

CELEBRATING THE ACCOMPLISHMENTS OF RICHARD KAZMAIER

**HON. MARCY KAPTUR**

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

Monday, September 24, 2007

Ms. KAPTUR. Madam Speaker, I rise today in recognition of the achievements of Richard William Kazmaier, a native of Maumee, Ohio in the Ninth Congressional District and winner of the 1951 Heisman Trophy as the most outstanding player in college football.

Mr. Kazmaier will be honored at a special dinner ceremony tomorrow evening at Maumee High School, where he will donate to his alma mater a replica of his Heisman Trophy for display in a specially-made trophy case.

After graduating from Maumee High School in 1948, Mr. Kazmaier led Princeton University to back-to-back undefeated seasons in 1950 and 1951. He also led the Nation in total offense in 1951, operating as the lone back in the Tigers' single-wing formation. He received more Heisman votes than any other winner up to that time, and he finished more than 1,000 points ahead of the runnerup. He made the cover of Time Magazine.

And then Richard Kazmaier made a life-changing decision. He turned down an offer to play professionally for the Chicago Bears and decided instead to enter Harvard Business School, choosing the Ivy League over the National Football League.

After serving 3 years in the U.S. Navy, attaining the rank of lieutenant, Mr. Kazmaier went into business as president of Kazmaier and Associates, a sports marketing and financial services company. He was inducted into the College Football Hall of Fame in 1966. He later served on the board of trustees at Princeton University. He was a director of the Knight Foundation on Intercollegiate Athletics. He was appointed by President Ronald Reagan to the President's Council on Physical Fitness, and served as its chairman.

Richard Kazmaier never forgot his hometown, either. The Richard Kazmaier Scholarship Program at Maumee High School has awarded more than \$153,000 in scholarships to student athletes over the past 17 years.

Madam Speaker, it is entirely appropriate that Richard Kazmaier, a two-time All-America at Princeton, will be feted in his hometown, because just last year Maumee gained acclaim as an All-America City. Congratulations are in order for Richard Kazmaier and also for the city of Maumee.

REMEMBERING THE USS "WAHOO"

**HON. DALE E. KILDEE**

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Monday, September 24, 2007

Mr. KILDEE. Madam Speaker, I rise today to pay tribute to the men who lost their lives when the USS *Wahoo* went down in the Western Pacific in 1943. A memorial ceremony to the 80 crew members will be held at the USS *Bowfin* Submarine Museum and Park on October 11, the 64th anniversary of the vessel's disappearance.

The USS *Wahoo* was one of the Navy's most valuable units during World War II. The

submarine began its first patrol in August 1942 in the Carolines. During its first 6 patrols the submarine was responsible for sinking 27 ships and damaging 2 more and was granted the Presidential Unit Citation for its 3rd patrol. The submarine came under attack on its 7th patrol in the La Perouse Strait between the Japanese island of Hokkaido and the Russian island of Sakhalin and went down on October 11, 1943. According to Japanese military reports the submarine was sunk after several hours of a combined air and sea attack involving depth charges and aerial bombings.

Commander Dudley Morton was the skipper of the USS *Wahoo* when it went down. His relatives and the relatives of other crew members led the search to find the USS *Wahoo*. Through a cooperative effort between the United States, Japan, and Russia, the USS *Wahoo* was located.

In addition to Commander Morton, 79 other crew members lost their lives that day. They include the uncle of my constituent Joann Fisher, Edwin Eldon Ostrander. The names of the remaining crew members are: Floyd Anders, Joseph Andrews, Robert Bailey, Arthur Bair, Jimmie Berg, Chester Browning, Donald Brown, Clifford Bruce, James Buckley, William Burgan, John Campbell, William Carr, James Carter, William Davison, Lynwood Deaton, Joseph Erdey, Eugene Fiedler, Oscar Finkelstein, Walter Galli, Cecil Garmon, George Garrett, Jr., Wesley Gerlach, Richard Goss, Hiram Greene, William Hand, Leon Hartman, Dean Hayes, Richie Henderson, William Holmes, Van House, Howard Howe, Olin Jacobs, Robert Jasa, Juan Jayson, Kindred Johnson, Dalton Keeter, Wendell Kemp, Paul Kessock, Paul Krebs, Eugene Kirk, Arthur Lape, Clarence Lindemann, Robert Logue, Walter Lynch, Stuart MacAlman, Thomas Mac Gowen, Albert Magyar, Jesus Manalisay, Paul Mandjiak, Edward Massa, Ernest Maulding, George Maulding, Thomas McGill, Jr., Howard McGilton, Donald McSpadden, Max Mills, George Misch, Percy Neel, Forest O'Brien, Roy O'Neal, Paul Phillips, Juano Rennels, Henry Renno, Enoch Seal, Jr., Alfred Simonetti, Verne Skjonsby, Donald Smith, George Stevens, William Terrell, William Thomas, Ralph Tyler, Joe Vidick, Ludwig Wach, Wilbur Waldron, Norman Ware, William White, Kenneth Whipp, and Roy Witting.

Madam Speaker, I ask the House of Representatives to rise with me and honor these brave men that gave their lives for our Nation. May we always remember their sacrifice and revere their memory.

A SALUTE TO ROY HAYNES

**HON. JOHN CONYERS, JR.**

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Monday, September 24, 2007

Mr. CONYERS. Madam Speaker, as Dean of the Congressional Black Caucus and Chairman of the 23rd Congressional Black Caucus Foundation's Annual Legislative Conference Jazz Forum and Concert, I rise to salute the lifetime achievements of one of the most distinguished jazz artists in American music history, Roy Haynes.

One of the most recorded drummers in the history of jazz, Haynes has played in a wide range of styles ranging from swing and bebop

to jazz fusion and avant-garde jazz in his 60-year career. He has a highly expressive, personal style ("Snap Crackle" was a nickname given him in the 1950s) and is known to foster a deep engagement with his band mates.

Roy Haynes was born in Boston on March 13, 1925, and, like so many of his contemporaries became keenly interested in music, and in particular, jazz, at an early age. Primarily self-taught, he began to work in Boston in 1942 with musicians like Charlie Christian, Tom Brown, Sabby Lewis, and Pete Brown. In the summer of 1945, he got a call to join legendary bandleader Luis Russell (responsible for much of Louis Armstrong's musical backing from 1929 to 1933) to play for the dancers at New York's legendary Savoy Ballroom. When not traveling with Russell, the young drummer spent much time on Manhattan's 52nd Street and uptown at Minton's, the legendary incubator of bebop, soaking up the scene.

Over the next 30 years, Haynes would go on to play with virtually every jazz musician of note. He was Lester Young's drummer from 1947 to 1949, worked with Bud Powell and Miles Davis in 1949, and became Charlie Parker's drummer of choice from 1949 to 1953. He toured the world with Sarah Vaughan from 1954 to 1959, did numerous extended gigs with Thelonious Monk in 1959–60, and made eight recordings with Eric Dolphy in 1960–61. Haynes worked extensively with Stan Getz from 1961 to 1965, played and recorded with the John Coltrane Quartet from 1963 to 1965, has collaborated with Chick Corea since 1968, and with Pat Metheny during the '90s. Metheny was featured on Haynes' previous Dreyfus release *Te Vou!* (voted by NAIRD as Best Contemporary Jazz Record of 1996). He's been an active bandleader from the late '50s to the present, featuring artists in performance and on recordings like Phineas Newborn, Booker Ervin, Roland Kirk, George Adams, Hannibal Marvin Peterson, Ralph Moore and Donald Harrison. A perpetual top three drummer in the Downbeat Readers Poll Awards, he won the Best Drummer honors in 1996 (and many years since), and in that year received the prestigious French Chevalier des l'Ordres Artes et des Lettres. In 2002, Roy Haynes' album *Birds of a Feather*, his tribute to the immortal Charlie "Bird" Parker, was nominated for a Best Jazz Instrumental Album Grammy.

Of his style and music Haynes' says: "I structure pieces like riding a horse . . . you pull a rein here, you tighten it up here, you loosen it there. I'm still sitting in the driver's seat, so to speak. I let it loose, I let it go, I see where it's going and what it feels like. Sometimes I take it out, sometimes I'll be polite, nice and let it move and breathe—always in the pocket and with feeling. So the music is tight but loose."

Haynes continued, "I am constantly practicing in my head. In fact, a teacher in school once sent me to the principal, because I was drumming with my hands on the desk in class. My father used to say I was just nervous. I'm always thinking rhythms, drums. When I was very young I used to practice a lot; not any special thing, but just practice playing. Now I'm like a doctor. When he's operating on you, he's practicing. When I go to my gigs, that's my practice. I may play something that I never heard before or maybe that you never heard before. It's all a challenge."

"I deal with sounds. I'm full of rhythm, man. I feel it. I think summer, winter, fall, spring,