

**Phil Alden Robinson addressing the WGA Unity Rally  
September 20, 2006**

Good morning. My name is Phil Robinson. I'm a screenwriter. I'm very proud to be standing with you today on this historic morning. It's historic for several reasons. First of all, for the first time hundreds of reality writers and editors, representing scores of shows, are taking the morning off work. A little touch of red flu has hit the reality business this morning. And they are joining members of the Writers Guild, screenwriters and television writers, to say that we are united in saying that we want a good deal for all writers.

It's also historic, I think, because if you parked at the Grove and saw that there was a crossing guard -- first time in Writers Guild history we've been able to do that. Also, I believe that, on the schedule later today, Patric Verrone will take off his tie, so history is being made today.

We are at, I believe, one of the watershed moments in our history. This happens every 20 years or so, when a generation of writers sees the landscape changing and is faced with a crossroads, at which we can either stand united and win, or stand apart and lose. The first one was in the late 1930s, early '40s when screenwriters said, we need to have a union. And the companies said, and some of you will recognize this rhetoric, it'll never happen. We'll burn the town down before we'll let that happen. They stood united, at tremendous personal risk, and we have a union for it today.

Twenty years later, late-'50s/early '60s, the landscape had changed. Television was in its ascendancy, and members of the Writers Guild said we need a health plan and a pension plan. And they stood united. They gave up, in perpetuity, residuals on all the old movies being shown on television so that today we can have a health plan and a pension plan.

Twenty years later, another watershed -- when I joined the guild in the '80s. The landscape had changed, and the new thing on the horizon was home video. And I am sorry to report, for those of you who weren't there, we did not stand united. We had a good deal on home video, but we were not united. There was a small, but vocal minority in the Guild who said home video is not worth fighting over. That disunity turned into weakness, and we lost. And we were given a deal--we were forced to take a deal from the studios that gave us one quarter of the home video residuals that we already had.

That weakness cost members of this guild two billion dollars in lost residuals, because we weren't united. I don't know about you, but I could really have used that two billion dollars. And I think I would have spent it well.

Now, it's twenty years after that threshold, 2006, and we're faced with another watershed. Digital downloads, Internet video on demand. This is the future. The good news is, for the first time in my tenure at the Guild, television writers and screenwriters realize that our interests have converged. That this new technology affects us all pretty

much the same. We are at a point now where we can stand united to try to get a good deal on this, or if we're not united, we're not going to get it.

It is well to remember, as we approach the beginning of a year that leads up to negotiations, what the studios said to us in the last two negotiations. There are two things they said to us, we've got to remember. The first is, and I was there when they said it, this is a quote, "We don't think you should get residuals for anything." The second thing was, "Go ahead and strike, we'll just put on more reality TV. We'll take basic cable programming and put it on network." So, our path is clear. If we want to get a good deal for all writers, we need to organize all the non-union jobs that our employers have created to weaken us. We need to organize reality TV, writers and editors, basic cable, feature animation, new media, all of it.

And we have begun to do this. We have begun, within the last year, the new leadership of the Guild, under Patric Verrone and the officers and David Young and his new staff, we have begun to organize and unite. We signed a historic agreement with the Writers Guild East, ending years and years and years of expensive, fruitless, self-defeating infighting with other writers. That was fantastic. We have been working very hard to improve our relations with our sister guilds -- SAG, AFTRA and the DGA -- because our interests have converged.

As you will hear today, screenwriters and TV writers, more than any time since I've been in the Guild, have found that our interests have converged. And we've been working very hard to build on that, because that's really crucial to our efforts.

We also have some successes to point to in the last year. For the first time, we have a deal on Mobisodes. And there'll be more. For the first time, we have a deal on Webisodes. And there'll be more. We have a deal on Telenovellas. And recently, we were very happy to announce our first basic cable deal at Comedy Central on *The Daily Show* -- those writers are now in the Writers Guild.

And that's just the beginning. There's another historic thing, this week the members of this Guild elected a fantastic slate of new members of the board of directors. Three returning members and five new ones. They are terrific, they are committed, they are forward thinking. The membership also approved, in overwhelming numbers, the permanent appointment of our dynamic, and forward thinking, terrific executive director David Young, who is here somewhere. We're excited about that.

So today is really, we're just sort of kicking off a year of unity building leading up to the 2007 negotiations, because we know the only way that we're going to get what we must have, is through unity. Your being here today is an enormous first step. But this is the first step. We're going to work really hard to pull this off.

If you need a mantra for the year, it's going to be unite to win. And it's important to remember, I think, what the companies want to give us, is a poor deal that only covers some writers. What we are demanding is a good deal that covers all writers.

Thank you for coming today.

**Shawn Ryan addressing the WGA Unity Rally  
September 20, 2006**

Good morning, my name is Shawn Ryan. I've been a wannabe writer. An unemployed writer. A freelance writer. A staff writer. Most recently, I'm the creator and executive producer of *The Shield* on FX. And, I am the executive producer of *The Unit* on CBS. But first, and foremost, I am, and always will be, a writer. And I'm proud to stand with you today.

I've been a member of the WGA since 1990. And in those sixteen plus years, I've dedicated myself to the telling of stories. I would like to say a special hello to those members of reality television, who have dedicated themselves to the telling of stories, who have joined us here today.

I would specifically like to welcome the men and women who crafted the stories on *America's Next Top Model*, and who recently went out on strike. Who recently went out on strike to press their demands for better working conditions and a chance to be represented by the Writers Guild.

I spent a morning with them on the picket line and learned about the work they do, the benefits they lack, and how companies making these shows are exploiting their employees in direct violation of U.S. labor laws, while the networks air these programs and wink, and turn away.

Unfortunately, for these striking workers, they currently have no Guild protection to fall back on, but hopefully that will change soon. I encourage all of you to spend a morning on the picket lines with them and hear their stories for yourselves.

I'm here to speak about writers who are expected to work without guaranteed minimum payments for their efforts, without any residuals, and without any basic health coverage or pension plan.

I could very easily be talking about the sad reality of reality writers today, but I am not. I'm speaking about the world of episodic television prior to the establishment of the coverage of the Writers Guild of America, about a history that will hopefully give us some guidance in this uncertain future.

During my transition phase from wannabe writer to unemployed writer, I found myself with a lot of free time between spec scripts and deciding that I should try to do something at least moderately useful with this time. I volunteered at an after-school mentoring program at a local elementary school in North Hollywood. There I met a number of other, seemingly anonymous volunteers, who wanted to help young children learn to read and to grow.

One of those volunteers was a man of retirement age whom I and everyone else knew as Bob. One day, another one of the other tutors leaned over to me, pointed at this man and

said, “Do you know who that is?” “Yeah,” I said, “That’s Bob.” “No,” she said. “Do you *know* who he is? That’s Bob Carroll, Jr. and he, and two other people wrote most of the episodes of *I Love Lucy*.” For the record, the other two writers were Jess Oppenheimer and Madelyn Pugh, and their work, along with Bob’s, represented the beginning of television’s Golden Age, and still represents, as my wife would quickly argue with anyone, some of the funniest and most entertaining work our profession has put on screen. You may have seen their writing credits listed at the end of the show, shortly before Max Factor’s makeup credit.

I don’t know if Bob would remember me today, but after speaking to him and learning about his work during that time, I certainly remember him. Unfortunately for Bob and his accomplices in comedy, *I Love Lucy* and other television shows of that era were written well before episodic minimums, before health and pension benefits and before residuals. Think about how many times you flip through the channels on television, and you’ve seen an episode of *I Love Lucy*. Now, multiply that number by zero, and you have the studios original formula for residuals.

In other words, these shows were written before the Writers Guild of America covered them. It was Bob’s generation of writers who united to form this guild, and who fought, not just for themselves, but for you and me, for some of the basic things we take for granted now -- health coverage, residuals. I paid for my wedding, true story, with a residual check from my work on *Nash Bridges*. Other residual checks allowed my wife and me to make a down payment on our first house. Little did I know, when I met Bob, how important his generation’s struggles, and the Writers Guild itself, would prove to be to me later in my life.

They took a national industry, realized the true, undeniable value of writers to that industry, demanded certain rights and compensations, and succeeded by bonding together and fighting as one. We find ourselves now at a similar crossroads, as the definitions of writer, and producer, and studio, and network, and promotional, and product integration, and Webisode, and reality are being questioned and argued. These new forms of media both excite and frighten us. It is a frightening time for the networks and studios as well.

Why are the Guild’s efforts important to television writers? Because with vertical integration has come a consolidation of power in this industry, the likes of which we’ve never seen. We are negotiating, essentially, with only five or six companies. They are our employers. Some here would call them our enemies. But I prefer to call them partners. Partners with problems, yes, but partners nonetheless.

But how best to communicate with these partners, by shouting at them with a barrage of a thousand different voices? We all know that our strength comes from speaking with one voice. A voice that only the Writers Guild can provide. It is up to you, and your fellow writers, what that voice will say. But the time for opinions and debate is now, not a year from now when our contract is up.

I urge you to engage with this Guild, and with other writers. Talk to television writers, and screenwriters, and animation writers, and soap writers, and reality writers. News writers. And learn, as I have, how much we have in common. This industry can surely exist without any one of us, but it cannot exist, for one day, without all of us.

As the storytellers of yesterday fought, not just for themselves, but for the storytellers of today, it is time for us to fight for what we deserve, but also for what the storytellers of tomorrow deserve. We know the history, I believe it can light our way for the future and unite us. United to win. Thank you.

**Howard A. Rodman addressing the WGA Unity Rally  
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I'm Howard Rodman. I'm a screenwriter, and I'm proud to stand with you today. I had the great good fortune to grow up in a house of screenwriters. My brother was a screenwriter. My father was a screenwriter. One of my earliest memories is my father sitting on the couch reading *Popular Mechanics* and I went over to him and he said, "Go away, I'm working." So, I wanted that job.

More than that job, what I wanted was the sense of belonging that was evident every time they talked about belonging to the Guild. When, in my house, people talked about the Guild, it was as if they were talking about a café in Zurich filled with expatriate, wild men and women. It was as if they were talking about a social club on Mulberry Street in Little Italy where people made cryptic utterances and large things happened. It was as if they were talking about a city in a clearing in a jungle in a Garcia Marquez novel.

So, when I grew up and became a screenwriter -- I know some of you became screenwriters because you needed to reinvent yourself, or you had active imaginations. I became one out of terminal failure of imagination. I didn't know what else to do. If they had been in the garment industry, I would be sewing pockets today.

But as I became a screenwriter, I went and looked around for that café, that social club, that hacienda, and I didn't quite find it. I think some of it was because the industry had changed. The movie studios had, by and large, gotten out of the movie business. They went into the risk aversion business. They went into the brand extension business. They went into the return on investment business, which doesn't leave that much room for writing.

And some of it, I think, was that the Guild had changed. A lot of screenwriters I knew regarded the Guild as a TV writers Guild that we belonged to, and somehow got screwed by. I think, there was also -- when technologies changed and all of a sudden there was this huge trough of money, and the conglomerates were swilling at that trough, and we got droppings.

I think some of us were dispirited. I was a screenwriter, and no matter how low, and solitary, and miserable, and depressing the work of being a screenwriter was, at least I could be in the Guild, which is the reason one writes in the first place, yes?

And over the past couple of years, I noticed something begin to change in the Guild, and it was a joy to see. I think for a long time this guild regarded an active and engaged membership as something that might rock the boat. I think the leadership of the Guild now sees, deeply and profoundly, that an active and engaged membership is the boat.

I think, for awhile, the Guild was concerned about cutting deals which would continue benefits for the strongest among us, and I think now there's a Guild which understands that none of that is worth very much unless we can protect the weakest among us.

I do a lot of my work in the independent field, and a bunch of us, about five years ago, started the Independent Writers Caucus because we saw that there was a choice between writing movies you really loved, or getting paid, and that just seemed a bad choice. We wanted to bring independent cinema under the coverage and umbrella of the Guild. And just as, at the beginning, I think the Guild looked at reality and said, "Well, I don't know if that's really writing." I think they looked at independent cinema and said, "I don't know if that's really writing, they're not writing for studios. Is that writing?"

Well, yes it is. And yes it was. And I think what happened in the Independent Writers Caucus is a good model for what is happening now in reality television, which is the Guild is waking up and understanding that yes, these are writers. And the writers are waking up and saying, yes, we need the Guild. I think it's a lovely convergence.

And we got a low budget agreement so we could cover writers who were making movies for no money, and we started a caucus, and we did all kinds of things. And I would go out and talk to people who were in the Indie world, who were used to making movies by any means necessary and regarded unions as obstacles to that. And I would talk about the Writers Guild, and at the end, I kind of wanted to go to a place where I could say, and this is your union. But I didn't feel I really could.

What I'm very, very pleased to be saying is that that's changed as well. I can now say to them, as I say to you -- in a way that I think that my father, may he rest in peace, would understand -- that those people who inhabited the café, and the social club, and the hacienda would understand:

This is your union. And united we stand. Thank you.

**Jeff Bartsch addressing the WGA Unity Rally**  
**September 20, 2006**

My name is Jeff Bartsch. I'm here with Susan Baronoff. I'm a reality editor. I'm a storyteller, and I am proud to stand with you today.

As reality shows shoot hundreds of hours of footage, all these tapes, and all these hours of material come pouring back into post-production offices. And we all stare at them and we're like -- there's a story in here somewhere, I know it. But the fact of the matter is that most of that stuff that comes in is really boring. Unless, the editors of reality, and partnered with our story producers of reality, come together and we pull out all those elements of character, of drama, of comedy, of tension -- all these things that make up a great story. That's what we do.

But I'll say I'm a member of a new generation of people working in Hollywood, who, up until I first got involved in this movement almost two years ago, had no idea that almost every skilled professional in the entire country has a healthcare program. Employers will actually contribute money to put away for your pension, so that you won't have to live in a cardboard box when you're 60, or 70, or whenever. And that's the kind of thing that we, in reality, are fighting for.

We're fighting for those basic things. Those basic things that are already afforded to virtually every skilled professional in the country, certainly most skilled professionals in Hollywood. That's what's important to me. That's why I'm here. I'm proud to stand with you, and I'm here to tell you today that if we keep going on like this, this city won't know what hit it.

United we stand, folks.

**Susan Baronoff addressing the WGA Unity Rally**  
**September 20, 2006**

I'm Susan Baronoff. I'm a reality writer. That's right! And I'm a member of the Writers Guild. And I am proud to stand here with you this morning.

To explain what the Writers Guild organizing efforts have meant to the reality community, I have to first tell you that prior to those efforts, there was no reality community. There was only a ragtag bunch of individual writers and editors, most of us weren't called producers yet -- they gave us the producer credit later, you know, instead of money.

And we were working on these funny little goofy shows that nobody watched, for goofy little cable venues that nobody knew about. And there was no money, but there was no audience. And it was a fledgling new form, and it was exciting, and it was fun, and we were nurturing it, and we were paying our dues.

And then things started to change. Against all odds, reality caught on. There were these surprise hit, sleeper shows. Then the pace quickened, and they were cranking out reality shows by the dozens, and the schedules got tighter and tighter and tighter, but the budgets were still so teeny.

There was no staff, and we had to stay up three, and four, and five nights in a row just to get the thing done. And do five jobs at a time. And try things that were crazy. And maybe they would work, and maybe they wouldn't. It was like putting on a college show. The environment was like that. It was wild, and creative, and inventive.

And, of course there was no money, and the conditions were horrific, but it was like college.... But it wasn't college. And the shows weren't funny little goofy shows anymore. And they weren't for goofy little cable venues. They were mega-hits, for mega-corporations. Because while we had been not eating, and not sleeping, and scotch-taping shows together in ways that no one had ever done before, just to get 'em on the air, what we'd actually been doing was inventing a new form of storytelling.

And it's a form that's so powerful that its techniques have been emulated and integrated into practically every genre, every medium, all over the world. And because we were so clever at finding ways to do it faster, cheaper, better, we not only saved the companies tons of money, we created a form that made a virtue of limited resources. That made a virtue of scarcity. All the roughness, and all the rudeness, and the crudeness, and the fastness became part of it. It became part of the virility of this form. The vibrance of it.

We had created reality television, and not only was it immensely popular, but because we had done our jobs so well, it was breathtakingly profitable. And we began to realize, we weren't paying dues. We'd *never* been paying dues. To what, to a club that never had any intension, whatsoever, of having us as members?

Two days ago--this is no joke--two days ago, a friend and colleague who is here amongst us today, a seasoned reality professional, received an offer for a story assist job. It was a step down, but she was between jobs and she needed the work. It was for a major, major, MAJOR network reality show.

So, here was the gig. Six-day work week -- mandatory six-day workweek. Twelve-hour shifts, although it was made expressly clear that she could look forward to much longer hours than that half the time. Then she'd have to help out once in awhile, maybe do some camera assists. Hold the boom. Hold the boom? This is a network television show!

And what princely sum was she offered for this five-in-one, twenty-four hour a day, six day a week job? Seven hundred dollars a week. A week! This show is raking in money in the tens of millions of dollars, and they had the arrogance to offer her seven hundred dollars a week. I'm not talking about the wrongness, or the unfairness, or the venality.

I'm talking about the arrogance. The contempt with which we are treated. And that's why the Writers Guild matters so much to all of us in the reality community. Because today, we are a community. Yeah, we are! And we come to you today as a community. With such pride, and such hope that we can become part of the larger community of storytellers, of which the Writers Guild is the representative, and the emblem.

Please, please, please remember what you've heard today, and remember how you feel right now. And take it back to the office. Get on the website, give us a call, drop us an email at [reality@wga.org](mailto:reality@wga.org). Find out what you can do, and talk to your co-workers. Tell them what you've heard, and tell them that we have to stand together.

Because it's not just -- and this has to be true for all storytellers -- it's not just that our talents mean nothing to the corporations. It's that they're used against us. Our own talents, our own skills, and most cynically, our love for our work. Our dedication to it is used against us. So we have to stand together because separately, we can't help but be exploited because the more we love our work, the more vulnerable we are to being exploited. We have to stand together.

Separately, we will lose. And united we will win!

**Marc Cherry addressing the WGA Unity Rally**  
**September 20, 2006**

How lucky am I to follow that? Hi, my name is Marc Cherry. I'm a TV writer, and I'm proud to be here today. I brought my entire writing staff from *Desperate Housewives* to join me.

When they asked me to speak, and talk about what the Guild means to me, I had to take a look back at the seventeen years that I've been a member, and think about, well, what is it that I'm an expert on? What can I add to this gathering here? So I want to speak about one subject that I know intimately well. Unemployment.

I became a member of the Guild in June of '89. January of '90, I was lucky enough to get on the staff of the *Golden Girls*, where I -- yeah, clap for the girls -- I was there for about three-and-a-half years and then I got a big overall deal at Twentieth Century Fox like I was supposed to, like I knew I was going to. And I started to create shows, and I just knew one of them was going to be a hit. None of them were.

And sometime, in about 1996, my writing partnership broke up, and I started to have spottier work. And then, following the creation of a sitcom for CBS in 2001, the phone literally stopped ringing. I went through three staffing seasons, 2001, 2002, 2003, where I didn't even get an interview for a job. And then in 2004, *Desperate Housewives* came along, and I was able to pay my bills again. But what was really nice, during that time, when I was completely unemployed, and for some reason, the perception was I was no longer employable, I have no worth, the thing that really kept me going were residuals and the health benefits.

And something I would impress upon, especially the younger, cockier members of our Guild, is that careers have an ebb and flow. The time will come, for all of us, when the phone just stops ringing. And I hope that everyone will get a second wave like I did, and get to write as long as you want to. But the simple reality is, it was the things that previous members of this Guild had fought for that kept me personally going. The sacrifices that they had made kept me going.

I can't impress upon you enough how important it is to let the Guild fight on your behalf for every single cent that they can get out of the Producers Guild. The DVD sales, alone - - that is something worth us coming together and fighting for because when that check comes, whether it's two hundred dollars, a thousand, whatever, I can't tell you how, for someone like me, my mortgage got paid so many times because of some Sicily stories I wrote for Sophia Petrillo back in 1990. And I am eternally grateful for that.

To show you how quickly unemployment can come upon someone, Joey Murphy, you're fired. It's that quick, folks. They're clapping because they've read your first drafts.

In all seriousness, this is a rough town, mostly because of people like me, and this is a family that we should be able to count on in the coming months and weeks of this

struggle as we start to send a message to this town--how serious we are, and how united we are. It's important to remember that you're not just fighting for the folks on *America's Top Model*, or some reality folks you've never met.

Ultimately, you're fighting for yourself. I'm proud to be here, thank you.

**Kai Bowe addressing the WGA Unity Rally**  
**September 20, 2006**

Good morning everyone. I'm picturing you naked, it's a little distracting. My name is Kai Bowe. I'm a reality writer. And I'm very, very proud to stand with all of you this morning.

Two years ago, when I was a freelance screenwriter, I got the brilliant idea of pursuing a job as a reality writer because I knew that unionization was inevitable. It was unfathomable that thousands of employees in an entire television genre would be deprived of health insurance, reasonable working conditions and fair weekly salaries, in an industry where most of its professionals belonged to two Guilds.

According to my plan, I'd write for a hit reality show like *America's Next Top Model* or *The Amazing Race*, and when the Writers Guild opened its doors, I would just slide right on in. Needless to say, my plan didn't quite work out. I never thought that my co-workers and I would actually have to stand on a corner during a heat wave for more than two months, wearing these bright red shirts that you guys only have to wear today, and yell at passing cars that we deserve a union contract.

Striking is not easy. It's tiring, it's full of uncertainty, and confident high points are sometimes followed by periods of doubt and insecurity. It's like working for reality television, but just a little worse, and a little hotter.

But I speak for the *Top Model* writers who sit right in front of me. Look around, you guys. I speak for the *Top Model* writers when I say that even knowing what we do now, we would have made the very same decision to strike. We are better people. We are braver people. And we are more self-assured, than we were just two months ago. And yes, we have lots of new stories to tell.

Many of you are involved, because many of you have been on the picket line with us. We are writers, and we have chosen an extremely risky profession, rather than follow the good advice of our parents and relatives to be doctors, or lawyers, or plumbers. To outsiders, it may seem crazy, but this is who we are. It's our passion.

And whether we're crafting tales from our individual thoughts and experiences, or transforming hundreds of hours of idle chatter and bad camera angles into suspenseful reality episodes, we are writers. And as writers, we want the benefits that have been fought for by other courageous writers throughout the years, and are standard in our industry.

The twelve *Top Model* writers are no different than any other reality writers. We were fortunate that we unanimously agreed to demand Guild recognition, and we were naïve enough to think that because our requests are, and were reasonable, they would be accommodated. To date, that has not happened.

The support we've received from the Writers Guild has been absolutely overwhelming. The encouragement we've received from the writers of *The Simpsons*, *King of the Hill*, *The Family Guy*, *The Shield*, *The Unit*, *Lost*, *Gray's Anatomy*, and so many other shows has been invaluable. And the solidarity from fellow reality writers has been amazing.

But the thing is this, the resistance that we're getting from the networks is not because it's too expensive to give twelve reality writers health insurance. It's because of all of you guys. We really need your help. We need you, as individuals, and as story departments, to take the risk, and know that you have the full support of the Writers Guild behind you just as we have. We are all behind you.

And I'm not gonna lie, it is scary. Even standing up here, I kinda feel like I have a bull's-eye on my head. And I hope this works out for the twelve of us, and for all of the other brave reality and fiction writers.

But I know that what we're doing is the right thing. It's right for reality writers. It's right for fiction writers. And it's only right that as members of one of the most powerful and provocative industries in the entire world that we treat each other with the respect and dignity that we all deserve.

Thank you so much for your support. It's really meant a lot to us. Thank you very much.

**Patric M. Verrone addressing the WGA Unity Rally  
September 20, 2006**

I'm Patric Verrone, I am an animation writer, I am President of the Writers Guild of America, west, and I'm proud to stand before you this morning and take off my tie.

I need to thank several people and organizations represented here today. The Screen Actors Guild has folks represented here today. Our friends from AFTRA are here today. As is the Directors Guild of America, The Teamsters, IATSE, and in the purple shirts SEIU Local 1877, Justice for Janitors.

I'm supposed to talk to you about unity. But before I do that I want to talk to you about courage.

For the past nine weeks, twelve writers from *America's Next Top Model* have had the courage to do something that writers in this union haven't done in almost twenty years. They've taken direct action against their employer, and have gone on strike for the basic benefits that many of us take for granted.

Let's stand up again for the writing staff of *America's Next Top Model*.

When I sent out the e-mail announcing this rally last week and inviting members to attend, I got several apologies in response from writers who wanted to attend but couldn't. Because they were in other states. Because they were in other countries. I got emails from Canada, from England, from Australia, and from India. And I got this one from New York, from Chris Albers, President of the Writers Guild of America, East:

"Greetings from the 4000 writers East of the Mississippi. The WGA East is proud to stand in solidarity with you and if I didn't have a show in New York today, I'd be there myself. Over the past several weeks, visiting WGA East members have proudly walked the Top Model picket line with you in LA. Back East we mounted demonstrations at the casting calls in Philadelphia and New York City. This isn't just a fight for the writers of *America's Next Top Model*, this is a fight for the dignity of all reality storytellers. Writers and storytellers create the shows that generate the network's profits and we deserve to be treated with respect. If we let them take advantage of some of us, soon they'll try the same tricks on all of us. The WGA East is committed to standing together with the WGA West until these reality storytellers win a fair contract. Now get back to making some noise."

We need some noise for Chris Albers.

One purpose of this morning's rally is to unite writers of various disciplines: TV with features, fiction with nonfiction, live action with animation, daytime with latenight, new media with traditional markets.

And it is that regard that I announce today, the WGA doctrine for the 21<sup>st</sup> Century. It is as follows:

Every piece of media with a moving image on a screen or a recorded human voice must have a writer, and every writer must have a WGA contract.

For our friends in the press, that was the sound-byte.

The history of this Guild has been a history of successes won when we were united. You heard it from Mr. Robinson. When we won credits, we were united. When we won residuals, we were united. When we won a pension plan and health insurance, we were united. When I stood with the other FOX animation writers in 1998 and won our first network-wise animation contract, we were united.

Earlier this year, when ABC tried to produce mobile phone episodes of the TV series *Lost*, without the writers, the actors, the directors, those members of the talent community were all united. When we won a Guild contract for the *Family Guy* video game, those writers were united and promised not to work until the sun burned out -- a phrase they used. Last month, when the writers of *The Daily Show* won their first WGA contract, they were united. Last week, when FOX released its first WGA-covered animated feature *Everyone's Hero*, the writers on that movie were united and delighted.

When we win more victories in animation, it will be because we are united. When we win contracts for cable writers in nonfiction and comedy-variety, it will be because we are united. When we win a contract for the *America's Next Top Model* writers, and for all reality writers and editors with us today, it will be because we are united.

Before we end this rally, we need to take some palpable steps toward demonstrating that we are building our unity.

The first step toward unity is to fill-out a commitment form. As we build up to 2007 Contract Negotiations, the Guild will be hosting more rallies, more meetings, more events. We will be taking all sorts of actions against as needed. Your support is vital. We need to know that we can count on you. So, we need your phone number.

The other steps we can take today literally are steps. We need to send our message of unity to the industry and we're going to do that now by marching down Beverly Boulevard, past CBS. Why CBS? Well, besides the fact that we ain't walking over to Burbank, it is because CBS is launching their new network, The CW, tonight, with a two-hour premiere of *America's Next Top Model*. And also because CBS has news writers, news writers, who are among our members, standing with us today, who have been working without a contract for over 15 months.

And it is because, when we demand our fair share on downloads, when we demand guild wages and benefits on all new media, when we demand that every piece of media with a moving image on a screen or with a recorded human voice must have a writer, and that every writer must have a WGA contract, CBS will know that we are united.

Let's take a walk.