

TRIBUTE TO DR. JAMES D. EDOFF

HON. SANDER M. LEVIN

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 2004

Mr. LEVIN. Mr. Speaker, I rise to honor a distinguished member of the Michigan education community, Dr. James D. Edoff, upon his retirement as Superintendent from the Fitzgerald Public Schools in the City of Warren. He has served in this capacity for twelve of the thirty-five years he has been associated with the district.

Dr. Edoff's exceptional career in education spans a broad range of positions, including teacher in the disciplines of science and mathematics at the elementary, middle and high school levels, high school debate coach, adult education instructor, computer coordinator, Director of Curriculum and Instruction, Assistant Superintendent, and Superintendent.

Dr. Edoff's international experiences include studying, teaching and participating in seminars and symposiums in Wales, the Netherlands, Peoples Republic of China, Germany, Japan, England and Austria. His work has been recognized both locally by the City of Warren in the "Exceptional Service to the Community" award and internationally through the Fulbright Memorial Award to study the Japanese educational school system in Japan as a guest of the government of Japan, and the Netherlands Study Fellowship.

His leadership involvement in the community has been extensive and is exemplified by his chairmanship of Creating a Healthier Macomb, an organization dedicated to the medical, economic and spiritual improvement of the community. His interest in career training for students within four public school districts is shown in the position he holds as Chairperson of the South Macomb Technical Education Consortium.

Jim Edoff has been a forceful, persuasive advocate for an equal public education for all students. He has been instrumental in endeavors to meet that goal in a school district that does not possess the fiscal resources that make it easy to achieve. I have been pleased to join him at the numerous noteworthy events including the dedication of the Automotive and Pre-Engineering Technology Institute and the Communication Arts Wing of the High School. His achievements, as well as his leadership approach, have been an inspiration to parents and students, and to me personally.

Mr. Speaker, I ask my colleagues to join me in recognizing this fine individual and thanking him for his dedication to our public education system. He has made a difference in the lives of numerous children and families, and we will miss his regular involvement in our local education community. I wish him good health and happiness in his retirement and much success as he sets out on his next path which I am confident will build on the good deeds of the one which draws to a close at Fitzgerald.

RECOGNIZING THE JAVITS-WAGNER-O'DAY PROGRAM AND PRIDE INDUSTRIES

HON. JOHN T. DOOLITTLE

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 2004

Mr. DOOLITTLE. Mr. Speaker, I rise today to recognize a small federal program that is often overlooked as a way to provide employment opportunities for people with disabilities. The Javits-Wagner-O'Day Program, often referred to as JWOD, provides job opportunities to more than 38,000 Americans who have severe disabilities or who are blind. Under the JWOD Program, these Americans are able to secure jobs and job training necessary to receive good wages and benefits and gain greater independence, self-esteem, and quality of life. These individuals enjoy full participation in their community and are able to market the skills they have learned through their work with the JWOD Program into other public and private sector jobs.

The JWOD Program empowers people with disabilities who traditionally face an unemployment rate of 70 percent and rely heavily on social support programs such as welfare and SSI.

In my Fourth Congressional District of California and throughout the nation, PRIDE Industries, through its excellent federal-private sector partnership with NISH, is able to utilize the JWOD Program to create and sustain employment opportunities for people with severe disabilities.

On behalf of the many people with disabilities who provide important services, I salute the important contributions of the JWOD Program and PRIDE Industries headquartered in Roseville, California, and hereby commend all persons who are committed to and work towards enhancing employment opportunities for people with disabilities.

TRIBUTE ON THE 5TH ANNIVERSARY OF MEXICAN HERITAGE PLAZA

HON. ZOE LOFGREN

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 2004

Ms. LOFGREN. Mr. Speaker, I rise to acknowledge and commend the Mexican Heritage Plaza/Centro Cultural de San José on its 5th anniversary.

The Mexican Heritage Corporation opened its Mexican Heritage Plaza (MHP) in September 1999 to nurture pride and promote appreciation, interest and awareness of California's Latino cultural heritage.

The Mexican Heritage Plaza/Centro Cultural de San José is in the heart of San José's oldest and largest Mexican-American community. The Plaza's goals are to capture the spirit of the Mexican-American community, to complement neighboring schools by providing educational opportunities, to establish a "landmark" gathering place and to provide a center for learning about history and culture. The Mexican Cultural Heritage Gardens and Plaza have become a destination for everyone who lives in or visits the Bay Area.

The complex includes a 500-seat state-of-the-art theater, classrooms, three distinct thematic gardens, a centralized plaza and and La Galeria, a 4,000-square foot exhibition space with two art galleries celebrating the Latino legacy. La Galeria is one of only ten affiliates of the Smithsonian Institution in California.

MHP has launched the annual San José International Mariachi Festival and Conference, a successful education and concern program. Every July, they teach hundreds of children and adults the music and dance that originated in western Mexico. The public is invited to Mariachi Concerts featuring world-renowned musicians, a splendid Mariachi Mass, a procession on Sunday and an outdoor Mariachi Festival at the Plaza.

I can tell you from first-hand experience that I am proud of the leadership, volunteers and network of supporters whose music dedication has built the Mexican Heritage Plaza/Centro Cultural de San José into an integral part of the fabric of our local community.

PERSONAL EXPLANATION

HON. JEFF FLAKE

OF ARIZONA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 2004

Mr. FLAKE. Mr. Speaker, I respectfully request the opportunity to record my position on roll call votes 424, 425, 426, and 427. I was regrettably absent from the chamber on September 8th during the roll call votes. Had I been present, I would have voted "aye on roll call 424, and "no" on roll calls 425, 426 and 427.

80TH BURNING OF ZOZOBRA

HON. TOM UDALL

OF NEW MEXICO

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 2004

Mr. UDALL of New Mexico. Mr. Speaker, a 50-foot man stuffed with shredded documents will go up in flames tonight at Fort Marcy Park in Santa Fe. Each year the Kiwanis Club of Santa Fe stages the burning of Zozobra, kicking off the annual Fiestas de Santa Fe on the following Labor Day. Zozobra centers around the ritual burning in effigy of Old Man Gloom, or Zozobra, to dispel the hardships and travails of the past year. Over 30,000 people are expected to attend the 80th anniversary of this celebrated tradition tonight.

Zozobra is the invention of Santa Fe painter Will Shuster, who had the first burning of a 3-foot-high effigy in his back yard back in 1924. His inspiration for Zozobra came from the Holy Week celebrations of the Yaqui Indians of Mexico; an effigy of Judas, filled with firecrackers, was led around the village on a donkey and later burned. A newspaper editor and friend of Schuster's came up with the name Zozobra, which is Spanish for "the gloomy one."

The Fiestas celebration began in 1712 to celebrate an expedition by Don Diego de Vargas, who reconquered the territory of New Mexico. Zozobra became part of the Fiestas in 1926, and the Kiwanis club began sponsoring the burning in 1963 as its major fundraiser.

The effigy is a giant animated wooden puppet that waves its arms and growls ominously at the approach of its fate. A major highlight of the pageant is the fire spirit dancer, dressed in a flowing red costume, who appears at the top of the stage to drive away the white-sheeted "glooms" from the base of the giant Zozobra. The fire dance was created by Jacques Cartier, a former New York ballet dancer and local dance teacher, who performed the role for 37 years. His dance student, James Lilienthal took over the fire spirit role in 1970 and has continued it for 30 years.

Mr. Shuster constructed the figure of Zozobra until 1964, when he gave his detailed model to the Kiwanis Club to continue the tradition. Over the years the effigy has grown larger, reaching a height of 51 feet. Zozobra is a well crafted framework of preplanned and pre-cut sticks, covered with chicken wire and yards of muslin. It is stuffed with bushels of shredded paper, which traditionally includes obsolete police reports, paid off mortgage papers, and even personal divorce papers.

The festival is so popular that children arrive in the park in the morning to watch Zozobra's assembly. Spectators, who have paid a nominal fee to watch the event, continuously roar, "Burn him," until Zozobra is destroyed. Since 1952, the show has raised over \$300,000, which the Kiwanis has used to provide college scholarships and camp fees for physically challenged children.

Mr. Speaker, Zozobra is an annual event families and friends in the community look forward to and a meaningful tradition to northern New Mexico. I ask that my colleagues join with me in honoring the 80th anniversary of Zozobra.

IN RECOGNITION OF THE 50TH ANNIVERSARY OF THE FORD HOUSE VISITOR CENTER AND MUSEUM

HON. MIKE THOMPSON

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 2004

Mr. THOMPSON of California. Mr. Speaker, I rise today in recognition of the Ford House Visitor Center and Museum as it celebrates its 50th Anniversary.

In 1851 Jerome Bursley Ford arrived on the Mendocino Coast and discovered the lumber resources he needed to help build the City of San Francisco. He returned to Mendocino with the equipment and men needed to establish the first sawmill in the area. The town of Mendocino, a quaint New England style village, grew up around the Mendocino Lumber Company. In 1854, Mr. Ford made plans to build a new home from the locally milled lumber for his new bride, Martha Hayes. The newlyweds arrived following their East coast wedding to inhabit the house on July 4, 1854.

The Ford House remained a company home until the lumber company closed in 1938. In the early 1970's, a local artist, Emmy Lou Packard, initiated a community effort to save the coastal headlands on which the house is located, from commercial development. This successful citizen action resulted in the California Department of Parks and Recreation purchasing the house in 1972 and eventually restoring it to its 1870 décor.

In 1984 it opened its doors as the Ford House Visitor Center and Museum. The Museum houses artifacts related to the important historical contribution of the lumber industry to Mendocino. Artist Len Peterson handcrafted a scale model of the village as it was in 1890 and a scale wooden loading chute to illustrate how lumber was loaded onto schooners. There is a room of early logging history including photos and tools. Seasonal exhibits of natural history are also on display.

Mendocino Area Parks Association, a not for profit organization, provides oversight and raises funds for the Ford House. The Center is staffed by volunteers who share their knowledge and enthusiasm with over 22,000 visitors each year.

Mr. Speaker, it is appropriate that we recognize Mendocino Ford House Visitor Center and Museum on the occasion of its 150th anniversary.

A SALUTE TO RON CARTER

HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 2004

Mr. CONYERS. Mr. Speaker, as Dean of the Congressional Black Caucus, and Chairman of the Jazz Forum and Concert, which occurs during our Foundation's Annual Legislative Conference, I rise today to salute the lifetime achievements of one of the most distinguished artists in American music history, Ron Carter. Just a few years ago, in 1998, Ron Carter received the prestigious Jazz Masters Award from the National Endowment of the Arts. The following biography, found on Carter's own web page, chronicles a career of accomplishment deserving of such high recognition, and of this body's thoughtful attention and respect:

Ron Carter is among the most original, prolific, and influential bassists in jazz. With more than 2,500 albums to his credit, he has recorded with many of music's greats: Tommy Flanagan, Gil Evans, Lena Horne, Bill Evans, B.B. King, the Kronos Quartet, Dexter Gordon, Wes Montgomery, and Bobby Timmons. In the early 1960s he performed throughout the United States in concert halls and nightclubs with Jaki Byard and Eric Dolphy. He later toured Europe with Cannonball Adderley. From 1963 to 1968, he was a member of the classic and acclaimed Miles Davis Quintet.

Ron Carter was named Outstanding Bassist of the Decade by the Detroit News, Jazz Bassist of the Year by Downbeat magazine, and Most Valuable Player by the National Academy of Recording Arts and Sciences. In 1993 Carter earned a Grammy award for Best Jazz Instrumental Group, the Miles Davis Tribute Band, and another in 1998 for Call 'Sheet Blues, an instrumental composition from the film Round Midnight. In addition to scoring and arranging music for many films, including some projects for the Public Broadcasting System, Carter has composed music for A Gathering of Old Men, starring Lou Gosset Jr., The Passion of Beatrice directed by Bertrand Tavernier, and Blind Faith starring Courtney B. Vance. Carter also shares his expertise in the series of books he authored, among which are Building Jazz Bass Lines and The Music of Ron Carter; the latter contains 130 of his published and recorded compositions.

Carter earned a bachelor of music degree from the Eastman School in Rochester and a master's degree in double bass from the Manhattan School of Music in New York City. He has also received two honorary doctorates, from the New England Conservatory of Music and the Manhattan School of Music, and was the 2002 recipient of the prestigious Hutchinson Award from the Eastman School at the University of Rochester. Carter has lectured, conducted, and performed at clinics and master classes, instructing jazz ensembles and teaching the business of music at numerous universities. He was Artistic Director of the Thelonious Monk Institute of Jazz Studies while it was located in Boston and, after 18 years on the faculty of the Music Department of The City College of New York, he is now Distinguished Professor Emeritus although, as a performer, he remains as active as ever.

Bass Frontiers, in one of the many statements of acclaim reflected on Carter's web page sums it up and says it all: "[Carter] has proven through many years of performing and recording why he is a true jazz legend."

Ron Carter's most recent recording in 2003 was The Golden Striker (Blue Note Records), featuring Mulgrew Miller and Russell Malone. Earlier that same year he released Eight Plus (Dreyfus Records).

IN HONOR AND RECOGNITION OF THE 2004 INTERNATIONAL CHILDREN'S GAMES IN CLEVELAND, OHIO

HON. DENNIS J. KUCINICH

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 9, 2004

Mr. KUCINICH. Mr. Speaker, I rise in honor and recognition of the 2004 International Children's Games, being held for the first time in the United States, in Cleveland, Ohio. I also honor and recognize the Games' founder, Professor Metod Klemenc of Celje Slovenia, who organized the first Children's Games on June 5, 1968.

Professor Klemenc, a peacemaker and visionary, has created a haven of international exchange for the children of the world—a bridge of unity, spanning oceans and mountains, that offers safe passage to children of distant places and distant cultures. His dream springs into motion every year, inspired by competition, sport and games. The International Children's Games gives these child athletes a deeper understanding of children and cultures from faraway lands, and illuminates a simple truth: that our singular hope, humanity, and dreams as children, and as nations, live within all of us.

The International Children's Games, endorsed by the International Olympic Committee, is the only worldwide, athletic event for youth that connects sports with cultural exchanges, educational programs and economic development. Three thousand young athletes will unite with teammates and coaches from across the globe, representing their cities as ambassadors of cultural exchange and good will. I am honored to welcome all the participants, volunteers and organizers of the International Children's Games to Cleveland, Ohio. The blend of cultures that has enriched the City of Cleveland mirrors the diversity of the