

their victory at the Henley Women's Regatta to become world champions and offer on behalf of all the residents of the Second Congressional District of New Jersey our appreciation for their achievements.

HONORING THE LIFE OF CELIA  
CRUZ

**HON. STEVEN R. ROTHMAN**

OF NEW JERSEY

IN THE HOUSE OF REPRESENTATIVES

*Thursday, July 17, 2003*

Mr. ROTHMAN. Mr. Speaker, I rise tonight to pay tribute to the "Queen of Salsa," Celia Cruz. Ms. Cruz passed away yesterday at her home in Fort Lee, New Jersey, which is located in my Congressional District. She is survived by her husband Pedro Knight.

Born in Havana, Cuba, Celia Cruz fled to the United States to free herself of the brutal dictatorship of Fidel Castro. She became a United States citizen in 1961, and refused to return to her homeland as long as Castro remained in power. She did, however, attempt to return to Cuba for her father's funeral, but Castro refused to give her permission to attend.

Celia Cruz is widely considered to be a pioneer of salsa—re-inventing and bringing Latin music to its now more familiar sound of upbeat vigorous dance rhythms and rich musical flavors. She was a true performer. Her powerful alto voice carried her concerts, which were accompanied by sensational dancing that always seemed to lift audience members from their seats as they joined along.

With a genuine love of life and passion for family and friends, Celia Cruz represented the true spirit of the Latin people through her music. Her music spread across the world. From Latin America to Asia, the music of Celia Cruz touched the lives of countless people of all races, religions, and ethnicities.

Throughout her six decade-long career, in which she recorded more than 70 albums and performed in 10 movies, Celia Cruz received many great honors, including a star on Hollywood's Walk of Fame, five Grammy Awards, two Latin Grammy Awards, a Lifetime Achievement Award from the Smithsonian Institution and the National Medal of Arts, which President Clinton awarded her in 1994. Celia Cruz also received honorary doctorates from Yale University, the University of Miami, and Florida International University. Additionally, streets in Costa Rica, Mexico, Miami, and New York bear her name.

The world has suffered a great loss with the passing of Celia Cruz. But the world is a much richer place thanks to the timeless music that she gave all of us, which will surely be passed on from generation to generation. To all of her fans from around and the world, and to Celia Cruz herself who is still with us in spirit and looking down upon us from heaven, I say, Azucar!

KETER BETTS IS SEVENTY-FIVE

**HON. JOHN CONYERS, JR.**

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

*Thursday, July 17, 2003*

Mr. CONYERS. Mr. Speaker, hard work, persistence, and passion are all trademarks of

a great musician. Noted as one of the most accomplished bassists of our time, Keter Betts stands among the rare musicians who exude a very special aura. A native of Port Chester, New York, Betts possessed the drive and passion for music at an early age. Betts credits a local parade event as a major spark in his love for jazz music. After that event, Keter was certain that the drum would be his lifelong musical companion. Although Keter worked hard and mastered drumming, after a while, Betts grew tired of carrying his drums up many flights of stairs and found that the bass would serve as a more comparable instrument. He did not know that this decision would many years later bring him to the forefront of jazz music.

Keter Betts established himself in jazz music as an exemplar of excellence in musicianship. His extraordinary career spanning six decades, numerous recordings, and musical genius all stand as a monument to his contribution to jazz. Mr. Betts' professional career began in Washington DC, working with New York native and tenor saxophonist Carmen Leggio. Just fresh out of high school, Keter played his first gig with Leggio at the age of 19. This thirteen week gig in the heart of Washington, DC would set the stage for Betts to travel the world impressing listeners and musical scholars alike with his command of the acoustic bass.

Keter has performed with Jazz icons including Duke Ellington, Dinah Washington, Earl Bostic, Woody Herman, Cannonball Adderly, Charlie Byrd, and an impressive twenty four year career with the legendary Ella Fitzgerald. Keter's melodic thumping bass lines can be heard on many of her recordings. In addition, Mr. Betts has time and time again enhanced the musical recordings of numerous Jazz artists and has been a performer on over one hundred recordings including those of Count Basie, Tommy Flanagan, Sam Jones, and Kenny Burrell, among several others. Moreover, Mr. Betts also recorded a solo CD on his own label entitled Bass, Buddies, and Blues (1998).

He and his wife Mildred made Washington DC their home as newlyweds in 1953. Here they raised a family of five children. Throughout the years, Keter has committed himself to contributing to the greater Washington, DC metropolitan area. Within the academic community, Keter has worked with the Washington Performing Arts Society's Concerts in Schools Program, the Wolf Trap Foundation for the Performing Arts and the HeadStart program. In addition, Keter spends time imparting to future Jazz legends by serving as a music lecturer at Howard University.

Keter Betts' numerous commendations for his excellence in jazz further demonstrate his positive relationship with the Washington, DC community. Keter has been inducted into the Washington Area Music Association Hall of Fame. Mr. Betts has also been honored with the Linowes Leadership Award from the Community Foundation for the National Capital Region, the Mid Atlantic Arts Foundation Living Legacy Jazz Award and most recently he was selected to receive the Mid-Atlantic Arts Foundation's 2003 Living Legacy Jazz Award.

Keter has shared his musical gift with international audiences and has performed on stages in South America, Europe, the Middle East and numerous stages across the United States. Through his musical genius, has and

continues to captivate, motivate, and inspire current and future generations. We are glad that his family and friends are sharing this special day with him and we pause to remember his loving wife who passed away in 2000. On this day of celebration, we commemorate the contributions of Keter Betts and wish him all of the best on his 75th birthday.

PAYING TRIBUTE TO SAM  
STAPLETON

**HON. SCOTT McINNIS**

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

*Thursday, July 17, 2003*

Mr. McINNIS. Mr. Speaker, I am honored to stand before this body of Congress and this nation today to pay tribute to a dedicated community servant from my district, Sam Stapleton of Aspen, Colorado. Sam has overseen the Aspen Fire District Board for 50 years, many of them as its President. His hard work and determination have created a top-notch volunteer department that protects 87 square miles of land in and around Aspen. Fifty years of service is truly a remarkable feat, and I join with my colleagues in offering our congratulations and appreciation to Sam today.

Before joining the fire board, Sam and his wife Elizabeth raised sheep and cattle on the family ranch. As a landowner, Sam knew firsthand the vulnerability that he and his neighbors had to wildfire. When he was approached to become a member of the board in 1953, Sam jumped at the opportunity. There, he helped turn the Aspen Volunteer Fire Department into an effective, efficient force. Sam was instrumental in the purchase of a new, fully functional fire engine, and three new stations. Today the department owns and operates over \$4 million in equipment, assets that provide Aspen with needed protection.

Mr. Speaker, I am proud to recognize Sam Stapleton's accomplishments before this Congress and this nation. His hard work has helped make the community safer, and helped to protect some of the most beautiful land in the United States. Thank you, Sam, for the service you have provided our community. I wish you all the best in the years to come.

HONORING THE QUEEN OF SALSA,  
CELIA CRUZ

**HON. CHARLES B. RANGEL**

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

*Thursday, July 17, 2003*

Mr. RANGEL. Mr. Speaker, I rise today to honor the legendary Celia Cruz, who passed away of cancer on July 16, 2003, at the age of 78.

I join with the people of my district and other citizens of the global community in mourning the loss of the woman who was rightly called "La Reina de la Salsa." I recall fondly her solo and group performances with many musical greats, but in particular the ones with my late dear friend, Tito Puente. I recall most notably her performances at the John F. Kennedy Center in Washington, D.C. during the Americanos Festival and the Hispanic Heritage Awards.

Ms. Cruz changed the world through her voice, helping not only to establish modern salsa music but also set a bar of excellence for all performers, male and female. She rose from humble roots in Cuba to become a global citizen who's gift of song and dance extended beyond language through more than 70 albums that incorporated everything from mambo, to son, to modern reggae and hip-hop. Ms. Cruz's unique vocal abilities earned her hundreds of awards and honors, including a star on the Hollywood Walk of Fame and three honorary doctorates. Her talent earned her fans all over the world, serving to proudly uplift Latinos worldwide and helping to break down racial and gender barriers in unprecedented ways in music, politics and culture. Her grace and hard work kept her producing Grammy-winning albums until the very end of her life, challenging the perception that life, success and beauty stop at the certain age.

Our condolences naturally go out to her husband Pedro, who more than anyone knew the rare and precious jewel that we had among us. However, while she has departed this earthly plane, her legacy will live forever in the hearts and minds of those who cherished her work in present and the generations of those fans yet to be born.

I leave with my colleagues two articles written respectively by the New York Times' Jon Pareles and the Washington Post's Eugene Robinson. The article details Ms. Cruz's accomplishments and why life was always better with a little bit of "Azucar!"

[From the New York Times, July 17, 2003]

CELIA CRUZ, PETITE POWERHOUSE OF LATIN MUSIC, DIES AT 77  
(By Jon Pareles)

Celia Cruz, the Cuban singer who became the queen of Latin music, died yesterday at her home in Fort Lee, N.J. She was 77.

The cause was complications after surgery for a brain tumor, said a spokeswoman, Blanca Lasalle.

Onstage, Ms. Cruz was a petite woman who wore tight, glittering dresses and towering wigs, dancing in high heels and belting songs that she punctuated with shouts of "Azucar!" ("Sugar!"). She was a vocal powerhouse, with a tough, raspy voice that could ride the percussive attack of a rumba or bring hard-won emotion to a lovelorn Cuban son.

"When people hear me sing," she said in an interview with The New York Times, "I want them to be happy, happy, happy. I don't want them thinking about when there's not any money, or when there's fighting at home. My message is always felicidad—happiness."

In a career that began in the 1940's, Ms. Cruz sang with every major Latin bandleader and recorded more than 70 albums. She sang a full spectrum of Afro-Cuban music, from the religious chants of santeria to mambos and cha-chas to modern salsa. Yet unlike many of the Latin musicians in her wake, she didn't court a crossover audience. She recorded in Spanish, modestly saying that her English was not good enough.

Ms. Cruz was born in Havana to a poor family, and she regularly sang her brothers and sisters to sleep. She won a radio talent contest after a cousin took her to the radio station Garcia Serra; first prize was a cake. She went on to study at the Havana Conservatory and to sing on radio programs. In 1950, she joined La Sonora Matancera, Cuba's most popular band. "I wanted to be a mother, a teacher and a housewife," she told The New York Times. "But when I began to sing with La Sonora Matancera, I thought, 'This is my chance, and I'm going to do it.'"

She toured with the group constantly, sometimes singing five sets a day; they were also headliners at Havana's most celebrated nightclub, the Tropicana, and performed on radio and television. But in 1960, a year after Fidel Castro took power in Cuba, she was touring Mexico with La Sonora Matancera and decided not to return to Cuba. Years later, Cuba refused permission for her to attend her father's funeral.

Ms. Cruz moved to New York in 1961, and later to Fort Lee. In 1962, she married Pedro Knight, a trumpeter from La Sonora Matancera who became her musical director and manager. He survives her, along with two sisters, Gladys Becquer and Dolores Cruz.

In New York, she held on to her Cuban roots while adding some of the city's Puerto Rican and later Dominican elements to her music. She sang with Tito Puente's orchestra in the 1960's, a collaboration she periodically renewed through the next decades, and in the 1970's she also sang with bandleaders like Johnny Pacheco, Willie Colón and Ray Barretto. She performed with the Fania All-Stars at Yankee Stadium in 1975.

"Women are afraid to sing salsa," she once said. "I don't know why. Maybe they think it's for men." She added, "But I think everybody can sing everything."

She continued to modernize her music, working with Miami-based producers like Willy Chirino and Emilio Estefan and with Sergio George in New York, who produced her most recent albums. She also collaborated with many of the musicians who admired her, among them Luciano Pavarotti, Gloria Estefan, David Byrne of Talking Heads and the Brazilian songwriter Caetano Veloso.

In 1989, Ms. Cruz won a Grammy award for best tropical Latin performance for an album in collaboration with Mr. Barretto, "Ritmo en el Corazón." In 1989, Yale University awarded Ms. Cruz an honorary doctorate (alongside Stephen Hawking), and in 1990 the main street of Little Havana in Miami, Calle Ocho, added the name Celia Cruz Way. In 1994, President Clinton gave her the National Medal of Arts. She won the first Latin Grammy Award for best tropical album in 2000. Until last year, Ms. Cruz continued to perform and record constantly on an international circuit that included jazz festivals and arena concerts along with Latin clubs.

She had surgery for a brain tumor in December 2002, but in February she returned to the studio to record an album, "Regalo de Alma," that is due for release Aug. 5 on Sony Discos. That same month, her 2002 album, "La Negra Tiene Tumbao," won the Grammy Award for best salsa album. In March, the Telemundo network broadcast a live concert tribute to Ms. Cruz, in which she performed alongside other Latin stars, including Marc Anthony, to raise money for the Celia Cruz Foundation for Hispanic students to study music. It will give its first five grants on her birthday this year, Oct. 21.

[From the Washington Post, July 17, 2003]

SUGAR AND SALSA

(By Eugene Robinson)

Celia Cruz, the Cuban singer who became the queen of Latin music, died yesterday at her home in Fort Lee, N.J. She was 77.

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PAYING TRIBUTE TO TOM  
HARTNEY

HON. SCOTT MCINNIS

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

Thursday, July 17, 2003

Mr. MCINNIS. Mr. Speaker, it is with profound sadness that I take this opportunity to pay tribute to the life and memory of a dedicated community member in my state, Tom Hartney of Durango, Colorado. Tom passed away recently at the age of 72 and as his family mourns their loss, I would like to take this moment to pay tribute to his life and accomplishments here today.

Tom grew up in the Midwest, graduating from Northwestern University in Illinois. He married his wife Shelly in 1956 and they began their life together in Michigan. The couple eventually moved to Durango in 1979 and fell in love with their new surroundings. Tom became involved in the Durango Community, beginning with his membership in the local Rotary Club. He spent his time raising and contributing money to the college scholarship fund, and serving as the club historian. When not helping the Rotary Club, Tom helped the community youth by coaching in the Babe Ruth Baseball League. Tom provided his players with a role model, as a coach they could look up to and admire.

One of Tom's greatest contributions was the time he spent serving on the Durango School Board. Tom served there for five years, spending one year as its President. Even after his retirement, Tom stayed involved with the school system, spending time consulting and advising the new members and committees.

Mr. Speaker, I am honored to stand before this body of Congress and this nation to pay tribute to the life and legacy of Tom Hartney. Tom was a solid contributor to his community and his nation, and I am grateful for his service. My thoughts and prayers go out to Tom's family and friends during their time of loss.

AGRICULTURE, RURAL DEVELOPMENT,  
FOOD AND DRUG ADMINISTRATION,  
AND RELATED AGENCIES APPROPRIATIONS  
ACT, 2004

SPEECH OF

HON. SHERWOOD BOEHLERT

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Monday, July 14, 2003

The House in Committee of the Whole House on the State of the Union had under consideration the bill, H.R. 2673:

Mr. BOEHLERT. Mr. Chairman, I rise today to express my concern about proposed cuts to

conservation, energy, rural development and research program funding in this year's Agriculture Appropriations Bill. I realize this year has been especially difficult in light of the need for funding cuts. However, there are a number of programs that I feel are critical, including the Environmental Quality Incentives Program, the Conservation Security Program, the Wetland Reserve Program, and the Renewable Energy Systems, Energy Efficiency Grants and Value-Added Agricultural Product Market Development Grant Programs.

Passage of the 2002 Farm Bill was a bipartisan victory for conservation, renewable energy and rural America. It contained landmark conservation, renewable energy, research, and rural development programs. The bill authorized nearly \$3 billion for USDA conservation programs in FY 2004, including for funding for working lands incentives programs like the Environmental Quality Incentives Program, the Conservation Security Program. However, the FY 2004 Agriculture Appropriations Bill would reduce these critical programs.

By providing funding for working lands programs like EQIP and CSP in the 2002 Farm Bill, Congress dramatically increased funds to help farmers manage working lands to produce food, while also enhancing water quality and wildlife habitat. EQIP shares the cost of a broad range of land management practices that help the environment, includes more efficient use of fertilizers and pesticides, and promotes innovative technologies for manure management. CSP is a new program that will link conservation payments to gradually increasing levels of performance. Overall, these programs will provide farmers the tools and incentives they need to meet major environmental challenges.

In addition, farmers have offered to restore more than 600,000 acres of lost wetlands by enrolling farmland into the Wetlands Reserve Program and restoring them. The Agriculture Appropriations Bill proposes to cut, rather than increase, funding for the Wetlands Reserve Program, which provides perpetual easements on farmland land and wetland restoration funds, this significantly reducing the benefits of the program.

The Renewable Energy and Energy Efficiency Improvements Program [(Sec. 9006) of the Energy Title] and the Value-Added Agricultural Market Product Development Grants Program [(Sec. 6401) of the Rural Development Title] were designed to spur the growth of renewable energy within the agricultural sector. Unfortunately, the House Appropriations Agriculture bill eliminates mandatory spending for both programs.

Congress provided \$23 million a year in mandatory funds under section 9006 of the Farm Bill to provide grants, loans, and loan guarantees to farmers, ranchers, and rural small businesses for the development of renewable energy projects and energy efficiency improvements. Sec. 9006 will help farmers save money by lowering their energy costs through efficiency improvements, and by enabling them to produce some of their own on-farm power. It also provides farmers the seed money needed to develop and market their renewable energy resources. This funding was embraced by the administration and both houses of Congress. However, today's bill only provides only \$3 million in discretionary funding for section 9006.

The Value-Added Agricultural Product Market Development Grant program, under Sec.

6401 of the Farm Bill, provided \$40 million a year in mandatory funding. The program was created to spur development of new uses for agricultural products, and the 2002 Farm Bill amended the program to include renewable energy. [The House Agriculture Appropriations Bill only provides \$13 million in discretionary funding for Rural Cooperative Development Grants. Of this amount \$4,000,000 is for value-added market development grants.]

Empowering America's farmers to produce clean, renewable energy is critical if we ever hope to achieve energy independence. By integrating renewable energy development initiatives throughout the Farm Bill, America's farmers can receive the support they need to develop their renewable energy resources, including bioenergy, wind, solar, and geothermal.

The environmental and geopolitical risks associated with continued dependence on foreign oil are simply unsustainable. Dependence on fossil fuels has affected public health and our environment and unnecessarily diverted American dollars abroad when they could be kept at home. Long term, the United States must develop realistic alternatives to dependence on fossil fuels and these funds will enable us to begin sooner rather than later. American farmers are fully capable of and want to become part of a long-term solution to ending this harmful dependence. And, they can do so knowing that renewable energy production represents new income streams for their farms.

Protecting funding for projects like those listed above is crucial because they represent a first step toward enlisting the help of the agricultural sector in a quest toward energy independence. I hope that as we complete the FY 2004 appropriations process we can enhance the funding for these innovative programs.

A TRIBUTE TO CELIA CRUZ

HON. ILEANA ROS-LEHTINEN

OF FLORIDA

IN THE HOUSE OF REPRESENTATIVES

Thursday, July 17, 2003

Ms. ROS-LEHTINEN. Mr. Speaker, today, the Latin music world mourns the passing of "The Queen of Salsa", "La Reina de la Salsa", Celia Cruz, who passed away 43 years and one day after she left her homeland, Cuba, for the United States. I am honored to recall how Celia Cruz, the world-renowned performer, and I crossed paths at different moments. She sang at my first victory party, celebrating my win as the first Cuban-American woman to win a seat in Congress in a special election in 1989. She accompanied me to Guantanamo Bay, Cuba, when I went to visit the Cuban rafters detained on our base, to see for myself their living conditions and physical well-being. I will never forget how she kissed the ground when our plane landed and how she sang that day to the Cubans held there with the passion and love of a true native who has been presented the chance of standing on her native soil, even though poignantly, it was on our base, after so many years. She was also a friend to the Republican Party, performing at the 2000 Republican convention in Philadelphia, where President George W. Bush accepted the nomination to the presidency.