LCVF SF plays a critical role in our community by connecting veterans with each other and the resources they need, as well as educating and counseling families to support veterans and service members. LCVF SF offers peer support and nurturing connections for veterans through programs such as the Cup-A-Joe coffee meetups, as well as close collaboration with the Dryhootch Drop-in Center and Catholic Charities to help find jobs for veterans.

This year, LCVF SF and its innovative approach to wellness were recognized by the Substance Abuse and Mental Health Services Administration (SAMHSA) for their work, Fostering Healing and Recovery through Connection.

During this National Suicide Prevention Week, LCVF SF deserves particular acknowledgement. Every day in the United States, an average of 20 veterans die by suicide. Each of their deaths is a tragedy. We owe it to the fine men and women who served us, and who may still bear the physical and often invisible mental scars of that service, to support them after they retire the uniform.

Later this month, LCVF SF is partnering with the Student Veterans Club of College of Lake County to lead a Ruck March to raise awareness of the epidemic of veteran suicide. Participants will march more than 20 kilometers from North Chicago to Grayslake in memory of the veterans lost every day to suicide. Many will walk with ruck sacks representing the symbolic weight carried by those who have fallen due to suicide and those who suffer from their loss.

For all their efforts to improve the lives of our veteran community and address the tragedy of veteran suicide, I thank the staff, volunteers, and supporters of the Lake County Veterans and Family Services. I wish them much success on the upcoming Ruck March and look forward to continuing to work with the Foundation in the days ahead.

HONORING NICHOLAS PAYTON

HON. JOHN CONYERS, JR.
OF MICHIGAN
IN THE HOUSE OF REPRESENTATIVES
Thursday, September 14, 2017

Mr. CONYERS. Mr. Speaker, trumpet and composer Nicholas Payton will be honored this year by the Congressional Black Caucus Foundation at the Jazz Concert that will take place during the 47th Annual Legislative Conference. Mr. Payton will perform at the concert with bassist Ben Williams, who will present his Protest Anthology. The concert will take place on Thursday, September 21, 2017, at the Walter E. Washington Convention Center, in Washington, DC. Mr. Payton will also receive the 2017 CBCF ALJC Jazz Legacy Award for his contributions to jazz and world culture. To acquaint you with his accomplishments, I am pleased to share the following biographical information from Mr. Payton’s website.

Like a master, he possesses a deft sense of proportion, taste and poetic flair, this forward-looking heir to the traditions of New Orleans blends an array of related musical food groups—Bebop, Swing, the Great American Songbook, New Orleans second-line, Mardi Gras Indian, Instrumental Soul, Rhythm-and-Blues, Urban, Hip-Hop, and various Afro-descended dialects of Central America and the Caribbean—into a focused sound that is entirely his own artpath.

On his latest recording Afro-Caribbean Mixtape, propelled by keyboardist Kevin Hays, bassist Vicente Archer, drummer Joe Dyson, percussionist Daniel Sadownick, and turntablist DJ Lady Fingaz, Payton seamlessly coalesces his interests, drawing on a global array of beats, melodies and harmonic consciousness to serve his lifelong conviction that music is a process by which the practitioner uses notes and tones to map identity and tell a story.

Payton states, “I’ve incorporated elements from all the things I’ve written and spoken about for years. It speaks to the moment politically in an overt way that my other albums don’t. On a musical-conceptual level, I think it’s my greatest work thus far.”

Payton’s aspiration to reclaim and redefine Black American Music fundamentals is a fulfillment of his birthright. He grew up across the street from Louis Armstrong Park, historically known as Congo Square, situated deep in the Treme, the neighborhood home base of many seminal New Orleans musicians. In the 19th century, on Sundays only, enslaved Africans were allowed to gather in the public space of Congo Square to openly express African culture through singing, dancing and the playing of drums. Payton’s mother, Maria, is a former operatic singer and a classically-trained pianist, who once played in church; his father Walter, a bassist-sousaphonist and music educator was a mainstay on the Crescent City music and recording scene. He would take his young son to gigs. He gifted Nicholas a trumpet when he was four.

“Our house became a rehearsal space for whatever band my father was in,” Payton recalls. “We had a big living room and a grand piano, and other instruments. Trumpet appealed to me most of all the instruments I saw around, and I got one for Christmas when I was four.” In just his childhood, Payton also became a proficient practitioner of tuba, trombone, woodwinds, piano, bass and drums. Before the age of 9, he sat-in with the Young Tuxedo Brass Band, a unit formed at the turn of the century that specialized in traditional repertoire. By 11, he received his first steady gig in the All Star Brass Band, a group of peers led by Trombone Shorty’s oldest brother, Jamesmor. Jamming with Shorty deeply influenced him by the rhythmic and harmonic extensions of various bands. Mardi Gras Indian music was in his back yard, and he played no small number of rhythm-and-blues and hip-hop sessions. “I played all sorts of music,” Payton says. “I did everything.”

As a small child, Payton took as role models the “kool kats” who attended his father’s weekly rehearsals: drummers James Black and Herlin Riley; saxophonists Fred Kemp and Earl Turbinton; trumpeter Clyde Kerr, Jr.; and pianists Ellis Marsalis and Professor Longhair.

Not long after joining the All Star Brass Band and delving into his father’s record collection and came across Miles Davis’ Four and More, with George Coleman, Herbie Hancock, Ron Carter and Tony Williams. “I put on the second side first, and from the moment I heard Tony’s 8-bar intro on sock cymbal, I was like, ‘I want to play music for the rest of my life.’ I listened to that record every day, to the point where I learned all the solos. I wasn’t trying to transcribe them. I’d just listened to it so much that I learned all the music, every bassline, everything.”

And that is that, I listened to Freddie Hubbard, Red Clay, and then I went to Clifford Brown. Then I went to Louis Armstrong, who I wasn’t really into at the time. Even though I was playing in brass bands, I saw myself as doing something more modern. Wynton Marsalis and Terence Blanchard were my hometown heroes. I wanted to go to New York and play in Art Blakey and the Jazz Messengers. But Wynton told me, ‘All that stuff you’re checking out is cool, but you need to check out Pops.’ I was like, ‘Man, I don’t want to listen to that Uncle Tom music.’ I thought about the hucksters and bucking eyes, the things that were shameful and debilitating to Black people, and I didn’t want any part of it. But through Wynton’s influence, I started investigating Armstrong, and found Pops was the catalyst for all of this other stuff that I love and listen to. I developed a simpatico.”

On the strength of his New Orleans upbringing and chaotic arrangements that blended blues, Creole and jazz, a second co-founder, the Center engagements with Marsalis, Payton—who had already established bona fides as a consequential modernist trumpet voice as a member of Elvin Jones-led ensembles on various tours and albums (Youngblood, Going Home and It Don’t Mean A Thing)—was soon brand-ed and the catalyst for a second generation of trumpeters.

With the 2001 Armstrong homage, Dear Louis, Payton said “farewell to a perspective on playing music in terms of a repertory view of the masters,” and hello to the notion “that I would solely create music from my perspective as a young man in this world today.” That perspective, he adds, ties directly to his formative New Orleans experiences.

In 2014, Payton changed the name of his label from BMF to Paytone and released a trilogy of albums—Numbers, Letters, and Textures—that showcase the fruits of his decision a decade earlier to eschew the practice of working on No Record of an Advantage to his improvisation, reminding the compositional element to its most essential thing.” He said: “If a melody comes into my head while walking through an airport, I’ll hum it into my Voice-Memo. If I dream a melody at night, I’ll walk to the keyboards in my bedroom and play it into my phone or recording software. I take these ideas, and quite an accumulation of thematic ideas have built up.”

Payton’s ability to infuse early 20th century repertoire with idiomatic authority and life force elicited a comment from the late trumpeter Adolphus “Doc” Cheatham, who shared bandstands with the seminal pioneers of the 1920s and beyond, and was 91 when he recorded the Grammy-winning Doc Cheatham & Nicholas Payton in 1996. Doc described Payton, “He is the greatest of the New Orleans-style trumpet players that I’ve ever heard. And every time I hear him, he sounds better and better. I haven’t heard anybody like him since Louis Armstrong.”

Mr. Speaker, Nicholas Payton is a living jazz treasure and I urge all members to join me in commending him for his magnificent contribution to American and world culture.
APPLAUDING UNANIMOUS PASSAGE OF AMENDMENT TO PREVENT FEDERAL FUNDING FROM GOING TO UNSAFE CHILD CARE CENTERS

HON. TERRI A. SEWELL OF ALABAMA IN THE HOUSE OF REPRESENTATIVES Thursday, September 14, 2017

Ms. SEWELL of Alabama. Mr. Speaker, I rise today to demand that the Majority Leader, Ranking Member BOBBY SCOTT of Virginia, and the members of the Labor, Health and Human Services, Education, and Related Agencies Appropriations Subcommittee, who have jurisdiction over Head Start, do not overlook the 153 children who died at child care centers in Alabama exempt from basic licensure and are subject to regular inspection.

As you work today on the Labor, Health and Human Services, Education, and Related Agencies Appropriations Bill, which funds Head Start, please keep in mind the importance of ensuring that we have the necessary protections in place to ensure the health and safety of our children.

We have a chance for both parties to agree that not one more federal dollar goes to facilities which are currently exempt. Extending licensing requirements to facilities which care for their children can still receive Child Care Development Block Grants to any child care providers with a record of health and safety violations that have resulted in injury or death at their centers. This amendment was drafted following the tragic death of five-year-old Kamden Johnson at an unlicensed daycare center in my home state of Alabama.

For those of you who have not heard his story, Kamden Johnson died this August after being left in a hot daycare van at the preschool he was attending. His body was found later that day dumped at the side of the road.

Kamden’s story is heartbreaking. First, because it highlights the lack of standards. Secondly, Kamden’s death was preventable. Due to a state exemption for religious affiliated daycare centers, Kamden’s daycare center was not subject to state oversight or inspections. As a matter of fact, the driver who was responsible for Kamden when he died had an extensive criminal record.

Despite Kamden’s death, and despite the failure of Kamden’s daycare center to meet common sense safety standards, the childcare provider and other unregulated childcare centers like it can be eligible today for federal grant funding. After one of their children was discovered dead by the side of the road, this daycare center can still receive Child Care Development Block Grants.

On the opposite end of the spectrum, safe centers like it can be eligible today for federal funding from centers that violate health and safety standards.

I am grateful for Christopher Patti’s service and for kids like Kamden, I know that we can and must do better.

I am proud that Congress has taken a step in addressing this major oversight in the funding of our nation’s day care centers.

There is nothing more important to me than seeing our children learn and grow, and that starts with making sure our resources for early learning are going to the right place.

REMEMBERING CHRISTOPHER PATTI

HON. BARBARA LEE OF CALIFORNIA IN THE HOUSE OF REPRESENTATIVES Thursday, September 14, 2017

Ms. LEE. Mr. Speaker, I rise today to honor the life of Christopher Patti, who served as the Chief Counsel for the University of California, Berkeley, and was a well-respected member of the East Bay community. Mr. Patti died as a result of a vehicle accident on August 27th.

Mr. Patti graduated from Dartmouth College in 1980, before earning his law degree from the University of Virginia in 1983, where he also served as the editor of the Virginia Law Review.

After graduation, he clerked for Judge Frank M. Johnson, Jr. of the U.S. Court of Appeals for the 11th District, and later embarked on a career in litigation at Heller, Ehrman, White & McAuliffe in San Francisco.

After a few years as a litigation attorney, Mr. Patti changed course and left private practice for public service. In 1990, he joined the University of California (UC) system, working as an attorney in the Office of the General Counsel for the UC Office of the President from 1990 through 2010.

In 2010, he moved from the Office of the President to serve as the Chief Campus Counsel at the University's flagship campus in Berkeley. Since his appointment to this position, he distinguished himself by guiding the campus through very challenging times, and developed a reputation among his peers as someone who "represented the best of Berkeley." Mr. Patti's commitment to public service and public education, and his career working to support the important mission that the University plays in the East Bay, and worldwide, is certainly a testament to that fact.

UC Berkeley Chancellor Carol Christ recalled of Patti that he was "extraordinary and he had a deep core of integrity that motivated everything that he did".

I am grateful for Christopher Patti's service to the UC system, and the Berkeley campus in particular, and to the people of California. As a proud UC Berkeley alumna, I am tremendously saddened by this significant loss to the campus community.

Beyond his many professional accomplishments, Mr. Patti was a loving husband, and father who is survived by his wife, Jocelyn Larkin, and two sons, Vincent and Gabriel.

Today, on behalf of California's 13th Congressional District, I salute the life and service of Mr. Christopher Patti. I offer my sincere condolences to his family and friends, and the Berkeley community, who are joined in grief at this incredible, and unfortunate loss.

HONORING ALBERTO GONZALES

HON. DON BACON OF NEBRASKA IN THE HOUSE OF REPRESENTATIVES Thursday, September 14, 2017

Mr. BACON. Mr. Speaker, I rise to commemorate Hispanic Heritage Month by honoring a dedicated community leader from Nebraska’s Second Congressional District with an inspirational story. Alberto “Beto” Gonzales’ countless stories of overcoming adversity and selfless contribution to the youth of our Hispanic community, serve as a shining example and model for current and future generations.

Mr. Gonzales grew up in the Hispanic neighborhoods of South Omaha, where his father worked in the thriving meat packing industry. His mother cared for him and his six brothers and sisters and was a positive influence in their lives. He also believed in the power of prayer in daily life. Unfortunately, Alberto fell into drugs, alcohol, and eventually depression and thoughts of suicide. By the time Beto was 11 years old he was already part of his first street gang and in 1977, spent five days in jail for a knife fight where he was defending himself against several male attackers. Had an observer not testified in his defense, he would have likely spent 30 years or more in jail.

At the age of 23, Alberto met a woman who would become one of his most influential mentors; Sister Joyce Engert with the Chicano Awareness Center in South Omaha. Through her efforts, Beto learned about Christ and was able to get off drugs permanently. His memories of his mother praying for him as a child guided him to make the possible life changes.

As a result, Beto committed the rest of his life to helping young people overcome the obstacles and influences of living in poverty, as well as the intense peer pressure from gangs. His commitment was sealed in a tattoo on his arm of the scripture found in Psalms 23:4, "I will fear no evil, for you are with me; Your rod and your staff, they comfort me.”

Mr. Gonzales dedicated his life to working in this field burn out after seven years, Alberto decided that the perseverance would pay off later in his professional career. As gang and drug activity exploded in South Omaha in the late ’80s and 90s, so did the opportunities for Beto to help endangered youth in that community. While most who work in this field burn out after seven years, Alberto has served in this area for more than 32 years. Beto ran drug and alcohol treatment programs while doing extensive outreach with schools through the Chicano Awareness Center.

After that, Alberto served as a National