

make sure that we're also putting a little pressure on you guys to figure out how do we make sure that the economy is working for everybody; how do we make sure that every child out there who's willing to work hard is going to be able to succeed; how do we make certain that working families across the country are sharing in growing productivity and that we're not simply creating an economy in which one segment of it is doing very well, but the rest of the folks are out there treading water.

So, Jeff, again, I want to thank you for your extraordinary work. I want to thank all of you for agreeing to participate.

Last point I'll make is that I'm not interested in photo ops, and I'm not interested in more meetings. I've got enough photo ops and enough meetings; I have a surplus of that. So I expect this to be a working group in which we

are coming up with some concrete deliverables. I don't think that we have to be trying to hit home runs every time. I think if we hit some singles and doubles, if we find some very specific things that this group can help us on and we can work on together, then we can build on that success, and in the aggregate, over time, this will have really made a difference at a critical juncture in our economy.

So thank you very much. And with that, I'm going to turn it over to you, Jeff.

NOTE: The President spoke at 1:50 p.m. in Room 430 of the Dwight D. Eisenhower Executive Office Building. In his remarks, he referred to Jeffrey R. Immelt, chairman and chief executive officer, General Electric Co., in his capacity as Chair of the President's Council on Jobs and Competitiveness.

Statement on the Situation in Algeria *February 24, 2011*

I commend the Government of Algeria for taking an important step forward today by formally lifting the state of emergency that has been in place in Algeria for 19 years. This is a positive sign that the Government of Algeria is listening to the concerns and responding to the aspirations of its people, and we look forward to additional steps by the Government that enable the Algerian people to fully exercise their

universal rights, including freedom of expression, association, and assembly. The United States is committed to continuing our cooperation with the Government of Algeria as it works to represent and meet the needs of all Algerians. We will also continue speaking up for universal freedoms, justice, and the dignity of every human being.

Remarks at PBS's "The Motown Sound: In Performance at the White House" *February 24, 2011*

Good evening, everybody. Please have a seat. Tonight we continue one of my favorite traditions here at the White House by celebrating the music that's at the heart of the American story. And as we come to the end of Black History Month, I can't think of a better way to do it than by honoring the legendary sound of Motown.

I want to start by thanking our performers here tonight: Natasha Bedingfield, Sheryl Crow, Jamie Foxx, Gloriana, Nick Jonas, Ledi- si, John Legend, Amber Riley, Mark Salling,

Seal, Jordin Sparks, Smokey Robinson, and because we weren't sure that was enough, we thought we might throw Stevie Wonder in there. And obviously, we are grateful for all the other Motown legends who are gracing us with their presence. Thank you for being here.

Over the years, this room has hosted some of the most talented musicians in the world, from classical to country. But Motown is different. No one knows exactly when jazz began. Nobody knows who the first person was to sing a freedom song. But we know where Motown

came from. We know it was born in the basement of a house on West Grand Boulevard in the Motor City, Detroit. And we know it started with a man named Berry Gordy, who is here with us tonight. Stand up, Berry.

Now, apparently Berry tried a lot of things before following his heart into music. A high school dropout, he failed as a record store owner, competed as an amateur boxer, finally took a job earning \$85 a week on the assembly line at the local Lincoln-Mercury plant. And it was there, watching the bare metal frames transformed into gleaming automobiles, that Berry wondered why he couldn't do the same thing with musicians and help turn new talent into stars.

And before long, he quit his job at the plant, borrowed \$800, and set up shop in a little house with a banner across the front that read "Hitsville, U.S.A." His family thought he was delusional. [Laughter] But as Berry said, "People thought the Wright Brothers had a stupid idea, so I say, 'Bring on the stupid ideas.'"

As it turned out, Berry could recognize talent and potential better than anybody else in the business. It began with Smokey Robinson, who stopped by the Motown house with a group of friends calling themselves the Miracles, then came one of Smokey's neighbors, a high school senior named Diana Ross, who started out working as a secretary. One of the Miracles brought along his little brother, who invited a 10-year-old blind kid named Stephen Hardaway Judkins to tag along. [Laughter] And then there was a group called the Jackson Five, fresh from amateur night at the Apollo, that Gladys Knight told Berry he just had to see.

Pretty soon, the basement studio was turning out hits faster than Detroit was turning out

cars. From 1961 to 1971, Motown produced 110 Top 10 hits from artists like Marvin Gaye, the Temptations, the Four Tops, and the Supremes. In the process, Motown's blend of tight lyrics, catchy melodies, and deep soul began to blur the line between music that was considered either Black or White. As Smokey Robinson said: "I recognized the bridges that were crossed, the racial problems and the barriers that we broke down with music. I recognized that because I lived it."

Along the way, songs like "Dancing in the Streets" and "What's Going On" became the soundtrack of the civil rights era. Black artists began soaring to the top of the pop charts for the first time. And at concerts in the South, Motown groups literally brought people together, insisting that the ropes traditionally used to separate Black and White audience members be taken down.

So today, more than 50 years later, that's the Motown legacy. Born at a time of so much struggle, so much strife, it taught us that what unites us will always be stronger than what divides us. And in the decades since, those catchy beats and simple chords have influenced generations of musicians, from Sheryl Crow to the Jonas Brothers.

So to everybody watching, both here and at home, let's take a trip back to that little studio in Detroit and enjoy the unmistakable sound of Motown. Thank you very much.

NOTE: The President spoke at 7:31 p.m. in the East Room at the White House. In his remarks, he referred to musicians Gladys M. Knight and Stevie Wonder. Portions of these remarks could not be verified because the audio was incomplete.

Letter to Congressional Leaders on Continuation of the National Emergency With Respect to Cuba and of the Emergency Authority Relating to the Regulation of the Anchorage and Movement of Vessels February 24, 2011

Dear Mr. Speaker: (Dear Mr. President:)

Section 202(d) of the National Emergen-

cies Act (50 U.S.C. 1622(d)) provides for the automatic termination of a national emergency unless, prior to the anniversary date of its