The Gaylord Texan will bring more economic stability to an already growing local economy with its creation of 1,300 new jobs and an estimated $23 million in spending annually. The Gaylord Texan team has certainly set high standards for which other businesses will aspire.

Gaylord Entertainment has paired up with the city of Grapevine’s Convention and Visitors Bureau and other local businesses to ensure a better quality of life for area residents, and a memorable visit for all those who pass through the front door. Whether it is to enjoy the scenic view of Lake Grapevine, an evening of dining and entertainment or to attend a business seminar, the Gaylord Texan is sure to meet the needs of its visitors.

For many years to come, the Gaylord Texan Resort and Convention Center will receive the international spotlight for its state of the art entertainment facilities, 1,511 guest rooms, relaxing atmosphere, beautiful scenery, and a wide variety of activities to choose from.

We congratulate the efforts made by Gaylord Entertainment for the creation of this spectacular new facility. Best wishes to all the entrepreneurs who are involved and best of luck in future endeavors. In addition, we add our congratulations on having March 2, 2004, Texas Independence Day also named “Gaylord Appreciation Day” in Texas.

FLORALBA DEL MONTE, FIRST LADY OF DOMINICAN CLASSICAL MUSIC—A SALUTE ON HER 75TH BIRTHDAY

HON. CHARLES B. RANGEL
OF NEW YORK
IN THE HOUSE OF REPRESENTATIVES
Tuesday, February 24, 2004

Mr. RANGEL. Mr. Speaker, I rise today to salute Dominican concert pianist and piano teacher Floralba Del Monte, the “First Lady of Dominican Classical Music,” who has just celebrated her 75th birthday, and who this year celebrates several professional anniversaries: The 55th anniversary of her debut in the United States at Carnegie Hall; the 50th anniversary of her graduation from the Paris Conservatoire; the 45th anniversary of her appointment to the Piano Faculty at the Santo Domingo National Conservatoire of Music; the 53rd anniversary of her U.S. network television debut on CBS; and the 52nd anniversary of her debut in Washington, DC, premieres of several Dominican piano works.

Floralba Del Monte was the first Dominican performer who performed in the Nation’s Capital, making her debut there on May 16, 1952, in a gala recital at the Dominican Embassy, and giving another recital at the Pan-American Union, in which she offered the Washington, DC, premieres of several Dominican piano works.

Floralba Del Monte is recognized as a pianist of exceptional interpretative force, holding a unique place in the Dominican Republic that consecrates her as one of the most revered Dominican artistic figures in Dominican history. In the Dominican Republic, as the concert pianist of most important, and difficult piano works of Dominican music literature, distinguishing herself for her fervent patriotism, including Dominican piano works on her appearances in her country and abroad; being the first performer invited by the Dominican Government to give a concert tour in the country; being the mentor of the most important school of piano ever created in the Dominican Republic; a school comprising several generations of accomplished pianists, including winners of international music competitions, whom she taught during a distinguished tenure of more than 40 years as a Piano Faculty member at the Santo Domingo Conservatoire; and being director of the Santo Domingo Conservatoire, whose recently completed tenure of more than a decade is already regarded as the Golden Age of that preeminent Dominican institution. This legacy, deserveably consecrates Floralba Del Monte as the “first lady of Dominican Classical Music.”

Wednesday, February 24, 2004

HON. BARNEY FRANK
OF MASSACHUSETTS
IN THE HOUSE OF REPRESENTATIVES
Tuesday, February 24, 2004

Mr. FRANK of Massachusetts. Mr. Speaker, trying to decide what is the greatest hypocrisy in politics is a hard job, but I believe that by sheer dollar volume the support of many who call themselves free market conservatives for leading aspects of America’s agricultural policy qualifies for the prize.

Few areas in public policy in this country are as heavily subsidized by the taxpayers, rigged against consumers, blatantly unfair to poor people in other parts of the world, and contemptuous of the whole notion of competition and free enterprise as American agriculture policy in various of its aspects.

I am frequently puzzled to hear many who declare their staunch allegiance to free trade, low taxes, no government intervention in the economy, the free market, and unmitigated competition make an implicit exception when the subject is corn, cotton, wheat, peanuts, sugar, or other commodities. Apparently, there are people who believe that the works of Ludwig von Mises and Friedrich Hayek contain an invisible footnote that says that none of this applies to agriculture.

In the February 12 Washington Post, just before we went on our mid-winter break, George Will documented the blatant inconsistency with regard to the sugar program of the U.S., noting correctly that it has once again contributed to the domestic growth in the United States by people who had been manufacturing candy. I disagree with much of Mr. Will’s conservative approach to economic matters, so I do not agree therefore with everything he says in this column. But I salute his intellectual honesty in urging that the conservative economic principles he professes be applied across the board, without the exception for agriculture made by so many others who claim to be his conservative confreres.

[From the Washington Post, Feb. 12, 2004]

“SWEET AND SOUR SUBSIDIES”

By George Will

Saturday, Valentine’s Day, sweets will be showered on sweethearts—a bonanza for candy makers. But the very next day all 242 Fannie May and Fanny Farmer chocolate candy stores will be closed.

They and many jobs—625 of them at the firm’s 75-year-old Chicago manufacturing plant—are, in part, casualties of that out-dated facility, bad business decisions, and high U.S. labor and other costs. But jobs in America’s candy industry also are jeopardized by protectionism, which is always advertised as job protection. In this case, the protectionism is an agriculture subsidy—sugar import quotas.

Chicago is no longer Carl Sandburg’s wheat stacker and hog butcher, but it remains America’s candy capital, home of Tootsie Rolls and many other treats. In 1970, employment by the city’s candy manufacturers was 15,000. Today it is under 8,000, and falling.

Alpine Confectioners Inc. of Utah has bought Fannie May and Fanny Farmer and may close the leading factory. This is partly because the price of sugar is less important in soft chocolates than in hard candies.

But the end of 2003 brought the end of Brach’s production of Brach’s candies in the city’s West Side. A decade ago, Brach’s employed about 2,300 people. Until recently,
CAPTAIN JOHN DARRAH
HON. MICHAEL C. BURGESS
OF TEXAS
IN THE HOUSE OF REPRESENTATIVES
Tuesday, February 24, 2004

Mr. BURGESS. Mr. Speaker, I rise today to recognize Captain John Darrah. For the last four years Captain Darrah has served as the president of the Allied Pilots Association (APA), the largest independent pilots union in the world with more than 11,500 members. APA represents a full-service collective bargaining agent for all American Airlines pilots. It devotes more than 20 percent of its dues income to support aviation safety while working to improve benefits, pensions, hours of employment, and working conditions for its members.

During the spring of 2003, the airline industry was distressed. Fears of terrorism, a troubled economy, and the war in Iraq were all causing a weak travel demand.

This trend was especially hard on American Airlines. They announced that they would file for bankruptcy if they could not cut labor costs by $1.8 billion a year. If the pilots, ground workers, or flight attendants unions rejected the concessions package that was offered, the AMR Corp., the parent company of American Airlines, vowed to file Chapter 11.

John Darrah was president of the Allied Pilots Association during this difficult time. He led his union to accept the concessions, saving off bankruptcy for AMR Corp. During the crisis he said, "To willingly take our airline and our company into bankruptcy would not be a better alternative... There is no upside to bankruptcy."

As Captain Darrah’s term as president of the APA comes to an end, I would like to commend him for the role he played in saving his airline and his company from bankruptcy. He has stood up to harsh criticism, but also saved thousands of jobs. We are proud of his achievements.

HON. STEVE IRSLAN
OF NEW YORK
IN THE HOUSE OF REPRESENTATIVES
Tuesday, February 10, 2004

Mr. Israel. Mr. Speaker, I rise today in support of H. Con. Res. 264 to commemorate next year, the 200th anniversary of the birth of Constantino Brumidi. I was pleased to join with my colleague, the gentleman from Florida, as an original cosponsor of this resolution.

Constantino Brumidi is known today as the Michelangelo of the United States Capitol building. He is most known for The Apotheosis of George Washington, the painting that depicts our first president’s ascension into heaven, that adorns the interior ceiling of the central rotunda.

Brumidi was unknown in America when he began a mural to honor George Washington in 1855 shortly after the completion of the United States. Over the next 25 years, he also painted the corridors on the first floor of the Senate wing and the first tribute to an African-American in the Capitol by depicting Crispus Attucks’s patriotic death that touched off the Boston Massacre in 1770.

Initially, some believed that Brumidi’s artistic styles and abilities were more suited to the Vatican and other buildings in Europe, places he contributed works before coming to America. But many historians noted that Brumidi was the only person capable of painting the Capitol building in the glorious manner befitting the literal crowning achievement of liberty and democracy that it represents. Few in the United States had Brumidi’s special talent for fresco art that utilized painting with watercolors on wet plaster.

Constantino Brumidi’s experience is not unlike the ancestors of more than 26 million Americans of Italian descent that blended their centuries-old traditions with the relatively young history of the United States. Our country is indebted to their time, talents and skills that have beautified our country and inspired great achievements.

Each year, hundreds of Long Island school children gaze upward at Brumidi’s work in the Capitol’s building’s rotundas and sprawling corridors. They see important scenes in American history, from the development of the steam engine to the ending of the Civil War. Brumidi’s work not only beautifies the Capitol, but it brings history to life and makes one dream of what the future holds for our great nation.

It is important that Brumidi’s contributions and sacrifices are remembered. He is every bit as important to American history as the epic scenes and figures he brought to life. It is my hope that all of my colleagues will join me in honoring Brumidi’s legacy by voting in favor of this resolution.