

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 particu-

larly 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 mention 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:

U.S. CONGRESS,
HOUSE OF REPRESENTATIVES,
Washington, DC, July 14, 2009.

Hon. NANCY PELOSI,
*Speaker of the House, House of Representatives,
U.S. Capitol, Washington, DC.*

DEAR SPEAKER PELOSI: This letter serves as my intent to resign from the Committee on Standards of Official Conduct, effective today.

Sincerely,

JOHN KLINE,
Member of Congress.

The SPEAKER pro tempore. Without objection, the resignation is accepted. There was no objection.

MOTION TO ADJOURN

Mr. BROUN of Georgia. Mr. Speaker, I move that the House do now adjourn.

The SPEAKER pro tempore. The question is on the motion to adjourn.

The question was taken; and the Speaker pro tempore announced that the noes appeared to have it.

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

The yeas and nays were ordered.

The vote was taken by electronic device, and there were—yeas 22, nays 380, not voting 30, as follows:

[Roll No. 531]

YEAS—22

Bartlett	Flake	Paul
Barton (TX)	Garrett (NJ)	Pence
Blackburn	Gohmert	Price (GA)
Broun (GA)	Hensarling	Souder
Camp	Johnson (IL)	Tiahrt
Campbell	Johnson, Sam	Young (AK)
Chaffetz	King (IA)	
Crenshaw	Olson	

NAYS—380

Abercrombie	Butterfield	Doggett
Ackerman	Buyer	Donnelly (IN)
Aderholt	Cao	Dreier
Adler (NJ)	Capito	Driehaus
Akin	Capps	Duncan
Alexander	Capuano	Edwards (MD)
Altmire	Cardoza	Ehlers
Andrews	Carney	Ellison
Arcuri	Carson (IN)	Ellsworth
Austria	Carter	Emerson
Baca	Cassidy	Engel
Bachmann	Castle	Eshoo
Bachus	Castor (FL)	Etheridge
Baird	Chandler	Fallin
Baldwin	Childers	Farr
Barrow	Clarke	Fattah
Bean	Cleaver	Fleming
Becerra	Clyburn	Forbes
Berkley	Coble	Fortenberry
Berman	Coffman (CO)	Foster
Berry	Cohen	Fox
Biggert	Cole	Frank (MA)
Bilbray	Conaway	Franks (AZ)
Bilirakis	Connolly (VA)	Frelinghuysen
Bishop (NY)	Cooper	Fudge
Blumenauer	Costa	Galleghy
Blunt	Costello	Gerlach
Boccheri	Courtney	Giffords
Boehner	Crowley	Gingrey (GA)
Bonner	Cuellar	Gonzalez
Boozman	Cummings	Goodlatte
Boren	Dahlkemper	Gordon (TN)
Boswell	Davis (AL)	Granger
Boustany	Davis (CA)	Graves
Boyd	Davis (IL)	Grayson
Brady (PA)	Davis (KY)	Green, Al
Brady (TX)	Davis (TN)	Green, Gene
Braley (IA)	Deal (GA)	Griffith
Bright	DeFazio	Guthrie
Brown (SC)	DeGette	Gutierrez
Brown, Corrine	Delahunt	Hall (NY)
Brown-Waite,	DeLauro	Hall (TX)
Ginny	Dent	Halvorson
Buchanan	Diaz-Balart, L.	Hare
Burgess	Diaz-Balart, M.	Harman
Burton (IN)	Dicks	Harper

Hastings (FL)	Matheson	Ros-Lehtinen
Hastings (WA)	Matsui	Roskam
Heinrich	McCarthy (CA)	Ross
Heller	McCarthy (NY)	Roybal-Allard
Hergert	McCaull	Royce
Herseth Sandlin	McClintock	Ruppersberger
Higgins	McCollum	Rush
Hill	McCotter	Ryan (OH)
Himes	McDermott	Ryan (WI)
Hinchey	McGovern	Salazar
Hinojosa	McHenry	Sánchez, Linda
Hirono	McHugh	T.
Hodes	McIntyre	Sanchez, Loretta
Hoekstra	McKeon	Scalise
Holden	McMahon	Schakowsky
Holt	McMorris	Schauer
Honda	Rodgers	Schiff
Hoyer	McNerney	Schmidt
Hunter	Meek (FL)	Schock
Inglis	Melancon	Schwartz
Inslee	Mica	Scott (GA)
Israel	Michaud	Scott (VA)
Issa	Miller (FL)	Sensenbrenner
Jackson (IL)	Miller (MI)	Serrano
Jackson-Lee	Miller (NC)	Sessions
(TX)	Miller, Gary	Shadegg
Jenkins	Miller, George	Sherman
Johnson (GA)	Minnick	Shimkus
Johnson, E. B.	Mitchell	Shuler
Jones	Mollohan	Shuster
Jordan (OH)	Moore (KS)	Simpson
Kagen	Moore (WI)	Sires
Kanjorski	Moran (KS)	Skelton
Kaptur	Moran (VA)	Slaughter
Kennedy	Murphy (CT)	Smith (NE)
Kildee	Murphy (NY)	Smith (NJ)
Kilpatrick (MI)	Murphy, Patrick	Smith (TX)
Kilroy	Murphy, Tim	Smith (WA)
Kind	Murtha	Snyder
King (NY)	Myrick	Space
Kingston	Nadler (NY)	Speier
Kirk	Napolitano	Spratt
Kirkpatrick (AZ)	Neal (MA)	Stark
Kissell	Neugebauer	Stupak
Klein (FL)	Nunes	Tanner
Kline (MN)	Nye	Taylor
Kosmas	Oberstar	Teague
Kratovil	Obey	Terry
Kucinich	Ortiz	Thompson (CA)
Lamborn	Pallone	Thompson (MS)
Lance	Pascrell	Thompson (PA)
Langevin	Pastor (AZ)	Thornberry
Larsen (WA)	Paulsen	Tiberi
Larson (CT)	Payne	Tierney
Latham	Perlmutter	Titus
LaTourette	Perriello	Tonko
Latta	Peters	Tsongas
Lee (CA)	Peterson	Turner
Lee (NY)	Petri	Upton
Levin	Pingree (ME)	Van Hollen
Lewis (CA)	Pitts	Velázquez
Lewis (GA)	Platts	Visclosky
Linder	Poe (TX)	Walden
Lipinski	Polis (CO)	Walz
LoBiondo	Pomeroy	Wamp
Loebsack	Posey	Wasserman
Lofgren, Zoe	Price (NC)	Schultz
Lowey	Putnam	Waters
Lucas	Quigley	Watson
Luetkemeyer	Radanovich	Watt
Lujan	Rahall	Waxman
Lummis	Rangel	Weiner
Lungren, Daniel	Rehberg	Welch
E.	Reichert	Westmoreland
Lynch	Reyes	Wexler
Maffei	Richardson	Whitfield
Maloney	Rodriguez	Wilson (OH)
Manzullo	Roe (TN)	Wilson (SC)
Marchant	Rogers (AL)	Wolf
Markey (CO)	Rogers (KY)	Woolsey
Markey (MA)	Rogers (MI)	Wu
Marshall	Rohrabacher	Yarmuth
Massa	Rooney	

NOT VOTING—30

Barrett (SC)	Culberson	Sarbanes
Bishop (GA)	Dingell	Schrader
Bishop (UT)	Doyle	Sestak
Bono Mack	Edwards (TX)	Shea-Porter
Boucher	Filner	Stearns
Calvert	Grijalva	Sullivan
Cantor	Mack	Sutton
Carmahan	Meeks (NY)	Towns
Clay	Olver	Wittman
Conyers	Rothman (NJ)	Young (FL)

ANNOUNCEMENT BY THE SPEAKER PRO TEMPORE

The SPEAKER pro tempore (Mr. BLUMENAUER) (during the vote). There are 2 minutes remaining on this vote.

□ 1421

Messrs. CAPUANO, MELANCON and MORAN of Virginia and Ms. SPEIER changed their vote from “yea” to “nay.”

Mr. FLAKE changed his vote from “nay” to “yea.”

So the motion to adjourn was rejected.

The result of the vote was announced as above recorded.

Stated against:

Mr. FILNER. Mr. Speaker, on rollcall 531, I was unable to vote, as I was in New York to receive an award from the National Association for the Advancement of Colored People (NAACP). Had I been present, I would have voted “nay.”

Mr. STEARNS. Mr. Speaker, on rollcall No. 531, I was unavoidably detained. Had I been present, I would have voted “no.”

PORT CHICAGO NAVAL MAGAZINE NATIONAL MEMORIAL ENHANCEMENT ACT OF 2009

Ms. BORDALLO. Mr. Speaker, I move to suspend the rules and pass the bill (H.R. 1044) to provide for the administration of Port Chicago Naval Magazine National Memorial as a unit of the National Park System, and for other purposes, as amended.

The Clerk read the title of the bill.

The text of the bill is as follows:

H.R. 1044

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. SHORT TITLE.

This Act may be cited as the “Port Chicago Naval Magazine National Memorial Enhancement Act of 2009”.

SEC. 2. TRANSFER OF ADMINISTRATIVE JURISDICTION, PORT CHICAGO NAVAL MAGAZINE, CALIFORNIA.

(a) TRANSFER REQUIRED; ADMINISTRATION.—Section 203 of the Port Chicago National Memorial Act of 1992 (Public Law 102-562; 16 U.S.C. 431; 106 Stat. 4235) is amended by striking subsection (c) and inserting the following new subsections:

“(c) ADMINISTRATION.—The Secretary of the Interior shall administer the Port Chicago Naval Magazine National Memorial as a unit of the National Park System in accordance with this Act and laws generally applicable to units of the National Park System, including the National Park Service Organic Act (39 Stat. 535; 16 U.S.C. 1 et seq.) and the Act of August 21, 1935 (49 Stat. 666; 16 U.S.C. 461 et seq.). Land transferred to the administrative jurisdiction of the Secretary of the Interior under subsection (d) shall be administered in accordance with this subsection.

“(d) TRANSFER OF LAND.—The Secretary of Defense shall transfer a parcel of land, consisting of approximately 5 acres, depicted within the proposed boundary on the map titled ‘Port Chicago Naval Magazine National Memorial, Proposed Boundary’, numbered 018/80.001, and dated August 2005, to the administrative jurisdiction of the Secretary of the Interior if the Secretary of Defense determines that—

“(1) the land is excess to military needs; and