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 (NIIAC) from 1994

to 1995, at the request of Vice President Al Gore. Serving two terms (from 1994 to 1998) as President of CISAC, the International Confederation of Performing Right Societies.

Most recently, Bergman played a key role in the launch of A Bill of Rights for Songwriters and Composers, an ASCAP advocacy and awareness-building initiative designed to remind the public, the music industry and Members of Congress of the central role and rights of those who create music.

Bergman was also instrumental in the launch of the ASCAP I Create Music EXPO, the premier conference for songwriters, composers and producers. The 4th annual EXPO is set to take place at the Renaissance Hollywood Hotel in Los Angeles, April 23–25, 2009.

She has also been a strong supporter of educating young people about the creative process and the rights inherent in the creation of music. Programs established under her leadership include:

The ASCAP Foundation Children Will Listen Program—created in honor of ASCAP member and musical theatre great Stephen Sondheim (West Side Story, Gypsy!, Pacific Overtures, A Little Night Music) to provide the musical theatre experience to a generation of students who might not otherwise have this opportunity.

The ASCAP Foundation Creativity in the Classroom Program—designed to help students recognize their own creative work, to understand their rights as owners of intellectual property and to respect the ethics of protecting the creative property of others.

The Donny the Downloader Experience in partnership with i-SAFE Inc., the worldwide leader in Internet safety education—an interactive school assembly program aimed at educating middle school students on what it means to be a music creator and the real cost of music piracy.

The Junior ASCAP Members (J.A.M.) Program in partnership with MENC: The National Association for Music Education—created to support and nurture music students, and to educate them on the value of music and the importance of intellectual property rights.

She also supported the development of The ASCAP Foundation/Lilith Fair Songwriting Contest—a national competition designed to encourage unsigned women songwriters, cosponsored by The ASCAP Foundation and Lilith Fair.

''From the moment she assumed the role of President and Chairman of the Board, Marilyn worked tirelessly on behalf of our membership to the benefit of all music creators,'' said John LoFrumento, CEO of ASCAP. ''She has been tremendously effective in helping ASCAP anticipate the changing needs of our members—particularly given the immense shifts that have occurred in music, technology and society as a whole over the past decade. I will greatly miss the insights and collaborative spirit that she brought to our working relationship. But I am comforted to know that Marilyn will remain a strong and active presence on our Board of Directors.''

Bergman presided over the largest expansion of ASCAP membership in the history of the organization—growing from 55,000 when she assumed the Presidency in 1994 to a current membership of more than 350,000 music creators.

100 YEAR BIRTHDAY OF GLENROCK, WYOMING

Mr. BARRASSO. Mr. President, 100 years ago today, folks living in Glenrock, WY, voted to incorporate their town. While April 30, 1909, was Glenrock's official birthday, the town had been a vibrant and active place for decades prior.

Pioneers traveling through the Wyoming territory in the late 1800s chose to stay in the sheltered area where Deer Creek met the Platte River. Deer Creek Station became a popular rendezvous for the wagon trains and settlers traveling westward on their way to a new life.

Eventually, a community was formed. The settlers chose to call their town Glenrock, after a rock that was used by the pioneers as a landmark.

Over the years, energy has been the backbone of Glenrock's economy. First coal, then oil, and now wind, providing energy to Wyoming and America is a history the people of Glenrock embrace.

Today, the citizens of Glenrock kick off a year-long celebration of their community. I join them in honoring the brave pioneers who preceded them, and send best wishes as the town of Glenrock looks toward the next 100 years.

IDAHOANS SPEAK OUT ON HIGH ENERGY PRICES

Mr. CRAPO. Mr. President, in mid-June, I asked Idahoans to share with me how high energy prices are affecting their lives, and they responded by the hundreds. The stories, numbering well over 1,200, are heartbreaking and touching. While energy prices have dropped in recent weeks, the concerns expressed remain very relevant. To respect the efforts of those who took the opportunity to share their thoughts, I am submitting every e-mail sent to me through an address set up specifically for this purpose to the CONGRESSIONAL RECORD. This is not an issue that will be easily resolved, but it is one that deserves immediate and serious attention, and Idahoans deserve to be heard. Their stories not only detail their struggles to meet everyday expenses, but also have suggestions and recommendations as to what Congress can do now to tackle this problem and find solutions that last beyond today. I ask unanimous consent to have today's letters printed in the RECORD.

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

I appreciate a lot of what you stand for and accomplish in DC. I am a high school teacher in Idaho and have chosen to take a $10,000 cut in pay to have the opportunity of teaching privately instead of remaining in the public system. So, in addition to all the common woes of teachers, I have no benefits and a smaller paycheck.

I ask not for more pay; I only work 180 days a year, for crying out loud. But I hold to that centuries-old conviction—that the free American can provide for himself, his community, his beloved nation, and for the world around him when he so chooses. But the regulated, restrained, and restricted American will find himself captive and controlled as he watches the oppression, long familiar to the history of mankind, push individual freedoms aside in favor of the omniscience of a well-meaning government.

I, with my wife and six children, used to travel every summer to Mexico and the Western states. We no longer do so, but we need no assistance from the Senate. We used to visit Yellowstone and Craters of the Moon every spring and fall. We no longer do so, but we need no assistance from the Senate. We used to drive to visit grandparents in California every Christmas. We no longer do so, but we need no assistance from the Senate. Please, as you fought against climate change legislation, fight also against any financial assistance that would result in using tax monies.

Our country flourishes best when its people are trusted to be wise beyond mere elections. Too many politicos clamor for wisdom of the people in elections, but then refuse to admit that popular wisdom remains to allow for proper local self governance.

Help remove the restrictions that so cruelly keep us dependent on others' petroleum sources. Help remove the regulations that falsely inflate corn prices. Help remove the restraints that continue to dim the American spirit of ingenuity, entrepreneurship, and liberty.

Perhaps, if Congress relinquishes their tightening grip on the energy sector, I can return to the South rim of the Grand Canyon with my wife and children to once again marvel at glory that God has repeatedly demonstrated in my country.

JASON, *Rigby*.

I live in the wonderful town of Hagerman. I met you personally one fall evening after you and other friends had spent the day duck hunting and were in a very close game of shuffle board. The town of Hagerman enjoys our fame for the duck hunting and the people it brings to our town. The sport of hunting is not cheap, and now with the gas prices??

I work for Con Paulos Chevrolet in Jerome. It is 33-mile trip one way. It used to cost $30.00 to $40.00 a week to get to my job. Now it is $60.00 plus. Same car, a minivan, 2005. How do our farmers and ranchers survive with their pick up 44 and the farm produce trucks? So gas is up, food is up and Idaho Power needs a rate hike again. Our salaries in southern Idaho are not up. Companies cannot afford any raises due to all the ups. The oil companies report massive earnings, yet we are paying and paying and paying. Why cannot someone put a cap on the gas? Stop it dead; just say no. The gas speculators would have to deal with that, the oil companies should be sued by the people they are gouging and get busy building refineries and spend some of that money we are paying them for better fuels or give it back.

Does it seem to you that the Middle East has been planning our demise for some time now? It is working. The panic is just around the corner; why cannot we see it coming?

DEANA, *Hagerman*.

P.S. I was impressed with one thing about you the evening we met. You drank water!

I am a recent graduate of BYU-Idaho, and I still live in Rexburg. I have a job working for an engineering firm in Idaho Falls. Each day I commute the 30 miles to work. This commute is becoming increasingly expensive, and I am considering alternatives on how to get to work and back. Public transportation is limited to Idaho Falls, and I am the only one from work who comes from Rexburg making it difficult to carpool. One thing I have done is bought a Honda Accord. It gets good gas mileage and reliability to save on the travel costs. I would like to buy American-made cars if they could match the reliability and economy of some of the foreign cars. With the high-cost of gasoline driving my focus though, I am forced to spend our American dollars on foreign cars.