destructive, immoral, and unconstitutional policy of forcing owners and workers in the domestic steel industry to subsidize their competitors. I therefore call upon my colleagues to cosponsor the Steel Financing Fairness Act.

IN CELEBRATION OF THE CITY OF WEST ALLIS' 100TH ANNIVERSARY

HON. GWEN MOORE

OF WISCONSIN

IN THE HOUSE OF REPRESENTATIVES

Thursday, June 15, 2006

Ms. MOORE of Wisconsin. Mr. Speaker, I rise today in celebration of the 100th anniversary celebration of the City of West Allis. I am proud to serve this community, a portion of which lies within the Fourth Congressional District. Happy 100th Birthday to this remarkable community!

The City of West Allis was incorporated in 1906, but this vibrant community's roots go back much further. In the 1820s and 1830s, prominent visitors to the Honey Creek area, now the heart of West Allis, were impressed with its dense woods and abundance of fresh water springs. Settlement proceeded and by 1860, Honey Creek boasted a school, blacksmith shop, post office and chapel that served Baptist and Episcopalian worshippers. In 1891, the Wisconsin State Agricultural Society purchased the land that is now home to the State Fairgrounds, and by 1894, the Milwaukee Street Car Company had extended transportation routes to this destination. The Allis Company moved from the heart of Milwaukee to West Allis in 1900, fueling the engines of economic growth and development. Throughout its history, West Allis has been known for its strong community, numerous recreational amenities, and the work ethic that underlies its industrial economy.

With the decline of the regional manufacturing economy, West Allis has undergone fundamental changes. It is a testament to the strength of this community and its visionary leadership that urban redevelopment initiatives have brought new economic benefits without compromising the community spirit that characterizes West Allis. The award-winning redevelopment of the Allis-Chalmers campus, for example, has preserved the structures of West Allis' industrial history while creating an exciting and unique office park that has rapidly attracted new tenants to the area. The bike path, currently under construction, serves as a reminder that early settlers were attracted by the beautiful natural landscape. The farmers' market, due to open this year, promises to further strengthen residents' ties to the community.

I am proud to represent the community of West Allis, congratulate it on 100 remarkable years, and look forward to continuing to work with its leaders and residents as its revitalization continues.

HONORING THE LIFE AND ACHIEVEMENTS OF KATHERINE DUNHAM

HON. JERRY F. COSTELLO

OF ILLINOIS

IN THE HOUSE OF REPRESENTATIVES

Thursday, June 15, 2006

Mr. COSTELLO. Mr. Speaker, I rise today to take this opportunity to pay tribute to the life and extraordinary achievements of Katherine Dunham, who passed away on May 21, 2006.

Katherine Dunham was born in Glen Ellyn, Illinois, on June 22, 1909. Her father, Albert Millard Dunham, was a descendant of slaves from Madagascar and West Africa. Her French Canadian mother, Fanny June Taylor, died when Miss Dunham was young. Her father then married Annette Poindexter, a schoolteacher from Iowa, and moved his family to Joliet, Ill., where he ran a dry-cleaning business.

Katherine Dunham became interested in dance at an early age. While a student at the University of Chicago, she formed a dance group that performed in concert at the Chicago World's Fair in 1934 and with the Chicago Civic Opera in 1935–36.

With a bachelor's degree in anthropology, she soon undertook field studies in the Caribbean and in Brazil. By the time she received her M.A. from the University of Chicago, she had acquired a vast knowledge of the dances and rituals of the black peoples of tropical America. (She later took a Ph.D. in anthropology.)

In 1938, she joined the Federal Theatre Project in Chicago and composed a ballet, L'Ag'Ya, based on Caribbean dance. In 1940, she formed an all-black company, which began touring extensively by 1943. Tropics (choreographed 1937) and Le Jazz Hot (1938) were among the earliest of many works based on her research.

Katherine Dunham is noted for her innovative interpretations of primitive, ritualistic, and ethnic dances and her tracing the roots of black culture. Many of her students, trained in her studios in Chicago and New York City, have become prominent in the field of modem dance. She also choreographed for Broadway stage productions and opera—including Aida (1963) for the New York Metropolitan Opera. She also choreographed and starred in dance sequences in such films as Carnival of Rhythm (1942), Stormy Weather (1943), and Casbah (1947).

Dunham also conducted special projects for Chicago black high school students. She served as the artistic and technical director (1966–67) to the president of Senegal; and artist-in-residence, and later professor, at Southern Illinois University, Edwardsville, and director of Southern Illinois's Performing Arts Training Centre and Dynamic Museum in East St. Louis, Ill.

Dunham's writings, sometimes published under the pseudonym Kaye Dunn, include Katherine Dunham's Journey to Accompong (1946), an account of her anthropological studies in Jamaica; A Touch of Innocence (1959), an autobiography; and Island Possessed (1969), as well as several articles for popular and scholarly journals.

Except for a brief appearance in 1965, Dunham has not performed regularly since 1962 and has concentrated on her choreography. One of her major works was the choreographing and directing of Scott Joplin's opera Treemonisha in 1972. She dissolved her company in 1965 to become advisor to the cultural ministry of Senegal and returned to the United States in 1967.

She left the conventional dance world of New York that year to live and work in East St. Louis at an inner-city branch of the Southern Illinois University, running a school attached to the University and working with neighborhood and youth groups.

The Dunham tradition has persisted. She was considered a woman far ahead of her time. She considered her technique "a way of life." The classes at her Manhattan school—attended by many artists, including Marlon Brando and Eartha Kitt, during the 1940s and the 1950s, were noted for their liberating influence.

Her mastery of body movement was considered "phenomenal." She was hailed for her smooth and fluent choreography and dominated a stage with what has been described as "an unmitigating radiant force providing beauty with a feminine touch full of variety and nuance," otherwise known as the Dunham Technique, which is still practiced today.

Katherine Dunham's intellectual, artistic, and humanitarian contributions have earned her many coveted awards over the years, including the Presidential Medal of Arts, the Kennedy Center Honors, French Legion of Honor, Southern Cross of Brazil, Grand Cross of Haiti, NAACP Lifetime Achievement Award, Lincoln Academy Laureate, and the Urban Leagues' Lifetime Achievement Award. She was also one of 75 women whose lives were celebrated in the book, I Have A Dream. Katherine is survived by a daughter, Marie-Christine Dunham-Pratt, who lives in Rome.

Mr. Speaker, I ask my colleagues to join me in honoring the life of Katherine Dunham on her service, her lifetime of experiences and her contribution to the world of dance which serves as an invaluable resource to not only the people of East St. Louis but to the world.

PERSONAL EXPLANATION

HON. XAVIER BECERRA

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, June 15, 2006

Mr. BECERRA. Mr. Speaker, on June 14, 2006, I was unable to cast my floor vote on rollcall 283. The vote I missed was an amendment offered by Mr. OBERSTAR to H.R. 5576.

Had I been present for the vote, I would have voted "aye" on rollcall 283.

TRIBUTE TO JEAN "GENE" NORMANDIN

HON. MARTIN T. MEEHAN

OF MASSACHUSETTS

IN THE HOUSE OF REPRESENTATIVES

Thursday, June 15, 2006

Mr. MEEHAN. Mr. Speaker, I rise to pay special tribute to my dear friend Jean "Gene" Normandin, who passed away on Thursday, May 4, 2006 at the age of 78. Gene was a devoted husband, loving father to his three sons an two daughters, man of compassion, and a