL TEAM ON THEIR NATIONAL CHAMPIONSHIP

HON. SUSAN W. BROOKS

OF INDIANA

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 20, 2016

Mrs. BROOKS of Indiana. Mr. Speaker, I rise today to congratulate the Indiana Wesleyan University Men's Basketball team for winning the 2016 NAIA Division II Men's Basketball National Championship. Indiana Wesleyan University (IWU), a Christian university located in Marion, Indiana, has a long history

of excellence in academics, spiritual guidance, and athletics. The IWU men's basketball team defeated the Saint Francis Cougars to claim their second national title in three years.

The Wildcats played in the spotlight of the NAIA throughout this astounding season, with an impressive final record of 33–5. In his eleventh season with the Wildcats, Head Coach Greg Tonagel was instrumental in leading the team to victory. Coach Tonagel joined the Wildcats as head coach in 2005 and has demonstrated exceptional leadership, mentorship, and commitment throughout his years as head basketball coach. His notable guidance both on and off the court was publicly recognized when he was honored as the 2009 Best NAIA Head Coach, as well as the NABC/NAIA Division II Coach of the Year in both 2014 and 2016, both years he led the team to national titles. As the daughter of a high school football coach, I understand the tireless dedication, time commitment, and personal sacrifices required to lead young athletes to victory, and I applaud Coach Tonagel's dedication to excellence.

In addition to the Wildcats' national title, individuals from the team were recognized for excellence. Senior Jonny Marlin was named 2016 Championship Most Outstanding Player, recipient of the Pete Maravich Award, NCCAA Player of the Year, and was the first player in the history of Indiana Wesleyan men's basketball program to be selected twice for the NAIA All-American First Team. Two additional Wildcats, Sophomores Lane Mahurin and Bob Peters, were selected for the 2016 NAIA Division II Men's Basketball All-Championship Team. An impressive three players on the team were recognized as 2016 NAIA Scholar-Athletes. Jonny Marlin added this to his long list of individual accomplishments along with Junior Josh Mawhorr and Freshman Aaron Murray. Being a student athlete is no easy feat, and I am proud of these young men for their commitment to their sport and their academics. These significant distinctions exemplify the incredible quality and character of IWU's athletes as well as their momentous athletic talent. The coaches and players of the IWU men's basketball team display a strong commitment to their faith and demonstrate the highest virtues of the community: teamwork, integrity, sportsmanship, and dedication.

On behalf of Indiana's 5th Congressional District, I'd like to extend huge congratulations to the Indiana Wesleyan Men's Basketball Team. I am proud to represent such a distinguished group and I look forward to cheering the team on through another spectacular season next year.

HONORING LANIER HIGH SCHOOL

HON. BENNIE G. THOMPSON

OF MISSISSIPPI

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 20, 2016

Mr. THOMPSON of Mississippi. Mr. Speaker, I rise today to honor Lanier High School. It takes its name from the late, distinguished, William Henry Lanier, a former President of Alcorn College and the first Supervisor of Jackson Colored Public Schools.

Lanier was born a slave in Huntsville, Alabama in 1851. He attended Tougaloo College, Oberlin College, and Fisk University and re-

ceived his B.A. degree from Roger Williams University. He served as president of Alcorn A&M for six years. Lanier taught school in Forest, Winona, Black Hawk, Carrollton, Yazoo City, and Jackson. He was principal of the Robertson School from 1912–1929.

Lanier was first organized as a junior-senior high school in 1925, providing instruction for pupils from the seventh through the twelfth grades. A new chapter was added to our history when, on February 8, 1954, they transferred from the old Lanier at 136 East Ash Street and occupied the new Lanier Junior-Senior High School building at 833 West Maple Street. On January 27, 1972, the United States Fifth Circuit Court of Appeals ordered that Lanier School be designated as a center for the enrollment of 10th, 11th and 12th grade students. In 1991, 9th grade students were added to the enrollment.

Mr. Speaker, I ask my colleagues to join me in recognizing Lanier High School.

IN HONOR AND MEMORY OF DAVID O. FRAZIER

HON. JARED POLIS

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 20, 2016

Mr. POLIS. Mr. Speaker, I rise to honor the memory of legendary actor David O. Frazier whose extraordinary career in the theatre spanned a half century rousing and enchanting audiences around the world with an artistic repertoire which one critic described as bringing "fire from the sky."

David O. Frazier appeared in more than 150 theatrical productions, many at the Cleveland Playhouse through four decades. He co-wrote 30 original musicals with his life partner and husband, Joseph Garry. One revue, "Jacques Brel Is Alive and Well and Living in Paris," received such rave notice that though booked for only a few weeks audience response kept it at Cleveland's State Theatre for two and a half years. Frazier's stellar performances in Jacques Brel helped spark a renewal of a performing arts complex at Playhouse Square which stands today as one of the largest in America.

Frazier's memorable role as playwright Brendan Behan in "Conversations With an Irish Rascal," also directed by Joseph Garry, went from 90 performances at Playhouse Square to cheers at the Edinburgh Festival, to a rollicking reception off-Broadway and then to audiences worldwide. David Frazier infused his magic into every performance and added to his fame as a performer of great magnitude which "grabbed the audience by the throat."

The native of Kankekee, Illinois journeyed to the Cleveland area as a young man where he met the love of his life, Joseph Garry, who was directing "Carnival." Joe took on a new capacity, directing David to audition at the Cleveland Play House which led to him starring in 50 theatrical productions and to nearly 50 years as a couple with Joe, in an eternal partnership of love which marked Joe and David as courageous, celebrated and beloved with great intensity by all who know them.

Mr. Speaker, my colleagues in the House of Representatives, please join me in honor and recognition of the life and the memory of actor David O. Frazier and to celebrate a man, a

couple and a career which has enriched the lives of people everywhere. I submit the following article.

LEGENDARY 'JACQUES BREL' ACTOR DAVID O. FRAZIER REMEMBERED AS A TITAN OF THE CLEVELAND STAGE (APPRECIATION)

(Andrea Simakis, The Plain Dealer)

CLEVELAND, OHIO.—There is a fine musical to be written about the life and times of David O. Frazier, who died Sunday at age 76.

It would be filled with music both sad and joyous, and feature lavish costumes and exotic locales to reflect his love of travel, a passion he indulged with Joseph Garry Jr., his collaborator in art and life for 49 years.

The two spanned the globe like characters plucked from a Jules Verne novel, Cleveland's version of Phileas Fogg and his resourceful French valet, Passepartout.

The tuner would be a resounding hit, one audiences would want to return to again and again, a show as warm, witty and wise as Frazier himself, as anyone lucky enough to spend even minutes in his orbit can attest.

During his tenure as one of Cleveland's most notable artists, Frazier appeared in more than 150 productions—many at the Cleveland Play House, where he acted for nearly four decades—and co-wrote 30 original musicals with Garry. Despite that resume, he is best known for his part in "Jacques Brel is Alive and Well and Living in Paris," the revue directed by Garry and performed in the lobby of the dilapidated State Theatre in the pre-renovation 1970s.

A showcase for the songs of Belgian composer and enigmatic showman Jacques Brel, the cabaret opened in April of 1973.

Though booked for a few weeks, it proved so popular it ran for an astonishing two-and-a-half-years, launching what critics called "the Brel era," the beginning of a renaissance that not only saved Playhouse Square and its grand, crumbling houses from the wrecking ball but led to its becoming the second-largest performing-arts complex in America.

Gina Vernaci, architect of the KeyBank Broadway Series at Playhouse Square, offered her sympathies by celebrating that remarkable legacy.

"David and Joe Garry have been beloved fixtures at Playhouse Square since the days of 'Jacques Brel,'" Vernaci wrote.

"With his cast mates Cliff Bemis, Terry Piteo and Prov Hollander, and under the direction of Joe and musical director David Gooding, David gave his all in 522 performances of the show that was the catalyst for the saving of our historic theaters. His passing leaves a hole in our hearts that will not be filled. Our condolences go out to Joe and to David's family, friends and all those who knew him."

And so many did.

As news of his death spread, emails began arriving to Garry's inbox—from Nepal, Rio, Paris and London. There was even a note from the Princess of Kuwait, the result of Frazier and Garry's performing on cruise ships, a run that lasted 10 years, from 2000 to 2010.

Their residencies aboard the Queen Mary and other storied vessels took them from Tierra del Fuego to the North Pole, Frazier mostly doing cabaret, Garry onstage also as narrator and storyteller. Their shows weren't the usual "Love Boat" cliché.

"For example," remembered Garry, "we would perform a musical piece on Gauguin and then take the audience to his gravesite [next to Brel] in the South Pacific."

Though they stayed closer to home as Frazier's health declined, they were never far from the Cleveland theater scene they helped create, attending performances in and around Playhouse Square, Frazier balancing

on a cane and then later, ferried along by Garry in a wheelchair.

"During David's long illness, Joe was the perfect caretaker," said longtime Cleveland critic Roy Berko, recalling how Garry carefully transferred Frazier to his seat in the orchestra.

Ever the performer, Frazier "worked at an illusion of wellness," said Garry. "Even in the wheelchair."

Without Frazier, there might well have been no "Brel era" and, consequently, no gala unveiling of the world's largest outdoor chandelier, no home for touring Broadway, no downtown arts mecca. There would only be more parking lots.

"As a matter of fact I didn't like 'Jacques Brel' at all when I first saw it in London," Garry explained to The Plain Dealer's theater critic Peter Bellamy in 1977, "and only after hearing David play the recording for five years did I consent to direct the musical. Then I grew to love it."

First staged by Garry for the Berea Summer Theatre before taking up residence at the State, "Jacques Brel's" devotees flocked to it with the zeal of "Rocky Horror" groupies. Bill Rudman, founder and artistic director of the Musical Theater Project, was among them.

"My girlfriend and I saw it six times—it was 'Our Show!'" Rudman remembered in an email. "And the same could be said for hundreds of other couples in town."

"David was just plain riveting. Whatever he was doing on stage—whatever he was saying—he was so present that you felt you were right there with him."

"Just ask Clevelanders who were here when 'Brel' ran," wrote John David Sidley in The Plain Dealer's magazine on the occasion of a 10th anniversary revival in 1985. "And if you can find some who never attended, you will discover them almost apologetic—as if they were being forced to admit they voted for Nixon."

In his rave, Bellamy explained the oddball allure of "Jacques Brel."

"The production has no plot, consisting of a little dialogue and many songs. They treat of angels and devils, of dreams and hope, of despair and the hell of war. They also deal with youth, old age, drunks, prostitutes, dogs, rainbows, cotton candy, carousels and calliopes.

"Brel is a poet and philosopher as well as a composer. He is concerned not only with man's atrocities, but his nobility. He comments, but does not preach. He mentions Vietnam and Hiroshima, but is not bitter. He has compassion for the human condition."

"... Frazier, remembered for his many fine roles at the [Cleveland] Play House, has a voice of great power and provides many moments of hilarity with his clowning and pantomime."

Fans so identified Frazier with the project they often thought he was the Belgian songwriter himself, remembered friend Frank Dutton in a Facebook tribute to Frazier. Dutton was a self-described "mangy teenager" in the 1970s, working coat check during the initial run of "Brel."

"For some reason some people thought David was Brel!" Dutton wrote. "They would usually say things like 'I just love that Jacks Brel (sic), you tell Mr. Brel how much we enjoyed his show.' We always wondered why no one thought Cliff was Brel. In actuality, neither of them looked like Brel, but maybe David is what people thought Brel would look like."

Frazier followed that success with his turn as playwright and personality Brendan Behan in "Conversations With an Irish Rascal" in 1975, a musical biography filled Irish songs and ballads that Frazier wrote with the late publicist Kathleen Kennedy.

Bellamy dubbed Frazier, who learned to play the harmonica for the role, "magnificent." After clocking a healthy 90 performances at Playhouse Square, "Rascal," also directed by Garry, went on to a celebrated stand at the Edinburgh Festival and an off-Broadway premiere at the Top of the Gate Theater, later known as the Village Gate, a famous Greenwich Village spot that once hosted jazz greats John Coltrane and Dizzy Gillespie, rockers Patti Smith and Jimi Hendrix, and Broadway darling Tommy Tune.

Frazier tore his pants the night of the opening, sending Garry running to find a costumer at a show that was playing downstairs. No luck, quipped Garry, as "Let My People Come" was an explicit musical about sex that featured a nude cast.

Though The New York Times' Clive Barnes dismissed "Rascal," it won fans on tour.

"We performed 'Rascal' all over the world," Garry wrote in a guest column for The Plain Dealer in 1976, "everywhere from the National Theatre of Scotland to a brothel in the Caribbean. We have performed it before 50 people and 1000 people and its ability to leave an imprint on your soul never dies. There is that kind of nakedness to it."

Certainly, that had something to do with the man himself. Despite his celebrity, Frazier threw himself into parts with the eagerness of a novice, no matter the size of the stage.

As the star in a production of "The King and I" for Berea Summer Theatre in 1977, Frazier shaved his head, pierced his ear ("at a Miss Bojangles' establishment," Frazier reported), grew a "Fu Manchu mustache" and lost 40 pounds. ("I did not wish the show to be known as 'Anna and the Fat of Siam.'")

He also nearly severed a middle toe colliding with a metal coat rack racing to the dressing room for a quick change on the second night of the show. He wrapped the injured digit in masking tape and made it through the polka in "Shall We Dance."

Inspired by pain, his death scene that night "was the best . . . of my career." He was admitted to the hospital as "King of Siam."

The only member of Actors' Equity, the professional actors' union, in the production, Frazier, in order to defray costs, helped sew his own costumes and styled the hair of his 12 stage wives.

In an especially delicious anecdote, the Kankakee, Illinois, native dropped out of hairdressing school to join the resident company of the Cleveland Play House in 1966.

(He also picked cotton in Texas; worked as an Air Force supply clerk in Missouri; sold stationery in Kansas City, Missouri, where he once moonlighted as a female impersonator; and hawked men's sportswear at Higbee's in Cleveland, among other pursuits.)

The versatile song-and-dance man who could also rivet in straight plays became an elite member of the Tony Award-winning theater's Hall of Fame in July of 2001.

Frazier "sings with zest and acts with gusto," Bellamy wrote in his review of the "King and I," another Garry production, and those who knew and loved him best say he approached his days the same way.

"David Frazier had a raucous, ebullient love of life, on stage and off," said Cleveland Scene theater critic and performer Christine Howey.

"His performances in 'Jacques Brel' as well as many other productions were always fiery, intense and memorable. But more than that, he was a loving and compassionate friend. I can still hear his booming laughter that punctuated most conversations, and I trust I always will."

But no one knew him better than Garry. In truth, there is no way to celebrate one without speaking of the other.

They met at Berea Summer Theatre, where Garry was helming "Carnival." With a keen eye for talent, Garry advised him, "to give up all this other nonsense," including those barbershop dreams, and audition for K. Elmo Lowe, then artistic director of the Play House.

Frazier did, appearing in some 50 productions, everything from Garry's rocked-out version of Aristophanes' "The Birds" to the Sam Shepard modern masterpiece "Buried Child." He was known, said managing director Kevin Moore, for his immense talent to create a wide variety of characters and as "a gregarious and loving gentleman."

In a short, poignant video shot during the 100th anniversary celebrations at Cleveland Play House in October 2015, Frazier recollected his almost 40 years as an actor there, holding the theater's Tony.

"I had great moments here," he said, surrounded by Garry and artistic director Laura Kepley, "too many to mention, so I just think this is the best moment of all," he said, spinning the little silver disc on the statuette.

After the first rehearsal of "Carnival," he asked to store some of his things at Garry's place for a weekend during a move. The stuff—and Frazier—stayed. "His timing," said Garry, "was always perfect."

Their sultanate of a condo in Bratenahl is legendary, a museum of artifacts from their voyages—elaborate masks and statuary and rainbows of wall hangings—and framed photos of the couple with friends they'd met: Patricia Neal, Rue McClanahan, Elaine Stritch, Tony Walton and Cliff Robertson. They threw Kitty Carlisle a birthday party when she turned 92 and swam laps with her in the pool. ("She won," Garry said.)

"He lived his life in Capital Letters . . ." Garry wrote in an email addressed to "Dear Family and Precious Friends" the morning of Frazier's death.

"... as Peter Bellamy, the PD Drama Critic said 'He brought fire from the sky.' I witnessed his life for 49 glorious years and I cherish every golden moment. David had an intensity and energy that infused everything he ever did. When he performed 'Irish Rascal' at The National Theatre of Scotland a critic said 'his towering performance grabbed the audience by the throat.' He grabbed my heart in the same way."

Though the pair married two years ago on March 18, they would have celebrated 50 years together on Aug. 1.

"David kept pushing to make plans but I knew we would never reach the date," Garry wrote.

"We lived our lives as one . . . we were singular. The first gift I gave David included a card which read 'You are the We of Me' and so he will remain."

"Brel, above all, is concerned with the power of love," wrote Bellamy of their most famous collaboration. "One of his lines is: 'Without having anything else but the strength of loving, you have in your hands the whole world.'"

That they did.

"Celebrating A Rascal," a memorial to David O. Frazier, will be held in the State Theatre on Monday, April 25 at 5 p.m. The public is invited to attend.

ESSAY BY SMRITI AHUJA

HON. PETE OLSON

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 20, 2016

Mr. OLSON. Mr. Speaker, I am privileged to interact with some of the brightest students in

the 22nd Congressional District who serve on my Congressional Youth Advisory Council. I have gained much by listening to the high school students who are the future of this great nation. They provide important insight from across the political spectrum that sheds a light on the concerns of our younger constituents. Giving voice to their priorities will hopefully instill a better sense of the importance of being an active participant in the political process. Many of the students have written short essays on a variety of topics and I am pleased to share them with my House colleagues.

Smriti Ahuja attends Seven Lakes High School in Katy, Texas. In your opinion, what makes the political process in Congress so challenging?

From 5140 bills in Congress every year, less than five percent of them are passed and become laws. That is only 257 bills. The United States Congress has been known to be extremely slow in terms of passing laws, but what most people don't realize is that passing a law is harder than it sounds. There are many obstacles that result in the political process in Congress being so challenging.

First, the process to pass a law itself is extremely long winded. First, the bill is assigned to a committee for study. This study could take months in order to fully develop the bill completely. Then, if the committee releases the bill, it must be debated on, revised, and approved by a simple majority. After approval, it moves to the Senate where it is assigned to another committee, and another simple majority is needed for the bill to move to the joint committees of the Senate and the House to work out any tweaks that are necessary. Then, the resulting bill goes to the House and the Senate to be approved. Overall, this whole process could take months which is why the process is so challenging. Every single aspect of the process has to go smoothly in order for the process to flow well.

Second, Congress members must work together even with different opinions. Most Congress members are split between two political parties, Republican and Democrat. These two political parties tend to have opposing views which results in political polarization, and laws aren't able to be passed because of conflicting opinions. Even more than that, Congress members usually have their own opinions as well, that can also result in incompatible ideas between not just parties, but specific members. Also, Congress members are split between the House and the Senate, and these two parts of Congress have their own agenda. Since both houses must approve the bill, different agenda can lead to challenges and obstacles.

The political process in Congress is extremely challenging, with 535 individuals all debating and advocating for their own opinions. Hopefully, in the future, Congress can become less polarized and pass more laws for the benefit of the nation.

IN HONOR OF LEEANNE
HASBROUCK

HON. DONALD NORCROSS

OF NEW JERSEY

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 20, 2016

Mr. NORCROSS. Mr. Speaker, I rise today to honor and congratulate Leeanne Hasbrouck on her retirement from my Congressional Office and to thank her for nearly 26 years of

dedicated service to the people of the First Congressional District of New Jersey.

Leeanne began her career working for the First District in December of 1990 for my predecessor, then newly elected Congressman Robert Andrews. She quickly rose through the ranks to become his Director of Casework, a capacity in which she still serves. Caseworkers are the heart and soul of Congressional offices. They advocate on behalf of constituents and help navigate the maze of agency bureaucracy to deliver life changing assistance. Over the years, Leeanne has helped thousands upon thousands of our friends and neighbors obtain social security benefits, get the care they earned at the VA, and access emergency aid programs in the wake of disasters like Super Storm Sandy. These are only a few of her many accomplishments. It takes a huge amount of love and patience to do casework. Fortunately for my office and the constituents we serve, Leeanne has an abundance of both.

For Leeanne, serving our community was not merely a day job, it was a calling. When she wasn't working, she was an active member of the Gloucester County Parks and Recreation Commission, where she acted as Chairwoman of Scotland Run Park; she served as the President of the Friends School Mullica Hill PTA, chairing the school's annual fundraising auction and annual Art and Craft Fair; and she was the Vice President of both the Greater Woodbury Area Junior Woman's Club and the Woodbury Old City Restoration Committee. Leeanne was even the President of the Woodbury Soccer Club and found time to coach her children's soccer teams.

Active in local politics, she also served as a member of the Gloucester County Democratic Committee and as Chairwoman of the Woodbury Democratic Committee, where she left a legacy of success and service.

Born in New Milford, Connecticut, Leeanne graduated from Champlain College in Burlington, Vermont, with an Associate's Degree in Science. Married to Bruce Hasbrouck for 37 years before his passing in 2015, they have three children, Ethan, Seth, and Heidi and three grandchildren, Tyler, Dylan, and Francis.

Mr. Speaker, Leeanne Hasbrouck exemplifies the sort of dedication and selfless service that makes America great. She will be sorely missed by not only my staff and I, but also the countless constituents whose lives she touched. I join my staff, our community, and all of South Jersey in thanking her for her outstanding service and wishing her well in her retirement.

96TH ANNIVERSARY OF TURKISH
NATIONAL DAY

HON. EDDIE BERNICE JOHNSON

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 20, 2016

Ms. EDDIE BERNICE JOHNSON of Texas. Mr. Speaker, I rise today to call our attention to the 96th anniversary of Turkish National Day on April 23rd, 2016. On this day 96 years ago, the Grand National Assembly was established, which led to the founding of the modern Republic of Turkey and the election of the first President, Mustafa Kemal Atatürk. I am pleased to join my colleagues in recognizing