

of a soul, the strength of a faith, and the trust in God, who will right every wrong and wipe away every tear.

Over many generations, in song both mournful and joyful, the music of Black America has created sounds like no other in America. From the deep South of another era to New Orleans to Chicago to Harlem, Black musicians have set a standard for originality and authenticity.

Someone once described Louis Armstrong's music as always real and true, honest and simple and noble. The same may be said of Black music in so many forms, and the artists who compose it and play it and sing it with such style. How much richer we are to have known the voices of Nat "King" Cole and Lena Horne, Diana Ross, Duke Ellington and their orchestra, Dizzy Gillespie on the horn, superb arrangements of Quincy Jones. America's a richer place for it.

The music varies widely and keeps changing, while incredible talent keeps coming on. Yet, there is a continuous theme: Black music is the sound of experience, written, as Stevie Wonder would say, "in the key of life."

For a long time, many citizens have hoped to see a museum in Washington that conveys the experience of African Americans. I'm pleased that Congress has authorized a Presidential commission, which I take very seriously, to take us closer to the goal of building a National Museum of African American History and Culture. I hope the museum, when it's built, will remind visitors of both the suffering and the triumph, the hurt that was overcome, the barriers that are being cast away.

In the Black American experience, there has been a lot of pain, and America must recognize that. There's been progress, too, and there needs to be more. And always, there will be faith that mankind must be called to a higher calling—to be kind and just, if only he would follow what Martin Luther King, Jr., called the soul-saving music of eternity. The music and culture of Black Americans has brought great beauty into this world. Today, it brings great pride to our country. And for the contributions so many of you have made to that legacy, your fellow Americans are very grateful.

I want to thank you for being here. And it is now my honor to bring to this podium the Queen herself, Albertina Walker.

NOTE: The President spoke at 2:20 p.m. in the East Room at the White House. In his remarks, he referred to gospel artist Bobby Jones; and Gen. Tommy R. Franks, USA, Commander in Chief, U.S. Central Command.

Proclamation 7568—Black Music Month, 2002

May 31, 2002

By the President of the United States of America

A Proclamation

America's diverse and extraordinary musical heritage reflects the remarkable cultural and artistic history of our Nation. From gospel, blues, and jazz to rock and roll, rap, and hip-hop, our Nation's musical landscape offers an astounding array of uniquely American styles. During Black Music Month, we celebrate a critically important part of this heritage by highlighting the enduring legacy of African American musicians, singers, and composers, and urging every American to appreciate and enjoy the fabulous achievements of this highly creative community.

Early forms of black American music developed out of the work song, which had its roots in African tribal chants. Through this music, slaves shared stories, preserved history, and established a sense of community. As many African slaves in early America became Christians, they adapted their music into the songs and life of the church. These spirituals eventually evolved into a genre that remains vibrant and very meaningful today—gospel music. This great musical tradition developed under the leadership of people like Thomas Dorsey, who was known as the Father of Gospel Music. He composed many great gospel songs that have become standards, and he established the tradition of the gospel music concert.

Following emancipation, African Americans enjoyed unprecedented opportunities but also faced many new and frequently oppressive challenges. Frustrations from these

struggles for freedom and equality found expression in a style of music that came to be known as the blues. Innovative musical geniuses like W.C. Handy, Robert Johnson, the Reverend Gary Davis, and Mamie Smith were among the legendary pioneers of blues music.

As blacks migrated throughout the United States in the early 1900s, they tapped into their collective experience and creativity to develop new expressions of music. New Orleans became the center for a particularly American form of music—jazz. This novel genre combined unique rhythms and melodies with the sounds of stringed, brass, and woodwind instruments. Jazz captured the interest of 20th century America, making household names of great African American artists like Louis Armstrong, Charlie Parker, Ella Fitzgerald, and Miles Davis. The unparalleled brilliance of these and other great jazz musicians had an extraordinary effect upon the American musical tradition, while bringing great pleasure to millions of fans.

In the 1940s, rhythm and blues emerged, synthesizing elements from gospel, blues, and jazz; and from these styles came the birth of rock and roll. A fabulous array of artists helped to pioneer this modern musical transformation, including Chuck Berry, Ray Charles, Marvin Gaye, Aretha Franklin, and Stevie Wonder.

As we reflect on the rich and distinctive history of so many talented artists, we celebrate the incredible contributions that black musicians have made to the history of American music and their influence on countless forms of music around the world.

Now, Therefore, I, George W. Bush, President of the United States of America, by virtue of the authority vested in me by the Constitution and laws of the United States, do hereby proclaim June 2002 as Black Music Month. I call on Americans of all backgrounds to learn more about the rich heritage of black music and how it has shaped our culture and our way of life, and urge them to take the opportunity to enjoy the great musical experiences available through the contributions of African American music.

In Witness Whereof, I have hereunto set my hand this thirty-first day of May, in the year of our Lord two thousand two, and of

the Independence of the United States of America the two hundred and twenty-sixth.

George W. Bush

[Filed with the Office of the Federal Register, 8:45 a.m., June 4, 2002]

NOTE: This proclamation will be published in the *Federal Register* on June 5.

Letter to Congressional Leaders Reporting Designations Under the Foreign Narcotics Kingpin Act

May 31, 2002

Dear Mr. Chairman:

I hereby report pursuant to section 804(b) of the Foreign Narcotics Kingpin Act, 21 U.S.C. 1901–1908, 8 U.S.C. 1182 (the “Kingpin Act”), that I have designated the following foreign persons for sanctions pursuant to the Kingpin Act, and that I am imposing sanctions upon them pursuant to that Act:

Ismael Zambada Garcia
Eduardo Gonzalez Quirarte
Mario Ernesto Villanueva Madrid
Luis Fernando da Costa
Oded Tuito
Haji Ibrahim
Samuel Knowles

Sincerely,

George W. Bush

NOTE: Letters were sent to Joseph R. Biden, Jr., chairman, Senate Committee on Foreign Relations; Patrick Leahy, chairman, Senate Committee on the Judiciary; Bob Graham, chairman, Senate Select Committee on Intelligence; Max Baucus, chairman, Senate Committee on Finance; Carl Levin, chairman, Senate Committee on Armed Services; Henry J. Hyde, chairman, House Committee on International Relations; F. James Sensenbrenner, Jr., chairman, House Committee on the Judiciary; Porter J. Goss, chairman, House Permanent Select Committee on Intelligence; William M. Thomas, chairman, House Committee on Ways and Means; and Bob Stump, chairman, House Committee on Armed Services. An original was not available for verification of the content of this letter.