

provisions, this legislation would remove the existing limits on small business lending for thrifts, thereby enhancing the role of savings associations as community leaders. The Homeowners Loan Act currently caps the aggregate amount of commercial loans other than small business loans at 10 percent of a savings association's assets, and it permits commercial lending, including small business lending, of up to 20 percent of assets.

According to the Small Business Administration's Office of Advocacy, smaller businesses have experienced difficulty in obtaining relatively small loans from large commercial banks that set minimum loan amounts relatively high. Savings associations are increasingly important providers of small business credit and communities throughout the country.

This change, Mr. Chairman, will allow savings associations to continue to serve their small business customers and to further diversify their assets while also providing businesses with greater choice and flexibility to meet their credit needs.

Additionally, this proposal will significantly reduce the amount of time financial institutions spend filling out paperwork, and it will free up resources for the thousands of institutions on the front lines of community lending.

For example, the legislation would provide relief to community banks and financial institutions from requirements under the Gramm-Leach-Bliley Act to provide annual privacy notices to their customers, detailing their privacy policies and the way they share information.

While I have consistently advocated for increased protection of sensitive financial information, there should be targeted exemptions from this requirement to relieve the burden from small banks that do not share information with their affiliates and that have not otherwise changed their privacy policies.

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This change, Mr. Speaker, will save small businesses millions of dollars in compliance costs while also protecting consumers from unnecessary and duplicative notices.

The legislation also contains important provisions that would repeal the prohibition against the payment of interest on business checking. This prohibition was enacted during the Depression as part of the Banking Act of 1933, to protect banks in the heat of competition from offering interest levels on deposit balances that might be sustained through risky investments.

In their 1996 report "Streamlining of Regulatory Requirements," the Federal banking regulators concluded, however, that the statutory prohibition against paying interest on business accounts no longer serves a valid public purposes. For example, large financial services companies have devised products, such as "sweep ac-

counts" that, in effect, provide interest on deposit accounts, giving them a competitive advantage over small community banks that may not have the capability to offer such accounts.

In addition, most small business owners don't have the minimum balances necessary to maintain a sweep account so they are forced to keep vital cash in zero-interest checking accounts. Making this small change would make a huge difference for small businesses.

Furthermore, every provision in this bill providing regulatory relief for banks and thrifts has been approved previously by Congress in one form or another. The bipartisan support for this bill shows just how important it is for both businesses and consumers that Congress pass this meaningful legislation.

America's financial services industry is the most effective and competitive in the world and my proposal will help us stay out in front. Reducing regulatory burdens on businesses and consumers is simply the right thing to do.

Mr. Speaker, I thank Chairman KANJORSKI and the staff, and I look forward to passage of this legislation today.

Mr. KANJORSKI. Mr. Speaker, I yield 1 minute to the gentleman from Pennsylvania (Mr. ALTMIRE).

Mr. ALTMIRE. I thank the gentleman.

Mr. Speaker, there are over 90 million members of America's credit unions, including more than 168,000 in the district I represent. Each of them will benefit from passage of this bill, which I strongly support. It is a bipartisan piece of legislation that is an excellent first step towards improving the regulatory framework for our Nation's credit unions and banks.

Credit unions serve a broad and diverse membership, including many low and moderate-income individuals who would otherwise be unable to access the services provided by financial institutions. This bill will allow Federal credit unions to better serve consumers and provide them with greater access to financial products and services.

I ask my colleagues to support this commonsense and long-overdue legislation.

Mr. KANJORSKI. Mr. Speaker, I yield to the gentleman from Kansas (Mr. MOORE) who wishes to enter into a colloquy.

Mr. MOORE of Kansas. As one of the cosponsors of this legislation, I would like to engage its primary sponsor, you, Mr. KANJORSKI, in a colloquy on two questions related to section 111. This section concerns the encouragement of small business development in underserved urban and rural communities.

First, I have a question about the meaning of the provision that exempts business loans made by credit unions in underserved areas from the existing cap on member business lending. Is it the intent of this provision that the proceeds from exempt loans will be used to support business operations inside underserved areas?

Mr. KANJORSKI. Yes, the provision would exempt from the cap those loans that are used to support business operations in an underserved area in order to stimulate economic growth in these areas.

Mr. MOORE of Kansas. Thank you, Mr. KANJORSKI, for that clarification.

Section 111 of the bill also includes language that member business loans in an underserved area underwritten by a credit union for a business, or a local outlet of a business, operating on a nationwide basis, shall not be eligible from exemption from the business lending cap.

It is the phrase "operating on a nationwide basis" where I have a question. For the purpose of this section, it would seem that a business located in an underserved area that meets the other criteria, like a small family-owned business but which has a Web site that sells their goods to anyone who visits it, would not be treated as a business operated on a nationwide basis for the purpose of this section, as the economic benefit from those sales is going to that business in the underserved area.

Have I correctly characterized the intent of this section?

Mr. KANJORSKI. Yes, you have. As the title of the section indicates, the intent of this section is to promote economic growth by encouraging small business development in underserved urban and rural communities. We want to help businesses and business owners that have a presence there, like a mom-and-pop operation with an Internet store. Moreover, we have taken steps in the legislation to ensure that a locally owned franchise that consists only of local operations shall not be treated as a business operating on a nationwide basis.

Mr. MOORE of Kansas. Thank you for this clarification, Mr. KANJORSKI. I agree with your assessments.

Mr. KANJORSKI. Mr. Speaker, I have no further requests for time, and I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Pennsylvania (Mr. KANJORSKI) that the House suspend the rules and pass the bill, H.R. 6312.

The question was taken; and (two-thirds being in the affirmative) the rules were suspended and the bill was passed.

A motion to reconsider was laid on the table.

#### GOSPEL MUSIC HERITAGE MONTH

Mr. CLAY. Mr. Speaker, I move to suspend the rules and agree to the concurrent resolution (H. Con. Res. 370) expressing support for designation of September 2008 as "Gospel Music Heritage Month" and honoring gospel music for its valuable and longstanding contributions to the culture of the United States.

The Clerk read the title of the concurrent resolution.

The text of the concurrent resolution is as follows:

H. CON. RES. 370

Whereas gospel music is a beloved art form unique to the United States, spanning decades, generations, and races;

Whereas gospel music is one of the cornerstones of the musical tradition of the United States and has grown beyond its roots to achieve pop-culture and historical relevance;

Whereas gospel music has spread beyond its geographic origins to touch audiences around the world;

Whereas the history of gospel music can be traced to multiple and diverse influences and foundations, including African-American spirituals that blended diverse elements from African music and melodic influences from Irish folk songs and hymns, and gospel music ultimately borrowed from uniquely American musical styles including ragtime, jazz, and blues;

Whereas that tradition of diversity remains today, as the influence of gospel music can be found infused in all forms of secular music, including rock and roll, country, soul, rhythm and blues, and countless other styles;

Whereas the legacy of gospel music includes some of the most memorable voices and musical pioneers in the history of the United States, such as Thomas Dorsey, Mahalia Jackson, James Vaughan, Roberta Martin, Virgil Stamps, Diana Washington, Stamps Quartet, The Highway QCs, The Statesmen, The Soul Stirrers, Point of Grace, Smokie Norful, Terry Woods, James Cleveland, Billy Ray Hearn, Rex Humbard, Joe Ligon and The Mighty Clouds of Joy, Kirk Franklin, V. Michael McKay, Theola Booker, Yolanda Adams, Edwin and Walter Hawkins, Sandi Patty, The Winans, Kathy Taylor, and Brenda Waters, Carl Preacher, Shirley Joiner of B, C & S;

Whereas many of the biggest names in music emerged from the gospel music tradition or have recorded gospel music, including Sam Cooke, Al Green, Elvis Presley, Marvin Gaye, Aretha Franklin, Whitney Houston, Little Richard, Ray Charles, Buddy Holly, Alan Jackson, Dolly Parton, Mariah Carey, Bob Dylan, and Randy Travis;

Whereas, regardless of their musical styles, those artists and so many more have turned to gospel music as the source and inspiration for their music, which has blurred the boundaries between secular and gospel music;

Whereas, beyond its contribution to the musical tradition of the United States, gospel music has provided a cultural and musical backdrop across all of mainstream media, from hit television series to major Hollywood motion pictures, including "American Idol", "Heroes", "Dancing with the Stars", "O Brother, Where Art Thou?", "Sister Act", "The Preacher's Wife", "Evan Almighty", and more;

Whereas gospel music has a huge audience around the country and around the world, a testament to the universal appeal of a historical American art form that both inspires and entertains across racial, ethnic, religious, and geographic boundaries; and

Whereas September 2008 would be an appropriate month to designate as "Gospel Music Heritage Month": Now, therefore, be it

*Resolved by the House of Representatives (the Senate concurring), That Congress supports the designation of "Gospel Music Heritage Month" which would recognize the contributions to the culture of the United States derived from the rich heritage of gospel music and gospel music artists.*

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Missouri (Mr. CLAY) and the gentle-

woman from North Carolina (Ms. FOXX) each will control 20 minutes.

The Chair recognizes the gentleman from Missouri.

GENERAL LEAVE

Mr. CLAY. 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 gentleman from Missouri?

There was no objection.

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

Mr. Speaker, on behalf of the House Committee on Oversight and Government Reform, I gladly join my colleagues in the consideration of H. Con. Res. 370 which expresses support for the designation of September 2008 as "Gospel Music Heritage Month" and honors gospel music for its valuable and long-standing contributions to America's culture.

H. Con. Res. 370 was introduced by the gentlewoman from Texas (Ms. JACKSON-LEE) on June 10, 2008, and is cosponsored by 53 House Members. The bill before us was reported favorably from the Oversight Committee on June 12, 2008, by voice vote.

Gospel music is a unique national art form that truly exemplifies the American "melting pot" concept. Its diverse influences include African-American spirituals, traditional African music, ragtime, jazz, and blues, as well as Irish folk songs and hymns.

While some originally deemed the fusion of secular music with sacred lyrics, which characterizes gospel music, to be unconventional, gospel music has quickly grown into an integral part of American culture. The influence of gospel music extends throughout practically all forms of secular music performed today, including rock and roll, country, soul, and rhythm and blues.

Gospel music has motivated innumerable musicians over the years, including such greats as Tommy Dorsey, who is sometimes credited as the "Father of Gospel Music," James Vaughan, Diana Washington, Smokie Norful, Yolanda Adams, Sam Cooke, Mahalia Jackson, Elvis Presley, Marvin Gaye, Ray Charles, Buddy Holly, Bob Dylan, and the list goes on.

Mr. Speaker, it is important that we as a Congress honor the enormous and beautiful contributions that gospel music has given to not only America, but to the world by designating September 2008 as Gospel Music Heritage Month. I urge the swift passage of this bill.

I reserve the balance of my time.

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

The legacy of gospel music is an American art form that continues to uplift and comfort people throughout this country and world. Therefore, I ask my colleagues to join me in support of this resolution in recognition of this national treasure.

Gospel music is a cultural and international art form that fosters an outpouring of deep spiritual beliefs. It has developed over the years in the United States but its blend of diverse cultures and music styles give us songs that transcend borders and beliefs.

It is a fitting tribute to this uniquely American music that September be designated as Gospel Music Heritage Month as it has touched millions of people throughout the world. It has been enjoyed in many different mediums such as books, television and motion pictures which has increased the enjoyment for many in varied cultural venues.

The style of gospel music has expanded from its roots to include Urban, Christian Country and Southern Gospel further broadening the appeal of this music to more people. The Gospel Music Channel has played an important role in bringing the diverse types of gospel music to many fans. Some of the music greats such as Aretha Franklin, Whitney Houston, Ray Charles, Buddy Holly, Alan Jackson and even Elvis Presley are among the many recording artists that have their roots in gospel music and have recorded significant gospel music albums. Their ability to bring their personal inspiration from gospel music to their millions of fans with varied musical styles is another tribute to this wonderful music genre.

The legacy of gospel music is an American art form that continues to uplift and comfort people throughout this country and world. Therefore, I ask my colleagues to join me in support of this resolution in recognition of this national treasure.

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

Mr. CLAY. Mr. Speaker, at this time I would like to recognize the sponsor of the resolution, the gentlewoman from Texas (Ms. JACKSON-LEE) for 3 minutes.

Ms. JACKSON-LEE of Texas. Mr. Speaker, let me thank the manager of this legislation, Mr. LACY CLAY, and my special appreciation to the chairperson of the full committee, Chairman WAXMAN. He expressed a great deal of appreciation and sensitivity for this legislation; and to the ranking member, Mr. TOM DAVIS, to the staff of the committee for their untiring work and dedication, and certainly to the manager on the minority side on this legislation.

I am delighted to see a number of Members on the floor of the House, and I am especially appreciative of the gospel singers and advocates who have helped encourage this legislation to move forward.

Let me also thank Senator BLANCHE LINCOLN who authored this legislation in the Senate, along with Senator HUTCHINSON and my cosponsor, Congresswoman BONO MACK.

We understand that this Congress has an opportunity on many occasions to celebrate and commemorate important historical cultures of this Nation. Gospel Music Heritage Month is that, for it is not with respect to race, color or creed, or even religion. As I was told by one artist singing in Japan, singing gospel music borne out of the seeds of slavery, that those in Japan were celebrating and clapping to that gospel music.

Gospel music has been woven into the fabric of American society for centuries, deeply impacting hundreds of generations, from rock and roll, country, the blues, R&B, and even hip-hop. And so H. Con. Res. 370 designating the month of September is intended to offer to America an opportunity to pause for a moment and be able to celebrate gospel music.

According to the Gospel Music Channel, which has been very helpful with this legislation, gospel music sales now account for nearly 8 percent of all music purchased in the United States, selling seven CDs for every 10 purchased in country music.

Regardless of their musical styles, artists have turned to gospel music as a source of inspiration for their own music. And we recognize in this legislation a number of those cited, such as Tommy Dorsey, Mahalia Jackson, James Vaughan, Roberta Martin, and many more. And others who got their start through gospel music, Elvis Presley, Marvin Gaye, Aretha Franklin, Buddy Holly, Whitney Houston, Ray Charles, Dolly Parton, Mariah Carey, Bob Dylan, and Randy Travis, to mention a few.

We know that Mahalia Jackson reigned as a pioneer interpreter of gospel music, and I know that she will be discussed with great admiration. I loved to hear her sing.

And yes, of course, one of our other great and wonderful stars that we have here, the famous James Cleveland, someone that everyone knew, born in Chicago, Illinois, but no one can offer a voice like James Cleveland, leading choirs, inspiring others, recognizing that choir rehearsals were the cause of the inspiration of music in our churches. As we recognize James Cleveland, we are still reminded of the great work he has done.

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The SPEAKER pro tempore. The gentlewoman's time has expired.

Mr. CLAY. I yield the gentlewoman 2 additional minutes.

Ms. JACKSON-LEE of Texas. James Cleveland was, of course, the choir director's choir director. It was in one of these rehearsals that James was singing, and he was noticed and made a choir mascot. The choir director, Thomas A. Dorsey, wrote a song for him which launched the career of what was to be a long line of performances. Through Dorsey's teaching and directing, James was influenced in a great way, and James Cleveland became himself, the great teacher, the great choir director, the great musician, and boy, he could move your spirit. James Cleveland will be remembered, and we will be able to celebrate him and his music in this wonderful month.

Many of us know the wonderful songstress of Sandi Patty, still bursting with creative energy and magnetic talent three decades into her career. The Gospel Music Hall of Fame inductee with 39 Dove awards, 5 Grammy

awards, and an armload of platinum and gold albums has seen professional peaks and personal valleys alike while in the spotlight, all of them tempered by the grace of God. Sandi Patty is one that will be a light as we honor Gospel Music Heritage Month.

And then our own hometown girl, Yolanda Adams, who debuted her song, "Just As I Am" in the 1980s. I remember sitting on the seats of many churches and seeing Yolanda, a tall, regal young teacher, sing in the choir. And then when she came to her own and began to sing and win all of these awards being reminded of her songs, "Mountain High . . . Valley Low," and of course many other songs that she had sung, winning many awards having that wonderful regal ability to convey her spirit, and particularly her song, "I need you now."

Yolanda Adams, along with Mary Mary, Kurt Carr, V. Michael McKay, Kathy Taylor, and many others in and around the State of Texas and elsewhere, are well to be remembered. Brenda Ward, Carl Preacher, and Shirley Joiner, as Gospel greats of BC&S.

So many have offered a joy to this Nation. That is why I ask my colleagues to support this resolution celebrating and stopping for a moment in the month of September every year to commemorate gospel music heritage. Remember, it is not a respect of color or creed or religion; it is an opportunity to feel your spirit. So let me ask my colleagues to support this legislation.

I thank Mr. CLAY for his time. I thank my colleagues.

Mr. Speaker, I rise today in strong support of my legislation, H. Con. Res. 370, Expressing support for designation of September 2008 as "Gospel Music Heritage Month" and honoring Gospel music for its valuable and long-standing contributions to the culture of the United States. I am delighted to stand on the floor of the House today to honor, recognize, preserve, and promote the legacy and contributions that Gospel music has made to our society.

Gospel music has been woven into the fabric of American society for centuries, deeply impacting hundreds of generations. From rock and roll, country, the blues, R&B, and even hip hop, Gospel's musical roots can be heard throughout many musical genres that we love today. Not only has Gospel music entertained the masses, but its spiritual roots have spread the Gospel of Jesus Christ to millions, giving it the unique ability to minister to souls around the world.

It is very important that we recognize and celebrate the vital role Gospel music has played in music history and also in contemporary times. That is why I am so proud of my legislation, H. Con. Res. 370, Designating September as "Gospel Music Heritage Month." This bill recognizes Gospel music's contributions in American culture by celebrating its rich heritage and artists for a full month. I urge my fellow Members of Congress to support this vital legislation.

As we know, Gospel music is an American art form that has spanned throughout hundreds of years. Its musical elements can be

heard melodiously infused in many genres that we love today. It has grown beyond its roots to achieve pop-culture and historical relevance, touching audiences around the world. According to the Gospel Music Channel, "Gospel music sales now account for nearly 8 percent of all music purchased in the United States, selling seven CDs for every ten purchased in country music."

Regardless of their musical styles, artists have turned to Gospel music as the source and inspiration for their own music, which has blurred the boundaries between secular and Gospel music. Gospel music has provided a cultural and musical backdrop across all of mainstream media, from hit television series to major Hollywood motion pictures, including "American Idol," "Dancing with the Stars," "Sister Act," and more.

The history of Gospel music can be traced back to African American spirituals that blended diverse elements from traditional African music, folk songs and hymns, and ultimately borrowed from other American musical styles including ragtime, jazz, and blues. Let us not forget that the legacy of Gospel music includes some of the most memorable voices and pioneers in American history, such as Thomas Dorsey, Mahalia Jackson, James Vaughan, Roberta Martin, and many more. Gospel music has paved the way for legendary recording artists such as Elvis Presley, Marvin Gaye, Aretha Franklin, Buddy Holly, Whitney Houston, Ray Charles, Dolly Parton, Mariah Carey, Bob Dylan, and Randy Travis just to name a few.

Let us now take a look at some of Gospel's most influential, recognizable artists:

Mahalia Jackson reigned as a pioneer interpreter of gospel music whose fervent contralto was one of the great voices of this century. Both gospel and rhythm and blues had their roots in the sanctified church, but whereas blues and R&B departed on secular paths that led to rock and roll, gospel stayed the spiritual course. Nonetheless, the influence of gospel on R&B and rock and roll, especially through such force-of-nature voices as Jackson's, is inescapable. Little Richard has cited Jackson as an inspiration, calling her "the true queen of spiritual singers."

No other Christian artist at work today is better suited to sing about life's journey than Sandi Patty. Still bursting with creative energy and magnetic talent three decades into her career, the Gospel Music Hall of Fame inductee with 39 Dove Awards, five Grammy Awards, and an armload of platinum and gold albums has seen professional peaks and personal valleys alike while in the spotlight, all of them tempered by the grace of God.

The Winans are a contemporary Christian music group formed by four brothers, Marvin, Carvin, Ronald and Michael Winans, from Detroit, Michigan, USA. The family has additionally produced two well-known solo/duo gospel performers, BeBe and CeCe Winans. After having sung in gospel choirs all their lives the brothers began their professional career in the early 80s. Staying close to their gospel roots but always maintaining a distinctive, jazzy sound, their reputation saw them work and perform with leading artists including Vanessa Bell Armstrong, Anita Baker and Michael McDonald, the latter pair both appearing on their 1987 album, *Decision*. Their two QWest albums of the early 90s, *Return* and *All Out*, saw the Winans attempt to convert their popularity into mainstream R&B success. Even this,

however, was motivated by moral concerns: "The whole purpose was to win over young people who might have been on the verge of going into a life of crime or going off track," Ronald Winans told *Billboard* magazine in 1995.

Ever since her late-80s debut *Just As I Am*, Yolanda Adams has triumphantly carried the torch for contemporary gospel and inspirational music via 12 glorious albums. Stunningly beautiful, exceptionally educated, filled with the spirit and blessed with one of the most powerful voices in any genre of music, this Houston-native and one-time school teacher has been a stately beacon of God's light, earning numerous accolades and awards for her shining efforts; including the first American Music Award for Contemporary Gospel Artist, four Gospel Music Association Dove Awards and four National Academy of Recording Arts and Sciences Grammy® Awards (including 1999's Best Contemporary Soul Gospel Album for *Mountain High* . . . Valley Low which featured her secular breakthrough hit "Open My Heart," and 2005's Best Gospel Song for "Be Blessed," for which she was a co-writer).

Since his debut, 1993's *Kirk Franklin & the Family*, Kirk Franklin has been one of the brightest stars in contemporary gospel music. The album spent 100 weeks on the gospel charts (some of those on top), crossed over to the R&B charts, and became the first gospel debut album to go platinum. His second album, *Kirk Franklin & the Family Christmas*, became the genre's first Christmas album to make it to number one, and his 1996 album *Whatcha Lookin' 4* went gold as soon as it was distributed. With such phenomenal success, it is small wonder that some have hailed him "the Garth Brooks of gospel." Still, despite all the adulation and brouhaha, Franklin remains a humble, devout Christian, eschewing the title "entertainer" in favor of labeling himself as just a "church boy."

The Reverend James Cleveland was born in Chicago, Illinois, on December 5, 1931, to Rosie Lee and Benjamin Cleveland during the height of the greatest depression. James' grandmother attended Pilgrim Baptist Church, where she was a member of the choir. James had no choice but to attend these rehearsals with his grandmother and found himself sitting through these choir rehearsals—bored stiff! Eventually James decided he would conquer the boredom through attempting to sing along with the choir. It was in one of these rehearsals that James' singing was noticed and he was made choir mascot. The choir director, Thomas A. Dorsey wrote a song for him which launched the career of what was to be a long line of performances. Through Dorsey's teaching and directing young James was influenced in a great way. Reverend Cleveland will never be forgotten as one of the world's foremost leaders and pioneers of gospel music and his gospel music ministry will live on. Literally every black gospel artist today has been influenced by James Cleveland.

It's not hard to divide the world of Gospel quartet music into categories. In fact, there are really only two. There's the *Mighty Clouds of Joy*, and then there's everybody else. After 44 years and 35 albums, three Grammys and trophy-case full of almost every award imaginable; shows that have run a gamut from the church-house to the White House, and top-billings with a dazzling roster of superstar artists

from nearly every genre of popular music (the Rolling Stones, Aretha Franklin, James Brown, Earth, Wind & Fire, Luther Vandross, Ray Charles, and Paul Simon are but a few), The *Mighty Clouds of Joy* are more than a Gospel legend. They are nothing less than a national treasure. Still, one must choose his words carefully when describing the Clouds. "Icons?" Absolutely. "Pioneers?" Without a doubt. "Venerable?" Most certainly. "Forefathers" of modern Gospel, R&B, rock and pop? It's just the straight fact of the matter; but don't let founding member and lead vocalist, Joe Ligon, or any of the other five Clouds hear you referring to them with any synonym that even hints at greatness in the past tense.

Perhaps the most interesting story in modern Gospel music over the past few years has been the emergence from nowhere of Smokie Norful. Virtually unheard of when he released his debut album, *I Need You Now*, in early 2002, Norful became *Billboard* Magazine's #1 Gospel Artist of 2003 and also won the coveted 2003 Stellar Awards for both Best Male Vocalist and Best New Artist. It is encouraging to find new artists like Norful that are blending the rhythms and production quality of modern soul with the lyrical depth of modern Gospel. It also is encouraging that Urban Adult Contemporary radio was willing to embrace an obviously spiritual song such as "I Need You Now." And while great Gospel artists such as Mary Mary and even Yolanda Adams had difficulty finding continuing broad crossover sales following their smash 2000 albums, fans of quality Soul will continue to hope that strong future material by artists such as Smokie Norful will lead to sustained mainstream success for spiritual music.

Let me speak now, of some Gospel music that is particularly important to me: The Soul Stirrers, formed by Roy Crain in 1926, which became one of the most popular and influential gospel groups of the 20th Century and was the first Gospel group inducted into the Rock and Roll Hall of Fame; Joe Ligon and The *Mighty Clouds of Joy*, another quartet that got their start here in Houston; Don Robey's Peacock Records, which in its 1960s' gospel heyday, featured such artists as The Dixie Hummingbirds, Rev. Cleophus Robinson, The Loving Sisters and with its subsidiary label, Song Bird Records, released recordings from the legendary Inez Andrews and other Gospel Greats; BC&S (Brenda Waters, Carl Preacher & Shirley Joiner), the nucleus of what would become Southeast Inspirational Choir, the vehicle that launched the prolific solo career of Yolanda Adams; V. Michael McKay, one of the most prolific songwriters of our time, with songs like *The Potter's House*, *The Battle is the Lord's*, and *Broken, But I'm Healed*; Kathy Taylor, whose anointed voice is heard from the sanctuary of Windsor Village to places all around the world; Kirk Franklin, who in a decade brought Gospel Music out of the Church and back into the streets of the young people of America and the world, while revolutionizing the genre in the process; Kurt Carr, whose artistry demands the attention of the world, while at the same time, the heart of God . . .

Psalm 150 states: "Praise God in his sanctuary; praise him in his mighty heaven! Praise him for his mighty works; praise his unequalled greatness! Praise him with a blast of the ram's horn; praise him with the lyre and harp! Praise him with the tambourine and dancing; praise him with strings and flutes! Praise him with a

clash of cymbals; praise him with loud clanging cymbals. Let everything that breathes sing praises to the Lord!"

Praising the Lord is at the core of Gospel music and today we honor the many Gospel musicians who have dedicated their lives to praising the Lord. Their messages of faith, hope, and wisdom continue to encourage in times of hardship, and express joy in times of prosperity. Gospel musicians use their talents to motivate listeners to live positive life styles grounded in love, patience, goodness, kindness, self-control, gentleness, peace, and joy; all of which we know as the Fruit of the Spirit.

Today, Gospel music has a vast audience around the country and around the world. This is a testament to the universal appeal of a historical American art form that both inspires and entertains across racial, ethnic, religious, and geographic boundaries.

Without a doubt, Gospel music deserves national recognition and I urge my colleagues to expediently pass this vital piece of legislation. By supporting H. Con. Res. 370, the Members of Congress will finally honor the great contributions of Gospel music artists of the yesteryears and years to come. Let us recognize the significant cultural contributions of Gospel music to the fabric that weaves together the patchwork of American society, by designating September as "Gospel Music Heritage Month." I am grateful for the help of the Gospel Music Channel, the Grammys and my Gospel artists. I also appreciate the work of Gospel Music advocate Carl Davis.

I would like to thank Senator BLANCHE LINCOLN for her great leadership in the Senate in getting this resolution passed. I am proud to support H. Con. Res. 370 and to provide Congressional support for the designation of "Gospel Music Heritage Month" which would recognize the contributions to the culture of the United States derived from the rich heritage of Gospel music and Gospel music artists. I strongly urge all my colleagues to do the same.

Mr. CLAY. Mr. Speaker, I yield 3 minutes to the gentleman from Louisiana (Mr. JEFFERSON).

Mr. JEFFERSON. I thank the gentleman for yielding.

Today I rise in strong support of H. Con. Res. 370, the Gospel Music Heritage Month resolution. I thank Congresswoman SHEILA JACKSON-LEE and Congressman CLAY for bringing this measure to the floor.

My region has a strong connection to Gospel music. It is home of "The Queen of Gospel Song" Mahalia Jackson. Ms. Jackson was born in New Orleans, more specifically in the Carrollton neighborhood of Uptown in 1911 and grew up singing, starting in the Plymouth Rock Baptist Church before moving to Chicago as a teenager.

Like so many gospel singers, she struggled to get a career going, laboring as a domestic but soon became a prolific soloist at churches and funerals in the Chicago area. The world took notice, and her voice became a soundtrack for the civil rights movement of the fifties and sixties. Her commanding contra-alto voice rang out in song for Presidents Eisenhower and Kennedy and before Dr. Martin Luther King, Jr.'s, *I Have a Dream* speech. At the

March on Washington, she sang "I Been 'Buked and I Been Scorned" at Dr. King's request. Dr. King is recalled as having said about Mahalia Jackson, "A voice like this comes, not once in a century, but once in a millennium."

Fittingly, she won a Lifetime Achievement Award Grammy in 1972, was inducted into the Rock and Roll Hall of Fame in 1997 and was honored with a U.S. Postal Service stamp in 1988.

The gospel music of Mahalia Jackson, as has all gospel music, inspired music of other genres, in particular jazz, blues, and rock and roll. Little Richard, indeed, names her as one of his biggest influences. "She was my inspiration," he says. "She could sing."

Gospel music expresses all that is important in the human experience: our trials, our fears, our faith, our hope for salvation.

Today, the gospel tradition started in New Orleans by Mahalia Jackson continues. Through the inspirational singing and award-winning performances of Bishop Paul S. Morton, Trin-I-Tee 5:7, the Zion Harmonizers, the New Orleans Spiritualettes, Tara Alexander, and many others, God is powerfully glorified.

New Orleans is truly a bedrock of gospel music and gospel music the cornerstone of hope and spirituality for our Nation. Gospel music deserves, Mr. Speaker, and its artists deserve to have the recognition that this resolution affords. And I urge its adoption.

Mr. CLAY. Mr. Speaker, I would like to recognize the gentleman from New Jersey (Mr. PAYNE) for 3 minutes.

(Mr. PAYNE asked and was given permission to revise and extend his remarks.)

Mr. PAYNE. Mr. Speaker, let me join in with my colleagues in expressing support for the designation of September 2008 for Gospel Music Heritage Month. And let me commend the sponsor, Ms. SHEILA JACKSON-LEE, for her initiative to make the gospel music national art form as we've seen with jazz in the past.

And let me thank the gentleman from Missouri (Mr. CLAY) for his support of this legislation.

Let me say that this resolution certainly recognizes gospel music's contribution in American culture by celebrating its rich heritage and artists for the entire month of September. It is very important that we recognize and celebrate the vital role gospel music has played in music history and also in contemporary times.

Gospel music has been woven into the fabric of American history spanning generations from rock and roll, country, to blues, R&B, and even hip hop. Gospel music roots can be many musical genres, and we love that today. Not only has gospel music entertained the masses, but its spiritual roots have spread the hope to many souls around the world.

As you know, the history of gospel can be traced back to the African

American spirituals that blended diverse elements from traditional music, folk songs, and hymns and ultimately borrowed from other American musical styles including ragtime, jazz, and the blues.

The first Negro spirituals were inspired by the hardship of slavery yet enlightened by the hope and faith of God. They were used to send messages to express personal feelings and uplift broken spirits. They told a story of a generation, and each era's sense of belief, hence the word "gospel."

As traditional Negro spirituals continued to be sung, new spiritual songs were created. The lyrics of these songs were sung and they dealt with the praise of the Lord with personal improvement and with brotherly community life. Many of them were inspired by social problems, segregation, lack of love, and the list goes on and on.

Words from traditional spirituals were slightly changed and adapted to special events. For example, the words of "Joshua Fought the Battle of Jericho (and the walls came tumbling down)" was changed into "marching around Selma."

The SPEAKER pro tempore. The gentleman's time has expired.

Mr. CLAY. I yield the gentleman 1 additional minute.

Mr. PAYNE. Instruments would later be infused in the culture influencing some of the most memorable voices, and we heard them, in particular Mahalia Jackson and Roberta Martin, and many, many others. Later we heard Marvin Gaye and Elvis Presley and Aretha Franklin.

But in our local town of Norton, we had people at New Hope Baptist Church where Sissy Houston is still the head of music there, and Sissy Houston came out of our New Hope Baptist Church and Dionne Warwick preceded them, all in the same choir at New Hope Baptist Church.

So therefore without doubt, gospel music deserves national recognition, and that is why I rise in strong support of H. Con. Res. 370, designating September as National Gospel Music Heritage Month.

Mr. CLAY. Mr. Speaker, I wholeheartedly support House Concurrent Resolution 370. I urge my colleagues to support it.

I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Missouri (Mr. CLAY) that the House suspend the rules and agree to the concurrent resolution, H. Con. Res. 370.

The question was taken.

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

Ms. FOXX. Mr. Speaker, I object to the vote on the ground that a quorum is not present and make the point of order that a quorum is not present.

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.

The point of no quorum is considered withdrawn.

#### EXPRESSING HEARTFELT SYMPATHY FOR THE VICTIMS AND THEIR FAMILIES OF THE RECENT IOWA TORNADO

Mr. CLAY. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 1283) expressing heartfelt sympathy for the victims and their families following the tornado that hit Little Sioux, Iowa, on June 11, 2008.

The Clerk read the title of the resolution.

The text of the resolution is as follows:

#### H. RES. 1283

Whereas the Boy Scouts attending the Little Sioux Scout Ranch for the annual Pohuk Pride Junior Leadership training course suffered through a horrific tornado;

Whereas, on June 11, 2008, the tornado hit the Little Sioux Boy Scout Ranch near Little Sioux, Iowa, at 6:35 p.m., killing 4 youths and injuring 43 other people at the camp;

Whereas Little Sioux Boy Scout Ranch, which spans 1,800 acres, is located in the Loess Hills in western Iowa, close to the border with Nebraska, about 40 miles north of Omaha;

Whereas the tornado caused a giant rock chimney to collapse in the bunkhouse where the Boy Scouts were seeking shelter;

Whereas the devastation of the tornado resulted in the deaths of Sam Thomsen, Josh Fennen, Ben Petrzilka, and Aaron Eilerts;

Whereas Sam Thomsen of Omaha, Nebraska, was 13 years old and the son of Sharon and Larry Thomsen;

Whereas Sharon Thomsen referred to Sam as the family's "miracle" baby, as he was born more than 3 months premature, but luckily had no lasting health problems;

Whereas Sam Thomsen, who loved camping, Jesus, football, and the Nebraska Cornhuskers, as a member of Troop 26 and wanted to eventually become an Eagle Scout;

Whereas Sam was about to turn 14 years old on June 16, 2008, and he had asked his parents for tickets to the College World Series as his birthday present;

Whereas Josh Fennen of Omaha, Nebraska, was 13 years old, had just finished the 8th grade, and was the son of Charles and Dorothy Fennen;

Whereas Josh Fennen, a member of Troop 331, was confident and inquisitive, with natural leadership abilities;

Whereas according to Josh Fennen's middle school principal, Josh was a "good student, a hard worker, and he was always trying to be creative";

Whereas Ben Petrzilka of Omaha, Nebraska, was 13 years old and the son of Bryan and Arnell Petrzilka;

Whereas Ben Petrzilka had just finished 7th grade at Mary Our Queen Catholic School and often spent time fishing and hunting with his father;

Whereas Ben Petrzilka had been a member of Troop 448 for 3 years and had reached First Class rank, 3 steps below Eagle, and was assistant leader of the Ninja Patrol of Troop 448;

Whereas Aaron Eilerts of Eagle Grove, Iowa, was 14 years old and a member of Boy Scout Troop 108;

Whereas Aaron Eilerts was always doing things for others, whether it was creating