would hope we'll take such actions soon.

Mr. Speaker, I rise today to recognize each of the nine individuals who perished in the June 22 Metrorail crash on the Red Line and I pray that we will never have to experience such a tragedy again.

However, I want to single out the life and service of my Northern Virginia constituent, Jeanice McMillan of Springfield, who was the operator of one of the trains involved in the crash.

In the moments before she lost her life in the line of duty, Ms. McMillan's prompt and professional actions undoubtedly saved the lives of many passengers riding in the front cars of the train.

Investigators have determined that Ms. McMillan successfully activated the manual emergency brakes in an attempt to slow down the train as it hurtled toward the Fort Totten station after the train's automatic controls failed to react to the presence of another train on the tracks ahead of it.

Unfortunately, Ms. McMillan and eight passengers died when the front car of her train telescoped in the horrific crash.

Ms. McMillan began her career at Metro in 2007, after a decade of service in the United States Postal Service. By all accounts, she was an exemplary and conscientious public employee who put the welfare of others ahead of her own in her private and professional lives.

Ms. McMillan made sacrifices at home to help fund her son Jordan's college education just as she made the ultimate sacrifice at work to save the lives of others in the moments before the two Metro trails collided on that fateful day.

As I have done privately, I express my deepest condolences to the McMillan family, particularly Vernard and Jordan, and I wish them all the best.

Since the wreck, there has been renewed interest in the relatively poor safety record of the aging 1000–series cars, like the one that telescoped so dramatically in the wreck. Today, 290 of these 1000–series cars are in Metrorail's fleet of 1,126 cars. If Congress and the President approve funding the Federal Government's $150 million matching share of dedicated funding, there will be sufficient revenue to replace these with much safer cars that are less prone to telescoping.

The regional delegation has been working tirelessly to ensure that the Federal government matches the $150 million that Virginia, Maryland, and Washington, D.C., have already identified to ensure that the Washington Metropolitan Transit Authority (WMATA) can conduct the necessary maintenance to prevent disasters like this in the future.

I appreciate the leadership of Chairman JOHN OLVER from the Appropriations Transportation Subcommittee for including this request in his mark up this week, and I thank my colleagues-from the National Capital Region for their commitment to ensuring that WMATA has the resources it needs to provide the safest possible transit service.

I ask my colleagues to join us in honoring the lives of those lost by supporting the necessary investments to help ensure such tragedies are prevented in the future.

Mr. WESTMORELAND. Mr. Speaker, I reserve the balance of my time.

Ms. NORTON. Mr. Speaker, I have no further speakers so I am prepared to reserve.

Mr. WESTMORELAND. Mr. Speaker, I urge all of the Members to support the passage of H. Res. 469.

I rise in support of H.R. 469 honoring the life of basketball star and jazz musician Wayman Tisdale and expressing condolences to his family on his death.

Today, we honor Wayman Tisdale, for his life accomplishments and for his demonstration of positive thinking, particularly in the last couple of years of his life as he battled cancer.

Mr. Tisdale's inspirational and enthusiastic way in which he lived his life serves as an example for us all. He was a star basketball player, showing a profound gift for the sport during his time at Oklahoma University in the mid-1980s. He is considered an OU basketball legend, having been a three-time All-American during his time at the university and was OU's all-time leader in scoring and field goal percentage. Mr. Tisdale was a member of the men's basketball team in the 1984 Olympics and assisted in their gold medal win.

He went on to be the second overall pick in the 1985 NBA Draft by the Indiana Pacers, and played for a total of 12 NBA seasons for the Pacers, the Sacramento Kings, and the Phoenix Suns until his retirement from the NBA in 1997.

Though his professional basketball career came to an end at that point, Mr. Tisdale did not, in any sense, slow down. He continued to participate in basketball camps for youngsters. He also became known as a talented jazz musician, releasing his first CD in 1995, which achieved the Number four spot on Billboard's Contemporary Jazz chart and also gained a spot on the R&B charts. His subsequent albums were also successful, with many earning spots on Billboard's Top 10.

Mr. Tisdale's accomplishments in his life are a reflection of his motivational frame of mind. He was noted and admired for his positive thinking, even after he was diagnosed with bone cancer in 2007. The diagnosis led to surgeries and eventually the amputation of his right leg, but Mr. Tisdale never lost his positive outlook.

Sadly, Mr. Tisdale passed away suddenly on May 15, 2009. Though he has left this world, he will forever be remembered for the optimistic and confident manner in which he led his life and, by example, encouraged us to do the same.

In a press interview in June of 2008, he said "You go through things. You don't change because things come in your life. You get better because things come in your life."

Many people can attest that they are better for having had Mr. Tisdale as a role model and a part of their lives. I rise today and ask my colleagues to join me in honoring Mr. Tisdale and expressing our condolences to his family in his passing by supporting H. Res. 469.

I yield back the balance of my time.

Ms. NORTON. Mr. Speaker, I strongly urge my colleagues to join me in supporting H. Res. 469, and I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentlewoman from the District of Columbia (Ms. NORTON) that the House suspend the rules and agree to the resolution, H. Res. 469.

The question was taken.

The SPEAKER pro tempore. In the opinion of the Chair, two-thirds being in the affirmative, the ayes have it.

Mr. BROUN of Georgia. Mr. Speaker, on that I demand the yeas and nays.

The yeas and nays were ordered.

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX and the Chair's prior announcement, further proceedings on this motion will be postponed.

CELEBRATING BLACK MUSIC MONTH

Ms. WATSON. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 476) celebrating the 30th anniversary of June as ''Black Music Month,'' as amended.

The Clerk read the title of the resolution.

The text of the resolution is as follows:

H. Res. 476

Whereas in 1979, the month of June was proclaimed ''Black Music Month'' and all people in the United States were encouraged to learn more about the important role that African-American artists have played in shaping history and culture;

Whereas America's rich heritage is influenced by the diversity of its people and the important contributions of Black culture;

Whereas America's cultural story is heavily influenced by the celebration and struggle of Black people through their musical expression;

Whereas many genres of music, such as gospel, jazz, blues, rock and roll, rhythm and blues, and soul that were an integral part of American culture, trace their roots back to the banks of the Mississippi River in cities like Memphis, St. Louis, New Orleans, and other cities like Kansas City and Chicago;

Whereas the amount of musical talent and skill that came from the Mississippi Delta and the myriad of towns in this region is undeniable;

Whereas these genres of music illustrate the complexities of the African-American experience and they give a voice to many social movements and inspiration to countless generations of people in the United States;

Whereas as early as the 1860s, the ragtime artist Scott Joplin broadened the operatic and classical worlds and Black traveling brass bands trekked to Beale Street in Memphis, ''Home of the Blues and Birthplace of Rock and Roll'', to perform;

Whereas gospel music and its artists like Thomas Dorsey, Lucy Campbell, Dr. Herbert Brewster, Mahalia Jackson, Aretha Franklin, Shirley Caesar, and Kirk Franklin are a special part of the American tradition that spawned future musical genres;

Whereas the mid-20th Century saw the emergence of groundbreaking jazz and blues artists such as W.C. Handy, Bessie Smith, Lena Horne, Charlie Parker, Lionel Hampton, Max Roach, Billie Holiday, Count Basie, Ella Fitzgerald, Nat King Cole, Miles Davis, Etta James, John Coltrane, Charles Mingus, Thelonious Monk, Wynton Marsalis, Louis Armstrong, Professor Longhair, James Booker, the Neville Brothers, Muddy Waters, Albert King and B.B. King;

Whereas conductor and producer Quincy Jones was heavily influenced by the improvisational nature of jazz performed in Harlem by Sarah Vaughn, Duke Ellington, and Dizzy Gillespie;

Whereas multifaceted Harry Belafonte expanded the African Diaspora's music by introducing calypso to America; Odetta,

known as the voice of the Civil Rights Movement, had a powerful musical repertoire; Sammy Davis, Jr. impressed the world as crooner and a renowned entertainer; and Ray Charles, ''The Genius'', consolidated gospel, country, and blues music to influence rock and roll music and help to create soul music;

Whereas legends like James Brown, Bo Diddley, and Little Richard helped the transition from blues to rock & roll music with ease, Tina Turner riveted sold out audiences domestically and abroad, and Jimi Hendrix created a new musical form;

Whereas Jackie Brentson, Howlin' Wolf, The Staple Singers, Otis Redding, Rufus and Carla Thomas, Al Green, Willie Mitchell, Johnny Taylor, Isaac Hayes, and songwriter David Porter combined to place more than 167 hit songs in the Billboard Top 10 Pop charts and a staggering 243 hits in the Top 100 R&B charts at Sun Studios, Hi Records, and Stax Records in Memphis;

Whereas Stax, dubbed ''Soulsville USA'', had a revolutionary sound that earned eight Grammys and an Oscar;

Whereas the Motown empire attracted creative individuals such as Smokey Robinson, The Four Tops, Holland Dozier Holland, Martha Reeves, The Temptations, The Supremes, Marvin Gaye, The Jacksons, and Stevie Wonder to Detroit;

Whereas Hitsville USA produced an astonishing amount of Top 100 hits that spanned over three decades and by the 1970s was the largest independent record company in the world;

Whereas by the 1970s and 80s, new genres of music emerged in the form of funk, rhythm and blues, hip hop, and rap in cities across the country including Los Angeles, Philadelphia, New York City, and Atlanta;

Whereas African-American music illustrates exceptional musicianship;

Whereas African-American composers, writers, singers, instrumentalists, and producers are at the top of many charts and in the Gospel Music Hall of Fame, the Blues Hall of Fame, and the Rock and Roll Hall of Fame;

Whereas African-American music embodies an original expression of the human experience by entertaining, inspiring, and stirring countless people in the United States and around the world; and

Whereas June 2009 marks the 30th anniversary of ''Black Music Month'': Now, therefore, be it

Resolved, That the House of Representatives celebrates the goals and ideals of ''Black Music Month''.

The SPEAKER pro tempore. Pursuant to the rule, the gentlewoman from California (Ms. WATSON) and the gentleman from Georgia (Mr. WESTMORELAND) each will control 20 minutes.

The Chair recognizes the gentlewoman from California.

GENERAL LEAVE

Ms. WATSON. Mr. Speaker, I ask unanimous consent that all Members may have 5 legislative days in which to revise and extend their remarks.

The SPEAKER pro tempore. Is there objection to the request of the gentlewoman from California?

There was no objection.

Ms. WATSON. Mr. Speaker, I yield myself such time as I may consume.

Mr. Speaker, on behalf of the Committee on Oversight and Government Reform, I present H. Res. 476 for consideration. This resolution expresses our support for the goals and the ideals of Black Music Month.

H. Res. 476 was introduced by my colleague, Representative STEVE COHEN of Tennessee, on May 21, 2009, and reported out of the Oversight Committee by unanimous consent on June 18, 2009. Additionally, this resolution enjoys the support of nearly 70 Members, of which I am included.

Mr. Speaker, as we celebrated Black Music Month this past June, I thought of the impact African American music has had on American culture. Both socially and artistically, Black music is one of the most interesting trends in American history. African American music finds its roots in the slave culture of the rural South of the United States. Blues and gospel music comes from the plantation songs of slaves. As Blacks moved north into cities such as Memphis and St. Louis, Chicago and Detroit in the early parts of the 20th century, the music transitioned and became urbanized. Blues became jazz and combined with gospel music to form soul.

It was not until the post-World War II era that mainstream America began to feel the effects of Black music when musical geniuses such as Robert Johnson, Muddy Waters, Louis Jordan, B.B. King, Chuck Berry, Bo Diddley, Little Richard and countless others began to play on the radio.

In the 1960s, soul music and rhythm and blues crossed over Black music further into the mainstream. Black music legends such as James Brown and Berry Gordy's Detroit Motown machine and Jimi Hendrix let the world know that Black music was a force to be reckoned with.

As Black music moved into the 1970s and 1980s, it took new forms. Disco, rap, and a new form of rhythm and blues would produce modern-era musical geniuses, such as the greatest entertainer of all time who just recently passed, Michael Jackson. Other musical greats, like George Clinton; Prince; and Kurtis Blow; Earth, Wind & Fire; and a host of others also helped Black music grow to phenomenal levels.

So what is the impact of Black music? The impact of Black music most notably is it told mainstream America that it is okay to express your feelings and your emotions as you see them. Black music informed America what was going on in African American communities, and it broke barriers that allowed Black people to further integrate into American society.

So, Mr. Speaker, I want to urge all of my colleagues to support the 30th anniversary of Black Music Month.

I reserve the remainder of my time.

Mr. WESTMORELAND. Mr. Speaker, I yield myself as much time as I may consume.

American music reflects the culturally diverse heritage of the United States. It is almost impossible to envision American music without recognizing the influence and contributions from African Americans. The roots of Black music can be traced to the Mississippi Delta and cities such as New Orleans, Chicago, and Kansas City. The great State of Georgia has offered music greats such as Ray Charles, Otis Redding, Gladys Knight, and James Brown, among many others. They have illustrated the personal experiences through their music, thus inspiring millions of fans and countless generations of Americans.

I ask my colleagues to join me in support of this resolution celebrating the 30th anniversary of June as Black Music Month.

I reserve the balance of my time.

Ms. WATSON. Mr. Speaker, we will yield as much time as he needs to our distinguished Member from Tennessee, Representative STEVE COHEN.

Mr. COHEN. Mr. Speaker, I would like to thank the distinguished Representative from California (Ms. WATSON) for the time.

H. Res. 476 celebrates the 30th anniversary of Black Music Month. It was first introduced by President Jimmy Carter, and President Carter recognized the influence—I guess, the Waldons kind of helped President Carter get going in Georgia, in Macon, Georgia, and of course that was James Brown, and there were a whole lot of folks there that Jimmy Carter was impressed with and the Allman Brothers, too, but he certainly was a James Brown guy in Georgia.

□ 1345

I was at an event this weekend, Mr. Speaker, in Memphis at Anthony F. Elmore's home honoring African culture, and there was a gentleman who played the drums at the beginning of the presentation. And after he finished he made a comment. He said, Without Africa, there would not be a beat. There wouldn't be a beat.

And I thought about that and I thought about this resolution and realized that he was correct. The beat's what it's about, a lot of folks believe. It's what makes music what it is or rock and roll or blues or jazz. A lot of times, I mean it's lyrics and so many things, but the beat's what it is, and that's what's unique about this contribution to music is the beat.

It came from the Mississippi River. It came from the Delta. Memphis is the home of the blues and the birthplace of rock and roll. It's my hometown, and St. Louis had the blues, too. W.C. Handy was from Memphis and a great innovator, and he spent time in both Memphis and in St. Louis. And then if you spin off a little bit to Kansas City, Charlie Parker, who was really the father of bebop and jazz, and Kansas City, where they've got a jazz museum, and he got a special kind of music going and went to New York with Dizzy Gillespie and Max Roach and some other jazz greats and brought a jazz form that I guess had its roots not only in Kansas City, but also in New Orleans with Louis Armstrong and James Booker, who was such a great keyboard performer and gave birth to folks like Professor Longhair that tickled the

ivories in a special manner that's the New Orleans style. It's really a gumbo of music that comes out of New Orleans with the Neville Brothers, the Marsalis family and Louis Armstrong, who did such a special music out of New Orleans.

It all emanated from the Delta, and it came from—whether it be gospel, as Ms. WATSON commented, or blues, it evolved and brought about a new art form.

In Memphis, we had Stax Records, where Otis Redding from Georgia came to record his music. Isaac Hayes, my good friend and who was a chief in Ghana and passed just about a year ago this month, produced Shaft, and he took a special experience to Los Angeles with the Watts Music Festival. And Isaac Hayes was performance art and just beyond music. He was a unique individual who took a certain style and a certain music. Isaac never knew how to read music but he knew how to write it and produce it, and he was a genuine American, unique musician and hero.

Isaac Hayes came out of Memphis, the Bar-Kays and so many people out of Stax Records. There was also Hi Records in Memphis where Willie Mitchell produced Al Green. And Memphis is very proud of its musical heritage, which is preserved in the Stax Soulful Music where the Stax Records were on McLemore, and at the same time there was Motown in Detroit with Stevie Wonder and Martha Reeves and the Vandellas and the Supremes and on and on and on.

Memphis and Detroit both are very proud of our musical traditions and histories, and we support those; Memphis in particular, where Elvis Presley was a transformative individual that took an African American musical heritage and combined it with some Tennessee country or rockabilly and produced rock and roll. And he, like Michael Jackson, were crossover figures that had a major influence on American society because they told youth that race wasn't an issue. The music got beyond race.

America has had a problem over its history with race, and one thing Elvis Presley did is it told a lot of young white people that it was cool to shake your leg and to like music and to show some emotion and expression. And Michael Jackson showed a lot of people that what he produced was fine in different cultures, and it wasn't necessarily one race that liked that particular music or another and was a transformative effect.

The reason we celebrate Black Music Month is because of the tremendous contributions that this country has received from musicians that are African American. And whether it's jazz, whether it's blues, whether it's gospel with Mahalia Jackson and Aretha Franklin and other people from the pulpit, or whether it's other forms where Nat King Cole or Sammy Davis or Lena Horne made such an impression or Marian Anderson, it's a particularly special place and it's allowed, I think, a transcendent voice for a civil rights movement.

Harry Belafonte did calypso, a different type of music, but Harry Belafonte was strong in the civil rights movement and helping move this country forward. And I think there was a lot of African American music that helped make the civil rights movement happen and make people understand, by identifying with performers in music in ways they otherwise could not identify with African Americans because of our segregated society, about how wrong it was that segregation existed and allow an opportunity for people to see that from a more personal, visceral level, and to make this country change and become the more perfect union that it needs to become and to live up to the ideals that our Founding Fathers had about a society where all men were created equal, which really wasn't true for so many years.

I think music has had a great influence, and black music has had an influence on our country that is special, and the reason we honor Black Music Month is we remember those ideals and remember these people that were creative in our society over the years. Some young people don't know about jazz. They don't know about a Lionel Hampton and what he could do with a xylophone or some of the other great performers, and we need to know that history and revere it.

I had a dear friend named Warren Zevon who died in 2003. He was a folk singer, a rock and roller, but he knew he was going to die. And when he was close to death, he talked with a man named Jorge Calderon who cowrote with him, and they were talking about dying. And he said to him, he said, Warren, it's not bad. He said, You will get to see Miles. And here was rock and roll folk singers, and what were they talking about was Miles Davis because he transcended music and race. Miles Davis, he was something special, and there were so many performers like that.

And that's the reason why it's important that we recognize that heritage and that history, what it's meant to America, not just in entertainment but in social change, and that's why I'm proud to join the 70 cosponsors and to speak in behalf of this resolution and ask that we pass H. Res. 476, that we encourage schools and teachers to teach the arts, to teach music and to teach this heritage so that people understand how music can really move a country and a society forward.

Mr. WESTMORELAND. Mr. Speaker, I have no further speakers, so I yield back the balance of my time.

Ms. WATSON. Mr. Speaker, I would be remiss if I did not remention the contributions of Michael Jackson, whose passing on June 25, 2009, coincided with the June celebration of Black Music Month. Through his innovation in the field of music, music video and dance, and subsequent global crossover appeal, Mr. Jackson paved the way for generations of African American musicians and left an indelible mark on the music industry, created a new genre and a new popular culture.

Mr. BISHOP of Georgia. Mr. Speaker, I rise in support of H. Res. 476, which celebrates the thirtieth anniversary of Black Music Month.

Music has long been intertwined with the Black experience, especially in the United States. Its roots stretch back to the rhythms of Africa which were first brought to the shores of America by our enslaved ancestors hundreds of years ago.

Black music also provided the soundtrack to freedom and the Civil Rights Movement. The movement's unofficial anthem, "We Shall Overcome," and other Negro spirituals were sung by civil rights marchers in churches and on the road from Selma to Montgomery.

Today, it is almost impossible to imagine a style of contemporary music that has not been influenced by Black music. Jazz, gospel, rock and roll, rap, hip hop, R&B—all of these styles have become highly influential in the United States and across the globe. African American composers, writers, singers, instrumentalists, and producers also are at the top of many music charts. They have been enshrined in the Gospel Music Hall of Fame, the Blues Hall of Fame, and the Rock and Roll Hall of Fame.

Musicians such as Elvis Presley, the Rolling Stones, and the Beatles were inspired by African American artists like Sam Cooke, Aretha Franklin, James Brown, Otis Redding, Chuck Berry, Little Richard, Smokey Robinson, and others. These talented musicians also have paved the way for African American artists today because their music is a powerful, multigenerational, and creative force.

I want to commend Representative STEVE COHEN for bringing this resolution to the House floor today. Black music in all of its genres has both served to instill pride in our culture and bring people of all races together to enjoy its powerful rhythms and harmonies. I urge my colleagues to support H. Res. 476 on final passage.

Ms. WATSON. Mr. Speaker, I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentlewoman from California (Ms. WATSON) that the House suspend the rules and agree to the resolution, H. Res. 476, as amended.

The question was taken.

The SPEAKER pro tempore. In the opinion of the Chair, two-thirds being in the affirmative, the ayes have it.

Mr. BROUN of Georgia. Mr. Speaker, on that I demand the yeas and nays.

The yeas and nays were ordered.

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX and the Chair's prior announcement, further proceedings on this motion will be postponed.

RESIGNATION AS MEMBER OF COMMITTEE ON STANDARDS OF OFFICIAL CONDUCT

The SPEAKER pro tempore laid before the House the following resignation as a member of the Committee on Standards of Official Conduct: