

Mr. John Pike
CBS ENTERTAINMENT
Los Angeles, CA
(via fax) 213 653-8276

June 12, 1995

RE: "THE STATE" - NETWORK FORMAT

Dear John,

You'll find attached a broadstroke format designed for the CBS Halloween Special. It is predicated on a one hour/six act structure. This design could easily carry over into a weekly series, and/or a series of one hour specials. I'll emphasize that we consider this format to be in development, and open to discussion.

A few words of explanation:

1) CELEBRITIES - We are most interested and eager to bring a number of promotable celebrities onto the show. And while we see the talent pool as a reflection of our hip and young sensibility, we are wide open to utilizing celebrities that appeal to a broader audience as well, providing that we can use them in a creative and unexpected fashion.

We will integrate them into the sketches as appropriate, and we've even designed a Second Stage (see Act Four) as a weekly slot for a stand alone external talent showcase.

2) MUSICAL GUESTS - We want major musical acts to fill two performance slots in the show. In the case of the Halloween Special, the possibilities include ideas that range from Pearl Jam performing a cover of "Boris The Spider", to a Green Day or Live performing one of their hits. Depending on stature, we would either book one band or two.

3) STUDIO SHOOT - Under the following scenario, we will be shooting in the Studio a minimum of Five (5) Live Studio Sketches (five sets), Four (4) Home Bases (one set), Two (2) Musical Guest Slots (one set), and One (1) Second Stage performance (one set). This will require a minimum of Eight (8) interior sets to be constructed.

4) REMOTE PRODUCTION - We intend to shoot a minimum of Five (5) Remote Productions, which will be shot on 16mm film.

5) LINKS - We intend to shoot a minimum of three (3) links, which will be shot primarily on Beta Video.

I emphasize the word 'minimum' because we may find ourselves shooting shorter, (and therefore more), sketches.

PRODUCTION VALUES

Our MTV show, as good as it looks, needs to look better if we are going to attract and impress a network audience. Here are areas that require greater support and money.

- 1) FILM - We must shoot all remote production on film. We feel that we can continue to use Beta for links only.
- 2) PRODUCTION DESIGN - Sets, props, materials must be upgraded. Ruth Ammon is a miracle worker, but her crew has been ill-equipped and we need to give them the means to make us all look fabulous in the network circumstance.
- 3) ADDITIONAL TALENT COSTS - For the first time, we are inviting non-State talent to guest on our shows. This costs money. Musical guest costs may include rehearsal, etc.
- 4) MTV vs. NETWORK - While we greatly appreciate that CBS will allow Starr/Bendis to supply a non-union production, thereby saving us certain fundamental costs, let's remember the fact that we will have start-up and one shot costs that are usually amortized over many shows in a cycle. A produced open costs money. Also, let's not overlook all the free music that MTV was able to make available to us, as well as the free office and overhead.

We see this as a pilot. We hope the network supports us in a way that will allow us all to best reflect the very unique talents of THE STATE. We are critically acclaimed and poised for stardom. With enough money to execute the show, we can create a franchise that will serve all parties for years.

John, this Saturday is our last live taping. We have a great deal of press coming, (Details, Mademoiselle, Interview, GQ, Rolling Stone, New York Magazine, Newsweek), and it is imperative that we be in a position to exploit this opportunity to announce the deal.

Toward that end, I've asked William Morris to be available to finalize our negotiation immediately. Please make this the same priority at CBS. And thanks for all of your help!

All best,


Steven Starr

SS/gg
encl.

cc: THE STATE
Mr. Jon Bendis
Mr. Lou Weiss
Mr. James Dixon