able to take advantage of the 114 license unless they get a necessary distribution license in the marketplace.

The ability to enable automatic, organized copying and storage of individual songs that replace the sale of downloads or subscriptions by competitive distribution services such as Napster, Rhapsody, and iTunes should not be allowed without similar rules and compensation requirements. If listeners are able to instantly make a free copy of the song they are listening to, they will have little reason to purchase it. The use of a performance license should not be a shield against providing the requisite payment for the reproduction or distribution.

Section 1 provides parity in the rate standard for the technologies currently covered under the section 114 license. All licenses under section 112 and 114 will have their rates set under the same standard, a fair market value standard, that would more closely replicate the aggregate deals in the marketplace. Fair Market Value is a standard that is used hundreds of times in the laws of the United States and is one that replicates to the closest extent possible to free marketplace. Currently, the rate for satellite and cable music services are set under factors contained in Section 801(b) of the Copyright Act. The rate for Internet services is a "willing buyer, willing seller" standard that approximates what a particular willing buyer would pay a particular willing seller in the marketplace. The bill sets the standard at "fair market value" to provide broadband market-influenced compensation to creators across all platforms.

Section 2 provides that the technologies which broadcast sound recordings provide adequate protection to the content. These provisions ensure that all licensees under section 114 have similar content protection requirements, which respond to marketplace developments but include recording for legitimate time shifting purposes.

The bill also requires that licensees use reasonably available technology to prevent copying of the transmission to prevent against third party "stream-ripping"—the use of tools created by third parties that captures the stream and then disaggregates the songs for storage in a manner that substitutes for a sale. However, any content protection system must allow for reasonable recording. Most notably the bill allows for manual consumer recording to the extent such recording is consistent with fair use under Section 107 of the Copyright Act.

Section 3 provides a placeholder for the Copyright Office to convene a meeting with interested stakeholders to discuss creation of a category of new interactive services. Currently, one of the most contested issues in the license is the definition of interactivity. The question is "how much consumer influence is allowed before the experience has transitioned from a purely listening service to an interactive service?". The definition of interactivity itself impacts whether one can take advantage of the content license and the share of the royalty to the artists, musicians and other vocalists. I am hopeful that the Copyright Office will be able to provide some guidance and recommendations for Congress.

Finally, while not included in the bill, I do believe at some point soon, Congress needs to take another look at the Audio Home Recording Act. I am hopeful that the royalties provided by the AHRA were never intended to substitute for the marketplace licenses afforded end-to-end transmission and distribution services. The AHRA was intended to protect music creators from serial copying using off-the-shelf consumer electronics devices, not to enable transmission services to transform themselves into distribution services that provide an unlicensed download that substitutes for record sales. The time has come to reevaluate the act in light of new technologies and changing business models.

I do not want to suggest that this bill is a "perfect" solution. Thus, I remain open to suggestions for amending the language to improve its efficacy or rectify any unintended consequences.

This bill attempts to strike a balance between providing adequate protection to our musicians and continuing to support new innovative technologies. My goal is to preserve the legitimate downloading capability for those services that appropriately pay for it. I hope the parties can work together to reach further consensus on how to achieve parity between technologies and provide rightful compensation to our artists.

OPENING OF THE MOTHER HALE LEARNING CENTER

HON. CHARLES B. RANGEL
OF NEW YORK
IN THE HOUSE OF REPRESENTATIVES
Friday, May 12, 2006

Mr. RANGEL. Mr. Speaker, I rise today to recognize the significance of the Mother Hale Learning Center by entering into the record an article from the New York CaribNews that celebrates the official opening of the MHLC in Harlem, New York.

Clara Hale, best known as "Mother Hale," was a prominent philanthropist, social activist and child care worker who founded Hale House in New York City and created a sanctuary for drug-addicted and AIDS-infected infants and their mothers.

As a foster care parent in 1940, Mother Hale provided a home to over 40 children of all ethnic and religious backgrounds over the next 25 years. As problems associated with drug abuse exploded in Harlem, Mother Hale expanded her home for infants addicted before birth. It was the first—and only known program—in the U.S. designed to deal with infants born addicted to illegal drugs.

Clara Hale was a rare individual who devoted her life to caring for over 800 unwanted children. She left her loving imprint on the lives of thousands. When Mother Hale passed away in December, 1992, her daughter, Lor- rain Hale, carried on her mission.

The Mother Hale Learning Center is an expansion of the work Hale House does through its residential programs. It also allows for affordable childcare to the Harlem community.
HONORING DAMU SMITH
HON. BARBARA LEE
OF CALIFORNIA
IN THE HOUSE OF REPRESENTATIVES
Friday, May 12, 2006

Ms. LEE. Mr. Speaker, I rise today with a heavy heart to join my colleagues here in the Congressional Black Caucus, throughout the United States and across the globe in commemorating and honoring the extraordinary life of Damu Smith. A leader in the ongoing struggles for civil rights as well as social and environmental justice for more than 30 years, Damu is known worldwide for his lifelong commitment to advancing equality, human rights and nonviolence. Damu passed away on May 5, 2006 after a courageous battle with cancer.

Born in 1951 in St. Louis, Missouri to Sylvester and Vernice Smith, Damu was raised with his two brothers and sister in the Carr Square Village housing project. A working-class family, they often struggled to make ends meet, sometimes receiving welfare or other government assistance. Damu has said that having this experience growing up developed in him a great sensitivity to the plight of low-income communities, and played a central role in shaping his views as an adult and as an activist.

As a high school student, Damu had the chance to attend some of the Black Solidarity Day rallies in Cairo, Illinois, where he listened to speeches by Amiri Baraka, Nina Simone and Jesse Jackson, and toured black neighborhoods where white supremacists had sprayed houses with gunfire, a sight that changed his life. As a freshman at St. John’s University in Minnesota, and president of the Organization of Afro-American Students, Damu led a protest and takeover of the school’s administrative offices to demand a Black studies program. It was during that time that he changed his name to Damu Amiri Imara Smith, the first three words meaning “blood,” “leadership,” and “strength” in Swahili, respectively. In 1973, he moved to Washington D.C., where he began the next chapter in his lifelong mission of advocating for social justice in the United States and abroad.

Over the next thirty years, Damu’s activism included vigilance in the fight against Apartheid in South Africa as Executive Director of the Washington Office on Africa and co-founder of Artists for a Free South Africa. Additionally, Damu focused his energy and attention on broad-based efforts to expose gun violence and police brutality, and was also active in peace and nuclear weapons freeze campaigns, working as the Associate Director of the Washington Office of the American Friends Service Committee.

Furthermore, Damu was known for his pioneering leadership in the environmental justice movement, working as the first environmental justice coordinator for the Southern Organizing Committee for Economic and Social Justice. After touring cities severely impacted by chemical pollution and seeing the devastating impacts of these practices on low income and African American communities, he organized Toxic Tours in the South for Greenpeace. In 1999, he coordinated the largest environmental justice conference ever held, an event which led to the formation of the National Black Environmental Justice Network, which was the first ever network of Black environmental justice activists, and of which he served as the Executive Director.

Throughout his historic and far-reaching career of activism and advocacy, Damu was widely respected and viewed as a leading voice for social justice and progressive change in the United States and abroad. Revered by his colleagues and all who knew him as not just a leader but a true visionary in the fight for justice, peace and equality, Damu’s contributions to the effort to affect genuinely democratic reforms in the United States and around the world are truly immeasurable.

My life was personally touched by Damu. I met him many years ago and his intellect, heart and soul brought joy and clarity to my life. Like all who knew and loved him, I will deeply miss his presence on this earth.

Though his death is a great loss to our country and to our entire global family, the legacy of his work will continue to improve countless lives for generations to come. My thoughts and prayers are with Damu’s family, as well as the numerous friends, colleagues and other individuals that he inspired during his lifetime as we mourn the loss of this exemplary leader.