

103D CONGRESS
1ST SESSION

S. 170

To award a congressional gold medal in honor of the late John Birks “Dizzy” Gillespie.

IN THE SENATE OF THE UNITED STATES

JANUARY 21 (legislative day, JANUARY 5), 1993

Mr. HOLLINGS (for himself, Mr. AKAKA, Mr. BRADLEY, Mr. BREAU, Mr. BROWN, Mr. CONRAD, Mr. DANFORTH, Mr. DECONCINI, Mr. DURENBERGER, Mr. HATCH, Mr. HEFLIN, Mr. JOHNSTON, Mr. KOHL, Mr. LAUTENBERG, Mr. LEVIN, Mr. METZENBAUM, Mr. NUNN, Mr. REID, Mr. SHELBY, Mr. SIMON, Mr. SIMPSON, Mr. THURMOND, and Mr. WOFFORD) introduced the following bill; which was read twice and referred to the Committee on Banking, Housing, and Urban Affairs

A BILL

To award a congressional gold medal in honor of the late John Birks “Dizzy” Gillespie.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*

3 **SECTION 1. FINDINGS.**

4 The Congress finds that—

5 (1) John Birks “Dizzy” Gillespie was one of the
6 most recognized and beloved artists in the world, ad-
7 mired not only for his unique musicianship, but for

1 his ability to reach people on a distinctly personal
2 level;

3 (2) as a musician, pioneer, innovator, composer,
4 arranger, bandleader, raconteur, entertainer, and
5 cultural ambassador, Mr. Gillespie distinguished
6 himself as one of the immortal figures in the history
7 of jazz, “a national American treasure”;

8 (3) Mr. Gillespie received the Kennedy Center
9 Honors, the most prestigious public recognition of
10 an artist’s lifetime contributions in the performing
11 arts in the United States, the Smithsonian Medal
12 from the Smithsonian Institution, and the American
13 Society of Composers, Authors and Publishers’
14 “Duke” award for his lifetime achievements as a
15 musician, composer, and bandleader;

16 (4) Mr. Gillespie received many additional hon-
17 ors, including the National Medal of Arts, presented
18 by President Bush, a Grammy lifetime Achievement
19 Award from the National Academy of Recording
20 Arts and Sciences, and the Commandant D’Ordre
21 des Arts et Lettres, the highest honor in the arts in
22 France, presented by the French Minister of Cul-
23 ture, Jack Lang, and was crowned a traditional Af-
24 rican chief, with the title “Bashere of Iperu”, in Ni-
25 geria;

1 (5) Mr. Gillespie performed before royalty and
2 countless world leaders, including 4 American Presi-
3 dents;

4 (6) at the personal invitation of President Sam
5 Nujoma, Mr. Gillespie performed at the State Inde-
6 pendence Banquet of Namibia, before the leaders of
7 many countries of the world, kings, presidents,
8 prime ministers, the Secretary-General of the United
9 Nations, Nelson Mandela, and a host of other dig-
10 nitararies;

11 (7) Mr. Gillespie was acclaimed as a visionary
12 risk taker, whose daring integration of ethnic influ-
13 ences added a vibrant and indelible dimension to
14 jazz, and to music in all of its popular forms;

15 (8) Mr. Gillespie and the late Charlie “Bird”
16 Parker pioneered “be-bop”, a new and fresh har-
17 monic and rhythmic vocabulary that created a musi-
18 cal revolution which transformed jazz and dramati-
19 cally influenced 20th century musical culture;

20 (9) Mr. Gillespie is universally credited as the
21 catalyst who incorporated Afro-Cuban, Brazilian,
22 and Caribbean music and rhythms into the jazz
23 idiom;

24 (10) Mr. Gillespie’s third great big band, the
25 United Nations Orchestra, which exemplified the es-

1 sence of Mr. Gillespie’s universal musical philosophy,
2 enthralled audiences in 20 countries on the con-
3 tinents of North America, South America, Europe,
4 and Australia since the band’s inception in 1988;

5 (11) in 1956, Mr. Gillespie was the first jazz
6 artist appointed by the Department of State as Cul-
7 tural Ambassador to tour on behalf of the United
8 States, and his resoundingly successful tours
9 through the Near East, Asia, Eastern Europe, and
10 Latin America were early landmarks in a lifetime of
11 cultural statesmanship by the inimitable jazz master
12 on behalf of his country; and

13 (12) in January 1989, Mr. Gillespie was asked
14 to represent the United States and embarked on a
15 ground breaking, month-long tour in Africa, spon-
16 sored by the United States Information Agency Arts
17 America Program.

18 **SEC. 2. CONGRESSIONAL GOLD MEDAL.**

19 (a) PRESENTATION AUTHORIZED.—The President is
20 authorized to present, on behalf of the Congress, to Mrs.
21 Lorraine Gillespie, in memory of her late husband John
22 Birks “Dizzy” Gillespie, a gold medal of appropriate de-
23 sign, in recognition of over half a century of musical
24 genius.

1 (b) DESIGN AND STRIKING.—For purposes of the
2 presentation referred to in subsection (a), the Secretary
3 of the Treasury shall strike a gold medal with suitable em-
4 blems, devices, and inscriptions to be selected by the
5 Secretary.

6 (c) AUTHORIZATION OF APPROPRIATION.—There is
7 authorized to be appropriated an amount not to exceed
8 \$25,000 to carry out this section.

9 **SEC. 3. DUPLICATE MEDALS.**

10 (a) STRIKING AND SALE.—The Secretary of the
11 Treasury may strike and sell duplicates in bronze of the
12 gold medal struck pursuant to section 2 under such regu-
13 lations as the Secretary may prescribe, at a price sufficient
14 to cover the cost of such duplicates and the gold medal,
15 including labor, materials, dies, use of machinery, and
16 overhead expenses.

17 (b) REIMBURSEMENT OF APPROPRIATION.—The ap-
18 propriation used to carry out section 2 shall be reimbursed
19 out of the proceeds of sales under subsection (a).

20 **SEC. 4. NATIONAL MEDALS.**

21 The medals struck pursuant to this Act are national
22 medals for purposes of chapter 51 of title 31, United
23 States Code.

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