

Pipeline

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Beauty and the Beast on the Move ...Across Town and Around the World

Full production on "Beauty and the Beast" is slated to begin on September 15th—with the new season to premiere November 18th. This is all dependent however, on whether a rumored second strike, this time by technicians' unions, can be averted and does not cause yet another work stoppage. In short, arrgh!

On the move, the "Tunnets" have migrated ...from their original home at Ran-Mar Studios to new digs(?) in Vernon (south-central Los Angeles, the same district as City Hall). All of "B&B's" standing sets, cast and crew facilities have been assembled there in a specially-adapted warehouse. Industry insiders note this as a significant show of confidence on the Executive Producers' part (Witt-Thomas Productions)—similar to a move "Cagney and Lacey" made a few years ago when they were settling in for a long run. David Greenleaf (Moose) reported plans of expansion, with new 'underground' locales being added.

As to network relations, an informed source at CBS used the term "HIATUS" to describe the month and a half long break between the Sept. 30th airing of "A Happy Life" and the first new episode on Nov. 18th. However, word from the production office is that CBS has given them a lot more freedom this season, "so what you'll be seeing is what the writers want to show you." Producer David Peckinpah stated August 29th that: "While 'Beauty & the Beast' has not been a monster hit in the ratings, the network is very much aware of the loyalty of our 'core' audience—the people who watch the show every week, regardless of co-sponsor-programming on the other networks. We are all hopeful that this core group will continue to build during the '88-89 season."

[Ed. Note: In other words, keep those cards and letters coming ...let CBS know what you want to see on Friday nights. And that you wouldn't dream of checking-out what's on the other channels, even during commercials (a.k.a. "Zapping") ...'cause you wouldn't want to miss even a minute of B&B!]

The series' global future looks extremely bright. According to Republic Pictures, episodes of Beauty and the Beast will be shown in approximately 80 countries starting this fall—a record-breaker. "Pipeline" readers in England have already written of their concerns. To quote Janet Ellicott of London: "There's been a lot of publicity lately about violence on television, so we are expecting either a late night slot (for B&B) or severely cut episodes. In addition, I'm not at all sure that 'Masques' will be shown here. British shows about Ireland are shown, and we've had episodes of other American shows which have dealt with the 'troubles' but a 'racial' episode of 'The Professionals' has never been shown here, as well as odd episodes of some (other) U.S. shows, so we're just going to have to wait and see what happens." So must we all, Janet—on both sides of the Atlantic. Best of luck and keep in touch! ☺ >>> Attention Writers: It is with regret that the B&B offices have announced that unsolicited material not offered through an agent will have to be returned. The policy change apparently became a necessity when an overwhelming number of submissions were received over the summer and most definitely does not reflect on the quality of the material submitted. <<<

According to Executive Story Consultant Howard Gordon, 'Young Vincent' (played by John Franklin) will definitely return this season.



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George R.R. Martin Speaks Pt. II

"Shades of Grey" was the next one. Now, "Shades of Grey" was the 12th episode. The way television works is they don't just put you on for a season, especially initially. They give you an 'order.' If they don't have much confidence it would be like a 4-show order, or a 6-show order and you produce that many for them. In our case, our pilot had tested very well. They gave us a 13-week order. So we produced 13 shows of which the pilot was the first. And then later, if you're doing well enough, they'll renew you for a full season which is 22 shows. So you get 9 more shows ordered, and that's referred to as the 'back 9.' The 'first 13' and the 'back 9' in television talk.

And as we went through the season, well, #1, we went on the air. And against all the conventional wisdom of Hollywood we won our time-slot. We won our time-slot steadily week after week against every show that either of the two rival networks could throw against us. We did not win our time-slot

smashingly. We did not break into the top 20 (rated shows) because we were on Fridays when viewership is down, so that was a factor. But we were winning our time-slot. We were knocking off such peripherals as "I Married Doan," "Rags to Riches," and the "Highwayman." We kept killing the NBC shows, thank God. [Laughter] And with every one of these successes came more clout for us.

A second factor that was happening, in addition to us getting some success, was we had had some earlier victories; there were some shows that were really a big fight against formula. In particular, the 4th show of the season called "No Way Down." It was an episode that the network did everything possible to kill because they felt that this episode totally violated their idea of the formula show. I mean it was Vincent as victim instead of Vincent as hero. It was Vincent being hurt, being wounded. How would our viewers feel about that? Could this heroic figure continue to

be heroic after going through this? Also it was a very violent episode. Would our predominantly female viewership who likes romance be turned off by the violence and never watch us again and so on? And the human rights, civil elements in the "No Way Down" script. We fought them tooth and nail on that one and finally prevailed enough that we were able to shoot "No Way Down." And it was a terrific show, I think it was one of our best shows of the season. When the network saw that, when they actually saw the finished product they said, "Hey, maybe these guys actually do know what they're doing and we don't have to help 'em quite so much." So that was the 2nd factor.

The 3rd factor which as someone in the arts will always understand... is money. As we produced show after show we were going over budget, we were going badly in the hole. This is fairly common on new shows, because you have a whole new crew of people who have never worked together before. They've got to learn to know each other, they've got to get out the kinks. So you go over-budget, you're a little slow at first until your crew becomes a single functioning organism and you learn some tricks... how to handle the particular challenges of your show.

We had some particularly difficult shows early on that were more behind budget than usual. And this put more pressure on our production company to do a cheap show, which is sometimes called a 'bottle show.' Those of you who are "Star Trek" fans, Star Trek had several bottle shows. The most notorious bottle show was called "The Menagerie." They took

the original pilot ("The Cage") and they chopped it up and put some people talking in a court-martial scene around it. That's a very cheap show to produce. You see bottle shows all the time. The real bottle show, the classic one, is the memory show. You know, "Family Ties," there's Alice and Mallory sitting on the couch saying "Say, do you remember when... you traded our little sister for a duck?" "Oh yeah, I remember that." Then you get a flashback and then they come back and do that. That of course is dirt cheap, it's essentially a rerun in a clever, plastic disguise.

The slightly more sophisticated bottle show is one that takes place entirely on your standing sets because locations are more costly than standing sets. So in "Star Trek" terms, if they did a show that took place entirely on the ship that was a cheap show for them to do. And if they had spent a lot of money for one of the previous shows—to do a planet update, for 6 rocks instead of the usual 3, (Laughter) then they would do one on the bridge and make up a little for the budget overrun. They would do a bottle show.

In our case, they came to David Peckinpah and myself and they said, "OK guys, we're way over-budget, we've gotta make it up, so let's do a bottle show. Let's do a show where it all takes place in like one room and have like a cave-in or something and they're trapped." So we took the cave-in idea and we ran with it and this was the result. But we used it for our own purposes 'cause we thought about it a little and we said, "You know guys, we'd love to do this bottle show for you, but you see the thing of it is if Vincent and Father are trapped in a cave-in, we can't have Ca-

thy just moving all those rocks by herself. (Laughter) I mean, who's she going to talk to down there? (More laughter) That's gotta be pretty boring, you know, Vincent and Father on one side of the room talking, Cathy moving rocks." "Maybe Cathy could be trapped in a cave-in?" We said, "Well, no, she lives upstairs, it's more likely that they're going to be trapped by a cave-in. We got it, how 'bout have some other people down there?" (Laughter) "Oh yeah, we've been wondering how come you didn't have any other people down there! (More laughter) Our tests have shown that lots of people are interested in this tunnel society, why don't we do some more of it?" So, we did.

Many of our early shows were very, very self-contained. Another instruction we had gotten from the network was that they did not want to do a "Hill Street Blues" type of show with on-going continuous story lines from week to week. Those shows have (it's all commercial, you notice I'm not giving you any artistic reasons) but, "Hill Street Blues" and "LA Law" type shows do very badly in syndication because you have to watch them in exactly the correct order, they can't reshuffle them all around. And if you happen to miss a segment then you've missed a lot because it's hard to know what goes on in the following segments. Television in the last year or two, except for Steven Bochco, who can make his own rules because he's so successful, other TV shows have been moving against that and back to the self-contained episodes.

All of our episodes up to "Shades of Grey" I think have been pretty much entirely self-contained. That is, the story was over at the end of the week and the



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Schwarzenegger and "Black Moon Rising" with Tommy Lee Jones. During the production of another feature, "T.A.G. — The Assassination Game," she met Bruce Abbott (Devin Welles on B&B), an actor who was playing a psychopath trying to kill her on camera. Off camera, he wound up marrying her on December 19, 1982.

Miss Hamilton relaxes by reading, interior decorating and playing Scrabble. She's a red-hot Los Angeles Dodgers fan and a lifelong lover of horses. "What I'd really like," she fantasizes, "is to live with a lot of horses and big dogs on a farm in the middle of Manhattan." She and her husband live in the Marina del Rey section of Los Angeles with no horses but one big dog, a 115-pound German Shepherd-St. Bernard mix named Bosco. Linda is 5' 5 1/2" tall, weighs 115 pounds, has light brown hair and green eyes. □

Note: Linda finished shooting on her latest project, the Made-for-TV film "Go toward the Light" on August 31st. Watch for it on CBS, Tuesday, November 1st!

Profile: Linda Hamilton

The first letter sent in to "Pipeline" was from a lady living in Boston. She said that her favorite character was Catherine and that that character "is Me!" Few since have credited Catherine with being an alter ego, nor is it generally realized how tough it must be for the actress playing her to function on behalf of the entire female contingent of the audience. But that is, in fact, Linda Hamilton's job. Catherine is us... if not as we are, then as we would like to be. But as such, Linda's contribution is often taken for granted. It would be well to think on how different the reception of "Beauty and the Beast" itself might have been, if 'Beauty' had been played differently.

Hats off to a performance that has made Catherine tough enough to street-fight, but vulnerable enough to need rescuing once in a while. And to Linda Hamilton, who has done more for the art of hugging than Leo Buscaglia, and with whom we hope to continue to share our dreams of "A Happy Life." Here is the text of her 'Bio,' as it read in July 1987 (courtesy of the CBS Press Dept.).

Linda Hamilton was born on September 26th in Salisbury on the Maryland Eastern Shore, where she lived until she went off to college. She has an older sister, an identical twin sister (who is a registered nurse) and younger brother. Her father, who died when she was five years old, was a physician. Her stepfather, now retired, was the police chief of Salisbury.

Miss Hamilton became involved in acting as a child, working with children's theater groups. After high school she studied for two years at Washington College in Maryland. She then went to New York City to study acting. She was admitted to workshops at the Lee Strasberg Theater Institute and also studied with Nicholas Ray. She appeared in student productions of "Richard III" and "A View from the Bridge" and made her professional bow with an appearance in the daytime television drama series "Search for Tomorrow."

In the summer of 1979 she moved — reluctantly — to Hollywood, where she starred on CBS's movie for television, "Rape and the Rodeo Case" with Mickey Rourke — then also a striving neophyte.

All else being equal, Miss Hamilton would much prefer living and working in the Big Apple. "I'm definitely an East Coast gal," she says.

Among her more recent credits are the made-for-television "Secret Weapons," four episodes of the "Hill Street Blues," and the feature pictures "The Terminator" with Arnold Schwarzenegger and "Black Moon Rising" with Tommy Lee Jones. During the production of another feature, "T.A.G. — The Assassination Game," she met Bruce Abbott (Devin Welles on B&B), an actor who was playing a psychopath trying to kill her on camera. Off camera, he wound up marrying her on December 19, 1982.

Note: Linda finished shooting on her latest project, the Made-for-TV film "Go toward the Light" on August 31st. Watch for it on CBS, Tuesday, November 1st!

characters fall into two categories. There were our recurring characters who were there every week like Joe Maxwell, Father, Vincent. And then were the guest-stars of the week. What we wanted to get into was what I think was a much more real-world, when we had what are also called recurring characters. They're not there every week, we're not obliged to write about them. But they're parts of these people's lives. They come back from time to time. In "Shades of Grey" Pascal, who had been in the previous week's ("Impossible Silence") was brought back. Elliot Burch who'd been in an earlier episode (which was what he was referring to) was brought back, preparing the way for yet the third Elliot Burch episode ("Ozymandias") which we saw toward the end of the season. And new characters like Winklow, and James, and Monica who would be seen later in the season were introduced here. And from that point onward although we are not a "Hill Street Blues" type show in that each episode is still fairly self-contained. There was also an evolution. There was development. There was a sense of reality that you get I think through the controversy.

The only thing about "Shades of Grey" that didn't work was the fact that as a 'bottle show' it really didn't do the job. It went over budget (laughter). Made the deficit worse instead of better. We spent a lot of money for the cave-in what can I tell ya — it's too bad you couldn't see this on a big screen TV. Tom Wright, who directed it, did a phenomenal job, as did our production people. If you see it on a larger screen it really does have some value. The set where the cave-in took place was entirely painted grey and they were covered in grey dust. It was a very sense place to walk into.

That was a sort of a challenge in itself, since actually in that some the lights goes out, they're supposed to be in total blackness. We could just have a black screen and Vincent and Father could talk to each other, that would be a real 'bottle show!' (More laughter). But while they were willing to save money they were not willing to go for that alternative. So we adopted the approach that there's light down there just barely enough for Vincent to see, but Father is functionally blind in this particular scene in darkness following the cave-in. I'm pleased to say that "Shades of Grey" was one of our more successful episodes, we got a lot of mail on it. The network, of course, got a lot of mail on it and promptly decided that indeed these other people down there were a good idea and we should see more of them. So, in the 'back 9' as we went on, we were able to do a lot of things that we were never able to do before. Shows like "To Reign in Hell," "Fever," and "The Alchemist" were made possible by the success of this particu-

"The Amish Story"

NBC-New York — The NBC World Premiere movie "The Amish Story," completed production in Statesville, NC the week of August 8th. Telecast will be during the 1988/89 season, though no specific airdate has been announced.

When an Amish family's baby is killed as the result of the reckless acts of four teenage boys, County Prosecutor Jim Sandier (Ken Olin of "Bartysomething") decides to take the case to trial. In the process he discovers a generations-long rift between the town and its Amish community. Jacob Shuler (Ron Perlman of "Beauty and the Beast"), the baby's father, refuses to allow his young daughter, Rachel (Olivia Burnette), to testify because to do so violates their beliefs. Meanwhile the non-Amish community is incensed that Sandier, with the support of his wife, Nancy (Jill Eikenberry of "L.A. Law"), persists in pressing charges.

...-...-...- Tappings ...-...-...-

Congratulations go to Emmy winners Ray H. Wagner (Cinematography), John Mansbridge and Chuck Kurlan (Art Direction), and Lee Holdridge (Musical UnderScore) for their work on the "Pi's" episode. To quote Mr. Peckinpah "...To take three in the technical awards was gratifying. Three for 12 nominations equals a .250 average, and that's major league in any game!"

Still more congratulations go to Bush Richards (Narrator) on her Emmy Award winning guest performance in "The Bridge" episode of "Frank's Place."

Ron O'Neal (Isaac Stubbs I) can be seen playing the "Mayor" in the new Chuck Norris film "Hero and the Terror."

Arnold Shimmernan (Pascal) can be seen — but not recognized — in a recent episode of "Star Trek — The Next Generation." He played a Ferengi!

An informed source at Republic Pictures offers a few rays of hope for holiday gift seekers, if not for our immediate shopping gratification. On serializations: "It's coming, but it will be awhile. As you feel about this show, we feel about this show. We take great care with anything that has to do with "Beauty and the Beast." The day may come when the novelizations will be based on original material, but at this time they'll be of episodes from the series." Ron Perlman's record album of poetry: "It's also coming, but these things are still in the 'concept stages' and have not been finalized." In the meantime, the calendar (mentioned in #4) and a very imposing poster of Vincent are in wide release, as will be Door Posters, Bookmarks, and T-Shirts; all bearing Republic Pictures' registration mark — B&B's own 'Good Housekeeping Seal of Approval.'

lar episode. And I think in the future we will be able to explore both worlds: the tunnel world, and Vincent's world, and the world above — the cops and the district attorneys and the developers, and the glitzy night clubs and the world where the rich and powerful rule. And that's really what the show's about. It's a show about both worlds. And that's the way we're going to go.

We have various questions and I'll take them now.
Q: Will we find out the origin of Vincent?

A: Well, maybe someday. I don't think we're going to begin next season, if the writers' strike is ever settled and we get a next season, with a show "Here is the Origin of Vincent" — pay attention. I think what we've been doing and what we want to do is drop little hints, and slowly assemble a picture of not only the origin of Vincent but the early days of the Tunnel. How did they evolve and what's the history down there. Exactly what did happen between Father and Paracelsus. And all that stuff.

Where Vincent comes from and what Vincent is, of course, is one of the main intriguing points of the show. And as the creators of the show, wanting to be on it all the time, we really are walking a tightrope on that. We get letters that say, "I really enjoy your show. I love it and I hope it stays on for 30 years. Next season will you please: A) Marry Vincent and Catherine (laughter). B) Explain where Vincent comes from. And C) Tell us the history of the Tunnel. Well, if we do that all, we're not going to be on

for 30 years. Because having done that, what do we do then? Do we then go to the "Case-of-the-Week" Does Vincent take a pad in the East Village and operate the "Vincent and Cathy Detective Agency?" (brings down the house) I mean, these things have to be handled with some delicacy. We will continue to get clues about the history of Vincent but, we're going to drag it out.

Q: [Not audible.]

A: We feel that Vincent is unique and he is one-of-a-kind. We get ideas when we are in season about other 'Vincent's' all the time. It is one of the things that free-lance writers, amateur writers, and devoted fans pitch to us most frequently. Usually in the guise of "Vincent's Evil Twin." (laughter) Sometimes "Vincent's Hairy Mate." (groans and laughter) I think it will be a sad day, if and when we ever break down to the extent that we do "Vincent's Evil Twin" or "Vincent's Hairy Mate."

Q: I understand the show has been nominated for several Emmys, congratulations! (applause) Have you, yourself, been nominated?

A: No, unfortunately, I'm not. The only category that I could have been nominated in was the writing category and we are represented in that category by the pilot by Ron Koslow, who is one of the finalists. As a producer of the show of course I share in it partly. Should we win in the best hour-long format, I would be delighted to see that.

Q: [Not audible.] Presumably a question about

Marketplace:

Republic Pictures has confirmed that the "Beauty and the Beast" Videotape of the "Pilot" and "A Happy Life" will be in the stores as of September 28th. The packaging is an eye-catcher in violet & gold, sporting B&B as "ACTION, FANTASY, ROMANCE. THE STORY THAT'S CAPTIVATED 18 MILLION LOYAL FANS." This "Special Collectors' Edition" also contains a small 'autographed' photo of Ron Perlman as Vincent tucked inside.

The video, with a few minor exceptions, does not differ from the original versions other than the shared credits at beginning and end, the elimination of breaks, and a seamless transition between the two stories. The sound has apparently been somewhat remixed, to excellent effect with Vincent's voice and various musical passages, but it can be too harsh at the higher registers of some scenes. Picture resolution varies markedly between the two episodes. The "Pilot" being very sharp — making that famous, first pan

around Vincent's chamber even more of a delight. While "A Happy Life" often has a 'shot through gauze' look that lends a dreamy quality throughout.

Only one actual change in content was noticeable in this Editor: the omission of the TV game show soundtrack from the Brownstone murder scenes of the "Pilot."

At \$19.95 a good value, not only for those videophiles who missed these episodes, but for anyone interested in owning a first-quality recording of them. What would have made it even more enjoyable (and more tempting to people who have already taped these episodes off the air) would have been the addition either in pro- and/or epilogue form of behind-the-scenes "this is how we did it" type footage, interviews, or even a tasteful selection of out-takes. If this video turns out to be a best-seller, perhaps we may hope for such things in the future.

Next, huh...

SAWITZ

— Convention Update —.....—.....—

George R.R. Martin (Producer/Writer) is a special guest at the "52nd Annual Philadelphia Science Fiction Conference (Phalcon '88)" November 4 — 6th. For more info send an SASE to P.O. Box 8303, Philadelphia, PA 19101. Or call Joyce L. Carroll (215) 790-0470.

Howard Gordon (Executive Story Consultant) is a scheduled guest at a Creation Convention in Oakland, CA November 5 & 6th. He "plans to bring along a few surprises!"

David Greenlee (Moose) is one of the guest stars at Creation's "Thanksgiving XVIII Convention" November 25 — 27th at New York City. For more info write: Creation, 145 Jericho Turnpike, Manhasset, NY 11501. Or call: (516) SHOWMAN.

Catherine's dropping in on Moose's chamber in "Shadows of Grey."

A: Well, she's looking for a way to open the locked gate in front of her. From previous experience she knows there are hidden catches and things that you throw and all that, so she's looking around for something that might be a intense lever and will open the gate that she is standing in front of but unfortunately she hadn't counted on Moose. This may be an obscure point because, unfortunately, in some of the particularly earlier episodes you did see people pull secret levers or shove a brick that springs a section of wall out and all that, some of those have been cut and don't actually appear in the episodes as aired. So this is a point that some fans are not really cognizant of. The society below is hidden. Vincent makes this point several times and you see Catherine getting lost. But I guess some people haven't gotten that because I have seen fans and so forth that say that there are people wandering down there all the time. No, it's not that easy to find. In real life there are 300 miles of tunnels under New York, in our world we've expanded that somewhat. In one episode Vincent says "a thousand miles of tunnels." That's the extent of New York so Chicago, spaghetti-ing under the city. You have to know exactly the right way. Besides there are false walls and they're constantly changing the ways. So they are protecting themselves. The chances of just stumbling on them by coincidence are relatively remote.

Q: [Not audible.]

A: No, I like Lovecraft and Poe, but I don't think they've really influenced "Beauty and the Beast" any. Probably influenced my science fiction writing and things like that early on, definitely. But not this show in particular.

Q: [Not audible.]

A: No. These rumours are untrue. We clear everywhere in the country as far as I know. I have done

conventions Down South. We are just as big Down South as we are anywhere else. There's no regional differences. In fact, we probably do better outside the big cities. It's interesting to compare, we get city by city breakdown when you get the ratings reports every week. "Twilight Zone" which was my previous show was actually a very successful show in certain large metropolitan areas. Twilight Zone would regularly win its time slot in New York City, Los Angeles, and San Francisco. Then you get into the middle of the country, forget it. Chicago, Detroit — bad. Dallas, Omaha, Oklahoma City — worse. Twilight Zone would get killed in those places. It's actually the reverse with Beauty and the Beast. Some of our competition does better in the large megalopolis. I don't know if we actually win even New York. But they love us in the heartland; so make of that what you will.

Q: [Not audible.]

A: Yes, we have been renewed for another season.

Q: [Not audible.]

A: Television just goes one year at a time. Even that is by no means definite. We know "Max Headroom" was renewed for a full year this year. You get into it and they are always capable of pulling the plug. All that means is they pay you that much. If they order 13 shows, they pay you for 13 shows. It doesn't mean we'll shoot them, it doesn't mean they'll air them. However, as long as we continue in our time-slot I think we'll be there. Now, they have announced all this is subject to change because the strike has screwed up everything. They have announced that we will return in our same time-slot.

ABC is putting "Perfect Strangers" and "Pull House" against us as they did last year. NBC keeps throwing things at us one after another. I think we are Brandon Tartakoff's (NBC Programming Head) pet project because he is very eager to kill us. He was profiled in "Rolling Stone," as some of you may have

seen just as last season began, as if he was talking about NBC's dominance and the various mistakes the other networks were making. He used us as an example, saying CBS has this "Beauty and the Beast" show that cannot possibly succeed (laughter) So, Brandon's going to keep throwing shows at us until one of them succeeds in knocking it off. It will be interesting to see how we do. ABC moved "Perfect Strangers" against us late last year. It was one of their hit shows, much stronger than the previous shows that ABC had on in that time-slot. "Perfect Strangers" did knock us off, they did knock us into second place for a couple weeks. And one week, the week (NBC's) "The Highwayman" debuted we actually fell to third, because enough people tuned-in to sample that. But fortunately that died quickly. In return we have been losing "Perfect Strangers." So I don't know what that means, if we will be able to beat "Perfect Strangers" when both shows move with new episodes or whether that's just a phenomenon of the first season.

Q: I'd like to know if they're going to be releasing other photos? You look in "Starlog" and you always see the same pictures of Catherine and Vincent.

A: I really don't know; that's not a department of the show. I deal with much, public relations and so forth. I imagine they'd release other photos eventually, exactly when I don't know. They still might have leftover photos from the period before we went on the air in which we were trying very hard to keep the beast's appearance secret. And having to fight constant battles against people who wanted to run pictures before the show aired, which we did not want.

Q: [Not audible.]

A: He does it himself. There's no process, that's his voice. It's not his "Ron Portman" voice, he changes it somewhat. It's deliberate, he'll go into his "Vincent" voice. So it's different if you're just talking with Ron. There's no electronic processing or anything like that done to it. Time? I'm out of time? ...I'm out of time. (Applauds)—Special thanks (and a couple of free issues of "Pipeline") go to Christine Bunt for the use of her audio tape from the July 30th "Maplecon" convention in Ottawa, Canada. ☺

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