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term stability of Pakistan is to address education reform. A good education system is one that is going to mean more likely for any country, including ourselves, to be a freer country and a more democratic country.

And he is taking on the issue in a way that is visionary and strong. He's dealing with the Madrassahs in a way that is productive and constructive. He is working on a national curriculum that will focus on basic education. I'll let him describe his vision. But this country is committed to democracy, and we're committed to freedom. We're also committed to working with our partner to fight off the influences of terrorism. And we've had no better partner in our fight on terror than President Musharraf.

President Musharraf. Thank you, Mr. President. I would like to say a word on the previous question, also, before I address your—answer your question. Pakistan very clearly, obviously, is concerned—any country is concerned about its security. Pakistan follows a strategy of minimum deterrence. We are not into any arms race, but we do maintain forces to ensure this strategy of minimum deterrence.

And that is what we will keep doing to guard our honor and dignity. We have, as far as India is concerned, our sovereign equality to guard vis-a-vis India. And this is what we pursue whenever we are talking of any defense-related issues.

Coming to your question, sir, about democracy, let me assure you—it may sound rather odd that I, being a military man, am talking of democracy. But let me assure you that I am extremely concerned about introducing sustainable democracy in Pakistan.

Over the last 50 years, five decades, we have had dysfunctional democracy in Pakistan. And what I am doing, really, is to introduce sustainable democracy. Let me assure you, all the constitution changes, all the political restructuring that we have done, is in line with ensuring sustainable democracy in Pakistan. We will continue with this process to ensure that democracy is never derailed in Pakistan. This is my assurance.

President Bush. Final question, that you'd like to call?

President Musharraf. [*Inaudible*]—yes, please.

F–16 Sales to Pakistan

Q. This is to President Bush. During the Indian Deputy Prime Minister Advani's visit last week, there were press reports of his claiming to have received assurances from your administration that Pakistan will not be provided with F–16s. This contrasts sharply with the positive relationship that Pakistan currently enjoys with the United States. The Pakistani public sets great score by the F–16s. So, Mr. President, should the Pakistani public believe Mr. Advani?

President Bush. Well, the——

President Musharraf. You are never going to escape this.

President Bush. No, I know. [*Laughter*] Let me just say—first, let me say, the President is not afraid to bring up the issue of F–16s. He has been a strong advocate for the sale of F–16s to Pakistan. In the package that we discussed, the 5-year, $3-billion package, half of that money goes for defense matters, of which the F–16 won't be a part. Nevertheless, we want to work closely with our friend to make sure that the package meets the needs of the Pakistan people.

Thank you very much, Mr. President. We're honored you're here.

President Musharraf. Thank you.

President Bush. It's been a great meeting.

President Musharraf. Thank you, Mr. President.

NOTE: The President's news conference began at 11:49 a.m. In his remarks, he referred to Begum Sehba Musharraf, wife of President Musharraf; Prime Minister Atal Bihari Vajpayee of India; Usama bin Laden, leader of the Al Qaida terrorist organization; and Khalid Sheik Mohammed, senior Al Qaida leader responsible for planning the September 11 attack, who was captured in Pakistan on March 1. President Musharraf referred to President Hamid Karzai of Afghanistan. Reporters referred to former President Saddam Hussein of Iraq; and Deputy Prime Minister Lal Krishna Advani of India.

Remarks in Celebration of Black Music Month

June 24, 2003

I'm feeling pretty energized. [*Laughter*] Thank you all. Welcome to the White House.

Laura and I are thrilled you're here as we celebrate Black Music Month.

This is an annual event, and we always try to celebrate it in style. And we did. Thank you all so very much for coming. The White House is feeling pretty joyous right now. [*Laughter*]

We've got some wonderful guests here today. We've got a lot of educators and athletes and got the mayor of Hempstead, New York. We've got the President—my friend the President of Panama is with us today. Madam President, thank you for coming. We're honored you're here. We want to thank your Minister of Foreign Relations and your Ambassador for coming as well.

Of course, joining us as well are two members from my Cabinet: a fabulous Secretary of State, Colin Powell—thank you, Mr. Secretary—the Secretary of Education, Rod Paige. Thank you for coming, Mr. Secretary. Condoleezza Rice is with us. Condi, thank you for coming. We've got other members from my administration. I want to thank you for coming. I know Sam Brownback is here, the Senator from Kansas.

I want to thank so very much Stanley Crouch. It's wonderful to see you again, sir. We're honored you're here. He brightened up one of the book festivals that Laura gave a while ago. It's a joyous time to hear him read. You haven't lost your touch. [*Laughter*]

I want to thank so very much the cast of "Harlem Song" for coming. You're fantastic artists. Loren, thank you very much as well, sir, for you being here, and the Harlem Jazz Museum Artists. You really are great. Thanks for coming—appreciate you coming.

We've got a lot of other great musicians with us today, and I want to thank you all for gracing the White House. Thanks for coming back.

The artists with us today are known and admired for high achievement in many musical forms. And the commemoration of this month expresses our Nation's pride in the music that Black Americans have created and have shared with the world.

Some of the finest performances by Black Americans have been heard right here in the White House and in this room. Lionel Hampton played here many times over half a century. Laura and I were honored to host him on his last visit to the White House in 2001. Duke Ellington performed in the East Room in 1969. He was familiar with the place because, after all, his dad worked here as a butler. The Steinway grand piano in the foyer has been played by Ellington and Earl Hines, by Hank Jones and by Billy Taylor. And when Franklin Roosevelt wanted to show the King and Queen of England the finest music in America, he brought them to this room to hear Marian Anderson sing "Ave Maria."

Those White House performances were moments of triumph for artists who loved this country, even when this country did not make them feel fully welcomed. And the grace and dignity of their lives is part of the story of black music in America. In so many different ways, the artistry of black musicians has conveyed the experience of Black Americans throughout our history. From the earliest generations of slaves came music of sorrow and patience, of truth and righteousness, and of faith that shamed the oppressor and called upon the justice of Almighty God and praised His holy name.

Out of this heritage has come a tremendous variety of music, expressed in gospel and jazz, in rhythm and blues, and in rock and roll. Lyrics first heard in the country churches in the Mississippi Delta and songs first played in the clubs of Harlem and Chicago and Memphis are now recognized and loved in every part of America and throughout the world. The music we honor this month could have only come from the unique experience of Black Americans.

Yet, at its best, this music speaks to every heart. Your day is a little better when you hear Nat King Cole sing "Unforgettable," or Aaron Neville, "Tell it Like it Is"—[*laughter*]—or Diana Ross singing "Reflections," or B.B. King lamenting, "The Thrill is Gone." [*Laughter*] Or how about when James Brown proclaims, "I Feel Good"? [*Laughter*] Or Mahalia Jackson praising, "Our Precious Lord."

This is some of the greatest music America has ever produced. America is thankful to the men and women who have shared this gift with us all. And so today I've signed a proclamation designating June 2003 as Black Music Month in the United States of America.

May God bless your talents, and may God continue to bless the United States of America. Thank you for coming.

NOTE: The President spoke at 5:38 p.m. in the East Room at the White House. In his remarks, he referred to Mayor James A. Garner of Hempstead, NY; President Mireya Elisa Moscoso, Foreign Minister Harmodio Arias, and Ambassador to the United States Roberto Alfaro of Panama; writer and jazz critic Stanley Crouch; jazz musician Loren Schoenberg; and the Harlem Jazz Museum Artists musical group.

Proclamation 7687—Black Music Month, 2003

June 24, 2003

By the President of the United States of America

A Proclamation

For centuries, black artists have created or inspired distinctively American musical styles. During Black Music Month, we celebrate the ways that African-American music has helped shape American society and reflect the character of our Nation, and we recognize the pioneers who spearheaded these important musical forms.

Throughout history, African-American music has shown the social climate of the time. From the days of slavery and discrimination, through the progress of the Civil Rights movement, to today, black music has told the story of the African-American experience. In addition to giving voice to black struggles, faith, and joys, African-American music has helped also to bring people together. Before our Nation's strides toward equal justice, music such as jazz and blues provided a venue in which people of all races could be judged by their talent, and not the color of their skin.

The people who sang the earliest African-American music knew the worst of human cruelty and earthly injustice. In spirituals, work songs, and shouts, we hear the pain of separation and the bitterness of oppression. We also hear courage, and the comfort and strength of a faith that trusts God to right every wrong and wipe away every tear. These songs were used to share stories, spread ideas, preserve history, and establish community.

Early work songs and spirituals laid the creative foundation for the development of gospel, blues, and jazz. In black churches throughout the south, gospel offered a medium to share the good news. The beauty of both gospel and the blues lies in their power to express emotions that can be felt as well as heard. The blues were first popularized in America by W.C. Handy. A classically trained musician, this "Father of the Blues" helped to compose and distribute blues music throughout the country. His music continues to touch people today.

In the early 20th century, the progression to jazz took place all over the country, from the deep south of New Orleans and the Mississippi Delta to northern cities such as Chicago and New York. Black artists migrated to Harlem, New York in large numbers, creating a culturally diverse hub for black art, writing, and music known as the Harlem Renaissance. Harlem became a place of energy and magic, and timeless music emerged from this period. The heart of the Harlem Renaissance is reflected in the original and authentic music of such influential figures as Bessie Smith, Count Basie, and Fletcher Henderson.

African Americans continued to influence popular music through the 1940s and 50s, with the emergence of rhythm and blues and rock and roll. These revolutionary styles built upon various forms of African-American music, fusing elements of jazz, blues, and gospel.

African-American music continues to influence the American music scene today with styles such as rap and hip-hop. As we celebrate the many creative and inspiring African-American artists whose efforts have enhanced our Nation, we recognize their enduring legacy and look to a future of continued musical achievement.

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 2003 as Black Music Month. I encourage Americans of all backgrounds to learn more about the heritage of black musicians, and to celebrate