

direct assistance that includes support services, education, advocacy, placement and referral. The Council helps to increase self-esteem and self determination and decrease dependency on government subsidies. Under her strong leadership the Council moved from a budget of \$400,000 to a multi-million dollar organization. Its growth not only demonstrated the great need for such an organization in the Bronx but also the strong leadership and vision of Reeves.

This past week the world watched in disbelief as Hurricane Katrina destroyed a major American city. While this storm will go down in history as the worst natural disaster to strike this Nation, it had much more significance. Katrina forced Americans to remove the wool that many had placed over their eyes to face the grim reality that there are millions of people in this country who live in utter poverty. Perhaps now Americans will realize the great responsibility they have to uplift those who are most vulnerable in our society. The life of Reeves Dixon is a shining example of how every American should lead his/her life—working to uplift her/his fellow man. Reeves understood that her community, much like the Nation as a whole, could not survive if its most vulnerable citizens were not protected. As a result she spent her life empowering others.

Although Reeves has passed on, the many good works that she did will continue to benefit the lives of others for generations to come. Surely that is the mark of great life. For her unyielding spirit and kind heart I ask my colleagues to join me in saying goodbye to a dear friend and role model to us all—Ms. Reeves Dixon.

A SALUTE TO DR. BILLY TAYLOR

HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 15, 2005

Mr. CONYERS. Mr. Speaker, as Dean of the Congressional Black Caucus, and Chairman of the Jazz Forum and Concert that occurs during the Congressional Black Caucus Foundation's Annual Legislative Conference, I rise to salute the lifetime achievements of one of the most distinguished artists in American music history, Dr. Billy Taylor. The following biography, found on the Kennedy Center's web site, chronicles a career of accomplishment deserving of such high recognition, and of this body's thoughtful attention and respect:

"Billy Taylor arrived in New York City on a Friday evening in 1942. He headed for Minton's Playhouse in Harlem, where he was heard by one of his idols, tenor saxophonist, Ben Webster. The following Sunday Taylor began his professional career, playing with Webster's quartet at the Three Deuces alongside Webster, Big Sid Catlett and Charlie Drayton. During this time, Billy was Art Tatum's protege and Jo Jones was his 'appointed guardian.'"

Taylor worked with Machito's Afro-Cuban band, replaced Erroll Garner in the Slam Stewart Trio, and became a member of the Don Redman Orchestra, the first American jazz band to tour Europe after World War II (1946). He also played on Broadway in Billy Rose's "The Seven Lively Arts," opened for Billie Holiday in "Holiday on Broadway," and

played in the pit band for "Blue Holiday," starring Ethel Waters, Mary Lou Williams and the Katherine Dunham dancers.

He played a lot of solo gigs along the northeast corridor—the Earle Theater in Philadelphia, The Royal Theater in Baltimore, the Howard Theater in DC and the Apollo in NYC. In 1949 he got a call to sub for Al Haig with Charlie Parker and Strings at Birdland. This was the beginning of his two-year stint as house pianist at that legendary jazz club. He played with everybody—Charlie Parker, Dizzy Gillespie, Miles Davis, Oscar Pettiford, Art Blakey, Milt Jackson, Zoot Sims, Roy Haynes, and Kenny Dorham among others. Often playing opposite such bands as Duke Ellington, Count Basie, Stan Kenton and Lennie Tristano, his tenure at Birdland was one of Taylor's greatest learning experiences.

Billy made some recordings with his own group during the early 1950's for such labels as Prestige, Riverside, ABC Paramount, Impulse!, Sesac, Mercury and Capital Records. He also recorded albums with Quincy Jones, Sy Oliver, Mundell Lowe, Neal Hefti, Eddie 'Lockjaw' Davis, Sonny Stitt, Lucky Thompson, Coleman Hawkins and Dinah Washington. He even started his own music publishing company, Duane Music, Inc.

Also about this time Taylor started writing about jazz and giving lectures/clinics to music teachers interested in teaching jazz. He began to witness first-hand, the serious lack of funding for the arts and humanities and began to focus on radio and television in order to gain better exposure for America's classical music. He helped to facilitate many local and national broadcasts featuring jazz artists in live performances. Some in broadcast studios, others in nightclubs, dance halls, and hotels. In 1958 he was named Musical Director of the first series ever produced about jazz, "The Subject Is Jazz" (NET). His house band for these 13 programs included Doc Severinsen, Tony Scott, Jimmy Cleveland, Mundell Lowe, Earl May, Eddie Safranski, Ed Thigpen and Osie Johnson. Guests included none other than Willie "The Lion" Smith, Duke Ellington, Langston Hughes, Jimmy Rushing, Bill Evans and Aaron Copeland among others.

During the 1960's Taylor was working regularly with his trio and hosting his own daily radio show on New York's WLIB. He was making guest shots on various TV shows and recording for Capital Records, when the Beatles began to nip at the heels of Taylor and other highly successful members of the Capital family like Frank Sinatra, Nat King Cole, and Peggy Lee. Rather than continue to be neglected, Taylor opted to forget about recordings for the time being and concentrate on radio and television. His success on WLIB led to a post at the popular WNEW, playing jazz for their affluent middle-of-the-road audience. He continued to perform as well during this period, usually with his trio and sometimes with larger ensembles.

In the early 1970's, Taylor was named Musical Director for the popular daily television show, The David Frost Show. Many feel he had the best jazz band on TV at that time. They played an hour jazz concert every night for the studio audience, and at least twice a week, Frost booked guests like Louis Armstrong, Count Basie, or Buddy Rich to play and be interviewed. Two recordings were made with Taylor's band on the Frost show before the show came to an end three and a

half years later. Billy Taylor returned to WLIB, this time as program director of the station and began to build the largest jazz audience in New York City. Simultaneously he had his own local television program on New York's Channel 47. It was about this time that Taylor was offered an opportunity to enroll in the doctoral program at the University of Massachusetts at Amherst. He had been an adjunct professor at C. W. Post College in New York and a visiting professor at Howard University, and felt the need to organize his teaching materials so that they might be more effectively used by others. After a few years of intense study, he earned his combined Masters and Doctorate in Music Education (1975). But he sorely missed playing and writing music. He had been appointed to the National Council for the Arts by President Nixon in 1970, and although this was a tremendous honor, the amount of time required to be an effective arts advocate took precious time away from practicing his music. Nonetheless, he tackled the task at hand, alongside his distinguished colleagues, Maurice Abravanel, Eudora Welty, Beverly Sills, and Nancy Hanks, who were doing so much to help make the arts available to everyone. It was a highly productive and rewarding period for Taylor, but not especially creative, musically.

Sometimes things work themselves out in mysterious ways. Maurice Abravanel commissioned Taylor to write "Suite For Jazz Piano and Orchestra"; T. J. Anderson commissioned him to write "Make A Joyful Noise"; the University of New Hampshire commissioned him to write a dance suite, "For Rachel"; the Kentucky Symphony asked him to write "Impromptu." And so, Taylor began to write jazz for ensembles that were larger than his trio. He composed the musical score and lyrics for an off-Broadway production of Wole Soyinka's "The Lion and The Jewel," and some dance music for the original production of "Your Arms Are Too Short To Box With God." (To date, Billy Taylor has over 350 songs to his credit, including the popular, "I Wish I Knew How It Would Feel To Be Free," which has been recorded by various artists and served as an anthem for the civil rights movement. His latest work, "Urban Griot," is detailed under the Soundpost section of this website.)

All the while, Billy Taylor continued his work in broadcasting, as Musical Director for Tony Brown's Black Journal Tonight (PBS); and from 1977–1982, as host of NPR's most listened to jazz program of its time, "Jazz Alive." By the end of the 1970's he was touring with his trio more than ever, but playing fewer and fewer jazz clubs, which had become crowded, overpriced and excluded young people. Realizing the need to bring his music to a broader audience, Taylor began to focus more on performing in larger venues such as concert halls and performing arts centers, which were a welcome change.

In the early 1980's, Taylor was tapped by Charles Kuralt to become arts correspondent for the popular television program, "CBS Sunday Morning." Still at that post today, he has profiled over 250 well-known and not-so-well-known members of the jazz community. (He received an Emmy Award for his profile on Quincy Jones.) It was during this time that Billy also decided to start his own record company (Taylor Made), but after producing five albums, he realized that it was the music he wanted to be involved in, not the business. He

continued his work as a performer both on the bandstand and on television & radio as well. He hosted his own jazz piano show for Bravo, "Jazz Counterpoint," which featured such artists as George Shearing, Marian McPartland and Ramsey Lewis, along with two different NPR radio series, "Dizzy's Diamond." and "Taylor Made Piano," which traced the history of jazz using the piano to tell the story. Based upon Dr. Taylor's book, "Jazz Piano," "Taylor Made Piano" won a Peabody Award and generated more requests for tapes than any previous NPR program. As the 80's drew to a close, Billy Taylor signed with GRP/Impulse, making some of his most popular recordings, including the re-release of My Fair Lady Loves Jazz (arranged by Quincy Jones), It's A Matter of Pride, Dr. T (featuring Gerry Mulligan) and Homage (featuring the Turtle Island String Quartet) which received a Grammy nomination in 1996.

During the 90's Dr. Taylor was named Artistic Advisor for Jazz to the Kennedy Center for the Performing Arts in Washington, D.C. Since 1994, under the umbrella of Jazz at the Kennedy Center, Taylor has developed one acclaimed concert series after another including the Art Tatum Pianorama, the Louis Armstrong Legacy series, the annual Mary Lou Williams Women in Jazz Festival, Beyond Category, Betty Carter's Jazz Ahead and the Jazz Ambassadors Program. His nationally broadcast NPR series, "Billy Taylor's Jazz at the Kennedy Center" is recorded live and features a mix of performances, audience Q & A, and conversations with musical guests. (see the Education/Residencies section of this website). Billy pioneered this play a little, talk a little format in the early 80's, with his "Jazz Models & Mentors" series, presented four times a year at New York's Metropolitan Museum of Art. Taylor performs regularly with his current trio (Chip Jackson/bass & Winard Harper/drums) as well as with his long time friend, pianist Ramsey Lewis. When he's not touring, composing or recording, he can be found in classrooms throughout the country, conducting master classes, workshops and lecture/demonstrations. As he approaches his 80th birthday, Billy Taylor remains vigorously dedicated to nurturing jazz and creating new forums and opportunities for the artists who perform it. He encompasses that rare combination of creativity, intelligence, vision, commitment and leadership, all qualities that make him one of our most cherished national treasures."

In March 2005, Dr. Taylor retired from concert performance.

A PROCLAMATION RECOGNIZING
ROB VERNON

HON. ROBERT W. NEY

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 15, 2005

Mr. NEY. Mr. Speaker:

Whereas Rob Vernon has been a dedicated president of the Muskingum County Farm Bureau worthy of merit and recognition; and

Whereas, Rob Vernon should be rewarded for his passion and commitment toward farming; and

Whereas, Rob Vernon should be commended for the excellence and devotion with which he served the county of Muskingum.

Therefore, I join with the residents of the entire 18th Congressional District of Ohio in honoring and congratulating Rob Vernon for his outstanding accomplishments.

RELIGIOUS LEADERS SPEAK OUT
ON BUDGET

HON. TOM PRICE

OF GEORGIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 15, 2005

Mr. PRICE of Georgia. Mr. Speaker, our national budget and spending bills reflect our government's values and priorities, and in recent years those priorities have been skewed heavily in favor of helping the rich and eroding protections for the poor. Our country's religious leaders recognize that danger, and for the second time this year have issued statements calling on our government to truly care for the least among us and to abide by a budget and spending plan that reflects the higher values and morals of our country. I would like to submit for the RECORD a letter from the leaders of many of the major Protestant churches in our country and another by the National Council of Jewish women calling on Congress not to abandon the poor in the aftermath of Katrina. The budget reconciliation process should not be used to further reduce funding for education, food stamps, health care, and other critical domestic priorities while spending twice that amount in tax cuts for the wealthiest among us.

THE EPISCOPAL CHURCH, USA,
EVANGELICAL LUTHERAN CHURCH
IN AMERICAN, PRESBYTERIAN
CHURCH (U.S.A.), UNITED CHURCH
OF CHRIST, UNITED METHODIST
CHURCH.

SEPTEMBER 13, 2005.

DEAR MEMBERS OF CONGRESS: As leaders of our respective denominations, we have long sought an end to the injustices inherent in poverty. We have never seen these injustices born out so vividly in our own country as in the aftermath of Hurricane Katrina. The devastation wrought by Katrina has exposed the anguished faces of the poor in the wealthiest nation on the planet. These faces, precious in the eyes of God, cause us to remember that racial disparities and poverty exist in almost every community in our nation. They also compel us to set before Congress once again our concerns for the FY '06 federal budget and its impact on people living in poverty. With renewed urgency, we call on Congress to stop the FY '06 federal budget reconciliation process immediately.

We believe our federal budget is a concrete expression of our shared moral values and priorities. Congress rightly and quickly responded in appropriating needed funds to ensure an adequate initial response to Hurricane Katrina. Our denominations have mobilized and are responding in prayer and financial support and direct service to those in need. Yet, just as disaster struck the Gulf Coast, the U.S. Census Bureau reported in very particular detail that poverty in the United States is growing. The annual report, Income, Poverty, and Health Insurance Coverage in the United States: 2004 showed that 37.0 million people lived in poverty in 2004, an increase of more than one million people since 2003.

In April, during consideration of the budget resolution we wrote to Congress that, "As we view the FY '06 Federal Budget through our lens of faith this budget, on balance, con-

tinues to ask our nation's working poor to pay the cost of a prosperity in which they may never share." It is clear that programs such as Medicaid and the Food Stamp Program that were slated for cuts by Congress will in fact have greater burdens placed on them as a result of Hurricane Katrina. These programs are not simply entitlements or "government hand-outs," they represent the deep and abiding commitment of a nation to care for the least among us.

Believe us when we tell you that even before Hurricane Katrina or the Census Bureau's report, neither we nor our friends of other faiths had the resources to turn back the rising tide of poverty in this country. The FY '06 reconciliation bill that is working its way through the authorizing committees will send more people searching for food in cupboards that, quite frequently, are bare.

We commit ourselves to working for economic policies infused with the spirit of the One who began his public ministry almost 2,000 years ago by proclaiming that God had anointed him "to bring good news to the poor."

The Most Reverend FRANK
T. GRISWOLD,

*Presiding Bishop and
Primate of the Epis-
copal Church, USA.*

The Right Reverend MARK
HANSON,

*Presiding Bishop of
the Evangelical Lu-
theran Church in
America.*

The Reverend Dr. CLIFTON
KIRKPATRICK,

*Stated Clerk of the
General Assembly,
Presbyterian Church
(U.S.A.).*

The Reverend JOHN H.
THOMAS,

*General Minister and
President, United
Church of Christ.*

JAMES WINKLER,

*General Secretary,
General Board of
Church and Soci-
ety, United Meth-
odist Church.*

NATIONAL COUNCIL OF JEWISH WOMEN URGES
NEW NATIONAL PRIORITIES IN KATRINA'S WAKE

NEW YORK, SEPT. 12, 2005.—In the aftermath of Hurricane Katrina, National Council of Jewish Women (NCJW) President Phyllis Snyder issued the following statement:

We have watched with alarm the tragedy that continues to unfold in New Orleans and the Gulf Coast as a result of Katrina. Our hearts go out to all of the people who have suffered from this disastrous hurricane—those who have lost loved ones, homes, livelihoods, and their communities.

We applaud the efforts of the individuals who have worked day and night to rescue and provide relief to those victimized by Katrina. So, too, we salute the countless volunteers, many of whom are from NCJW, working to assist evacuees who have relocated to their communities.

This is a tragedy compounded by the grave mistakes made by the very people and institutions charged with keeping us safe. We urge the establishment of an independent commission of inquiry with adequate budget authority and subpoena power to investigate this catastrophe. It is important that this effort rise above partisan politics in order to determine exactly what went wrong and to make recommendations for the future.

Recovering from Katrina will necessitate measures that go well beyond the immediate