

from Texas Women's University in 1997. Mayor Sitton is married to Frank and has one son, John, and two grandchildren.

Before entering public office, Mayor Sitton taught High School English for 10 years and was a high school counselor for more than 7 years. During her public service in Lubbock, Mayor Sitton has helped foster a more cooperative spirit among business, education, and government, which created a stronger and more diversified economy in Lubbock. During her service as mayor, she also supported the adoption of the Ports-to-Plains Corridor, which will link Lubbock to an internationally important trade route and provide Lubbock and the West Texas region with continued economic growth. She also was instrumental in forming the Community Relations Commission and the Youth Commission, which have opened dialogues to address complex community issues. Mayor Sitton's accomplishments have reached far into her community affecting numerous local government services Lubbock residents receive, including the areas of parks, police training, firefighting, libraries, sanitation, economic development, race relations, and establishing a much needed drainage system that better protects Lubbock residents and their property.

Mayor Sitton's achievements have been met with accolades at the local and state level. Some of her notable recognitions include designation as the Best Business Leader in 2000 by the Lubbock Avalanche-Journal, a recipient of the Women of Excellence Award in 2000, and the "Woman of Distinction" Award in 1997 by the Leadership Texas Hall of Fame.

Her desire to help more women enter the political arena and take advantage of community service opportunities can only be benefitted from the example Mayor Sitton has given through her successes in public office. Mayor Sitton exemplifies the positive impact women can have in the political arena.

I would like to extend to Mayor Sitton my thanks for her generous service to the city of Lubbock, and my sincerest best wishes in all her future endeavors.

IN HONOR OF WEEK OF THE
YOUNG CHILD AND PROJECT
HEAD START

HON. ROBERT MENENDEZ

OF NEW JERSEY

IN THE HOUSE OF REPRESENTATIVES

Tuesday, April 23, 2002

Mr. MENENDEZ. Mr. Speaker, I rise today to recognize the Week of the Young Child, and commemorate the 37th Anniversary of Project Head Start. A luncheon to honor Jersey City's community leaders was held by the Jersey City Child Development Centers, Inc., Wednesday, April 17, 2002, in Jersey City, New Jersey.

Week of the Young Child, April 7–13, 2002, provides us with the opportunity to reflect on the importance of providing our children with strong foundations; a successful start leads to a successful future. And with the help of parental involvement and the guidance from child care professionals, our youngest citizens can look forward to a future full of opportunity.

A national early childhood development program, Project Head Start, focuses on parental involvement and provides education, health,

nutrition, and psychological, and social development services. Eight million children and their families across the United States enjoy a brighter future thanks to Project Head Start. Under the direction of Esther G. Lee, Jersey City Head Start serves 875 children and their families in fifteen centers.

Today, I ask my colleagues to join me in honoring Week of the Young Child and Project Head Start; the well being of our nation depends on the livelihood of our children. Thank you to the community leaders that dedicate themselves to these outstanding programs.

IN RECOGNITION OF THE 50TH AN-
NIVERSARY OF CARNIVAL IN
THE U.S. VIRGIN ISLANDS

HON. DONNA M. CHRISTENSEN

OF VIRGIN ISLANDS

IN THE HOUSE OF REPRESENTATIVES

Tuesday, April 23, 2002

Mrs. CHRISTENSEN. Mr. Speaker, I rise today, to commend the people of the Virgin Islands on occasion of the fiftieth year of Carnival in the U.S. Virgin Islands. This yearlong observance is an important and historic time for all of us because not only is it Carnival's Golden Anniversary but also is an affirmation that our culture is vibrant and strong. This Golden Jubilee promises to be one of our grandest celebrations, the one currently taking place this week on St. Thomas and the Crucian Christmas Fiesta on St. Croix in December which will complete our year-long observance of Virgin Islands culture at its finest. The road to this Golden Jubilee was long and difficult surviving over the years with the help of so many talented minds and hands that have made this all possible.

Impressed with a Carnival in Rio de Janeiro, Brazil in 1911, Adolph "Ding" Sixto brought the idea back to the Virgin Islands and became the inspiration of the first St. Thomas Carnival that was held on Valentine's Day February 14, 1912. A Carnival King, Valdemar Miller and Carnival Queen Cassilda Durbo reigned over that event of pomp and pageantry. Carnival revelry included donkey, bicycle and boat races, greased pig catching, greased pole, confetti battles, Dixieland plantation life, comedic skits, a regal torchlight procession and masquerading throughout Charlotte Amalie. This event was repeated in 1914 with the royalty being King Lt. Knudsen and Queen Amie LaBeet.

Unfortunately, with the advent of World War I, Carnival came to an abrupt halt. Inspired by Albert "Happy Holiday" Halliday, an editorial by Rufus Martin in the Virgin Islands Daily News 38 years later, suggested the need to revitalize Carnival. Radio personality Mango Jones (former Virgin Islands Delegate to Congress, Ron DeLugo) echoed the call to "Let's have a Carnival." A committee headed by Eldra Shulterbrandt put together the first revitalized festival. The focus was on the parade of Masqueraders led by a cavalcade of men and women on horseback adorned in uniform procession.

That day and for years after, Carnival started out from Frenchtown. This particular Carnival and that first Road March was the frame from which the novel "Don't Stop The Carnival" by Herman Wouk emerged. The Book of the Month Club made it a featured selec-

tion; it received critical acclaim from the New York Times and because a national bestseller. Carnival royalty that year were Leo Sibilly and Carmen Nicholson. In those early years, royalty was selected solely on number of votes sold. By the 1960s, a competition to judge poise, grace and beauty replaced the votes sold criteria. Since 1952, Carnival Queens, and in some years, Kings, reigned over this large and colorfully cultural event.

Road marches were introduced in 1952 when amidst heavy rain, the Duke of Iron, a Calypsonian from Trinidad and Tobago, spot-composed and started to sing Rain Don't Stop the Carnival. Like a contagion, everyone took up the strains and braved the weather to the song in the mile-long procession. Many of the revelers were in paper type colorful costumes that were ruined by the heavy downpour. The high spirits of these masqueraders were not dampened by the rains. It only served to driving them forward into 48 years of Carnival.

Though the first steel band came to St. Thomas in 1949, Casablanca, Hell's Gate and Bute Force steelbands came in from nearby islands, Antigua and St. Kitts to participate in the revived Carnival in 1952. It is from these groups, the first local steel bands including the Lincoln School, the Molyneux All Girls and the Charlotte Amalie High School (CAHS) Shooting Stars steelbands were organized. Names like Lezmore Emanuel and Alfred Lockhart are pioneers of the early local steelband movement. By the 1970s, steelbands had diminished to the extent that by the mid 1970s, through the efforts of Glenn 'Kawabena' Davis, Bingley Richardson and his troupe Cavalcade Africana, steelbands such as the Harmonites, Superstars and Halcyon were brought in from Antigua. For several years, as many as four steelbands were hosted each Carnival season in areas on St. Thomas such as Polyberg, Frenchtown, and Mandahl. By the 1990s, through the effort of former Presiding Judge Verne A. Hodge and the Virgin Islands Territorial Court sponsored Rising Stars Youth Steel Orchestra, steelbands made a dramatic return and dominated Carnival in the 1990s more than in any other decade.

The Prince and Princess were made a part of Carnival Royalty in 1953, the first being former Governor Roy L. Schneider, M.D., and Dr. Gwen Moolenaar. On a few occasions, there were only Princesses. The Carnival Village, like the Food Fair, became an institution of Carnival by 1957 serving up a plethora of delicacies and cuisine representing the ethnic diversity of the Virgin Islands. In this same year, Carnival was viewed as a Virgin Islands festival when Crucian, Melba Canegata was crowned Queen of Carnival. The village was first in the parking lot directly south of Emancipation Garden. It has been in Lionel Roberts Stadium, on the Waterfront and since the early 1970s, it has been housed in the Fort Christian Parking Lot where 39 booths are placed offering an unmatched variety of culinary pleasure. The Carnival Village stage was increased from 22'x22' to 40'x40'. Since 1985, the village has been named in honor of someone who has made significant contributions to Carnival, the first being Christian's Court in 1985 in honor of Judge Alphonso Christian, a former Chairman of Carnival.

Initially, the Carnival Food Fair was dominated by foods, locally grown fruits, vegetables and plants and drinks. Arts and Craft

came later. Since food dominates this event, it is now called the "Food Fair." This event also gives recognition to persons who have contributed to the advancement of Carnival. From as far back as 1987 persons have been singled out starting with Horatio Millin Sr., a noted farmer and fair participant. The Fair was conducted on Tuesdays, then moved to Carnival Thursday. In 1996, the fair was moved to Wednesday to avoid conflict with J'ouvert, which is held on early Thursday morning of Carnival Week.

The first Virgin Islander to win an international Calypso competition was Calypso Bombshell, (Beryl Hill) in 1954 against Caribbean renowned artists such as Zebra, Duke of Iron, and Lord Melody. The only locals to hold that distinction since are Lord Blakie (Kenneth Blake), 1979 and Mighty Potter (Cecil Potter), 1980. The local calypso competition was conducted sporadically in the 1960's at the then Center Theater and later CAHS Auditorium. Names such as Lord Blakie, Mighty Bird, and Lord Sausage dominated that period. It was institutionalized in 1973, the first sovereigns being Mighty Lark and Ferrari. The current sovereign is St. Clair "Whadablee" DaSilva. The competition was renamed the Virgin Islands Calypso Competition about the mid 1980s and several calypsonians from St. Croix have won or were runners-up in the finals since their involvement. In the mid 1970s local Calypso tents were organized to select through the process of elimination, a field of 10 finalists for the local calypso competition. Today, almost 100 contenders perform in several tents hoping to be among the finalists and sovereign who holds the distinction of musical hero of Carnival. The oldest active Calypso Tent is the "Sanctum of Wisdom and Fun."

The inspirational mono of 1952, now called the Carnival theme, was "Roast-a-time & Bamboushay." Carnival themes were institutionalized in the 1970s. "Unity in '73" is the earliest recorded since '52.

Since 1952, the Gypsy Troupe, founded by the late Gertrude Lockhart Dudley Melchoir, and others, as well as the Traditional Indians have participated in every Carnival parade. I salute the organizers and members of these two long-standing organizations and thank them for keeping their tradition going for 50 years.

One event that has remained popular from its inception is Brass-O-Rama, now renamed, "Band-O-Rama" to include bands that do not have brass instruments. Formally a part of Carnival since 1980, Mandingo Brass was the first winner. This event started utilizing local bands but has expanded to involve bands from around the region. What used to be called Warm Up Morning when the Carnival was revived in 1952 was reintroduced as J'ouvert on Carnival Friday, 1973. The early risers would be adorned as in masquerade fashion, cross-dressing and sleepwear. Then they take to the streets reveling from 4:00 AM until it's time for the Children's Parade. Because the bands would be engaged earlier, then subsequently ready themselves to participate in J'ouvert, they would be tired to continue on in the Children's Parade. Thus, that parade suffered from a lack of live music, J'ouvert was eventually moved to Thursdays in 1996 to ensure live music for the children.

The full week of international Calypso Tents was reduced to two nights and the World Calypso King was dropped in 1986. In recent

years, Calypsonians from across the region can be enjoyed rather than just performers from Trinidad. Cultural Night is a free event night that goes back to the 1960's where a variety of Quadrille groups backed up by the fungi bands performed the seven figures of flat German Quadrille and other European dances such as Lancers, Seven Step, Two-step Mazurka, Skottiche and more.

Names such as Magnus "Mongo" Niles, Lucille Roberts and Moses Baptiste can still be heard rolling off the cultural memory scrolls. Today Cultural Night also features Bamboula Dancers, Quelbe, Merengue and the highlight is the King and Queen of the Band competition in Junior and Adult categories. On this night, the first glimpse of the troupe's most elaborate male and female costumes are on grand exhibition. The most recorded winners by any adult entry is William "Champagne" Chandler (King) and Arah Lockhart (Queen) and Alrid Lockhart, Jr. (Jr. King) and Ambi Lockhart (Junior Queen) in the children's category.

In 1977, our Carnival was graced with the presence of the late Esther Rolle of television fame for her role as a strong willed but sweet mother in the sitcom "Good Times."

In 1986, in response to Irving "Brownie" Brown's call, this author started the Quelbe Tramp. It features persons playing acoustical instruments such as guitar, ukulele, guiro, triangle, "donkey" pipe, tambourines, maracas, bottles, cans, and anything that can make rhythmic noise. Those who are not playing an instrument, sing as they tramp up Main Street. This tramp brings out from senior citizens to toddlers in strollers, spanning as many as five generations, dancing from Market Square to Carnival Village. It has been conducted on Carnival Wednesdays past but now starts around 8 p.m. on Carnival Tuesday following the Pre-Teen Tramp. On occasion, steel bands have added a level of grandeur to the Tramp.

In 1989, the Carnival Committee opened its first office after years of Operating from trunks of cars of the various Chairpersons, or from the workstations of the Chairperson of a given tenure. Today, an Executive Director with an Administrative Officer who coordinates and facilitates the efforts of the 29 Committees and activity centers of Carnival mans the office. The Virgin Islands Carnival Office is located on Kronprindsens Gade in the heart of downtown Charlotte Amalie. Since the establishment of this office, it has become the authority on revising operating procedures throughout the Caribbean. On any given day, a number of phone calls would be made to this office from other Caribbean committees seeking ways to improve the way they function.

The Virgin Islands Carnival's greatest impact was realized when the sequel to the movie "Weekend At Bernie's" was scheduled to be filmed entirely in the Virgin Islands and they wanted a Carnival scene. The Carnival parade scene which lasted over five minutes of the final scene, was a spirited climax of the movie titled "Weekend at Bernie's II."

Fifty years later, Carnival is still the single largest display of all aspects of Virgin Islands culture. This Golden Jubilee is a celebration of our struggles and triumphs as a people, and a sign that there is much more pageantry, creativity, camaraderie and tradition to be seen and to share with the rest of the world. May God bless the Virgin Islands of the United

States of America, our Nation and us all. Happy 50th Carnival Anniversary!

A TRIBUTE TO MAS AND MARCIA HASHIMOTO

HON. SAM FARR

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, April 23, 2002

Mr. FARR of California. Mr. Speaker, I rise today to recognize and honor the contributions made by two longtime community leaders. Mas and Marcia Hashimoto have been working tirelessly for years to educate our local communities about the World War II incarceration of Japanese and Japanese Americans.

Mas and Marcia created the idea of "Liberty Lost . . . Lessons in Loyalty", a re-enactment of the incarceration of Japanese and Japanese Americans and inspired in the larger community a call to action to commemorate an event of enormous historical significance to the Pajaro Valley and the United States. "Liberty Lost . . . Lessons in Loyalty" honors those incarcerated as well as those who, in single acts of kindness and compassion bravely and generously supported the internees. It also has captured the courageous stories and memories of Japanese and Japanese Americans incarcerated during WWII in a series of invaluable oral history recordings that will forever be treasured. "Liberty Lost . . . Lessons in Loyalty" educates the entire community about the dangers of wartime hysteria and racism and serves as a forum from which new cross cultural understanding of alliances may be formed.

Mas and Marcia are recognized community leaders and have each served as the president of the Watsonville-Santa Cruz JACL and where, in their capacity as leaders, they have encouraged, motivated, and inspired all with which they have worked. Mas and Marcia Hashimoto have greatly contributed to the strength and vitality of the Watsonville-Santa Cruz JACL, the Japanese American community, and to the Pajaro Valley. As a team, Mas and Marcia have shared their lives, their warmth and enthusiasm, and their energy and passion in creating "Liberty Lost . . . Lessons in Loyalty." Their work, and this project, shall be forever cherished for all to remember.

IN SUPPORT OF THE LIFE INSURANCE EMPLOYEE NOTIFICATION ACT

HON. GENE GREEN

OF TEXAS

IN THE HOUSE OF REPRESENTATIVES

Tuesday, April 23, 2002

Mr. GREEN of Texas. Mr. Speaker, I rise today to introduce the Life Insurance Employee Notification Act or the LIEN Act for short.

As a strong supporter of the American worker, I am here on the floor introducing legislation to stop American companies from profiting in the deaths of their employees.

A recent article in the Houston Chronicle brought to my attention a business practice involving employers purchasing secret life insurance policies on their employees without their knowledge or consent.