

change, you got to roll with the punches and come up with something new."

Mr. Diddley is hardly shy about proclaiming his importance. "Have I been recognized? No, no, no. Not like I should have been," he said. "Have I been ripped off? Have I seen royalty checks? You bet I've been ripped off."

Mr. Diddley's sense of grievance is justified. Like many other musicians of the 1950's, 60's and earlier, white and black, he was exploited by record companies who took care of car payments and home bills but never provided an accounting of record sales. Beyond this, his stature and impact as a composer, arranger, performer, singer and even humorist have been overlooked.

Praise From His Peers

"Still the most underrated rock 'n' roller of the century," Phil Everly of the Everly Brothers once said.

Robert Santelli, chief executive of the Seattle-based Experience Music Project, the interactive music museum, concurred. "Bo is the most misunderstood and the least appreciated pioneer of rock 'n' roll," he said. "That beat—that signature Bo Diddley beat—is essential to the rhythm of rock 'n' roll."

Mr. Santelli, a former official at the Rock 'n' Roll Hall of Fame in Cleveland, can find it in every tributary of rock. "You hear it from Springsteen on down—you hear it in the Rolling Stones, the Who, the Yardbirds and those first-generation British bands," he said. "They were trying to find a balance between black blues and rhythm-and-blues and rock 'n' roll, and Bo Diddley was the living embodiment of that balance."

Joe Levy, the music editor of Rolling Stone, says he is undervalued in another way. "He's still out there, still making music," he said. "Here's this guy who made great records and could still make great records if he was given the chance."

Why Mr. Diddley has never quite succeeded on the level of Mr. Berry or Little Richard is in large measure a consequence of the racial thicket that black Rock 'n' roll performers traversed in the 50's and 60's to gain acceptance by a broad white audience.

Mr. Diddley still speaks of what he calls the most humiliating moment of his life. In 1959, the singer recalled, he and some of his band members, who were black, began swimming in a pool on a scorching day at the Showboat Casino in Las Vegas. As soon as the band members jumped into the pool, the white families in it climbed out. A pool attendant put up a sign that said "contaminated water," he recalled.

Mr. Berry achieved enduring success partly because adolescent white audiences found his buoyant, somewhat naughty enthusiasm as appealing as black teenagers did. Similarly, Little Richard, in contrast to Mr. Diddley, went out of his way to appeal to white audiences. But even though his original lyrics to "Tutti-Frutti" were bluntly sexual, his silver-lame suits, pancake makeup, thick eyeshadow and high, slick processed pompadour gave him a high-camp sexual ambiguity that rendered him unthreatening to white teenagers and parents.

Bo Diddley never quite conquered the racial divide. As George R. White, author of "Bo Diddley: Living Legend" wrote: "Diddley remained firmly rooted in the ghetto. Both his music and his image were too loud, too raunchy, too black ever to cross over." His records were frequently played on jukeboxes and at dances but far less on the radio. Television appearances were rare. There were no movie offers.

Mr. Diddley was often uncompromising. In his dressing room before a 1955 appearance on "The Ed Sullivan Show," on which he was

set to sing "Bo Diddley," Mr. Diddley said that the show's producers asked him to sing Tennessee Ernie Ford's "Sixteen Tons," then a huge hit. Mr. Diddley claimed not to know it, so cue cards were quickly written. Mr. Diddley said he thought he was now to perform two songs, not one, and he began with "Bo Diddley." Later he drawled, "Man, maybe that was 'Sixteen Tons' on those cards, but all I saw was 'Bo Diddley.'" Sullivan was enraged. Mr. Diddley recalled.

"He says to me, 'You're the first black boy—that's a quote—that ever double-crossed me,'" Mr. Diddley recalled. "I was ready to fight. I was a dude from the streets of Chicago, and him calling me a black boy was as bad as him saying 'nigger.' They pulled me away from him because I was ready to fall on the dude." He said Mr. Sullivan told him that he would never work in television again. "I was scared," Mr. Diddley acknowledged.

The final insult, he said, was that he was told to return his \$750 fee for the show.

In fact, Mr. Diddley's next television appearance was seven years later on "The Clay Cole Show" on WPIX-TV in New York. He didn't appear again on a network show for a decade, until he performed on "Shindig" on ABC in 1965.

Mr. Diddley was named Otha Ellas Bates at birth on Dec. 30, 1928, in McComb in southwestern Mississippi, a violent civil rights battleground in the 1950's and 60's. His mother, Ethel Wilson, was 15 or 16; he never knew his father, Eugene Bates. His family were sharecroppers; he was raised by his mother's first cousin, Gussie McDaniel. "In fact, Momma Gussie raised my Momma," he said.

The death of Mrs. McDaniel's husband, Robert, in 1934 and the harshness of the Depression-era rural South led the family to Chicago, where they had relatives.

In Chicago, destination for so many other Southern blacks, the family changed the boy's name to Ellas Bates McDaniel. Mr. Diddley said he thought Chicago schools wouldn't accept him unless Mrs. McDaniel was seen as his legal guardian.

Ellas soon showed an aptitude for music. At 8 he saw a boy playing violin and asked Mrs. McDaniel to buy one. The family was on relief. So their church, the Ebenezer Missionary Baptist Church on the South Side, began a collection, bought him a violin and paid for lessons—50 cents each—by a classical teacher, O. W. Frederick. Bo played classical music until he was 15, when he broke a finger. (He can no longer play the violin because his fingers are too thick, the result in part of a short teenage career as an amateur boxer.)

But more important, the music of the South Side was the blues, thanks to Muddy Waters and many others who had also moved to Chicago from Mississippi.

His First Guitar

Mr. Diddley began playing the drums but yearned to play guitar and sing like his idol, the Mississippi-born John Lee Hooker. Mr. Diddley's stepsister, Lucille, gave him a guitar for Christmas in 1940, when he was about to turn 12.

Bo taught himself to play, experimenting and duplicating the sound of his bow on the violin by rapidly flicking his pick across the guitar strings. (He also played trombone and the drums in the church band.)

He did not treat the guitar gently. "I couldn't play like everyone else," he said. "Guitarists have skinny fingers. I didn't. Look at these. I got meat hooks. Size 12 glove." He came to approach the guitar as if it were a drum set, thrusting the music forward. "I play drum licks on the guitar," he said. The result was an unusual sound—later played on his hand-built, exotically shaped

guitars—that evolved into a distinctive backbeat, described by music historians as the meter of "shave-and-a-haircut, two bits." In the background he added maracas, which he built from toilet-tank floats, giving the music a Latin texture, and he gave more rhythm to the drum beat. The lyrics were often delivered staccato, adding to the pounding rhythm.

The Bo Diddley beat can be traced to West Africa via Cuba. It is also firmly rooted in African-American culture. In rural Mississippi and elsewhere in the South, slaves were denied access to traditional drums because slaveholders feared they could be used for communication. So they patted out rhythm on their bodies. This became "Hambone," an African-American musical tradition of stomping and slapping once used by shoeshine men and still affecting tap dance, cheerleading and a host of other disparate pursuits. At the same time, the guitar beat in the rural fields of the South was a common rhythm played by children on homemade single-string instruments rooted in Africa called diddley bows.

And that, of course, was how Bo Diddley got his name.

XEMA JACOBSON—2003 JOHNS LABOR LEADER OF THE YEAR

HON. BOB FILNER

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, September 16, 2003

Mr. FILNER. Mr. Speaker, I rise to salute Xema Jacobson on receiving the 2003 Johns "Labor Leader of the Year" Award in recognition of her outstanding contributions to the working men and women of our community.

Xema is a native San Diegan, a graduate of Patrick Henry High School and San Diego State University, where she earned a Bachelor's Degree in Political Science. After graduating from college, she went to work for Congressman Jim Bates, where she served as a Casework Supervisor and Field Representative in his Chula Vista District office.

In 1990, Xema became actively involved in the Labor Movement when the San Diego County Building and Construction Trades Council hired her as its Director of the Public Works Task Force. In this role, she worked with the affiliated building and construction trade unions monitoring public works projects in San Diego County for compliance with relevant labor laws. In addition, she was responsible for filing complaints for violations, contracting Awarding Agencies regarding the public contracting process and representing the Council on issues involving public works within the County.

In 1993, the International Brotherhood of Electrical Workers Local 569, Laborers Local 89 and Sheet Metal Workers Local 206 hired Xema to monitor public works projects on their behalf. She has spent seven years monitoring public works projects throughout San Diego and Imperial Counties and working with the San Diego-Imperial Counties Labor Council in creating the Labor to Neighbor political education program.

From 2000–2003, Xema served as Business Manager of the San Diego County Building Trades Council, serving as the only female Business Manager in the nation. Representing 24 affiliated building and construction trade unions throughout the county, she administered the building trade agreements at San

Onofre Nuclear Generating Station, the Padres Ballpark, the Olivenhein Dam and the Otay Mesa Generating Facility. She was also the Chairman of the Board of the National City Parks Apartments; a 150-unit non-profit apartment community for low-income residents built owned and operated by the Building Trades. In addition, Xema was elected 2nd Vice President of the San Diego-Imperial Counties Labor Council and served on its Executive Board from 2000 to January 2003.

In December 2002, Xema was appointed by Governor Gray Davis to serve a four-year term as a member of the Executive Committee for the San Diego County Regional Airport Authority. The newly created Airport Authority oversees the operations of the San Diego International Airport. The Executive Committee is charged with hiring key Airport Authority personnel and, along with the full Board, recommending an airport site to County voters.

Xema has been active in Democratic politics, serving as Assemblyman and Senator Steve Peace's appointee to the State Democratic Party from 1990 to 2000. She also served one term on the State Democratic Party Executive Board, working on the party platform committee.

In her community, she serves on the Board of Directors of the United Way of San Diego, the Holiday Bowl Committee, and is a member of the Stan Foster Construction Tech Academy at Kearny High School Advisory Committee. She has previously served as President of the Board of the San Diego Food Bank and as the first woman President of the Kiwanis Club of Chula Vista.

Xema makes her home in Casa de Oro in eastern San Diego County with her husband, Johnny Simpson and their children, Alexandra and Cody.

Xema Jacobson exemplifies the high values, standards, and principles of the late John S. Lyons. I offer my congratulations to her on her recognition as the 2003 "Labor Leader of the Year Award."

HONORING TOM BAKER OF
BASALT, CO

HON. MARK UDALL

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

Tuesday, September 16, 2003

Mr. UDALL of Colorado. Mr. Speaker, I rise today to acknowledge the distinguished service of Mr. Tom Baker, the Town Manager of Basalt, CO. Mr. Baker is the recipient of the University of Colorado's Leo. C. Riethmayer award for the "outstanding public administrator of 2003".

Mr. Baker has proven his dedication to the Roaring Fork Valley since 1983, having held a variety of local government positions during his residency. In particular his tenure as Town Manager has provided him with the authority to restructure Basalt's local government process by downplaying the role of elected officials in the town's decisionmaking processes, which has successfully promoted increased citizen involvement.

Specifically, Mr. Baker has created citizen committees, in which ten percent of Basalt's residents participate, to ensure broad constituent involvement in the decisions of the town government. The utilization of these

committees has enabled the town to avoid failures that are often associated with uninformed policy decisions. The dedication, vision, and selflessness with which Mr. Baker has pursued his work deserves our most sincere thanks. Thus, I ask that my colleagues join with me in thanking Tom Baker for his service and many contributions to his community. He is much appreciated.

For further information on our colleague, I am attaching a copy of a recent story about Mr. Baker that appeared in The Aspen Times newspaper on July 25, 2003.

BAKER NAMED "OUTSTANDING" TOWN
MANAGER

(By Scott Condon)

Basalt Town Manager Tom Baker has received a top honor in Colorado as the "outstanding public administrator of 2003."

The Colorado Chapter of Pi Alpha Alpha and the Graduate School of Public Affairs at the University of Colorado, Denver, selected Baker as the winner of the Leo C. Riethmayer award. It is given annually in Riethmayer's memory as the founding father of public affairs studies at CU.

While Baker was honored to receive the recognition, he was characteristically humble about his role in earning it.

"To be singled out for recognition is almost uncomfortable," he said. "The whole community is really being acknowledged."

Baker was a finalist for the award last year, when his nomination was coordinated by Basalt Town Councilwoman Jacque Whitsitt. The selection committee contacted Basalt Mayor Rick Stevens this year and urged him to re-nominate Baker because he was such a strong candidate.

Baker has drawn accolades for helping create a "horizontal, informal" type of governing in Basalt that downplays the role of the elected officials as decisionmakers and promotes citizen involvement.

Town officials estimated 10 percent of Basalt residents, roughly 220 people, are working directly with the town government on one of many citizen committees. There are currently 14 citizen committees working on issues ranging from the water rate structure, to how property along the Roaring Fork and Fryingpan rivers should be developed.

The idea of drawing so much community participation is to empower individuals in the decisionmaking process, Baker said. It is meant to avoid the "us versus them" trap politics often falls into when a handful of elected officials make decisions in a vacuum.

Baker was hired as the town manager in late 1998, and from the start he nurtured the idea of the town building "social capital." Instead of just reviewing land-use applications, the Town Council and town staff work to strengthen civic organizations and causes, both permanent and ad hoc.

Baker received his Bachelor of Science degree in City and Regional Planning from the Illinois Institute of Technology, and his Master of Public Administration from CU Denver.

He has been a resident of the Roaring Fork Valley since 1983 and has held a variety of local government positions, including Aspen Assistant City Manager, Executive Director of the Aspen/Pitkin County Housing Authority, and Assistant Planning Director for Aspen and Pitkin County. He received the Leadership Aspen Alumni Award in 2001 and serves on The Aspen Institute's Community Forum Board. He is an accomplished facilitator and serves as an advisor to the Institute of Social Ecology and Public Policy at Monterey, California.

The official presentation and celebration of the Riethmayer Award will

take place on Tuesday, August 12, in Basalt. This event usually happens on the Front Range, but this year the Pi Alpha Alpha Colorado chapter board members will come to Basalt to honor Baker in his hometown.

HISPANIC HERITAGE MONTH

HON. MARCY KAPTUR

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

Tuesday, September 16, 2003

Ms. KAPTUR. Mr. Speaker, I rise today in honor of Hispanic Heritage Month, which runs through October 15, 2003. In our district across Northern Ohio, the community has organized events to honor our fellow citizens with Hispanic heritage. In our communities, Hispanic citizens have long made lasting contributions to all aspects of civic life, including business, education, religion, labor, and politics.

Ohio's ninth district Hispanic community is comprised of a large and vibrant Mexican American community, a spirited Puerto Rican community and many other countries in Central and South America and the Caribbean whose ancestry is represented. We celebrate many important holidays such as Dia de los Muertos and Puerto Rico's Independence, musical and artistic celebrations such as LatinoFest and support the existence of organizations such as Latinos United, Club Taino and many others.

Congress first resolved the celebration of Hispanic heritage through Public Law 90-498 in 1968. At that time the President was asked to issue annually a proclamation designating the week including September 15-16 as National Hispanic Heritage Week and calling upon the people of the United States, especially the educational community, to observe the week with appropriate ceremonies.

It was not until 1988, however, that the Congress drafted and approved a joint resolution to approve a month-long commemoration.

Hispanic Heritage Month affords us a special opportunity to celebrate the contributions of Hispanic Americans, now 38 million strong and the nation's largest minority group. It gives us the opportunity to thank them for enriching the quality of life in America. It gives us the opportunity to learn more about Hispanic Americans and their lives in America. It gives us an opportunity to pause and take note that no fewer than 40 Hispanic Americans have been awarded the Medal of Honor, our nation's highest honor for valor in action. It gives us an opportunity to reflect on the commitment to social justice exemplified by such leaders as Cesar Chavez and Dolores Huerta. It gives us an opportunity to resolve to fulfill the dream of "si se puede" of eradicating poverty and injustice and ensuring that all Hispanic Americans enjoy a full stakehold in American society of the 21st Century.

So, during this Hispanic Heritage Week, while we celebrate so many extraordinary achievements, we are also mindful of the challenges ahead and the bright future for Hispanic Americans in our changing American culture.