

The PRESIDING OFFICER (Mr. MANCHIN). The majority leader.

Mr. REID. Mr. President, we don't expect any more votes today, no more votes today. We want to wait and see what the House does on Sandy, and I think whatever we do on Sandy will have to be done by unanimous consent anyway, so I wouldn't expect any votes until we come back here and reconvene on January 3, the day after tomorrow.

Mr. PRYOR. Mr. President, I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER. Without objection, it is so ordered.

Mr. PRYOR. Mr. President, I ask unanimous consent that the title amendment with respect to H.R. 8, which is at the desk, be agreed to.

The PRESIDING OFFICER. Without objection, it is so ordered.

The amendment (No. 3450) was agreed to, as follows:

Amended the title so as to read:

An Act entitled the "American Taxpayer Relief Act of 2012".

#### MORNING BUSINESS

Mr. PRYOR. Mr. President, I ask unanimous consent that the Senate proceed to a period of morning business, with Senators permitted to speak therein for up to 10 minutes each.

The PRESIDING OFFICER. Without objection, it is so ordered.

#### REMEMBERING DAVE BRUBECK

Mrs. BOXER. Mr. President, I ask my colleagues to join me in honoring Dave Brubeck, the iconic jazz musician and composer who defined and popularized modern jazz during a pioneering career that spanned seven decades. Mr. Brubeck passed away on December 5, a day before his 92nd birthday, in Wilton, CT.

Dave Brubeck was born in Concord, California, on December 6, 1920. When he was 11, Dave's family moved to the town of Ione in the rolling Sierra foothills of Amador County, where his father, Pete, managed a cattle ranch, and his mother, Elizabeth, a classically-trained pianist, taught Dave and his two brothers how to play various musical instruments. Although his poor eyesight kept him from reading music, this determined young musician learned mostly by listening, and his abundant musical talents made him a popular feature at local events by the time he was a teenager.

At the College of the Pacific, Dave initially studied veterinary medicine before switching to music after one year. It was there that he met Iola Whitlock, a schoolmate who became his wife in 1942. Almost immediately upon graduation, he was drafted into the Army, where his standout performance as part of a travelling Red Cross show prompted a commanding officer to assign him to form a band to play for the troops in combat areas. He recruited black and white musicians to

play together in his 18-piece band, the Wolfpack Band.

After the war, Dave returned home to study music on a GI bill scholarship at Mills College under the tutelage of French composer Darius Milhaud. During this period, he met the musicians who would later form the Dave Brubeck Quartet. With Mr. Brubeck at the helm, the quartet's unique and groundbreaking style earned wide acclaim and a legion of fans from across the country, and eventually from around the world. In 1954, in recognition of his fame and prodigious talents, he was featured on the cover of Time Magazine. In 1959, the quartet's recording of "Take Five" became the first jazz single to sell a million copies. Over the years, he would produce other iconic jazz hits such as "Time Out" and "It's a Raggy Waltz," record more than a hundred albums, and even write two ballets.

A man of strong convictions, Mr. Brubeck used his musical gifts and celebrity to stand up for principles and causes in which he believed. In 1958, at the invitation of the U.S. State Department, he led the quartet on a good will tour that introduced jazz music to countries and audiences behind the Iron Curtain and in the Middle East. That same year, he refused to tour in South Africa when promoters insisted that his band be all white.

Mr. Brubeck performed for eight presidents and composed the entrance music for Pope John Paul II's 1987 visit to Candlestick Park in San Francisco. He was named a Jazz Master by the National Endowment for the Arts and received a Kennedy Center Honor for his contribution to American culture. His alma mater, now known as the University of the Pacific, established the Brubeck Institute to further his lifelong work and goal to use the power of music to "transform lives as well as to enlighten and entertain."

On behalf of the people of his home state of California, I extend my deepest sympathies to Dave Brubeck's wife of 70 years, Iola; sons Darius, Chris, Dan and Matthew; daughter Catherine Yaghsizian; 10 grandchildren; and four great-grandchildren. Dave Brubeck was an American treasure, and he will be dearly missed.

#### ADDITIONAL STATEMENTS

##### CELEBRATING THE 75TH ANNIVERSARY OF THE HAWAIIAN ROOM

• Mr. AKAKA. Mr. President, I rise today to recognize and celebrate the 75th anniversary of the opening of a historic and famously popular Manhattan attraction—the Hawaiian Room at the Hotel Lexington in New York City. Throughout its 30 years of quality cultural performances, its authentic and captivating shows were widely praised for giving audiences not only an exotic, entertaining experience, but also a raved off-Broadway production, not to be missed.

In the 1930s, the newly built Hotel Lexington at 48th and Lexington in New York City was an impressive hotel and with prestige and grandeur. At the cost of \$5 million to build in 1929, the iconic hotel became an instant favorite for global leaders, celebrities, business executives, and some of America's most famous sports icons including Joe DiMaggio, who famously lived in a penthouse suite during his whole career playing for the Yankees.

The manager was Charles Rochester, and in the late 1930s, he decided to open a Hawaiian-themed room in a large unused area of the hotel to try and attract new uppercrust business to his establishment to help with "the bottom line." At the time, Hawaiian and Polynesian cultures were growing in popularity and interest across the country. However, the creation of the Hawaiian Room was still a bold move not only because of the Great Depression, but also an increasingly complicated global scene as world conflicts were escalating in both Asia and Europe. Nevertheless, on June 23, 1937, the Hawaiian Room opened its doors for the first time.

The Hawaiian Room found success for an unprecedented 30 years straight in its presentation of Hawaiian culture and aloha, with the unique music and indigenous hula as its foundation. The room became a gathering place for many with Hawaii ties to share the knowledge and influence of the Hawaiian culture throughout the East Coast and the world. The venue became "the place to be" for celebrities in New York City, and it was the people who worked in the Hawaiian Room who made it such a success. Because of their talents, island ways, and authentic aloha many were able to enjoy a piece of Hawaii, even if they were on another "island" 5,000 miles away.

Recently, I was fortunate to meet with some of the gracious ladies who performed at the Hawaiian Room so many years ago. Their stories and spirit of aloha embody the qualities that made the Hawaiian Room so great for so many years.

I would like to commend TeMoana Makolo, Hula Preservation Society, and the dozens of Hawaiian Room members who worked in the room during its 1937–1966 run for their partnership and efforts in creating the Hawaiian Room Archive to perpetuate this great piece of Hawaii's history. The oldest living former Hawaiian Room member is Tutasi Wilson at 98 years old, who was a featured dancer at the Hawaiian Room in the 1940s and 1950s.

Living members include Leonani Akau, Pua Amoy, Leilehua Becker, Iwalani Carino, Martha Carrell, Loma Duke, Wailani Gomes, Mamo Gomez, Mealii Horio, Mona Joy, Leialoha Kaleikini, Leialoha Kane, Manu Kanemura, Ed Kenney, Nona Kramer, Nani Krisel, TeMoana Makolo, Tautaise Manicas, Torea Ortiz, Olan Peltier, Vicky Racimo, Io Ramirez, Alii Noa Silva, Kauai Virgeniza, Tutasi