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PROPOSAL

TO

REPUBLICAN NATIONAL COMMITTEE

FOR

"THE REAGAN RETROSPECTIVE"

a multi-image presentation

November 22, 1982

INTRODUCTION

Image Stream is pleased to have the opportunity to present a proposal for the design and production of a major multi-image presentation documenting the first term of President Ronald Reagan. As contemplated, the presentation will premiere at the Republican National Convention in 1984.

Producing a presentation of this type is a complex undertaking. This proposal is intended to provide the reader with background about the process, and to identify the elements that will require discussion. It was developed after extensive input from Michael Evans of the White House staff. The areas covered are:

I. CREATIVE CONSIDERATIONS

II. PRESENTATION OPTIONS

III. PRODUCTION PATH AND APPROVAL POINTS

IV. SCHEDULE

V. BUDGET

I. CREATIVE CONSIDERATIONS

Multi-image blends script, soundtrack, and photographs into a large scale, high impact presentation format. And while it is clear that the photographs will be of the Presidents first term, there are a great many possibilities for the script and soundtrack, which will affect the selection of the images, and the audiences reaction to them.

The script will form the backbone of the presentation. It provides the story line, and sets the tone and the emphasis for all that follows. Is it strictly chronological? Which events does it emphasize, which does it ignore? Is it a personal statement of philosophy and goals, or a recitation of fact? Does it use historical actualities, that is the sounds and voices of the times, or is it only a narration? Does the President speak?

The answers to these questions will come from two places. First, an analysis of the goals and objectives of the presentation and the audience. Is this a tribute or a platform statement? From our perspective, this seems to be an important point to resolve. Careful attention must be given to these questions before a writer can start work.

The writer should be selected to help reflect these goals and objectives. The writer might be a political columnist if the intention is to put the events of the last four years in some perspective. The writer might be a speechwriter who has served the President, and is familiar with the points he wishes to stress. Or it could be one of several professional writers we work with regularly.

The script will run 500 to 750 words. The writer will work with our producer, to ensure that the script works well in an audio-visual context. Typically, most of the shows we produce run 10 minutes or less. From a practical point of view, the presentation should not exceed 15 minutes. While this may seem short, one of the characteristics of multi-image is its ability to compress time. While multi-image is poorly suited to the presentation of real time events, (e.g. someone talking), it is a superb vehicle for montage and kinestasis.

All parties who will approve the show, should be involved in defining its goals and objectives, and in giving input to the writer and producer. This is a crucial stage, because it lays the foundation for all that will follow.

The soundtrack carries the emotional content of the show. The narrator could be a movie actor whose voice is identifiable. We do not recommend the on camera testimonial approach in this medium, simply a strong voice. The President himself could narrate the show; or "speak" through quotes selected from speeches, interviews and press conferences, in conjunction with a professional narrator.

The musical score also offers the opportunity to use a name talent. The composer selected will write the score to fit the narration. He will interpret the script, adding emphasis and punctuation. It is important to note that while in film, the music is scored to fit the picture, in multi-image the pictures are designed to follow the music.

Both the recording of the narration, and the production of the soundtrack, will be done under our creative and technical supervision.

The selection of photographs will be from the White House files. Additional photographs required by the script can be gathered from the usual news sources. Our designer will review the White House files in detail, and order duplicates of selected images for inclusion in the show. An initial inspection of the files is planned for early 1983. It will also be desirable to shoot some photographs specifically for the presentation.

II. PRESENTATION CONSIDERATIONS

One of the advantages of the slide medium is that a screen format can be designed to meet the space requirements of any presentation environment. While this may seem to be a technical consideration, some thought should be given to the use of the show after the Convention. If the presentation will only be used at the Convention, it can be optimized to fit the requirements of that stage. However, our experience suggests that the demand for a presentation of this type at local fundraisers will be very high. Our planning is for a reusable format that can easily fit in a variety of ballrooms and theaters.

Current discussions center around two widescreen formats, the two screen or three screen overlap formats, using 18 to 20 slide projectors. Typical dimensions of a two screen format using normal Ektagraphic slide projectors are 8'x24' or 10'x30'. A three screen format can be used at 6'x27', 8'x36', or 10'x45'. Using special high intensity slide projectors, the 3 screen format could be projected to 20'x90'. This grand scale is spectacular, and well suited to the pageantry of the National Convention.

Consideration should also be given to the production of the same presentation in two single screen formats. One, utilizing 9 or 12 projectors would be designed specifically for transfer to videotape. This program could be fed to the networks during the actual presentation at the Convention. In addition, videotape copies can be distributed as gifts, and for use at small local events. The second format would use 3 slide projectors and a simple dissolve unit. This type of system is well suited to small audiences that wish a fund raiser, but that cannot justify the cost of staging the widescreen show. These presentations would utilize the same soundtrack as the big show, and many of the same photos.

The combination of the three show formats would meet almost any conceivable presentation requirement encountered during the campaign. It is our expectation that the demand on a local level for a program of this type will be high. It is our recommendation that this demand be planned for well in advance.

III. PRODUCTION PATH AND APPROVAL POINTS

A brief discussion of the production process is included to help the reader better understand the project. If the reader is already familiar with print or film production, he will find the following to be familiar territory.

The production process begins with the identification of objectives, audience and applications. To do this, the working committee responsible for the show must be established. It is highly desirable to have everyone with any control of the project involved on the committee from the outset.

If a writer has not been selected, he will now be selected. Meetings should be scheduled with members of the committee, to provide him with input about the goals of the presentation. With this input, he will then prepare a treatment. This is a one page outline, which describes the proposed creative approach to the project. This will be reviewed, and the writer will incorporate the feedback into a rough draft. The script is again massaged, and final changes are incorporated.

A narrator for the presentation is then selected. Representatives of the committee may wish to attend the narration session. The narration is then turned over to the composer, who will write and arrange a score to the narration.

The next step is to record the composition. This generally takes place over several days. At the end of this process, the voice and musical elements are combined in a final mix. The finished soundtrack is then presented for approval.

Meanwhile, the visual side of the team has also been busy. Working from the script, the designer will be selecting materials from the files. It is anticipated that we will pull four or five thousand photographs to select the eight hundred to one thousand images that will actually be used in the show.

Working with the soundtrack, the designer will layout the show in much the same way a magazine is laid out. The materials then go to camera where they are duplicated to the final format requirements. The finished slides are then ready for programming. Using a computer to control the slide projectors, the visuals are synchronized to the soundtrack, in a process is very similar to videotape editing.

The designer also works with the art director to develop the graphic elements of the show. This includes the main title sequence, and other transitional devices to support the story line.

When the show is assembled, a committee review is scheduled. Any content errors are rectified, and picture selections are evaluated and changed as necessary. When these changes are incorporated, the show is ready for a final approval screening prior to its premiere.

IV. SCHEDULE

While it is impossible to finalize at this early date, a preliminary schedule is presented. Several scheduling variables have already been identified. First, are the turnaround time requirements for the White House Photo Lab. Second, is the amount of time that will be required for script approval.

It is our assumption that no significant scripting can take place until the President has made his decision to run, or not run, for office in 1984. Once this decision is made, and certain basic decisions about goals and objectives are made, a writer should be selected, briefed, and set to work on the treatment. Based on this treatment, photo selection and reproduction can then begin.

In broad strokes, the following schedule is proposed:

1983

- * Identify audience, objectives, and presentation requirements.
- * Preliminary review of White House photo files
- * Select writer, composer and narrator.
- * Identify staging requirements for the National Convention.

1984

JANUARY:

- * Write treatment
- * Begin photo selection and reproduction

FEBRUARY:

- * Rough draft submitted

MARCH:

- * Rough draft approved
- * Final draft prepared and submitted
- * Record narration
- * Begin scoring

APRIL:

- * Scoring completed
- * Soundtrack recorded and mixed
- * Begin design

MAY:

- * Design completed
- * Picture selection approved
- * Begin production

JUNE:

- * Complete production
- * Begin and complete programming
- * Rough cut screening

JULY:

- * Final approval screening
- * Production of other formats as required
- * Production of duplicate sets as required
- * Premiere in Washington D.C.

AUGUST:

- * Load in to Dallas
- * Rehearse presentation
- * Add slides shot on site if appropriate
- * Run presentation
- * Begin show distribution as planned

IV. BUDGET

This is a preliminary budget estimate. The writers fee, and the audio production budget will vary depending upon the individuals selected. In both cases, we have quoted budgets for top flight talent, without going to extremes.

CREATIVE SERVICES:

Producer	\$20,000
Designer	20,000
Writer	10,000

AUDIO PRODUCTION:

Producer	5,000
Narrator	2,000
Production	35,000
includes composer/arranger, musicians, studio sessions	

PHOTO RESEARCH:

Researcher	12,000
Stock photo allowance	5,000
White House duplication	5,000

ART:

Art Director	5,000
Production	5,000

TECHNICAL PHOTOGRAPHY:

120 hours at \$75	10,000
Film, processing, mounting	7,500

PROGRAMMING:

6 days system and operator	9,000
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SOFTWARE PRODUCTION TOTAL:	\$150,500
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In addition to the main show, we are quoting estimates for production of duplicate sets, and the two single screen versions suggested under the heading of Presentation Considerations. The prices for the single screen shows reflect the costs of doing new artwork, design, camerawork, and programming. The assumption is that the same script and soundtrack will be used. The duplicate sets are master quality, they are shot at the same time as the master sets, so the order must be placed in May before production begins.

Duplicate set, widescreen show	15,000
9 projector single screen show with video transfer	50,000
3 projector single screen show	25,000
Duplicate set, 3 projector show	2,500

STAGING:

The staging budget for the National Convention assumes the use of a large screen and high intensity slide projectors. The budget assumes that we will interface with the overall contractor. The assumption is that we will use the house sound, and that the screen will be physically supported by an existing set. Therefore our estimate is limited to projection related equipment and crew. We are prepared to furnish any other equipment you may require. We suggest that we meet with your staging people to determine those requirements.

Our budget is for a 20 projector, 3 screen overlap show. The equipment rental is for one week, which should allow time for the load in, rehearsal, and the show. Backup equipment is included in the estimate.

20 Bergen slide projectors	\$12,000
20 Schneider PC lenses	800
5 Custom stackers	1,000
7 AVL X Doves	2,600
1 AVL Eagle II	2,000
1 Otari 1/2" 4 track	600
1 Power Distribution System	1,500
Scaffolding	1,000
Screen (20x60 or 30x90)	2,000
4 Man crew for 7 days	12,600
Trucking	2,500
Staging Total:	39,320

On a more routine basis in a hotel environment with audiences of 500 to 1,500, we could cut these costs substantially. We could provide, on a turn key basis, a complete presentation package consisting of audio, projection, and basic lighting for approximately \$15,000. This assumes a set up day, a show day and a strike the following morning. Hotel, transportation and shipping costs are not included in the estimate. It is possible that this price could be reduced.

The three projector show could be staged for audiences of several hundred for less than a \$1,000 an event.

PAYMENT SCHEDULE:

Due to the extreme length of the production cycle, we would like a ten percent retainer to be paid in early 1983 when our Letter of Agreement is presented. When we begin production, probably in January of 1984, we would like to be paid on a monthly basis in even increments, with the final payment due upon completion of the project. Expenses incurred during the project would be submitted for reimbursement on a monthly basis.

CONCLUSION:

The production of a multi-image retrospective on the Presidents first term is an exciting idea. It is a fitting tribute to a great leader. It will also be a powerful tool for fund raising. With proper planning, many people will see the show, at the convention, on television, and at local events. We are honored to have been selected to work with the White House and the Republican National Committee on this historic event.



*See
1984 Convention*

January 20, 1983

The Republican National Committee
310 First Street SE
Washington, D.C.

Gentlemen:

It is our pleasure to work with you to create the project tentatively entitled "The Reagan Retrospective - A Multi-Image Presentation on The President's First Term".

Per our discussions with Michael Evans of the White House staff, we have prepared this Letter of Agreement as a discussion draft so that we may meet and discuss the project in detail in Washington January 24th and 25th.

We are looking forward to working with you on this historic event.

Sincerely,

IMAGE STREAM, INC.

A handwritten signature in dark ink, appearing to read "C. Korody".

Christopher Korody
President

CK:ct
Enclosure

VISUAL SERVICES
5450 W. Washington Blvd.
Los Angeles, CA 90016
(213) 933 9196

January 20, 1983

LETTER OF AGREEMENT

PROJECT DESCRIPTION:

Image Stream, Inc., a California Corporation, hereinafter PRODUCER, will produce a multi-image presentation for the Republican National Committee, hereinafter CLIENT.

The project, as detailed in our proposal of November 22, 1982, will utilize 20 slide projectors in a three screen overlap format. The presentation will run between 10 and 12 minutes in length. The presentation will deal with the subject matter of President Reagan's first term in office, and as currently contemplated, will premiere at the Republican National Convention in Dallas in August of 1984.

SCOPE OF SERVICES, PRODUCER:

PRODUCER will:

Provide the services of a professional writer who is mutually agreeable to the CLIENT and the White House.

Create an original stereo soundtrack.

Provide a photo researcher to select images from the White House files.

Produce all necessary graphics.

Rephotograph all materials to format.

Wess mount all slides.

Program the show at PRODUCER's studio.

SCOPE OF SERVICES, CLIENT:

CLIENT will:

Provide access to all White House photography.

Pay all fees associated with duplication of White House photography for use in the presentation.

Identify a permanent working approval committee.

DELIVERABLES:

PRODUCER will deliver one set of labelled slide trays and two tape dubs of the program sound-track to the CLIENT's representative F.O.B. the PRODUCER's studio no later than August 1, 1984.

PRODUCTION SCHEDULE

1983

FEBRUARY:

- * Complete contract negotiations.
- * Initial review of White House files and filing systems.
- * Initial duplication tests of prints and transparencies from the White House lab.

AUGUST/SEPTEMBER:

- * Initial input meeting with White House.
- * Selection of writer.
- * Identification of audience objectives and presentation requirements.
- * Meeting with parties responsible for staging the National Convention. (NOTE: This should occur as soon as possible.)

1984

JANUARY:

- * Write treatment.
- * Begin photo selection and reproduction.

FEBRUARY:

- * Rough draft submitted.

MARCH:

- * Rough draft approved.
- * Final draft prepared and submitted.
- * Record narration.
- * Begin scoring.

1984 Production Schedule (continued):

APRIL:

- * Scoring completed.
- * Soundtrack recorded and mixed.
- * Begin design.

MAY:

- * Design completed.
- * Picture selection approved.
- * Begin production.

JUNE:

- * Complete production.
- * Begin and complete programming.
- * Rough cut screening.

JULY:

- * Final approval screening.
- * Production of other formats as required.
- * Production of duplicate sets as required.
- * Premiere in Washington D.C.

AUGUST:

- * Load in to Dallas.
- * Rehearse presentation.
- * Add slides shot on site if appropriate.
- * Run presentation.
- * Begin show distribution as planned.

FEEES AND PAYMENTS:

PRODUCER's fee for the above mentioned services is \$150,500.00, plus applicable Federal and State sales taxes.

Terms of payment are 10% upon acceptance of this agreement, 25% upon the beginning of scripting, and 65% to be paid in equal monthly increments beginning January 1, 1984, to September 1, 1984.

Approved overages will be billed on a monthly basis, net 30 days.

CANCELLATIONS:

CLIENT's payments to PRODUCER are non-refundable. CLIENT may cancel at any point in 1983 without penalty. Payment in full is required after February 1, 1984.

STAGING:

PRODUCER will provide staging of the presentation in Dallas for the convention. As currently planned, the presentation assumes the use of a large screen and high-intensity slide projectors. We assume that we will interface with the overall contractor. Our bid is based on supplying projection-related equipment and crew only. Our estimate for this service is \$39,320.00.

PRODUCER reserves the right to a 20% contingency factor at this time. The cost for presenting the show at other locations will be presented at a later date.

Terms of payment are 50% July 15th, non-refundable, 50% upon completion of the event in Dallas.

ADDITIONAL WORK:

Should CLIENT desire, PRODUCER will provide any combination of the following items:

- Duplicate set of the wide screen show, \$15,000.00 per set.
- 9-projector single screen show with video transfer, \$50,000.00.
- 3-projector single screen show, \$25,000.
- Duplicate set of the 3-projector show, \$2,500.00 per set.

ADDITIONAL WORK (continued):

PRODUCER reserves the right to 20% contingency on these items at this time. CLIENT must commit to such of these items as he may require for delivery in August no later than May 1, 1984.

STANDARD TERMS AND CONDITIONS

TRAVEL, EXPENSES, SHIPPING

All travel required for this project will be paid by the CLIENT.

Per diem is \$50 per day per man in major cities and resorts. A single room is required for each person.

Messengers and expedited shipping (e.g. Federal Express) will be rebilled to the CLIENT. Freight shipping, if required, will also be rebilled.

PRODUCER's policy is that travel and expenses not paid in advance by CLIENT are billed at cost plus 10%. Messengers, expedited shipping and freight are billed at cost plus 10%.

All billings are monthly, payment is net 10 days.

APPROVALS

Approval points are identified on the production schedule. All approvals are final. Failure to respond on a timely basis shall be construed as an approval to proceed.

CHANGES AND CANCELLATIONS

Any changes requested by CLIENT after an approval will be billed at \$75/hour for PRODUCER's personnel, plus vendor costs plus 20% plus other applicable charges if incurred.

LIABILITIES

PRODUCER will make every effort to safeguard materials supplied by CLIENT and created by PRODUCER for this presentation, but PRODUCER is not liable for any damage to such materials or delays resulting from such damage except in the case of PRODUCER's gross negligence.

PRODUCER is not liable for delays in production caused by acts of force majeure or God.

LIABILITIES (continued)

Upon FINAL APPROVAL of the presentation prior to shipment PRODUCER has discharged his production responsibilities. PRODUCER's liability for STAGING will be limited to the costs designated for STAGING.

RIGHTS

PRODUCER is given the right to refer to the CLIENT and this event for the PRODUCER's promotional purposes.

PRODUCER reserves the right to duplicate the final presentation or utilize the original for promotional and portfolio purposes, and to enter this presentation at the PRODUCER's discretion in festivals and competitions.

CONFIDENTIALITY

PRODUCER shall keep all information regarding the CLIENT's programs and products not released, disclosed, or made available to the general public, confidential until such release or disclosure occurs.

INDEPENDENT CONTRACTOR

PRODUCER shall be an independent contractor of CLIENT. This agreement shall not create any partnership, joint venture, employer-employee, principal agent, or other relationship between PRODUCER and CLIENT.

ARBITRATION

Any and all disputes arising out of the Agreement, its performance and validity, shall be arbitrated in Los Angeles, California, pursuant to the rules of the American Arbitration Association, and the laws of California. Judgement in the award may be entered in the highest Federal or State Court having jurisdiction.

IN WITNESS WHEREOF, the parties have entered into this Agreement at the places and on the dates specified hereinafter:

Executed on _____

Image Stream, Inc.

At _____

By _____
Christopher Korody
President

Executed on _____

Republican National Committee

At _____

By _____



MEMORANDUM

republican national committee

June 24, 1982

To: Mike McManus

From: Peggy Venable *PMV*

Re: '84 Convention Plans

I would appreciate your input from the White House/ Secret Service on security for the convention.

In the proposed contract (page 22, section 2.19 (a)) you will find outlined what the Dallas police department has assessed as being needed.

I am interested in: first, if the Secret Service feels that may be adequate; and second, if they have any specific requirements. In specific requirements, I refer to any potential security problems we could address now. For instance, the Dallas Police Department has a policy that they must wear firearms when in the City limits. Should the SS not want them or other elected officials' security units to carry firearms in the Convention Center Exhibit Hall, we can begin working with the City on that now.

In Detroit, I understand the Detroit Police Department had a clause in their contract which prohibited their being denied the opportunity to carry a firearm in the Joe Lewis Arena during the '80 Convention.

Attached is a copy of the proposed contract which refers to Security and Related Protective Services. We welcome your input. Thank you.

attachment

(f) The City shall provide (1) an adequate number of parking lot attendants to direct the parking of cars at the Parking Facilities, (2) an adequate number of guards to provide reasonable security for the cars parked at the Parking Facilities, and (3) an adequate number of traffic policemen to direct the ingress and egress of cars at the Parking Facilities.

Section 2.19. Security and Related Protective Services.

(a) The City shall provide police, fire and first aid protection and assistance serving the Leased Facilities during the Lease Periods. Such services shall be adequate to the needs of a convention the size of the Convention, taking into account the particular Convention-related activities that shall from time to time take place during the Lease Periods, and taking into account the requirements for said services in other cities in which earlier presidential nominating conventions of both political parties have been held. Without limiting the generality of the foregoing, the City shall provide a minimum of 50 police officers inside the Convention Center, and a minimum of 200 police officers in surrounding areas outside the Convention Center, at all times during which the Convention is in session and during appropriate periods before and after each such session. At all other times during the Lease Periods the City shall provide such number of police officers inside and outside the Leased Facilities as shall be reasonable and necessary to provide security for the Convention-related activities that shall from time to time take place during such periods.

(b) The City shall provide adequate traffic-control personnel to facilitate the orderly flow of traffic between the Convention Center and the hotels and motels housing Convention participants.

(c) The City shall provide adequate security, including police protection and traffic control, at and in the hotels which shall serve as the headquarters of the RNC and the Committee.

(d) The City shall supplement its police force from county and state services to the extent that circumstances may require.

Section 2.20. Transportation Services. (a) The City, by and through the Dallas Transit System, shall provide adequate bus transportation services to transport Convention participants between their respective hotels and motels and the Convention Center for each session of the Convention and for other designated Convention activities, such services to be available at least two hours prior to the commencement of any such session or designated activity. The City shall also provide shuttle bus services between and among the Convention Center and such hotels and motels during specified periods other than those periods during which the Convention is in session. The City shall be permitted to charge for utilization of such services at prices not in excess of those charged for such services on February 1, 1984. The City and the Committee agree to cooperate in the development and implementation of