

lands in two world wars and other conflicts across the globe.

Through it all, the Spencer Magnet kept the community informed.

This community has survived droughts, blizzards, floods and tornadoes. We've even felt the earth shake a time or two.

We've endured divisive and bitter elections, political scandals both small and large and we've had families devastated by violent crime and tragic accidents. The Spencer Magnet was here to report that news.

There have been grand times as well. New businesses have started and flourished and the progress that changed so much of American life did not bypass Spencer County. We've seen the stage coach give way to the railroad and the railroad give way to the automobile. Modern day luxuries often taken for granted, such as running water, electric lights, radio and television were greeted with fanfare when they made their initial appearance in our community. The Spencer Magnet was here to chronicle those changes and the ones that have followed. Students worked their way through school and annually marched to receive their diploma.

Local citizens have accomplished monumental achievements and various churches and organizations have worked tirelessly to serve the community, their neighbors and their fellow man. The Spencer Magnet has been here to help the good.

Today, Spencer County continues to grow. Many families from Louisville, seeking a slower pace of life and a rural atmosphere, have chosen to make this their home. Many of these new families simply lay their heads here at night as they continue to work, shop and socialize in Louisville. But increasingly, more and more of the newer residents are becoming active in this community that they now proudly call home.

The Spencer Magnet understands the role we play in this pivotal era of Spencer County's history. Perhaps more than ever before, this newspaper is practicing community journalism by covering more meetings where decisions that impact you and this community are made. More and more Spencer Countians are expressing an interest in being involved citizens, and it is our role as a newspaper to help those same people be informed citizens.

Over this latest chapter of our history, the Magnet has been honored on numerous occasions by the Kentucky Press Association for our efforts to publish an informative, quality newspaper that serves our residents. But more important than awards, is the feedback we get from our readers. There's nothing we like hearing better than the words "We read it in the Magnet."

The Spencer Magnet is now 150 years old. We're the oldest continuously operated business in Spencer County. We're proud of that distinction, but we also do not take it for granted. That longevity had to be earned by gaining the trust and respect of readers like you. We don't take that lightly and we will continue to strive to earn that trust each and every week as we begin our next 150 years.

The next century and a half will surely be filled with a mixture of tragedy and triumph. There will be achievements and there will be failures. We will write stories about great accomplishments, and we'll most certainly have to report on heartbreak as well. But that's the nature of the newspaper. It's what William T. Burton set out to accomplish in 1867, and it's what we hope those who follow us will continue to do decades from now.

ILLINOIS STUDENT LOAN BILL OF RIGHTS

Mr. DURBIN. Mr. President, last week my home State of Illinois took a

major step forward in protecting student loan borrowers.

On November 7, the Illinois House of Representatives voted 98 to 16 to override Governor Rauner's veto of the Illinois Student Loan Bill of Rights, which was designed to protect student loan borrowers from the well documented abuses of Federal student loan servicers. The Illinois Senate previously voted 37 to 19 to override. With the house's action, the bill became law.

I would like to thank all of those in the general assembly who voted for this bill, including Senator Daniel Biss and Representative Will Guzzardi, who sponsored the legislation. I would also like to thank the legislation's author, Attorney General Lisa Madigan, for her leadership and tireless efforts to investigate and hold Federal student loan servicers accountable.

Federal student loan servicers are contracted by the U.S. Department of Education to handle the billing and other services related to the repayment of a Federal student loan. Too often, these contractors make it more difficult for students to repay their loans by giving them incorrect or incomplete information and guidance, refusing to provide benefits to which students are entitled under Federal law, or incorrectly processing payments. I have heard complaints about servicers from countless of the 1.5 million Illinoisans holding a cumulative total of \$51 billion in Federal student loan debt.

Attorney General Madigan has heard those complaints too. In response, she initiated an investigation which resulted in an ongoing lawsuit against the Nation's largest student loan servicer, Navient. Navient has become the poster child for poor customer service and abusive practices that make it more difficult for struggling borrowers to repay their Federal student loans.

The Illinois Student Loan Bill of Rights will help to protect Illinois borrowers from these practices. Among other things, the law requires servicers to inform borrowers about their eligibility for income-driven repayment plans and other affordable repayment options. It also prohibits servicers from misleading borrowers, requires them to correctly process payments, and requires servicers to inform borrowers about their eligibility for loan forgiveness due to a disability or harmful actions by the school.

I have worked at the Federal level to provide similar protections for all student loan borrowers. I authored the Federal Student Loan Borrower Bill of Rights, which I will reintroduce in the coming months. This bill was the basis for reforms to student loan servicing contracts initiated by President Obama. Unfortunately, much of that work has been rolled back by Secretary Betsy DeVos.

Thanks to Attorney General Madigan and the bipartisan actions of the Illinois General Assembly, borrowers in our State will now have new rights and protections that neither Governor

Rauner nor Secretary DeVos can take away.

TRIBUTE TO EARL "RUSTY" POWELL

Mr. LEAHY. Mr. President, for 25 years, Earl "Rusty" Powell has served as the director of the National Gallery of Art, making him the longest serving director in its history. Rusty will retire in early 2019, concluding a tenure that has marked growth and development at one of our Nation's great galleries.

Rusty's life of public service began with 3 years of service in the Navy, during which he served as a navigator in Vietnam. Upon his return, Rusty embarked on what would become a decades-long career as a curator, historian, and aficionado, earning a doctorate from Harvard before beginning his first assignment at the National Gallery of Art.

His experience there led to a 12-year tenure as the director of the Los Angeles County Museum of Art, after which he returned to the National Gallery for what would become the longest tenure of a director in its 75-year history. He has worked tirelessly at the National Gallery of Art to increase the accessibility of the arts by expanding the National Gallery's projects, exhibitions, and endowment.

Rusty's approach to expanding and enriching the National Gallery has been as collaborative as it has been visionary. Rather than govern with a singular vision, he included his staff and board in moving the museum forward. From the construction of the stunning sculpture garden, to the renovation of the gallery's west wing, no detail has been overlooked throughout his tenure. He has also overseen several other projects that received less attention but are of no lesser value to the current success of the gallery. All these improvements have enhanced the experience of the more than 5 million visitors that pass through the gallery every year.

Rusty's great passion for the mission of the National Gallery and his unwavering efforts to bring storied art collections to its millions of visitors each year are unparalleled. With his retirement next year, he will leave a legacy at the gallery that will never be forgotten.

Marcelle and I have treasured the evenings we have spent with Rusty and his wife, Nancy, at exhibits and events we will always remember.

I ask unanimous consent that the November 7, 2017, Washington Post article detailing Rusty's time and accomplishments at the National Gallery of Art be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From the Washington Post, Nov. 7, 2017]
 THE QUIET, PRODUCTIVE TENURE OF RUSTY
 POWELL TO COME TO AN END
 (By Geoff Edgers)

National Gallery of Art Director Earl “Rusty” Powell, whose tenure has been marked by the collection’s growth, the renovation of nearly every space and a startling lack of controversy, will retire in early 2019 after more than 25 years in charge.

Powell, 74, planned to tell the National Gallery’s staff Tuesday during informal meetings. Next year, the trustees will begin the process of finding a successor for the longest-serving director in its 76-year history.

“I think I have run a pretty good race here, and it seems sort of a logical time,” Powell said in explaining the decision. “I turn 75 next year. And this will be after that. I still have some gas in the tank. I’m not particularly interested in sitting on the porch looking at sunsets.”

What he’ll do, he said, is not clear. But what he has accomplished at the National Gallery is easy to chart. Over Powell’s tenure, the institution, with a \$200 million operating budget and 5 million visitors a year, has been reshaped, from the addition of a sculpture garden in 1999 to the dramatic renovation of the East Building, completed last year to add stunning galleries devoted to Mark Rothko and to Barnett Newman’s “Stations of the Cross.” Powell has also overseen projects less buzzworthy but just as essential.

Six years and \$19.3 million were spent renovating more than three acres of leaky skylights in the West Building, part of a deferred maintenance disaster once considered so dire it inspired a local TV news series titled “Gallery of Shame.”

Powell’s tenure has also been notable for something it lacked: controversy.

“He’s had that balance between being able to make decisions and yet not offend everybody,” said John Wilmerding, the former National Gallery deputy director who later served as chairman of its board of trustees.

Powell would never use words such as “consummate leadership,” as his supporters do, to describe himself. He can be witty, have strong opinions, but these often come as asides, spoken softly and without naming names. He is not one to call out other museum directors, even though he does note that he doesn’t agree with everyone in the field. About what? With whom? He won’t say.

This is in contrast with J. Carter Brown, the blue-eyed impresario he replaced in 1992. Brown loved blockbusters, mingling with royals—he brought Prince Charles and Princess Diana to the National Gallery in 1985—and tended to spend less time on issues such as infrastructure. Wilmerding remembered that when Powell started, he noticed a stiffness when Powell had to speak in front of groups.

“He relied too much on his notes,” Wilmerding said. “I remember saying to him, ‘You’ve got the personality—do more. Wing it. Tell jokes. Be yourself.’ That awkwardness rapidly began to change.”

Born in South Carolina, Powell was just 4 when his father died of injuries sustained during World War II. The family moved to Rhode Island, and his mother eventually remarried. Powell went to Williams College, where he played linebacker and, after struggling to conquer chemistry class, found himself studying art history.

As a boy, he had fond memories of hanging around his grandfather’s lithography business. In college, he found inspiration in S. Lane Faison Jr., a founding professor who would help train many members of the “Williams mafia,” a group of graduates that in-

cluded future museum directors Glenn D. Lowry of the Museum of Modern Art; James Wood of the Art Institute of Chicago; and Powell’s onetime roommate, John Lane, who led the Dallas Museum of Art and San Francisco Museum of Modern Art. Other Williams graduates to become directors include Michael Govan of the Los Angeles County Museum of Art and Joseph Thompson of the Massachusetts Museum of Contemporary Art.

Powell credits his next stop—three years in the Navy, from 1966 to 1969—with helping him develop the skills to become a leader. Lane also went from Williams to the Navy. The time served helped them step into directorships while only in their mid-30s.

“We had already had the happy burden of being responsible for a huge piece of machinery and a lot of fellow shipmates,” Lane said. “And in what were particularly dangerous circumstances. You were well equipped to take on responsibility.”

The service also, unexpectedly, led Powell to Harvard. One afternoon, Powell stopped by the art history department at Harvard to ask for a course catalogue. Professor Seymour Slive, a World War II veteran, noticed he was wearing his Navy whites, struck up a conversation, and then urged him to attend graduate school in Cambridge. This started a long list of opportunities that opened up for Powell, who noted that “I’ve never had to apply for a job.”

In 1976, not long after Powell earned his PhD, Brown hired him for his first stint at the National Gallery as a curator and special assistant.

And in 1980, Powell took his first trip to California to interview for the Los Angeles County Museum of Art’s top job. At 36, he began a 12-year tenure marked by tremendous growth, with the museum’s budget jumping from \$8.5 million to \$31 million and attendance more than doubling to close to a million visitors a year.

Comedian Steve Martin, who served on the Los Angeles County Museum of Art’s board of trustees, marveled at Powell’s ability to embrace a wide range of art, his cordial nature and his ability to understand how to manage the many perspectives on the board. What’s more, Martin found it notable that Powell’s tenure was conflict-free.

“I never heard anybody say an unkind word about him,” said Martin, an art collector.

Powell, when asked about his leadership style, gives credit to others—curators, other administrators, staff—for making him feel comfortable delegating authority. He uses email but says many of his meetings are informal, taking place as he walks from his car to his office in the morning.

“I’ve always believed in a collegial, organizational structure,” he said. “I think communication is a really important thing. I learned to look at the big things. Not get bogged down with the little things. We make collective decisions about most of the things we do here. Our exhibitions program. It’s not ‘Rusty says we’ll do this, we’ll do that.’ We talk about it. We meet and discuss things rather than do things from the top of it.”

Powell can be so understated, it’s hard to know when he’s asking for anything. Even millions. That’s what longtime board president Victoria Sant found when the National Gallery was raising money for the renovation of the East Building.

“You sort of don’t know when Rusty’s put the touch on you,” she said. “He’s not an aggressive fundraiser. He tries to bring things to people that they want, that was in their interest area. And I think one of the things that Rusty has stressed is that when you give a gift to the National Gallery, you’re really giving a gift to the nation.”

Sant and her husband, Roger, ultimately gave \$10 million to the East Building project, which added more than 12,000 square feet of gallery space and an outdoor sculpture terrace overlooking Pennsylvania Avenue.

That was just one of the most recent accomplishments during Powell’s tenure. The list of art acquisitions, exhibitions and building projects that have taken place since 1992 runs for pages, from the construction of Dutch cabinet galleries in 1995 to the endowment campaign launched last year after a \$30 million matching grant from the Andrew W. Mellon Foundation.

Powell’s announcement means there will no longer be a director who spent time with Paul Mellon, the late philanthropist who stood next to President Franklin D. Roosevelt when the family’s money and art collection sparked the National Gallery’s opening in 1941.

It was in Powell’s first week as director that Mellon invited him for lunch. Later, the philanthropist shared his passion for a proposed sculpture garden. Powell remembers showing Mellon the plans.

“How big are the trees?” Mellon asked.

“We’re going to have them as big as we can get them,” Powell said.

“Good, because I don’t have that much time left and I’d really like to see this,” Mellon said.

“Mr. Mellon, we’re not going to give you a starter kit for the sculpture garden,” Powell said.

The garden, in fact, opened in May 1999, four months after Mellon’s death at the age of 91.

Powell said he never considered leaving the National Gallery, even when head-hunting firms called to see whether he might be interested in other jobs. (Powell’s total compensation was comparable to those at other major institutions. He earned \$1.17 million in the most recent public filing available, compared with the \$1.44 million earned by then-Met Director Thomas Campbell.) He appreciated not having to spend so much time trying to raise money, as is the case when you’re running the Metropolitan Museum of Art or Boston’s Museum of Fine Arts. Nearly three-quarters of the National Gallery’s \$200 million annual operating budget comes from the federal government.

He also feels a deep connection to the District.

“If you do what I do, it’s the best job in the field,” he said. “The standards are very high. The collections are exemplary. The programs are great. You’re not out with a tin cup raising money to keep the building open. The federal funding obligations are to keep it maintained. It’s got a center for advanced study. I came out of the academic side, and this is the most academic place that can exist. It’s a unique place in the context of American museums.”

TRIBUTE TO RON POWERS

Mr. LEAHY. Mr. President, I would like to take a moment to recognize the moving work of Ron Powers of Castleton, VT—a Pulitzer Prize-winning author who has written about everything from Mark Twain to the soldiers of Iwo Jima to broadcast news and sports.

Ron’s latest book, “No One Cares About Crazy People,” concentrates on a topic that he promised himself he would never write about: the social history of mental illness in America. This story is poignantly told through his own deeply personal story of his two