

the Cleveland AFL-CIO. In 1968 he was elected Vice President of the Cleveland Local of the National Postal Union, a predecessor of the APWU. In 1971, after serving on the committee that merged five unions to create the American Postal Workers Union, he was elected Director of Research and Education of the Ohio State APWU. In 1972, he was appointed to the national APWU's Human Relations Committee.

In 1975, Mr. Burrus joined with the presidents of the APWU locals in New York, Pittsburgh and Detroit to form the APWU Presidents Conference. He was elected chairman in 1978. During his tenure, he led a movement to reject the 1978 tentative collective bargaining agreement, resulting in a re-negotiation of the wage package.

Mr. Burrus began working for the United States Post Office in 1958 as a distribution clerk.

In 1980, Mr. Burrus was appointed to the Ohio Advisory Board of the U.S. Civil Rights Commission, and in 1984, he was elected to the National Board of the A. Philip Randolph Institute. Mr. Burrus served on the Board of Directors of the National Black College Alumni Hall of Fame. He serves as a member of the Executive Board of the National Coalition of Black Voter Participation. In May 2002, *Ebony* magazine named Mr. Burrus one of the 100+ Most Influential Black Americans.

Mr. Burrus is a member of the Executive Committee of the Union Network International, a global federation of unions that represent postal workers and other service workers. He also serves on the Federal Advisory Council on Occupational Safety and Health.

William Burrus was born in Wheeling, West Virginia. After graduating with honors from Lincoln High School, he attended West Virginia State College. He served in the 101st Airborne Division and 4th Armored Tank Division of the United States Army.

Mr. Burrus is married to Ethelda Burrus. He has four daughters: Valerie, Doni, Kimberly and Kristy, one stepson, Antwon, seven grandchildren and two great-grandchildren. He resides in southern Maryland.

I urge my colleagues to join me in congratulating Mr. Burrus, a great American labor leader.

IN HONOR OF THE SOUTHERN CALIFORNIA RAILWAY MUSEUM AT FULLERTON, CALIFORNIA

HON. LORETTA SANCHEZ

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, May 2, 2002

Ms. SANCHEZ. Mr. Speaker, I rise today to pay tribute to the Southern California Railway Museum at Fullerton, California.

Railroads have played a major part in how the west was won. The history of the American railroad is an amazing story, rich in colorful characters and anecdotes. It is also a history of amazing feats of strength and courage: The railroad was built by men who had to face many obstacles. More than 20,000 men built the Transcontinental Railroad which linked the East Coast with the West Coast. In truth, the story of the Transcontinental Railroad is one of the most heroic in American history.

Some of the dangers that the railroad workers faced were long 12 hour work shifts, sear-

ing summer heat, Indian attacks, and most dangerous of all, the lawless and violent makeshift towns that erupted at the end of the line. Most of the workers were immigrants with over 10,000 Chinese workers. Other nationalities included Irish, German, Dutch and Czechoslovakian. In addition, thousands of Civil War veterans worked on the Union Pacific.

The United States had long been divided by its 3,000 mile cross country distance. In order to reach the West Coast of the United States, travelers had to venture around Cape Horn, South America. It was a perilous journey filled with great trepidation. The other route to California meant crossing miles of land through dangerous Indian country or even facing the perils of starvation, weather, and accidents.

In 1862, the Congress passed the first of several Railroad Acts, finally choosing a route from Omaha to Sacramento. With the foundations in place for a route across the States, and with the design expertise of genius Theodore Judah, a brilliant young engineer who found a way to lay tracks across the Sierra Nevada Mountains of California, the race to build the Transcontinental Railroad across the country had begun.

Two companies began the transcontinental construction of the tracks which the "Iron Horse" would travel—The Union Pacific and the Central Pacific. On May 10, 1869, the two railroads met in Promontory Point, Utah, for the official ceremonies where a gold spike was driven into the ground to commemorate the six years of hard, grueling work which culminated in the completion of the Transcontinental Railroad.

The railroads have since played a very important, crucial part in the expansion of the West, both in population and economic opportunities. In addition, the railroads have long captured the imaginations of young and old alike, who are mesmerized by the sound of a train whistle and the beautiful powerful trains which are truly a part of American history and folklore.

Please join with me today in recognizing the importance of keeping the history of the railroad alive and to promote the education of America's children in the great traditions of the railroad. I commend the Southern California Railroad Museum in Fullerton, California, for its many contributions to the preserving the important historical artifacts detailing America's railroads and for teaching the children in our community about their American legacy.

INTRODUCTION OF THE "FREELANCE WRITERS AND ARTISTS PROTECTION ACT OF 2002"

HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Thursday, May 2, 2002

Mr. CONYERS. Mr. Speaker, the advent of the Internet has created an entirely new market for the distribution of creative content, such as music, movies, news articles, and photographs. The desire for instant information has made it more important than ever to get that work out to millions of people quickly and to have the rights to the distribution of articles and graphics cleared immediately.

As we saw from last year's New York Times v. Tasini case, however, the creators of infor-

mation—freelance writers, illustrators, cartoonists, graphic designers, and photographers—often have not shared in the benefits of this new market. In some cases, large media conglomerates often force creators to sign away the rights to their works through "take it or leave it"—or adhesion—contracts if they wish to have them published and distributed.

Individual writers and artists don't stand a chance of negotiating favorable terms and fees when they must go up against media giants. And because many creators are not "employees" of the publishers, the antitrust laws forbid them from bargaining as a unit or even sharing information about the pricing of their work. Each freelancer must, therefore, go it alone and negotiate individually with the publishers who control the media outlets.

I believe that copyright protection should benefit individual creators—not only media corporations. To remedy the imbalances between the media giants and freelance creators, Congressman Cannon and I are introducing the "Freelance Writers and Artists Protection Act of 2002."

First, this legislation gives freelance writers and artists an antitrust exemption so they can present a united front against the big media companies who have been forcing them to sign nonnegotiable contracts that surrender all their rights. In doing so, the bill makes it easier for freelancers to bargain fairly for their rights as a collective.

In addition, because of the speed and nature of the publishing industry, these same freelance writers and artists often do not have time to have their works protected under the copyright laws before the publications they go into are printed. As a result, the creators may not receive relief under the copyright laws if their works are stolen. The bill remedies this by automatically protecting the individual works when the publication receives copyright protection.

Finally, this bill addresses the problem of the theft of creative works that have not been released. There are creators who decide not to release an article, book, movie, or song, but others steal them and infringe on the creators' rights. The criminal copyright law penalizes those who infringe works having a retail value of \$1,000 or more, but works that have not been released are not protected because they have no retail value. They are, however, valuable to their creators, and we need to close the loophole in the law that allows the theft of these unreleased or unpublished works. For that reason, the bill amends the law to say that the theft of unpublished works also can be a criminal offense.

I hope this bill can be the start of productive discussions in the House and particularly in the Judiciary Committee about how we can enhance the power of freelance writers and artists and how we can protect their work.

TRIBUTE TO THOMAS GALLO, SR.

HON. JAMES A. TRAFICANT, JR.

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

Thursday, May 2, 2002

Mr. TRAFICANT. Mr. Speaker, today, I am deeply saddened to share the news of the passing of Thomas Gallo, Sr.