

in Seven Corners," he recalled of the now complicated intersection near Falls Church. Horan had five assistant prosecutors that year. Today, he has 22, still a low number compared with surrounding counties.

But remarkably, "the assistants' caseloads are roughly what they were when I had five," Horan said. As the county's population exploded from about 450,000 in the late 1960s to more than a million today, the crime rate has steadily fallen. Homicides now number between 12 and 20 annually, the same as in the 1970s. Burglaries and larcenies, which totaled 24,000 in 1980, are down to about 15,000 annually.

Horan has a couple of theories. One is that older, more marginal neighborhoods such as Blevinstown, just outside Fairfax City, where local feuds tended to erupt into violence, have been bulldozed and replaced by communities of higher incomes and education. Another is that ambulance service is faster and better equipped, as are the teams in local emergency rooms. "Many more people survive gunshots now," Horan said.

One thing that hasn't changed in Horan's four decades is how he runs his office. He keeps the number of prosecutors to a minimum. He doesn't share police reports, witness statements or witness lists with defense attorneys. And he's not afraid to make tough decisions.

"His office could use many more assistant prosecutors," said Robert C. Whitestone, an experienced Fairfax defense attorney. He said the low number of prosecutors sometimes keeps them too busy and pushes them into courtrooms unprepared. Loudoun County, with a population about one-fourth of Fairfax's, has 16 assistant prosecutors.

Horan said the state Compensation Board determines how many are allocated across the state and sets a starting salary of about \$43,000, which Fairfax supplements to about \$50,000. "Virginia does criminal prosecution on the cheap," Horan said.

He said that when he first took office, "it had become trendy to have your own investigators. I said I don't believe that's the way to do it," and he hasn't. Instead, he relies on Fairfax police.

The officers closely follow Horan's lead, guarding their information more tightly than virtually any other police department in the region, because Horan has insisted they not provide defense attorneys with any ammunition. Those who violate his instructions are prone to severe tongue-lashings.

Horan said the county police force has maintained high standards and excellent performance throughout his tenure. "The Washington Post always wants to criticize me because I've never charged an officer with murder," Horan said. "I'm proud of the fact they haven't been charged. It means they're doing their jobs."

In recent years, pickets stood outside the Fairfax courthouse to protest Horan's decision not to charge a Prince George's County officer with a fatal shooting, and the family of a slain Fairfax man denounced Horan's refusal to charge a Fairfax officer with his death. But it's nothing new to Horan.

He cited controversial cases dating to the early 1970s, when an officer fatally shot a man in a 7-Eleven in Herndon, sparking riots, and another when an officer killed a teenage burglar. In both, there were no charges, to loud complaints by some. "It's part of the job," he said with a shrug.

Another part of the job is successfully taking on a case when the county, or the world, is watching. No one has questioned his skill there, even defense attorneys.

"He's a brilliant prosecutor," Whitestone said. Said defense attorney Peter D. Greenspun: "My clients will be glad he's not around to prosecute them."

U.S. Attorney General John D. Ashcroft chose Horan to prosecute one of the first sniper cases, against Lee Boyd Malvo, and Horan brought home a capital murder conviction without any witnesses identifying the shooter, although the jury did not impose the death sentence. In 1997, he obtained a death sentence against Mir Aimal Kasi, who killed two people outside the CIA in 1993.

Horan said his most satisfying case was the prosecution of Caleb D. Hughes for abducting 5-year-old Melissa Brannen in 1989. Hughes was convicted of abduction with intent to defile; Melissa has not been found.

"That was a really tough case to try," Horan said. "It stayed with me for a lot of years."

Of those that have not been solved, the one that bothers him the most is the death of Gwen Ames, 17, who was found strangled near Lake Anne Plaza in Reston in 1972.

Horan noted some interesting changes in the courts over 40 years. The arrival of *Miranda v. Arizona*, the Supreme Court ruling requiring police to inform suspects of their rights, changed the tenor of pretrial complaints from police beatings to police failure to "Mirandize."

And the introduction of sentencing guidelines, giving defendants a better idea of how much jail time they might face, has reduced the amount of cases that go to trial to perhaps 10 percent, Horan said.

Horan reduced his own caseload from about 20 a year, mostly homicides that he often began working on the day they occurred, to three or four annually. In recent years, with the increase in guilty pleas, he had no trials.

But he clearly still loves the courtroom. He will handle the double-murder death penalty trial of Alfredo R. Prieto, set for late May.

He's leaving reluctantly. "My only fear is I've known guys who loved what they were doing," Horan said. "They hung it up and they were dead in a year."

He loves playing golf; he drives a Mercedes-Benz 240 sedan he won in a charity event in 2002 when he nailed a hole-in-one. But he doesn't think golf can fill his time, and "there's not a job in the world as interesting as this one."

"I haven't even given any thought to what's next," Horan said. "I'm sure I'll find something to do."

#### HONORING LINDA R. HALL

### HON. C.A. DUTCH RUPPERSBERGER

OF MARYLAND

IN THE HOUSE OF REPRESENTATIVES

*Tuesday, May 1, 2007*

Mr. RUPPERSBERGER. Madam Speaker, I rise before you today to honor Linda R. Hall, in celebration of her 20th anniversary with the Baltimore City College High School Choir.

Linda Hall, a native of Baltimore, MD, has taught music education in the Baltimore Public School System since 1976. She assumed the position of choral director at the Baltimore City College High School in Baltimore in 1987. She is the artistic director for the school's four choirs: the Mixed Chorus, the Concert Choir, the Singing/Swingin' Knights, and the Knights and Daze Show Choir.

Under Ms. Hall's direction, the City College choirs have delighted audiences throughout Europe: in Verona, Italy at the International Choral Music Days Festival, the United Nations Climate Change Conference in Milan, Italy, as well as other performances in Rome,

Spain, and France. The choirs perform extensively along the eastern seaboard of the United States, competing and performing in numerous festivals. The choirs have consistently won superior ratings, awards and trophies for their performances. Early in 2007, the choirs were used in the promotional package and on the Web site for the Disney Honors Program.

Among the many awards Ms. Hall has received are the Shenandoah University Alumnae of Excellence Award, the Excellence Merit Achievement Initiative for Maryland's Minority Students Award, the Baltimore City Council's Teacher of the Year Award, and the Outstanding Teacher Award from Baltimore City College. Her greatest reward she says, "comes from working with students who have a passion for singing and a talent waiting to be developed."

Linda Hall has served as minister of music and guest conductor for many churches and choirs including the Baltimore County Honors Choir, the Prince Georges County Honors Choir, and in the summer of 2005, the American Choral Directors Association Voices United Summer Conference Festival Chorus.

Madam Speaker, I ask that you join with me today to honor Ms. Linda R. Hall. She is an outstanding and dedicated member of the faculty at Baltimore City College High School. She has shown a unique and committed work ethic in teaching young people in choral arts education for over 30 years. It is with great pride that I congratulate Linda Hall on her 20th Anniversary as Choral Director at Baltimore City College High School.

#### RECOGNIZING HARLEM UPTOWN RENAISSANCE'S CONTRIBUTION TO THE NEW HARLEM RENAISSANCE

### HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

*Tuesday, May 1, 2007*

Mr. RANGEL. Madam Speaker, I rise today to enter into the RECORD an article, "Harlem's Uptown Renaissance Experience," published April 3, 2007, by the CaribNews. The article, written by Robert Rodney, celebrates the Uptown Restaurant's contribution to the new Harlem Renaissance.

During the Harlem Renaissance, also known as the New Negro Movement, African American art, literature, music, and culture came to the fore. Beginning sometime around 1919, depending on which historian you reference, and ending in the mid 1930s, the Harlem Renaissance was a time for celebrating all things black. Harlem, the community, provided all those who visited, with pulsating excitement and unparalleled liveliness while cultural productions by African Americans gained world wide attention while redefining blackness.

In addition to the contributions of literary heroes like Zora Neale Hurston, Countee Cullen, and Langston Hughes; artistic achievements of masters like Romare Bearden, Aaron Douglas, and William H. Johnson; intellectuals and visionaries like James Weldon Johnson, Marcus Garvey, and Jessie Fauset, the cultural production of food, typically associated with African people throughout the Diaspora, was also celebrated during the Harlem Renaissance.