

I believe the exceptional contributions and services of the Festival Foundation—both to the community and to the State of California—deserves national recognition. The Festival is a good example of private, non-profit groups and charities coming together to serve the public interest—in this case for the benefit of children. Mr. Speaker, the Education committee is always looking for children's programs that are creative, voluntary and community based. Helping our young people—whether it be in the area of children's education, health care, personal development or special needs—should be our highest calling.

This month-long Festival will bring together over 50 private, charitable organizations all under one roof. The goal is to improve collaboration, provide free resources and offer a forum for issues ranging from children's health care to the arts. It has become an invaluable resource for children's charities in Orange County, California.

I commend Sandy Segerstrom Daniels for her leadership in founding the Festival and the Foundation. It is truly a model for other communities in our country to follow.

Mr. CALVERT. Mr. Speaker, I strongly support this Resolution and to recognize the Festival of Children Foundation for its valuable service to the Orange County and Southern California communities.

As my colleagues said, the Foundation is an umbrella group with the specific purpose to improve the lives of children and families. Sandy Segerstrom Daniels, the founder, has had the vision and commitment to create the Festival and the ability to bring together people and organizations devoted to children's issues.

Groups involved in the fields of health, education and the arts all collaborate in the Festival. Lectures, exhibits and information booths at South Coast Plaza take place for the entire month of September. I credit the Festival for increasing public awareness of children's issues and for providing opportunities for the public and non-profit organizations to donate their time and resources. I am told that over two million visitors have seen the Festival's exhibits in the past.

Because of the success of the Festival, the California State Assembly and the Orange County Board of Supervisors have taken official actions commending the Festival. I believe it is now fitting and timely for the U.S. Congress to also recognize the Festival of Children by this Resolution.

I encourage all my colleagues to support the Resolution and thank my colleague DANA ROHRBACHER for presenting the Resolution.

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

Ms. WOOLSEY. Mr. Speaker, I have no further requests for time, and 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 Nebraska (Mr. OSBORNE) that the House suspend the rules and agree to the resolution, H. Res. 759, as amended.

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

The title was amended so as to read: "A resolution commending the Festival of Children Foundation for its outstanding efforts on behalf of children".

A motion to reconsider was laid on the table.

COMMEMORATING THE 100TH ANNIVERSARY OF THE BIRTH OF WILLIAM "COUNT" BASIE AND ACKNOWLEDGING HIS CONTRIBUTIONS TO JAZZ AND SWING MUSIC

Mr. BURNS. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 778) commemorating the 100th anniversary of the birth of William "Count" Basie and acknowledging his important contributions to jazz and swing music.

The Clerk read as follows:

H. RES. 778

Whereas on August 21, 1904, renowned pianist and bandleader William "Count" Basie was born in Red Bank, New Jersey;

Whereas in 1924, William "Count" Basie moved to New York City and, under the influence of James P. Johnson and Thomas "Fats" Waller, learned the style of piano known as stride piano, a contrasting constant beat from the left hand with a melodious right hand;

Whereas in 1927, William "Count" Basie's vibrant musical career took off when he moved to Kansas City, Missouri, and joined Walter Page's Blue Devils Band;

Whereas William "Count" Basie joined the Bennie Morton Band, and took over as bandleader in 1935, renaming the band "Count Basie and his Cherry Blossom Orchestra";

Whereas Count Basie and his Cherry Blossom Orchestra disbanded, but eventually reformed as the "Count Basie Orchestra";

Whereas the Count Basie Orchestra dominated the realms of jazz and swing for several decades;

Whereas the music of William "Count" Basie and the Count Basie Orchestra solidified the bond between the musical fashion of jazz and the mournful sounds of the blues;

Whereas William "Count" Basie and the Count Basie Orchestra established swing as a predominant force in the musical tastes of generations;

Whereas the music of William "Count" Basie maintained a lightness and precision that has set the tone for modern jazz accompanying styles;

Whereas William "Count" Basie perfected a style of piano known as comping, a syncopated and highly precise style of chords on the piano;

Whereas William "Count" Basie's most famous pieces included "One O'clock Jump", "Swingin' the Blues", "Jumpin' at the Woodside", "April in Paris", "Shiny Stockings", and "Every Day I Have the Blues";

Whereas in 1983, William "Count" Basie was awarded an American Jazz Masters Award by the National Endowment for the Arts;

Whereas in 1984, in honor of William "Count" Basie's accomplishments, an historic theater in his hometown of Red Bank, New Jersey, was renamed the "Count Basie Theatre";

Whereas in 1996, the United States Postal Service issued a commemorative postage stamp in honor of William "Count" Basie;

Whereas the National Academy of Recording Arts and Sciences awarded William "Count" Basie 9 Grammy Awards throughout his career, as well as the Grammy Trust-

ees Award in 1981, and the Lifetime Achievement Award in 2002; and

Whereas William "Count" Basie passed away on April 26, 1984, leaving his music and the Count Basie Orchestra as vivid reminders of his brilliant talent and influential career: Now, therefore, be it

Resolved, That the House of Representatives—

(1) commemorates the 100th anniversary of the birth of William "Count" Basie; and

(2) acknowledges the important contributions of William "Count" Basie to jazz and swing music.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Georgia (Mr. BURNS) and the gentleman 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. Res. 778.

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, and I rise in support of House Resolution 778, offered by the gentleman from New Jersey (Mr. PALLONE), commemorating the 100th anniversary of the birth of William "Count" Basie, and acknowledging his important contributions to jazz and swing music.

William "Count" Basie was born in Red Bank, New Jersey, on August 21, 1904. His vibrant musical career took off in 1927 when he moved to Kansas City, Missouri, and joined Walter Page's Blue Devils Band. From there, William "Count" Basie joined the Bennie Morton Band and took over as band leader in 1935, renaming the band the Count Basie and his Cherry Blossom Orchestra.

Count Basie and his Cherry Blossom Orchestra disbanded, but eventually reformed as the Count Basie Orchestra, which went on to dominate the realms of jazz and swing for several decades. The Count Basie Orchestra established swing as a predominant force in the musical taste of generations, and their music set the tone for modern jazz.

In 1983, William "Count" Basie was awarded an American Jazz Masters Award by the National Endowment for the Arts. A historic theater in his hometown of Red Bank, New Jersey, was renamed the Count Basie Theater in 1984, and the United States Postal Service issued a commemorative stamp in his honor in 1996.

Over the years, the National Academy of Recording Arts and Sciences awarded William "Count" Basie nine Grammy Awards, which led to a Lifetime Achievement Award in 2002.

House Resolution 778 commemorates the 100th anniversary of the birth of William "Count" Basie and acknowledges his important contributions to jazz and swing music. 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, today we celebrate the life of William "Count" Basie and his influence on jazz and swing music. Born in Red Bank, New Jersey, 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.

Throughout the years, he developed and advanced his own music style. In 1935, Count Basie formed his own nine-piece group called the Barons of Rhythm. The Barons of Rhythm's style was a powerful one. This earned Basie the nickname "Count." By the end of the 1930s, the band was one of the most popular in the world, with hits like "One O'clock Jump" and "Jumpin' At the Woodside."

Count Basie continued to share his talent with the world through the 1970s. In 1985, one year after his death, President Reagan awarded him the Presidential Medal of Freedom. In 1996, the U.S. Post Office honored him with a commemorative stamp.

Today, Mr. Speaker, we honor the 100th anniversary of the birth of Count Basie and acknowledge the tremendous impact he had on music. I congratulate our colleague, the gentleman from New Jersey (Mr. PALLONE), for this legislation.

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

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

Ms. WOOLSEY. Mr. Speaker, I yield such time as he may consume to the gentleman from New Jersey (Mr. PALLONE).

Mr. PALLONE. Mr. Speaker, I thank my colleague, the gentlewoman from California (Ms. WOOLSEY), for yielding me this time and for her role in bringing this resolution up on the suspension list today.

It is with distinct honor and pleasure that I stand before this Chamber today to speak in support of House Resolution 778. Count Basie was born in my district and spent the first 20 years or so of his life in my district, and I would like to kind of recount some of the events that occurred in my district during those early years.

This bill recognizes and celebrates the incredible contribution that William "Count" Basie has made to jazz and swing music. Furthermore, it is only fitting we acknowledge his pivotal role this year, marking the 100th anniversary of his birth.

He was born, as was stated previously by my colleagues, on August 21, 1904, in his parents' home on Mechanic Streets in Red Bank, New Jersey, which has been in my district the entire time I have been in Congress, and even prior to the time I represented the area. And Count Basie is highly regarded in our area, as well as obviously nationally,

as one of the best and most influential musicians and composers of the last century.

The city of Red Bank, where he was born, gave the young William Basie his first exposure to music and the title of one of the most famous tunes associated with his band, "The Kid From Red Bank"; and it is evidence the city of Red Bank has had on his early musical development.

As a child, Basie would do chores at the Palace Theater in Red Bank so that he could get in free. One day when the Palace's house piano player was unable to travel from New York, Basie offered to fill in for him, but the manager declined the offer. Basie simply waited until the picture had started, then snuck into the pit and accompanied the film anyway on the piano. He was invited back to play the evening show.

Years later, Basie would trace his lifelong interest in the organ to his experiences at the Lyric Theater, another theater in Red Bank, New Jersey, where he would listen to the organ played by Henry La Ross.

Many are surprised to learn that William Basie's first love was not the piano, but rather the drums. However, his aspiration went towards a different direction when he met Sonny Greer, a young talented drummer from nearby Long Branch, New Jersey, which is actually my hometown. The young men quickly realized where their true respective talents really laid, and the drums and piano duo went on to win first place in an Asbury Park piano competition, one of the first of many honors bestowed upon Basie throughout his career.

Asbury Park is also in my district, Mr. Speaker, and some of my colleagues know that Asbury Park was made famous also by Bruce Springstein, another one of our constituents.

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Count Basie was awarded with a total of nine Grammys throughout his career, including the Grammy Trustees Award from the National Academy of Recording Arts and Sciences in 1981. In addition, he was the recipient of an American Jazz Masters Award from the National Endowment of the Arts in 1983, and in 1996, he was bestowed the honor of a Commemorative Stamp by the United States Postal Office. And I assure Members myself and many others in my district have lots of those stamps.

Today, the Count Basie Theater in Red Bank, New Jersey stands as a testament to the life, career and accomplishments of this innovative and ingenious musician. In 1984, the historic theater, which first opened its doors in 1926, was renamed to honor Count Basie. Much of the theater has been preserved and remains true to its original appearance. The theater is now owned and operated by Count Basie Theater, Inc., a nonprofit corporation

formed solely to operate the theater for the benefit of the community, and one cannot help but think this is exactly how the "Kid from Red Bank" would have liked it.

Mr. Speaker, once again I ask my colleagues to vote in favor of this resolution and pay tribute to the life and career of an individual who revolutionized the face of jazz music and to this day stands as a model for all those who have followed him.

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

Mr. BURNS. Mr. Speaker, I thank the gentleman from New Jersey (Mr. PALLONE) for introducing H. Res. 778, and urge my colleagues to support this resolution.

Mr. HOLT. Mr. Speaker, today I rise to commemorate the 100th anniversary of the birth of William "Count" Basie, one of the leading figures of the swing era in jazz. Bandleader of the renowned Count Basie Orchestra, Basie was integral in establishing swing as the popular music of subsequent generations. His orchestra was a unique band during a unique time in the history of jazz and American music.

Born in Red Bank, New Jersey on August 24, 1904, William "Count" Basie took an interest in music at an early age. He honed his skills on both the piano and drums in local theatres in Red Bank before moving to New York in 1924, at the age of twenty. It was in New York where he was influenced by two of the greatest early jazz pianists, James P. Johnson and Thomas "Fats" Waller. In 1927, Basie moved to Kansas City, Missouri to capitalize on its nascent jazz scene. He first joined the Blue Devils Band, but soon after he became a member of the famed Benny Moten Orchestra. Basie later took over as bandleader of Moten's orchestra, which was renamed the Count Basie Orchestra.

In 1937, Basie and his orchestra moved to New York City and established their home base in Harlem, where they became one of the leading big bands of the era. Basie's orchestra was best known for its unique "Kansas City Sound," exemplified in such works as, "One O'clock Jump" and "Swingin' the Blues."

Throughout his career, "Count" Basie received nine Grammy awards as well as a Grammy Trustee award in 1981; he was also posthumously recognized for lifetime achievement in 2002. William "Count" Basie was an extremely talented and ambitious musician and bandleader; his influence has persisted throughout time and among many different generations. He made many important contributions to swing, jazz, and American music. Let us honor this great musician and man today. Central New Jerseyans are proud to say "such as he came from among us."

Ms. McCARTHY of Missouri. Mr. Speaker, I rise today in support of H. Res. 778, a resolution to commemorate the 100th anniversary of the birth of William "Count" Basie, one of America's premier swing musicians who rose to national prominence as a jazz pioneer while playing at the Club Reno in Kansas City.

Born an only child on August 21, 1904 in Red Bank, New Jersey, Basie moved to Harlem in 1920 to pursue a career in jazz music. An aspiring pianist, he soon met Thomas "Fats" Waller and developed a style of piano

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