

We have to manage our forests. They are in an unhealthy state, with the Forest Service's own estimate placing 40 million acres at high fire risk. I saw the high fuel loads; lodgepole pines so thick it looked like toothpicks had been dropped from the sky, and the high levels of brush on the ground.

We need to find a way to restore many of our forests to a more healthy, natural state that includes managing prescribed burns and thinning. We may not agree on every aspect of getting to that natural state, but we can find common areas that we can agree on; that fuels reduction is better than fuels feeding these catastrophic fires in our forest. The old adage that an ounce of prevention is worth a pound of cure is very appropriate.

A well-funded fuels reduction program will pay significant dividends in reducing the firefighting and restoration costs over time. Think how far the \$1 billion we are spending on fighting these fires this summer would have gone towards fuels reduction. We also have to come up with an approach to rehabilitate and restore these fire-stricken lands that works for all of those who are interested in the care of our Nation's forests.

As I was meeting with the staff and operations managers in the fire camp, I also noticed something was missing. It took me a while to figure it out, but I finally realized that there was a lack of younger personnel who would be taking the place of the fire managers as they retire in the years to come. Recent hiring freezes and reductions in personnel have left a gap in the level of experience that we have coming up to fight future fires. Men and women who have been working for 20 to 30 years fighting fires have institutional knowledge about the dynamics and management of firefighting in these warlike conditions. Ensuring that the agencies have adequate funding for personnel in these crucial positions is critical to the security of our forests.

We also need to address the current pay system that acts as a disincentive for experienced fire personnel to work on the lines, although I was pleased to hear there has been a temporary correction to this policy.

Mr. Speaker, these are but a few of the things I discovered while spending time on the Clear Creek fire. Healthy forests and fuel management is an issue Congress has to spend more time discussing and finding answers to. My fellow colleagues, the gentlewoman from Idaho (Mrs. CHENOWETH-HAGE) and the gentleman from Virginia (Mr. GOODLATTE), have each been seeking more proactive ways to manage our Nation's forests. I have asked that their respective forest committees hold a joint hearing to explore future avenues for forest management, including fuels reduction and treatment, in order to decrease the likelihood of a future catastrophic fire. I am hopeful this hearing will generate the necessary dialogue so that we can start the proc-

ess of restoring and rehabilitating our Nation's forests.

Finally, Mr. Speaker, I want to thank George Matejko, forest supervisor for the Salmon-Challis National Forest, who allowed my chief of staff and I to get a first-hand look at the fires. I also want to thank Tom Hutchinson, fire management officer for the Valvermo Ranger District of the Angeles National Forest. Tom served as the incident commander for the California Incident Management Team 4 that was managing the fire. He and Virginia Gibbons, public affairs specialist for the Deschutes National Forest, gave us a close look at how fire operations work.

Finally, I want to thank all of those who have given their time and efforts to protect Idaho and the West from these catastrophic fires. The people of Idaho and I thank you.

The SPEAKER pro tempore. Under a previous order of the House, the gentlewoman from Hawaii (Mrs. MINK) is recognized for 5 minutes.

(Mrs. MINK of Hawaii addressed the House. Her remarks will appear hereafter in the Extensions of Remarks.)

WORK MADE FOR HIRE AND COPYRIGHT CORRECTIONS ACT OF 2000

The SPEAKER pro tempore. Under a previous order of the House, the gentleman from North Carolina (Mr. COBLE) is recognized for 5 minutes.

Mr. COBLE. Mr. Speaker, today I am introducing, along with the gentleman from California (Mr. BERMAN), the ranking member of the Subcommittee on Courts and Intellectual Property of the Committee on the Judiciary, H.R. 5107, the Work Made for Hire and Copyright Corrections Act of 2000. This bill addresses the controversy over the recent amendment to the Copyright Act that added sound recordings to the list of works eligible to be works made for hire. It resolves the controversy and is supported by all parties involved. It also includes other noncontroversial corrections to the Copyright Act.

First, some background about sound recording as works made for hire is necessary. A work made for hire is, one, a work prepared by an employee within the scope of his or her employment; or, two, a work especially ordered or commissioned for use as a contribution to a collective work if the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire.

The Copyright Act provides authors a right to terminate a grant of right 35 years after the grant. The termination right, however, does not apply to works made for hire. Since 1972, sound recordings have been registered by the Copyright Office as works made for hire, even though they were not statutorily recognized as such prior to the enactment of the Intellectual Property and

Communication Omnibus Reform Act of 1999. This statute, known as IPCORA, included a provision that added sound recordings to the list of works eligible for work made for hire status.

Following the passage of the amendment last year, recording artists argued that the change was not a clarification of the law and that it had substantively affected their termination rights. When apprised of these arguments, I agreed to hold a hearing on the issue of sound recordings as works made for hire. The subcommittee subsequently held a hearing on May 25, 2000, after which the gentleman from California (Mr. BERMAN) and I encouraged both sides to seek a mutually satisfactory resolution through private negotiations. Representatives of the artists and the recording industry negotiated diligently and in good faith, and during the August work period they presented us with a compromise solution.

H.R. 5107, Mr. Speaker, implements that solution. It is a repeal of the amendment without prejudice. In other words, it restores both parties to the same position they were in prior to the enactment of the amendment in November 1999. The bill states that in determining whether any work is eligible to consider a work made for hire, neither the amendment in IPCORA nor the deletion of the amendment through this bill shall be considered or otherwise given any legal significance or shall be interpreted to indicate congressional approval or disapproval of any judicial determination by the courts or the Copyright Office.

Given the complex nature of copyright law, this compromise was not easily reached, but I believe it is a good solution and I want to thank everyone who worked so diligently to resolve this controversy. I want to give special thanks as well to the gentleman from California (Mr. BERMAN), ranking member on our subcommittee, and the ranking member of the full committee, the gentleman from Michigan (Mr. CONYERS), for their participation and cooperation.

I also want to recognize Mr. Cary Sherman of the RIAA, the recording industry, and Mr. Jay Cooper, who represents the recording artists, for their efforts to find a solution.

H.R. 5107 also includes other noncontroversial corrections to the Copyright Act. These amendments remove expired sections and clarify miscellaneous provisions governing fees and recordkeeping procedures. These are necessary amendments which will improve the operation of the Copyright Office and clarify U.S. copyright law.

Mr. Speaker, it was my belief this amendment merely codified existing practice and that remains my belief, and there is ample authority that supports my contention. In fairness to the artist community, there is also ample and convincing authority that supports the artists' contention regarding this