

in U.S. Federal court against German banks and businesses which assisted in and profited from the Nazi Aryanzation effort.

My legislation would clarify that U.S. courts have jurisdiction over these claims and would extend any statute of limitations to the year 2010.

Now, there are people who say this occurred too long ago and that we should leave these events in the past. Madam Speaker, I strongly and fundamentally disagree. There must never, never be a statute of limitations on Aryanzation, as genocide and related crimes should always be punished.

These companies, these banks need to come forward, open their books, and return their criminal profits to close this open wound on the soul of humanity.

Madam Speaker, this legislation that I am introducing today will right a terrible wrong in the annals of world history, and God knows it is long overdue.

HONORING RICHARD MASUR,
PRESIDENT OF THE SCREEN ACTORS GUILD

The SPEAKER pro tempore (Mrs. WILSON). Under a previous order of the House, the gentleman from Michigan (Mr. CONYERS) is recognized for 5 minutes.

Mr. CONYERS. Madam Speaker, I am very delighted today to rise to honor Richard Masur who on November 12, 1999, completed his second term as president of the Screen Actors Guild, the world's largest union of professional performers.

Richard Masur was first elected to the Screen Actors Guild board of directors in 1989. He then went to vice president. In 1995, he became president and was then again reelected in 1997.

He is well known to film and television audiences. He starred in over 35 television movies, including the highly acclaimed chronicle of the AIDS epidemic and his Emmy-nominated performance in *The Burning Bed*. Three of his films are among the top 10 rated TV movies of all time. He has also taken a turn as the distinguished director of many productions.

In his role as the Screen Actors Guild president and a leader in the American labor movement, he participated actively in the Guild's international work as a member of the International Federation of Actors, assisting other performers' unions throughout the world in their struggle for recognition and the achievement of fair wages and working conditions.

One of the primary goals was to strengthen the international protections against the exploitation of performance images and performance in cyberspace. He urged Congress to pass the World Intellectual Property Copyright treaties, which applied the international copyright law to on-line violations.

Also, under his leadership, the Screen Actors Guild became a national leader

in the debate over actor diversity in the entertainment industry. He passionately advocated for the accurate portrayal of the true American scene, for color-blind casting and nontraditional thinking where it was appropriate so that the diverse American audience would see itself reflected on the screen in the stories that we tell.

As the Screen Actors Guild president, he established the Guild's first government relations department. In its first 2 years of operation, he was the principal voice and primary advocate in a successful Federal and State legislative agenda, which included a number of issues, including legislation that would provide the first ever legal protections for performers residual compensation, the economic rights of senior performers, the protection of both compensation, education, and the working conditions of child performers, and the right to personal privacy for the Guild's highest profile performers.

Over his 25 years performing as a professional actor, Richard Masur has sustained his activist commitments to issues of political and social justice, ranging from universal health care to international human rights. He has established an unassailable reputation for honesty, integrity, and selfless commitment, not only to his fellow performers, but to all of his fellow citizens as well. His creative and innovative approaches to problem solving has set him apart as a leader in the entertainment community.

He has been a bridge builder between diverse communities and diverse interests, illuminating our understanding of many issues by drawing the common threads together. All in all, he has added to our culture. We respect and revere him.

At this point, we salute our dear friend, Richard Masur, for his services to the Screen Actors Guild and to our citizenry at large. I am sure many of my colleagues will join me in wishing him much success in his future endeavors.

INTRODUCTION OF THE NATIONAL RECORDING PRESERVATION ACT OF 1999

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

Mr. HOYER. Madam Speaker, since the development of audio-recording technology in the 19th Century, composers, musicians, and others have joined to create thousands of sound recordings which have amused, entertained, and enriched us individually and as a Nation. Sadly, as the 21st Century approaches, many of America's most precious sound recordings, recorded on perishable media, may be lost forever unless we act to preserve them for the use and enjoyment of future generations.

Today I am introducing, along with the gentleman from Ohio (Mr. NEY), the gentleman from Florida (Mr. DAVIS), the gentlemen from Tennessee (Messrs. CLEMENT, GORDON,

WAMP, TANNER, FORD, DUNCAN, and JENKINS), the gentleman from New York (Mr. SERRANO), and the gentlewoman from Missouri (Ms. MCCARTHY), an important measure designed to help preserve this irreplaceable aspect of America's cultural heritage. I hope all Members will join us in support of this effort.

In 1988, Congress wisely enacted the National Film Preservation Act, which established a program in the Library of Congress to support the work of actors, archivists and the motion-picture industry to preserve America's disappearing film heritage. The bill we introduce today, the National Recording Preservation Act, follows the trail blazed by the Library's successful film program.

The measure would create a National Recording Registry at the Library to identify, maintain and preserve sound recordings of cultural, aesthetic, or historic significance. Each year the Librarian of Congress will be able to select up to 25 recordings or groups of recordings for placement on the Registry, upon nominations made by the public, industry or archive representatives; recordings will be eligible for selection ten years after their creation.

A National Recording Preservation Board will assist the Librarian in implementing a comprehensive recording preservation program, working with artists, archivists, educators and historians, copyright owners, recording-industry representatives, and others. A National Recording Preservation Foundation, chartered by the bill, will encourage, accept and administer private contributions to promote preservation of recordings, and public accessibility to the Nation's recording heritage, held at the Library and at other archives throughout the United States.

The bill authorizes appropriations of up to \$500,000 per year for seven years to fund the Library's preservation program, and up to \$500,000 yearly for the same period to match the non-federal funds raised by the Foundation for preservation purposes.

I include for the RECORD a letter received from Dr. James H. Billington, the Librarian of Congress, expressing his strong support for this measure, which will be introduced in the Senate by the senior senator from Louisiana (Mr. BREAU):

Madam Speaker, my co-sponsors and I fervently hope that by enacting this modest bill, the Congress, working with the private sector to leverage the available resources, can spark creation of a comprehensive, sensible and effective program to preserve our Nation's sound-recording heritage for our children and grandchildren. We look forward to its quick enactment.

LIBRARY OF CONGRESS
BICENTENNIAL 1800-2000,

Washington, DC, November 9, 1999.

Hon. STENY H. HOYER,
Committee on House Administration, House of Representatives, Longworth House Office Building, Washington, DC.

DEAR MR. HOYER: Thank you for seeking comments from the Library of Congress on your draft legislation to create a National Sound Recording Board and Foundation. We have had great success with a similar program to preserve the nation's film heritage, and I believe your legislation will allow the Library to build on that success in developing a national program for sound recordings.

The key components of the legislation—a national recording registry, an advisory