

advance artists rights in Washington, the Academy worked closely with our friends Rep. STENY HOYER (D-MD) and Rep. MARY BONO (R-CA) to help them launch the Recording Arts and Sciences Congressional Caucus, a congressional body designed to advance artists' rights in the House of Representatives.

We are pleased with the progress of the first year of our GRAMMY Cultural Policy Initiative. But there is much more work to be done. These are critical times for artists—and the music community (labels, artists groups, PRO's and unions) must all work together to improve the environment for creators.

As I travel around the country to our 12 Chapters, I have the opportunity to speak to thousands of music professionals. It's a diverse group, representing many genres and cultures, young and old, male and female. I speak to platinum artists and those hoping for their first big break. When we discuss the complex legal and economic issues facing artists today, I hear a lot of differing views. I hear about decreased CD sales, barriers to radio airplay, and other challenges artists face. But the one word I hear most often may surprise you. That word is "respect."

Musicians want their works respected. They want the choice to decide how their music will be distributed. They want to decide when their new work will be released. And they want to control the quality of those recordings. So while there are plenty of discussions about lost revenue in our industry, allow me to focus on that all important R-word, and specifically address two areas in which artists are disrespected. File sharing is one such issue. Tracks are often uploaded on P2P sites before their release dates. Quality is often poor. Songs are "traded" like a commodity without any consent by the owner or creator. Yes, we know file sharing services cause damage to our industry. Yes, we know they hamper legitimate services from fully blossoming. But let us never forget an equally grievous outcome: These services disrespect artists.

So how do we address this problem? The most significant response and deterrent available to the industry has been to sue individual computer users. Everyone in our community would prefer a better way. Well, thanks to some forward-looking Senators, including our honoree Senator Clinton, there may in fact be another option. That is why the Recording Academy supports the Induce Act.

Co-sponsored by Senators ALEXANDER, BOXER, CLINTON, DASCHLE, FRIST, GRAHAM, HATCH, LEAHY, SARBANES and STABENOW, this bi-partisan Act would put responsibility where it belongs: at the feet of those companies whose sole service is to induce others to violate copyright laws.

In a recent Billboard column, the Consumer Electronic Association CEO Gary Shapiro claimed that, "Aside from the MPAA and RIAA, the [Induce] bill has no public supporters." Well, with all due respect to the CEA, ASCAP, BMI, SESAC; AFM and AFTRA; Recording Artist Coalition, The Songwriters Guild, Nashville Songwriters Association, Music Manager Forum, and others all join the Recording Academy in supporting the Induce Act.

So to our friends in the technology community, please understand that our organizations, together representing hundreds of thousands of creative professionals, are all VERY public supporters of this bill. We want to work with you. We urge you to work with us, as well as with these visionary Senators. Together we can help to pass a fair bill that protects legitimate technologies, prevents illegal file duplication, and respects the backbone of our industry, the creative artists.

Finally, on the subject of respecting artists and the music they create, there is one area the Academy is determined to address. The time has come for U.S. radio stations to join the rest of the industrialized world and compensate artists for using their works on the air.

A performance right for artists is long overdue. Hundreds of millions of dollars that rightly belong to copyright owners and creators go unpaid without this right, and we call on Congress to correct this historic inequity as soon as possible.

We will not allow the discussion to turn into a debate about radio's so-called promotional benefits. To appreciate the absurdity of that argument, imagine this: A movie studio tells a novelist he will not be compensated for the rights to his book, because the movie version will promote his sales. Such a concept would never be accepted in any other industry. But it is standard practice in ours.

And we will not allow the discussion to turn into a zero sum game, pitting artist against songwriter. Current songwriter royalties should and will be protected. A new performance royalty for artists must be in addition to that paid to writers.

This goal is not without its challenges, and our efforts will not be without opposition. But through the combined efforts of our music coalitions, and with the help of a Congress that understands the importance of music to our economy and certainly to our quality of life, we will see a future that not only provides fair compensation to creators, but also gives artists the respect that they deserve.

PERSONAL EXPLANATION

HON. JIM McDERMOTT

OF WASHINGTON

IN THE HOUSE OF REPRESENTATIVES

Friday, November 19, 2004

Mr. McDERMOTT. Mr. Speaker, I am unable to be in Washington, DC today. Two weeks ago, I injured my leg and my physician prefers that I not put it through the stress of an airplane flight from my home in Seattle, WA to Washington, DC. Were I able to attend today's session in the House of Representatives, I would have voted in support of H. Res. 854 and voted to defeat S. 2986 and H. Res. 856.

ON THE PASSING OF REAR ADM. MAURICE BRESNAHAN

HON. WILLIAM D. DELAHUNT

OF MASSACHUSETTS

IN THE HOUSE OF REPRESENTATIVES

Friday, November 19, 2004

Mr. DELAHUNT. Mr. Speaker, since the earliest days of sailing, ship captains have had to be many things to their crew—teacher, mentor, role-model, even friend. Rear Admiral Maurice Bresnahan was the living embodiment of this tradition to the thousands of sailors who crossed his wake.

After a 30-year career in the US Navy that took him to the ranks of ship captain and command of a surface warfare group during the first Gulf War, it would have been understandable for this warrior to simply retire and take up a hobby. But, when the Commonwealth called and asked him to serve as president of

Massachusetts Maritime Academy, he embraced the challenge.

Of course, challenge is an understatement. Admiral Bresnahan inherited a school whose training ship was unseaworthy, and the Academy lacked the financial resources to sustain its core curriculum.

I first met Admiral Bresnahan—my Admiral—when I was a newly-minted Congressman. He spoke so passionately about the Academy and its role in ensuring the future of the maritime industry that I was tempted to enlist myself. He was a man with a vision that would transform this small, but proud, school on the banks of Buzzards Bay into a world-class institution.

It was not enough that his cadets learn basic seamanship; they also had to be renaissance men and women—equally at home on the deck of a ship or the halls of an art museum. He demanded excellence—and got it. An inspiring presence on the drill field, cadets wanted to be like and near him. His sailors were well-rounded and well prepared for the Merchant Marine of the 21st Century.

Every sailor learns to use the stars to guide them on their journey. In the case of Maurice Bresnahan, the stars on his shoulders denoted more than just a rank. They were guideposts of integrity, compassion and duty.

I commend to my colleagues the following Boston Herald commentary on his passing.

[From The Boston Herald, November 9, 2004]

MAURICE BRESNAHAN, MASSACHUSETTS
MARITIME PRESIDENT

Rear Admiral Maurice J. Bresnahan Jr. of Centerville, U.S. Navy retired, president of the Massachusetts Maritime Academy, died Saturday of a brain tumor at his home. He was 68.

Admiral Bresnahan was a 1954 graduate of Mission Hill High School in Roxbury, and a 1959 graduate of Massachusetts Maritime Academy. He received his commission in 1959, served on five combatant ships and commanded the USS *A.M. Sumner* (DD 692) and USS *Damato* (DD 871).

He served as special assistant to the chief of Naval Operations in the Pentagon, Washington, D.C., following his graduation from the Naval War College in Newport, R.I.

Returning to the Pacific Fleet after completion of the Combined Arms Warfare Course at the Naval War College, Admiral Bresnahan took command of the Military Sealift Command (Far East) and assumed duties as commander of the Seventh Fleet Logistic Task Force Group headquartered in Yokohama, Japan.

Upon promotion to Flag Rank, he was appointed commander of Surface Reserve Forces and commander of Naval Surface Group Six, made up of anti-submarine warfare frigates home ported in the Atlantic and Gulf Coast. These commands were recognized with Meritorious Unit Commendations for their service during the Gulf War.

Admiral Bresnahan had been serving as president of Massachusetts Maritime Academy in Buzzards Bay since April 1998. Prior to that he served for four years as the college's vice president of external affairs and marine operations.

Admiral Bresnahan presided over a dramatic increase in student population at the college and a major campus expansion.

He also led the effort to replace the former academy training ship *Patriot State* with a modern vessel and saw his efforts come to fruition when the newly refurbished training ship *Enterprise* sailed on her maiden voyage last winter.