

of numerous projects along the river basins in Virginia since he assumed command in July 2001.

Since first enrolling in the U.S. Army nearly 30 years ago, Colonel Hansen's devotion to duty has reflected the highest standards of the military profession. Following four years of Army enlisted service, he was commissioned in the Corps of Engineers through the Officer Candidate School program, Fort Benning, Georgia, in 1978. He has served on numerous assignments both in the United States and overseas. His military education is extensive and includes the Industrial College of the Armed Forces, the Army's Command and General Staff College, Engineer Basic and Advanced Courses, and the Combined Arms and Services Staff School. Colonel Hansen also holds a Bachelor of Science degree, and two master degrees.

Colonel Hansen's decorations include the Legion of Merit, the Meritorious Service Medal with one silver and two Oak Leaf Clusters, the Army Commendation Medal with Oak Leaf Cluster, the Army Achievement Medal, National Defense Service Medal with star, and Good Conduct Medal.

Colonel Hansen has shown tremendous commitment and devotion to his country. Today we recognize him for his unwavering patriotism and dedication to both his profession and the American people.

Mr. Speaker, please join me in honoring Colonel David L. Hansen.

75TH ANNIVERSARY OF THE
MADONNA OF THE TRAIL

HON. IKE SKELTON

OF MISSOURI

IN THE HOUSE OF REPRESENTATIVES

Thursday, July 24, 2003

Mr. SKELTON. Mr. Speaker, let me take this means to recognize the 75th anniversary of the Madonna of the Trail. One of these historic statues stands in my hometown of Lexington, Missouri, where the pioneer mother monument was presented by the Daughters of the American Revolution in 1928. The pioneer mother looks west, up the Missouri River, on area that was settled by American pioneers more than 160 years ago.

In the early 1900's, the Daughters of the American Revolution suggested marking the national Old Trails Road with a series of small markers placed at frequent intervals along the route. This road began with Braddock's Road in 1755. Lt. George Washington surveyed the road, which was cut through the Allegheny Mountains by British soldiers. The road was later continued as the Columbia Pike; the Great Valley Road; the Wilderness Road (cut by Daniel Boone across the Cumberland Gap); the Cumberland Road (also known as the National Road); Boone's Lick Road; and, finally, as the Santa Fe and Oregon Trails.

In 1924, Missouri State Regent, Mrs. John Trigg Moss of St. Louis, a member of the Cornelia Green Chapter, envisioned the idea of placing an identical statue in each of the twelve states crossed by the National Old Trails Road instead of small markers.

The twelve statues, designed by St. Louis sculptor August Leimbach, are made of algonite stone, a poured mass, of which the Missouri granite is used as the main aggre-

gate, thus giving the monument a warm, pink shade. They stand ten-feet tall on a six-foot base with a five-foot foundation (two-feet showing) below.

The Madonna of the Trail is a pioneer woman clasping her baby with her young son clinging to her skirt. The face of the mother, strong in character, beauty, and gentleness, is the face of a mother who realizes her responsibilities and trust in God. It has a feeling of solidarity—a monument that will stand through the ages.

Marking the 67th anniversary of the Battle of Lexington during the Civil War and facing ever Westward, the Pioneer Mother statue was dedicated on September 17, 1928. The presentation of the American Legion Memorial Flag and Flag pole was made by Ike Skelton III. The keynote speaker was Judge Harry S. Truman, President of the National Old Trails Association.

Mr. Speaker, the Daughters of the American Revolution can be proud of the Madonna of the Trail statue and the 75 years it has graced the City of Lexington. I know the Members of the House will join me in saluting the Daughters of the American Revolution for their contributions to preserving American history.

A VOICE OF CUBA

HON. LINCOLN DIAZ-BALART

OF FLORIDA

IN THE HOUSE OF REPRESENTATIVES

Thursday, July 24, 2003

Mr. LINCOLN DIAZ-BALART of Florida. Mr. Speaker, on July 16, 2003 Mrs. Celia Cruz passed away, however, her legacy will be eternal. Celia Cruz was a musical genius and an extraordinary human being, dedicated to improving the lives of all, to the most admirable humanitarian causes, and with a profound love for Cuba and her people. Celia Cruz's exceptional life is a model and inspiration to all people. Her blessed voice combined with her gentle soul brought comfort and happiness to every corner of the planet.

Mrs. Cruz was not only the Ambassador of free Cuba's music, she represented the finest qualities of Cuban-Americans and Cuban exiles, and was a constant voice for freedom on the oppressed island nation.

Mr. Speaker, Mrs. Cruz died longing to return to a free and democratic Cuba, but as Reverend Martin Añorga so eloquently stated during her funeral mass, "Celia did not leave Cuba because she took Cuba with her when she left."

Hundreds of thousands of people of all nationalities paid their respects and tribute to the "Queen of Latin Music" in Miami and New York. Even at the moment of her death Mrs. Cruz made certain that her physical passing would be a celebration of the happiness she embodied.

The passing of Celia Cruz is cause for deep pain. I send my deepest condolences to her husband, another great Cuban, Pedro Knight.

Mr. Speaker, I would like to submit for the record an editorial by The Washington Post which appropriately honors the life and legacy of Celia Cruz.

A VOICE OF CUBA

Sugar is a symbol of Cuba, not only a core industry but a key ingredient of its history and heritage and a timeless reminder of both

sweeter and grittier times for the island's people. And in Spanish, "Azucar!" was also the signature trill of Celia Cruz, whose voice has embodied the sound of Cuba for decades.

Ms. Cruz, who died Wednesday of brain cancer, was the voice of a generation, and the one after, and the one after that. She started out singing lullabies to her nieces and until the end continued to shake what her mama gave her. Young couples in the 1950s swayed to her rhythms as part of the band La Sonora Matancera; those same couples' grandchildren got down to her single "La Negra Tiene Tumbao," whose album won a Latin Grammy in 2002.

When Ms. Cruz defected from Cuba in 1960, her songs were banned in her home country, though in recent years Cuban aficionados could listen to her hits by tuning into Miami radio stations. At first, the sensation who left behind stardom in Cuba and sought liberty in the United States had no easy time; her efforts for the next decade stumbled. But like so many immigrants seeking the American dream, she eventually made it: That clear, operatic voice could not be denied.

Hers was a talent that reached far beyond her own culture. In concert, she charmed audiences throughout Latin America, Europe, Africa and Asia, and Ms. Cruz's more than 70 records became a clarion call for music lovers worldwide. She moved, effortlessly between the Afro-Cuban rhythms of her youth to the salsa she defined and redefined; later in her career she embraced hip-hop style and transformed it into eye-popping music videos. For her, it was all part of the same music and a shared experience.

Unlike so many celebrities of the modern era, Ms. Cruz knew firsthand of the atrocities of communism in Cuba, and she spoke frankly of her time and challenges there. Ms. Cruz's voice instantly fills a room with the feel of swaying palm fronds and cigar smoke, bringing back memories of a Cuba before Fidel Castro's dictatorship. But her art transcended any political agenda. Ms. Cruz always remained a lady, coy about her age and decked out in extravagant outfits even in her last public appearances—accompanied nearly always by her husband of 40 years, Pedro Knight.

For thousands of Cuban exiles, listening to her music will remain a time machine, a connection to a homeland that in many ways no longer exists. She, like so many others of her generation, was never able to return to the free Cuba for which she longed. But her message was also one of hope, inspiring fans of all nationalities with her indomitable voice, ringing at once with grace and perseverance every time she cried out, "Azucar!"

HARRISBURG SESQUICENTENNIAL
RECOGNITION

HON. JOHN SHIMKUS

OF ILLINOIS

IN THE HOUSE OF REPRESENTATIVES

Thursday, July 24, 2003

Mr. SHIMKUS. Mr. Speaker, I rise today to pay special tribute to the City of Harrisburg, Illinois, as she celebrates her sesquicentennial. Established in 1853, the people of Harrisburg have prospered while giving so much to this great nation.

The City of Harrisburg was founded as an administrative center for the newly-created Saline County. Since that time, many people have been blessed to call Harrisburg home. Harrisburg boasts of a quality educational system, the unrivaled natural beauty of the Shawnee National Forest and one of Illinois' top