

## **Letter approved by John Wells and the WGA Executive Board at March 2, 2010 meeting**

David:

I'm writing to ask for the support of the WGA in the organizing effort you and I have discussed on behalf of Composers & Lyricists. We have four requests we'd like the Guild to consider.

1. We'd like a general statement of support for our organizing effort. Here is draft language to give the Guild an idea of what we'd like to see in a statement:

"The Writers Guild of America endorses the organizing effort to unionize Composers & Lyricists under the aegis of Teamsters Local 399. We believe that Composers and Lyricists deserve the same benefits enjoyed by all other entertainment industry workers, both above and below the line. We stand together with them in their campaign to win an industry-wide contract and finally receive the working conditions and benefits they have long been denied".

2. We are requesting the use of the WGA Theater to have a meeting with the Composers & Lyricists and perhaps members of the press in which John Wells, yourself or whomever the Guild designates reads the general statement of support.

3. We would ask the Guild to consider sending out a notice to Show runners to make them aware of the issues confronting Composers & Lyricists in Television which we believe affects Guild Members as well (i.e., The Wanda Sykes Show). Here are the issues we'd like to make Show runners aware of:

"Dear Guild Member,

Recently, rewrites for WGA members on network prime time shows have come under scrutiny by the Guild as some of our members have asked for clarification on what constitutes a re-write. Just as no producer or network should ask WGA members to work for free, the Guild is writing you to alert you to a similar situation that exists for Composers.

Currently in the Television industry, Composers are asked to write scores on spec as part of a "spec-off" to get employment. Composers are asked to adhere to timing notes (as an example, for three cues, totaling 9 minutes of music) for which composers receive no pay. Composers must submit fully realized scores that are ready for television for free and this is the rule, not the exception. In order to compete in today's marketplace, Composers are required to deliver to employers:

- Free composition
- Free recording
- Free arranging

- Non-union buyout of musicians
- 100% of the Composers publishing rights
- Unlimited re-writes
- A contractual clause that prevents budget over runs despite the number of changes made by the employer.

The Guild believes once writing at any level is seen as "free" it compromises writing on all levels."

4. Lastly, we would ask the Guild to consider publishing an article in its publication of "Written By" highlighting the issues confronted by Composers & Lyricists. David, our respective organizations have worked closely together over the years and on behalf of Leo, the Composers and myself, we appreciate your consideration of this matter.

Best,

Steve Dayan  
Business Agent / Organizer