

John Cronan later told the "Today" show: "We didn't have to retake the ship because we never surrendered it. We're American seamen. We're union members. We stuck together and did our jobs."

Twelve crew members aboard the Maersk Alabama are members of the Seafarers International Union, SIU. Many of them trained at SIU's maritime school, the Paul Hall Center for Maritime Training and Education, in Piney Point, MD. It is the largest training facility for deep sea merchant seafarers. It teaches skills for sailors and seafarers, such as how to maintain a boat engine and how to secure a ship from pirates. I salute the SIU members aboard the Maersk Alabama for their patriotism and pluck and for their refusal to surrender their ship.

This incident reminds us of the importance of the Merchant Marines. Often unseen and unappreciated, they are vital to our economic security and our national security. They are our eyes and ears on the water. They are experts in marine safety, environmental protection and the new and latest technology. They keep our ports safe and our commerce flowing.

They are the Ready Reserve. They are there in war, transporting vital military aid and supplies to our troops. They are there in peace, supplying aid to those most in need—just as the Maersk Alabama was doing when the pirates attacked. They are prepared to risk their lives defending their flag.

Let's salute the Merchant Marine, not just for what they did aboard the Maersk Alabama, but for what they do, what they stand for, their proud tradition. The Merchant Marine tradition is one of saving America time and time again. They have been the Nation's fourth arm of defense since the American Revolution.

President Roosevelt called our Merchant Marines "heroes in dungarees" because during World War II these gallant men braved the waters of the North Atlantic and the dangers of the Murmansk run to keep our troops overseas fed and clothed. They have fought on the front lines of every war since then—from Korea, Vietnam and the Persian Gulf to the Iraq War. They were there on 9/11, ferrying thousands of people to safety in New York. They were there in the aftermath of Hurricanes Katrina and Rita. And they have been there providing food to starving children in Ethiopia, Somalia and dozens of other regions around the world.

The maritime community has been a major player in my personal and political history, from growing up in east Baltimore to my early days in Congress on the Merchant Marine and Fisheries Committee. I got my start in politics by representing blue collar workers in Baltimore, the shipyard workers and the dock workers.

I am relieved by the safe return of the Maersk Alabama's crew and captain and I am grateful for all of those involved in their safe rescue and re-

turn: the Navy and their elite Navy SEALs squad and President Obama and his administration for handling the hostage situation with great skill.

As we welcome them home, let us acknowledge not just their heroism off the horn of Africa, but the everyday heroics of our Merchant Marines; their skills and training, their patriotism and proud tradition, and the role they play every day, in every way, supporting our troops, guarding our ports, keeping our economy strong and safeguarding our interests overseas.

TRIBUTE TO JUDY COLLINS

Mr. LEAHY. Mr. President, Marcelle and I have been privileged to have known Judy Collins for years. We have heard her sing in New York, in Washington, DC, and in Vermont, and every time we have been thrilled. I have even been known to call her phone just to hear her sing on her answering machine.

The New York Times on April 23 of this year wrote a review of her current engagement at the Café Carlyle, and I talked with Judy about it. I know that she and Louis keep a very busy schedule, but I just wanted to congratulate her on another well deserved review.

I would ask unanimous consent to have the New York Times article printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From the New York Times, Apr. 23, 2009]

FOLK GODDESS DESCENDS FROM HER LOFTY PEDESTAL

(By Stephen Holden)

It wasn't always so. But nowadays a Judy Collins concert is a seamless flow of music and storytelling. Alternating between the guitar and the piano, Ms. Collins offers a version of a personal musical history that is too complicated and rich to be covered in a single evening.

On Tuesday night at the Café Carlyle, where she began a six-week engagement, the emphasis was on her folk-music side, and for more than half the show she accompanied herself on acoustic guitar, with Russell Walden assisting on piano and backup vocals.

Her song "Mountain Girl," performed early in the evening, set the tone. Ms. Collins grew up in Colorado, and her silvery vibrato-free voice might be described as an Alpine instrument. Especially when she sings a cappella, it has the ringing purity of a voice emanating from a lofty altitude and reverberating in an endless echo chamber of mountain passes. Ms. Collins, who will turn 70 on May 1, has miraculously retained her upper register. The higher she sings, most of the time with perfect intonation, the more she projects the ethereality of a flute played by the wind.

The influence that propelled her from a piano prodigy who played Mozart, she recalled, wasn't the sound of the Weavers or Woody Guthrie, but that of Jo Stafford on her 1950s folk albums. In particular it was Ms. Stafford's recording of "Barbara Allen," first heard on the radio, that drew Ms. Collins away from classical piano. And as she sang this ballad of unrequited love, death and grief, her vocal similarities with Stafford, who died last year, were striking. Both singers expressed a demure self-containment

in unadorned phrases that imbued their performances with faraway longing.

In recent years Ms. Collins has descended from the folk-goddess pedestal to emerge as a funny, self-effacing Irish-American storyteller, and the tension between her pristine singing voice and her salty reminiscences lends her shows a theatrical dimension. She reminisced at length about her first meeting with Leonard Cohen, who had no confidence in his talents until she recorded his song "Suzanne." He returned the favor by persuading her to take up songwriting.

Her wildest tale described an adventure in Chicago on a winter night in which she caroused until 3 a.m. with two folk-singing colleagues, one of whom gave her a handgun for protection during the walk back to her hotel. Once safely in her room, she tried to remove the clip, and the gun went off.

Those were the wild old days to which Ms. Collins increasingly alludes in her shows. The more she talks about her itinerant life as a folk musician, the more you want to know. The high point of the show was her rendition of a recent Jimmy Webb song, "Paul Gauguin in the South Seas." The song, which describes the painter's retreat from civilization in a search for paradise that eventually landed him in the Marquesas Islands, evokes the quest of any artist for sacred ground that has never been visited: an elusive place Ms. Collins conjures when her voice soars.

TRIBUTE TO BUDDY AND JULIE MILLER

Mr. LEAHY. Mr. President, Marcelle and I have gotten to know Buddy and Julie Miller over the years—especially with their friend of ours, Emmy Lou Harris. So many times when I have traveled I have listened to Buddy and Julie's music on my headphones and one of the great thrills I had was when they dedicated a song to Marcelle and me years ago at the Birchmere.

The Wall Street Journal this week wrote an excellent article about the "first couple of Americana." I ask unanimous consent that it be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From the Wall Street Journal, Apr. 28, 2009]

BUDDY AND JULIE MILLER: FIRST COUPLE OF AMERICANA SINGS OF SETBACKS AND SORROWS (By Barry Mazor)

NASHVILLE—By virtue of their broad musical accomplishments, Buddy and Julie Miller have essentially reigned since the mid-1990s as the unpretentious but royal couple of Americana music, that lovably motley modern-roots music genre derived from the American music traditions of country, folk, gospel, roots rock and more. Their CDs, whether recorded together or individually, have consistently garnered high praise for both the songs they write for them and for the often touching, sometimes feisty country-soul delivery. Their long-incubating new release, "Written In Chalk" (New West Records), is no different in that regard.

Songs of theirs have been recorded by everyone from country hit makers Lee Ann Womack, Patty Loveless, the Dixie Chicks and Dierks Bentley, to jazz great Jimmy Scott. Mr. Miller was seen bringing his always coveted, tasteful guitar work behind Alison Krauss and Robert Plant on this year's Grammy Awards show, as he did throughout their recent tour of major arenas. (Led Zeppelin veteran Mr. Plant performs a comic duet with Mr. Miller on the

new release.) And Mr. Miller has produced records for Solomon Burke, Jimmie Dale Gilmore and Allison Moorer.

Still, Mr. Miller, 56, and the more flamboyant Mrs. Miller, 52, are by temperament genuinely modest, and each, during separate recent interviews, remarked on being taken aback by the international outpouring of good wishes and concern that followed Mr. Miller's triple-bypass surgery. He'd felt a heart attack coming on after a Feb. 19 performance with Emmylou Harris, Patty Griffin and Shawn Colvin in Baltimore.

"The first month was rough; then it got better," Mr. Miller noted. "I feel like I'd been beaten with baseball bats by a couple of the Sopranos, but I'm doing good. I've got a free pass to rest—no dates until June.

"You know, after the heart attack and surgery, a side effect was that all my senses were really heightened. For a week or so, I could smell somebody down the hall and my hearing was really heightened. And that kind of beautiful note that John Deaderick plays on keyboards on the record, the kind that really hurts you, would make me start weeping uncontrollably. It was kind of cool; I was hoping I could hold on to part of that—although it wouldn't be so good on stage!"

Nine of the dozen songs on "Written In Chalk" were written by Mrs. Miller, and—some comic change-ups and love songs with attitude aside—most of them concern loss or learning to be reconciled with personal setbacks, as titles such as "Everytime We Say Goodbye" and "Hush, Sorrow" suggest. As many fans of the Millers are generally aware, Mrs. Miller has not been seen on stage harmonizing with Mr. Miller or engaging in their George Burns-Gracie Allen style badinage for the past five years. She's been sidelined by the severely exhausting, painful condition fibromyalgia and by the sudden loss of her brother, killed when he was struck by lightning. Some of the new songs that seem most to reflect that experience in particular were, in truth, composed before the event.

"One of the things that sort of broke me," Mrs. Miller recalls, "was that I went to Texas to be with my mother after my brother died, and when she asked about the record I'd been working on for half a year before that, I couldn't remember one single thing about it, not a note. When I came back to Nashville and found the notebook with those songs in it, they were all so strangely prophetic that it freaked me out."

As a practical matter, Mr. Miller's packed schedule and Mrs. Miller's physical restrictions made it difficult to get this record made, delayed it, and inevitably affected the nature of their collaboration on it. There are, for instance, fewer outright duets on the record than on previous joint efforts.

"I worked on this so long, starting and stopping in between tours," Mr. Miller recalls, "that it was hard to gain perspective on it. It started out as her record, but she couldn't finish it, and it went back and forth. It's difficult for Julie to start and stop; she kind of gives everything together, everything she's got. So she would just get started sometimes and I'd have to go back on the road, which was really, really difficult for her—and that went on for years."

"It's funny," Mrs. Miller says. "We live just a few blocks from Music Row, where people make appointments to meet and write songs for three hours. But I have to get totally lost in my soul and go oblivious to time and space and surroundings—and Buddy's the only person I can do that with. But he's been so busy and structured, and me so completely not. Unless I'm pressured, it's like I have my own radio station going that I can just tune into for songs; it's like whoever is doing the songwriting in me is playing, and

three or four years old. Once you let them know they have to do it, they can't handle it."

It's more than a little surprising, but Mrs. Miller has not actually heard the released "Written In Chalk" CD. "Is that ridiculous?" she asked. "I never listen to anything I'm on after it's recorded, because I'm always tormented; I'll wish there was something I hadn't done." With the record overdue, Mr. Miller finished mixing the recordings in their state-of-the-art home-based studio, as he would most of the time—but to speed getting the job done at last, he did it with headphones on, so Mrs. Miller couldn't hear the sonic calls he was making, a source, they both admit, of some tension.

Mrs. Miller, however, characterizes her husband as "one of the all-time great singers in the universe, with a unique sound—strong yet feeling very deeply, and emotionally vulnerable." And Mr. Miller says that the songs his wife writes "are unique, not contrived; they come from such a pure place. She never writes anything that hasn't come from somebody's experience that's affected her. There's a place of innocence and depth at the same time that really gets me."

Mr. Miller hopes, he says, that the many songs his wife has backed up and stored will still yield an outright Julie Miller album sometime soon, but that's far from a foregone conclusion. He, meanwhile, is already booked to finish producing a gospel CD for Patty Griffin, to return as musical director of the Fall Americana Music Awards, and then to get to work on a record project with the jazz- and country-influenced Bill Frisell and Marc Ribot.

Whatever (and whenever) the musical outcomes, the Millers can be sure that there's an audience waiting expectantly—with considerable love.

TRIBUTE TO MARILYN BERGMAN

Mr. LEAHY. Mr. President, I am happy to have this opportunity to honor the many accomplishments and contributions of my good friend, Marilyn Bergman. Marcelle and I have had the pleasure of knowing both Marilyn and her husband Alan for years. They are as accomplished songwriters as I have ever met. For the past 15 years, Marilyn has served as the distinguished president and chairman of the board of the American Society of Composers, Authors and Publishers, a position never before held by a woman.

Marilyn's list of achievements is vast and impressive. Her work as a champion of the arts has brought about many important changes. She was instrumental in developing "A Bill of Rights for Songwriters and Composers"—an initiative designed to raise public awareness of the tremendous contribution and rights of those who make music. In addition, she has gone to great lengths to support and promote the work of female songwriters.

This month, Marilyn will step down from her position as chairman of the board of ASCAP and will move on to the next phase of her career. I know that she will bring the same commitment to excellence and vitality to all of her future endeavors and Marcelle and I wish her only the best.

I ask unanimous consent that the text of an April 8, 2009 ASCAP press release describing Marilyn's work be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From an American Society of Composers, Authors, and Publishers Press Release on Apr. 8, 2009]

MARILYN BERGMAN TO STEP DOWN AS PRESIDENT AND CHAIRMAN OF ASCAP AFTER 15 YEARS

LOS ANGELES/NEW YORK: April 8, 2009: Three-time Academy Award-winning songwriter Marilyn Bergman today announced her decision to step down as President and Chairman of the Board of ASCAP (the American Society of Composers, Authors and Publishers). Her successor will be elected by the ASCAP Board of Directors during their next meeting later this month.

Bergman was the first woman to be elected to the ASCAP Board of Directors and was named President and Chairman of the Board in 1994. She will continue to serve as an active Board Member.

Commenting on her decision, Bergman said: "I am grateful to have had the honor of serving as the President and Chairman of ASCAP for 15 years, and am exceedingly proud of all that was accomplished during my tenure. I will continue to be a passionate advocate for all music creators through my work on the ASCAP Board of Directors. But in terms of the Presidency itself, I see that now is the right time to step down."

Bergman noted that she and her writing partner and husband, Academy Award-winning songwriter Alan Bergman, have a number of new projects in the works which require her focus. "Alan has always been supportive of the time that my ASCAP Presidency required. But with so much exciting work before us, I feel it's time that I fully devote myself to my first calling: writing. So I look forward to shifting my energy back to our work, while having the privilege to continue to serve ASCAP and my fellow music creators."

The Bergmans have just completed work on Steven Soderbergh's film, *The Informant*, with composer Marvin Hamlisch, and are currently working on two musical theatre projects, one with Marvin and one with Michel Legrand. They are also at work on *Visions of America: A Photo Symphony Celebrating the Sites and Songs of Democracy* with renowned photographer Joseph Sohm and composer Roger Kellaway. This was premiered at the Kimmel Center-Verizon Hall on January 25, 2009 in Philadelphia with Peter Nero and the Philly Pops.

A Strong Legacy of Advocacy, Education and Growth

Bergman's 15-year tenure as President and Chairman of the Board of ASCAP was marked by a series of noteworthy achievements, all of which have had a positive and lasting impact on music creators.

As a passionate voice for the rights of music creators, Bergman has a strong presence on Capitol Hill. She helped lead ASCAP to several major legislative victories, including most notably the Supreme Court's decision in 2003 to uphold the Sonny Bono Copyright Term Extension Act of 1998, which extended copyright protection an extra 20 years—to the life of the author plus 70 years. Other legislative highlights include:

Helming ASCAP through the modernization of the Federal consent decree that governs ASCAP's operations.

Leading ASCAP's lobbying effort that helped secure the passage and signing of the Digital Millennium Copyright Act in 1998—bringing the U.S. into line with World Intellectual Property Organization treaties and strengthening music copyrights on the Internet.

Serving on the National Information Infrastructure Advisory Council (NIAC) from 1994