

were primarily supplied by the residents of Cahokia.

Cahokia has long been recognized as a significant force in Illinois politics. In the 18th and 19th centuries, the Cahokia Courthouse served as an important center of activity in the Northwest. At one point it was both the judicial and administrative center for a massive area which rose up to the borders of Canada.

Today, I am honored to represent Cahokia, which has embraced its heritage of both Native-American history, as well as the influx of French and other ethnicities, spurred by westward expansion. This close community of churches, civic groups, and businesses inspires us to remember the legacy of our forefathers, while also celebrating the future.

Mr. Speaker, I ask my colleagues to join me in recognizing the Village of Cahokia in commemoration of its 300th Anniversary.

HONORING PIANO LEGEND
JOHNNIE JOHNSON

HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 1999

Mr. CONYERS. Mr. Speaker, I rise on behalf of the Congressional Black Caucus to honor one of the most influential musicians in American history, Mr. Johnnie Clyde Johnson.

Johnnie was born the son of a coal miner in Fairmont, West Virginia, on July 8, 1924. He began playing the piano at the age of 5, on a second-hand upright his mother had purchased as a decoration. Unable to afford lessons, Johnnie practices and absorbed the sounds of big band jazz and swing, barrelhouse boogie and country western that he heard on the radio. His heroes were the piano players: Count Basie, Art Tatum, Earl Hines, Pete Johnson and Meade Lux Lewis. Johnnie studied each man's repertoire, mixing and matching until he found his own unique style.

In 1943, with the War in full tilt, Johnnie enlisted in the Marines and became one of the first 1,500 black soldiers in this branch of service. He later had an opportunity to join the company band—The Barracudas—an elite group made up of some of the finest jazz musicians in the world, including members of Count Basie's, Lionel Hampton's and Glenn Miller's bands. It was a dream come true to play alongside his radio idols at U.S.O. shows, and by the time he returned home in 1946, Johnnie had decided to make music his life.

Over the next few years, Johnnie honed his craft studying under the masters. After hearing T-Bone Walker in a Detroit club, he decided to move to Chicago, where the post-War blues scene was at its height. Befriending and sitting in with legends like Muddy Waters, Memphis Slim and Little Walter sharpened Johnnie's skills. When he finally settled down in St. Louis in March of 1952, he formed a band—The Johnnie Johnson Trio—and soon thereafter procured a regular gig at one of the biggest night spots in town—the Cosmopolitan Club.

Then fate stepped in. On New Year's Eve of 1952, Johnnie's saxophonist fell ill and was unable to make the show. Desperate for a replacement, Johnnie hired a fledgling guitarist named Chuck Berry to fill in for the night. Although he had only been playing profes-

sionally for six months, Berry had a gift for performance and a way with words that caught the attention of audiences. Johnnie decided to keep him on as a singer/guitarist, and for the next two years, The Johnnie Johnson Trio rocked the Cosmopolitan every weekend.

In 1955, while still performing as The Johnnie Johnson Trio, Johnnie, Chuck Berry and Ebby Hardy traveled to Chicago and, along with Chess studio stalwart Willie Dixon, recorded "Maybellene" for Chess Records. The record was a hit and quickly reached number five on the charts. It was then that Berry approached his partner about taking over the band. Confident of Berry's business acumen, and yearning simply to ply his craft—the piano—Johnnie entrusted Berry with his band. And so it was that Johnnie became the silent partner in the first writing/performing team in the history of rock and roll. Together, with Johnnie's musical inspiration and Berry's gift of poetry, they collaborated over the course of the next 20 years to create the songs that defined the genre, including "Roll Over Beethoven," "School Days," "Back in the U.S.A.," "Rock and Roll Music" and "Sweet Little Sixteen" among many, many others. In fact, the song that may consider the "national anthem" of rock and roll—"Johnny B. Goode"—was a tribute written by Berry to his musical partner and collaborator—Johnnie Johnson.

Johnnie and Berry performed and recorded together through the 1970s. However, as Berry's popularity grew, and he began traveling internationally, Johnnie elected to stay home in St. Louis. During this time, Johnnie also recorded with the legendary Albert King, for whom he contributed a great number of musical arrangements. But through it all—the birth of rock and roll with Chuck Berry and the inspired recordings with Albert King, Johnnie toiled largely unrecognized by the public.

That is, until 1986, when Rolling Stones guitarist Keith Richards sought out Johnnie for the documentary Hail! Hail! Rock 'n' Roll. Richards observed that many of Chuck Berry's songs were written in piano keys and that without Johnnie's melodies, the most influential songs in rock and roll history would be "just a lot of words on paper." Moreover, Johnnie's performance during the film left no doubts as to his unequalled prowess at the keyboard.

Since the film, Johnnie has begun to receive the public acclaim he so justly deserves. Widely recognized by the industry as the world's greatest living blues pianist, he has released six solo albums and contributed his considerable talent to recordings by John Lee Hooker, Eric Clapton, Buddy Guy, Bo Diddley and the late Jimmy Rogers.

Johnnie Johnson has suffered for his art. Yet, through it all, he has never lost the gentle, self-effacing demeanor that causes everyone he meets to love him. He has no bitterness, no regrets. Equally at home playing in front of thousands, or in a tiny club with a local band, Johnnie plays for the sake of playing. "All I want to do is play my piano," he says. "I'm just glad that I have the chance to make people happy." I am honored, Mr. Speaker, to present to the 106th Congress, a man who has never lost touch with what it means to be a musician—the Father of Rock and Roll, Mr. Johnnie Johnson.

JERRY BUTKIEWICZ, 1999 LABOR
LEADER OF THE YEAR

HON. BOB FILNER

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 1999

Mr. FILNER. Mr. Speaker, I rise today to recognize my friend Jerry Butkiewicz as he is honored at the September 11, 1999, John S. Lyons Memorial Banquet as the 1999 Labor Leader of the Year Award.

As the Secretary-Treasurer of the San Diego-Imperial Counties Labor Council, Jerry Butkiewicz has achieved an outstanding record of contributions on behalf of working women and men.

Mr. Butkiewicz began his involvement in the labor movement while working for the United States Postal Service in Arizona where he was elected Shop Steward and then President of the local American Postal Workers Union (APWU). He continued his involvement when he relocated to California and was promptly elected President of the Oceanside, California APWU Local.

Soon after, he was appointed the Labor Liaison to the United Way of San Diego County. In 1996, he was the unanimous choice to serve as the Secretary-Treasurer of the San Diego-Imperial Counties Labor Council. In this role, he has worked hard for the cause of working families and has given union members reasons to be proud of their union membership.

Mr. Butkiewicz has also been very active in his community and has served on the Boards of the United Way, the Neighborhood House Association, the Economic Development Board of San Diego County and the Labor Advisory Committee of Kaiser Permanente. He has also committed his time and energies to the San Diego Food Bank, Youth Baseball, and Pop Warner Football.

His leadership exemplifies the high values, standards, and principles exemplified by the late John S. Lyons.

My congratulations go to Jerry Butkiewicz for these significant contributions. I can personally attest to Jerry's dedication and commitment and believe him to be highly deserving of the 1999 Johns Labor Leader of the Year Award.

FEDERAL LANDS IMPROVEMENT
ACT

HON. JOHN J. DUNCAN, JR.

OF TENNESSEE

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 1999

Mr. DUNCAN. Mr. Speaker, the Bureau of Land Management [BLM] has 264 million acres that it manages for the federal government. None of this land is national park or national forest land.

The BLM has identified three million acres that it would like to sell, because it is not environmentally significant, surrounded by private land, difficult to manage, or isolated.

Today, I have introduced the Federal Lands Improvement Act which will allow the sale of this land, with proceeds to go; one-third to the counties where the land is located for schools and other needs; one-third to the national

debt; and one-third back to the BLM for environmental restoration projects on its remaining land.

As I have already stated, this bill would not sell any national parks or wilderness areas. It only proposed to sell lands that have already been identified for disposal by the BLM.

Currently, the federal government owns 30 percent of all the land in the United States. This is roughly 650 million acres. In comparison, the State of Tennessee is only 26 million acres total.

It only makes sense that the federal government consolidate its holdings so that it can better manage those areas which are truly environmentally sensitive.

I hope my colleagues will join me by cosponsoring this legislation so that we can take a step forward in protecting our federal lands.

A CHANGE OF COMMAND AT THE DEFENSE INTELLIGENCE AGENCY

HON. JULIAN C. DIXON

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 1999

Mr. DIXON. Mr. Speaker, on July 27, Lieutenant General Patrick M. Hughes relinquished command of the Defense Intelligence Agency (DIA). A few days later, General Hughes retired, ending 24 years of distinguished service with the Army.

General Hughes began his career as a combat medic and, after receiving his commission, served in the infantry. Observing first hand in battle in Vietnam how soldiers under fire need reliable and timely intelligence, and the terrible consequences if they do not receive it, he transferred to military intelligence. For the rest of his career General Hughes worked to ensure that intelligence was responsive to the needs of those Americans asked to take the biggest risk in times of conflict.

As Director of the Defense Intelligence Agency, General Hughes presided over three and one-half years of constant challenges for military intelligence. Supporting U.S. forces in combat in the skies over Iraq and Kosovo, ensuring that the Defense HUMINT Service was on a sound footing, and trying to provide enough trained analysts to make sense out of the vast amount of information collected by intelligence systems, were but a few of the issues with which he had to deal. General Hughes turned over to his successor an agency well positioned for the future, and one with a role in the intelligence community better defined than it has been for some time.

General Hughes has a gift for directness that served him well in his dealings with the Intelligence Committee. His candor and judgment were highly respected, and the depth of his military experience gave him a perspective that was extremely valuable to the committee. His many contributions to the nation, not just in his last assignment, but throughout this military career, are greatly appreciated.

Mr. Speaker, General Hughes' selflessness in the service of the country is a fine example for others to emulate. He had a career of distinction and it should be a source of great pride for himself and his family.

A SALUTE TO HANK JONES

HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 1999

Mr. CONYERS. Mr. Speaker, as the dean of the Congressional Black Caucus, I rise to salute the lifetime achievements of pianist Hank Jones. The eldest of the three illustrious "Jones Brothers," including trumpeter Thad and drummer Elvin, Hank Jones was born in Pontiac, Michigan in 1918. Hank Jones played in territory bands around Michigan and Ohio while a teenager, and in 1944 he moved to New York to play with Oran "Hot Lips" Page's combo at the Onyx Club on 52nd Street. He was the first of the great Detroit pianists (including Tommy Flanagan, Barry Harris and Roland Hanna) to emerge as a major talent on the New York jazz scene after World War II.

During the remainder of the 40s, Hank Jones had stints with John Kirby, Howard McGhee, Coleman Hawkins, Andy Kirk and Billy Eckstine. Influenced by Fats Waller, Teddy Wilson, and Art Tatum, Jones' style was also open to the emerging bebop style and his playing was flexible enough to fit into many genres.

He was on several Jazz at the Philharmonic tours (starting in 1947), worked as accompanist for Ella Fitzgerald (1948-53) and recorded with Charlie Parker. In the 1950s Jones performed with Artie Shaw, Benny Goodman, Lester Young, Cannonball Adderley and many others. He was on the staff of CBS during 1959-1976, performing with the network's orchestra on a variety of shows, but always remained active in jazz as an independent artist. In the late '70s Jones was the pianist in the Broadway musical "Ain't Misbehavin'" and he recorded with a pickup unit dubbed the Great Jazz Trio which at various times included Ron Carter, Buster Williams or Eddie Gomez on bass and Tony Williams, Al Foster or Jimmy Cobb on drums.

Hank Jones is widely regarded as a masterful piano player, known especially for his sensitivity and musical intelligence. His lasting success lies in his ability to assimilate different styles, while retaining his own identity and temperament. He can be heard on thousands of recordings, both as a leader and an accompanist. He has also performed in numerous clubs worldwide. Having reached the age of 81, Hank Jones is still booking dates for his trio, which includes George Mraz on bass, and Dennis Mackrel on drums.

Among the many labels that Hank Jones has recorded for as a leader are Verve, Savoy, Epic, Golden Crest, Capitol, Argo, ABC-Paramount, Impulse, Concord, East Wind, Muse, Galaxy, Black & Blue, MPS, Inner City and Chiaroscuro.

TIMOTHY GALLOWAY, 1999 JOHNS DISTINGUISHED SERVICE AWARD

HON. BOB FILNER

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 1999

Mr. FILNER. Mr. Speaker, I rise today to recognize Timothy Galloway as he is honored at the September 11, 1999 John S. Lyons Me-

morial Banquet for his contributions to the labor movement, his community and his State.

Timothy Galloway's role in the labor movement began in 1976 when he began his second career working for the United States Postal Service repairing optical scanners and computers. He joined the American Postal Workers Union (APWU) and quickly became involved in union operations becoming an Alternate Steward. Eventually, Mr. Galloway was elected Secretary of the Local's Executive Board and then Executive Vice President. His efforts in video work for the Postal Service prompted his promotion to a Regional position and the creation of a Video Department for the Western Region of the Postal Service.

In 1985, Mr. Galloway became Assistant Director of the United Way's Department of Labor Participation. He has continued to give his time, talent and expertise to help working men and women in times of hardship. His commitment extends to the non-labor community as well, and he is involved with numerous organizations. He was a Member of the San Diego Food Bank Operating Board and serves as a Member of the Neighborhood House Association, the Federal Emergency Management Agency and the Emergency Resource Group. Additionally, Mr. Galloway has dedicated eleven years coaching Little League and Bobby Sox Baseball.

Timothy Galloway exemplifies the high values, standards and principles of the late John S. Lyons and is truly deserving of the 1999 Johns Distinguished Service Award.

RECOGNIZING THE BRAZOSPORT REHAB CARE CENTER AND NA- TIONAL REHABILITATION AWARENESS WEEK

HON. RON PAUL

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 1999

Mr. PAUL. Mr. Speaker, I would like to take this opportunity to recognize and join with the Brazosport RehabCare Center in Lake Jackson, Texas in observing and celebrating National Rehabilitation Awareness Week beginning September 12 through September 18, 1999.

The Brazosport RehabCare Center opened its doors on December 31, 1992. Construction was completed at the end of April 1993, for a total of 14 acute rehabilitation beds.

The Brazosport RehabCare center is located in Brazosport Memorial Hospital in Lake Jackson, Texas. The primary service areas include the cities of Lake Jackson, Clute, Freeport, Angleton, Danbury and Brazoria. This service area has a combined population of approximately 95,000. The secondary service area includes the cities of Sweeny, West Columbia and Old Ocean with a population of approximately 16,000. The RehabCare Center has also attracted patients from Bay City and Alvin.

Comprehensive inpatient rehabilitation services are provided to individuals with orthopedic, neurological and other medical conditions of recent onset or regression. These patients have experienced a loss of function in activities of daily living, mobility, cognition or communication. Types of patients admitted into the Brazosport RehabCare Center may include those with a diagnosis of stroke, spinal