

# Pipeline

January 1989

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## Beauty and the Beast: A Change of Times?

By mid-December "USA Today" and "TV Guide" among others were reporting that CBS was about to mount a major re-vamp of their program schedule in January. Although "Beauty and the Beast" has consistently held its Friday night timeslot over NBC, it has yet to beat ABC's comedy line-up in the ratings. But according to informed sources at CBS, this has not been a matter for concern. In fact, the network has never even considered moving B&B to another day or time, adding: "Basically, it's going to take awhile still for the numbers to jump up again, with the season so scattered the way it is, all the different shows beginning at different times. It's going to take awhile to get the viewers back and get into full gear." In the meantime, it seems the powers-that-be at CBS remain benevolent — as they wait for better ratings to come.

From what can be surmised from a friends-of-friends-of-friends-type sampling (an unscientific, but often accurate survey method), the millions in the U.S. and Canada who do not have access to B&B clubs and/or newsletters may have perceived the October/November hiatus of Beauty and the Beast as the show being quietly cancelled and taken off the air. Those that have re-discovered the series felt it just a stroke of luck that they caught a promo or news account of the premiere or a subsequent episode. Yes, there really are people out there that don't check the TV listings before they go out on a Friday night ...so let's keep getting the word out and justify the network's confidence!

December 9th's "Dead of Winter" had the dubious honour of being aired by only 169 stations in the U.S., having been pre-empted by evangelist Billy Graham's latest crusade program. This caused a significant 'loss of market,' which, according to CBS's Affiliate Info Department, effectively reduced the audience by approximately 75%. Unfortunately, although noted, this is not factored into the show's ratings. No, this doesn't seem fair to me either. A "moderate" number of complaints were phoned-in to one local broadcaster, and television stations nation-wide were definitely made aware of viewers' ire (especially those that made no attempt to re-schedule the episode). At any rate, let us hope that kind, generous videophiles with dubbing capability will remember the poor souls this holiday season that missed B&B's first WinterFest. (Editor's note: Thanks again, Sheila!)



### Tentative Schedule for January:

The only episode from last season not to be repeated over the summer, "Ozymandias," finally re-aired on December 30th. (We told 'em they missed one!) Which leaves "Sticks and Stones" (See Terrylene's interview this issue) on January 6th and "Fair and Perfect Knight" on the 13th. "Brothers" from a script by Producer George R.R. Martin finished shooting December 14th and will air either on January 20th or 27th. Mr. Martin said of this episode: "I think it's going to be great and I'm very excited about it. We've got some really sensational performances. We had a new director on it. Beth Hillschafer, who is a wonderful, wonderful director. I'm really delighted with the work she's done, and hope to get to work with her again. Rick Baker (the artist who designed Vincent's features) has returned to do a brilliant make-up job on a new character called 'Charles' (played by actor Kevin Scannel) who will be introduced. And of course this is the episode where Devin (Bruce Abbott) returns." Ω

At Right: Linda Hamilton (Catherine) and Ron Perlman (Vincent) Tunnelside.  
Below: Interpreter Bill Pugin, Terrylene (Laura), and friend Linda Melnick.



### An Open Letter to the Media:

You may be wondering why you've been getting complimentary subscriptions to "Pipeline" recently, not to mention material from the nearly 40 other fan publications devoted to the series "Beauty and the Beast." It is admittedly our hope that by making our resources available, you will in turn give coverage to this unique series and the extraordinary people responsible for it.

CBS, itself, has remarked on 'B&B's' loyal following — and credits that following with the network's solid foothold on Friday nights. But though 'word of mouth' can make a smash out of a sleeper at the box office, it's not quite so effective in delivering an ever-increasing audience in the tens of millions every week — what television is all about.

So, we the fans are asking your help.

As a member of the print and/or broadcast press, you have a remarkable opportunity. That is to either promote a series that is worthy of people's attention or let it continue unnoticed. The decision rests with you. If you give it a look, I think you will find that there is much more to "Beauty and the Beast" than sex or symbolism — much more that your reader/viewers will find interesting.

Special thanks go to "USA Today," the Gannett Newspaper Group and "Starlog" magazine for their continuing efforts. Know that it's appreciated...

# Terrylene - Laura's Journey

American Sign Language (ASL) English and written English can vary greatly in their 'handling' of tense and syntax, but with exception of a few added prepositions, etc., the text below is un-interpreted and as much in Terrylene's own words as possible, having been transcribed directly from a 'hard-copy' TTY (typewriter-style telephone) interview conducted by Linda Melnick on December 10, 1988:

Q: Can you tell us a little about your background and training?

A: I hate to say that, because I don't like to use the excuse of my deafness. But sometimes it's true the way you live is because of something you have or don't have. Umm. Because of my deafness I went to schools for the deaf and an oral school for the deaf and even a mainstream program with "hearings" (hearing people). But there I was limited by my dream and wish to perform. In oral school you have to mouth the words when you perform. That to me is not appealing. I always felt cut off in oral school because I was not allowed to sign. Always felt out of place in hearing programs because they don't know what you can do and they always doubt you. When I went to deaf schools they did have short plays or a little cute story to do for Christmas, but nothing really solid. Nothing with the idea of: We do this show because we want to act, to understand the emotion of the line, the 'sub-thinking' of the line (the thought behind the line), etc. Those more complicated ideas of acting really began with MSSD (the Model Secondary School for the Deaf at Gallaudet University). At MSSD I knew there was a chance of my dreams coming true — being an actress. I never doubted myself because of the support and the opportunities the Drama Department at MSSD provided me. And now I am studying with Eric Morris in L.A. Eric Morris is grreat for me! It is very important to me that I keep in touch with my acting and my 'creativities.' If I don't, I would not be happy and complain a little about 'what is life.' If I am not working but still in touch with my art, I will always be happy.

Q: How did you get the part of Laura?

A: I was told of an audition by my agent and actually from another deaf person. A deaf friend. When ever there are auditions for deaf people, words spread fast among us "deafies" [even] before our agents contact us. Sometimes there's not a word out, sometimes it can be a big secret, because — hate to be honest — but actors are selfish, ha. ha. But in this case I heard the rumour and called my agent and got the chance to go to the audition. It was really a last minute thing. That almost happens all the time in the TV business.

I remember I auditioned on Thursday and was asked to wait a few minutes to be seen again. I am always nervous. I call it "positive nervous," where you use the energy into what you need inside for the character. I just went in and did my best and went home. By the time I arrived home I found out that I had gotten the role. I was so haaaaaappy! Then I started working on Monday.

In the deaf community, for deaf actors ...and like I said, I hate to use the word "deaf" because we are people first and deaf last. Really, how I feel about my deafness is that it is

the last thing I think of every day of my life. And any way, among us there are so little roles in TV or filming a year. Probably one, rarely sometimes two, mostly none.

So I was really happy to have the role, not because I got the role but because now I can do something with my art. I can share with people what I've always wanted to. In that "Impossible Silence" episode I realized that I can only show a little "artistic" in acting, because TV is time and money. I realized that theatre is the place for [being] a little artistic. I hope I'm clear...

Q: Speaking of Laura, how did she change in "Sticks and Stones"? Did she give you any unique acting challenges?

A: Umm. In the first episode, "Impossible Silence," Laura was very trusting; listened to Beast, believes in every word he says. Tries to show Beast that she is strong and wants to do good for other people ...that she has to go {Above}. Really, inside her head she has very little idea of what she's facing by leaving. When between the Tunnel and the world Above, Vincent said, "You still can change your mind." Laura shook her head and when she does leave she jumps into Catherine's arms so quick. Inside she still [does] not really know.

In this episode ("Sticks and Stones") you see a hardening spirit as Laura begins to question everything the world thinks, says, or does. Because she knows that the world is not what she was taught by Vincent, and therefore, she questions Vincent too. Laura realizes that she does have a mind of her own and challenges everyone, especially Father and Vincent. But something was wrong about her feelings inside that she cannot see. She doesn't really want to see that the challenges are good for her. The worst has to happen for her to wake up. I won't say more.

Q: Word is you were an advisor on the script for "Sticks and Stones" — what was your input?

A: I can't really call myself an advisor. Lou Fant, who was technical advisor, and I, we helped the writers with American Sign Language (ASL) translations since the actors will be saying the lines in our language, {this goes} for characters who are deaf also.

Q: Did you suggest anything about the storyline or the characters?

A: Yes, last May [we] had a meeting with the writers. Bob Manganello, my boyfriend, and I suggested two ideas, one was [about a deaf] gang. Alex Gansa & Howard Gordon said someone had already had that idea before but they didn't follow up on it, and they themselves at that time were still not sure about it. I thought they would take another idea we had, but when I got the script I see there's the idea here with the deaf gang.

Usually, my or Lou's advice would be related to what is real in our community, making the story realistic and not show some false idea or false way [of doing things]. That's the most we do.

Q: Why did Laura join a deaf gang?

A: I can say attraction first, the attraction is communication, the flow of communication, understanding everything. You can't deny, or turn away from that. Your mind wants to understand and speak and feel. So that's why Laura is with them, because they are the first persons Laura meets like her. So... then there involves more complicated reasons why Laura stays.

Q: Which episode were you the most pleased with?

A: I love Laura in both, because I understand Laura as a person and I can't just pick which episode. But as an actress, the second episode is



ideal for actors because you have the chance to show your confusion, happiness, love, hatred, sadness, realization, and soooo many things you can do to show your work as an actress. It is ideal when you can show many colors, so "Sticks and Stones" was exciting for me.

Q: The hearing actors that have to sign, did they already know sign language? What was done to help them with their roles?

A: Unfortunately, they had to learn signs for the first time. Even Vincent's signings in the first episode were 'home-made.' Naturally, Vincent can't take in a deaf girl and go to PTA meetings and learn sign language, so we came up with 'Home Sign.' [See Readers' Forum this issue] In the second episode we really miltured Home Sign and ASL because I'm out in the real world and I've learned real signs. Naturally I teach Vincent how to sign, so Vincent had to learn ASL and it was hard. But I guess he enjoyed the challenge.

Lou Fant and I helped some actors to learn signs. Some methods of remembering are drawing the signs or writing the movements of signs on paper. Some had it on video tape — it was great to see actors signing.

Q: Back to "Impossible Silence," what was it like for you the first day on the set and on the "Beauty and the Beast" set in general?

A: I was just happy to be working and I felt it was important to portray this character well. It also felt important to have a good working relationship. I wanted them to see that it is not extra work to hire actors that don't speak verbally. I was just focusing on my character and just spending time preparing myself for my work and enjoying meeting the people on the set. I really loved working with them. I thought I might feel some uncomfortable feelings, like being in a new place, not belonging there or something. But I felt like I owned the place. Ha, ha, not really own the place. But I felt like I'd been there for years, that's how they welcomed me working there. And that's nice. I guess it doesn't happen often.

Q: What was it like working with Ron Perlman and Roy Dotrice?

A: I love them. I enjoy working with Ron, Roy, everyone really. I can't separate anything between any of them. Each has different characteristics and I really enjoy all of them. In both ways — I enjoy knowing them in character and I enjoy knowing them in their real selves.

Q: We hear Roy is a big joker on the set.

A: Ha, ha, YBS. He would talk serious on camera and go down the stairs and after they said "cut" he would pretend to miss a step and fall down for the camera. He is really funnnny. I always look forward to seeing him just to see what next funny thing he'd do.

Q: Will we get to see Laura again in another episode?



A: I heard rumours that there is a trilogy sequel, but I don't know. I just know that Laura can come back, but it would depend on a storyline (being written) and people wanting me to come back. [By that,] I mean the people in the production office. If you like Laura and want her to come back, maybe it would be good if you write letters and respond to Laura, [then] they will think of something for next year.

Q: What are you working on now, or hoping to work on in the near future?

A: I am working on a project, a one-woman show, which I am writing based on true-life. My true-life; in a mixture of methods in telling stories, like in a poem, or storytelling, or monologue, or action-mime, or dance-storytelling. I hope it will be avant-garde style. And hope I will succeed in doing this show in the Spring.

Naturally, I hope to work on feature films. Feature films have some qualities that TV and Stage don't have and I'm interested in those qualities. I think they would work well with my own qualities in my work. Naturally, I hope to do more TV shows. TV and films are iffy, so I really look forward to doing this one-woman show because it is something that I can make happen. I can do this. I hate to leave things in other people's hands because then it's much more complicated and you would have to depend on team-working. This one-woman show I'm doing will be hard work but requires only a few people to work together.

Q: Sounds great! Is there anything else you'd like to say to people here?

A: I'd like to thank Alex & Howard and the producers for bringing me back, but most importantly for creating Laura. I enjoy the opportunity of working with them and doing Laura. I hope I work with them again, maybe not on Beauty and the Beast, but on other projects also. I respect them a lot for understanding, and for being able to open their minds...really try to understand a lifetime-explanation of what the deaf community believes in and the pride they have in ASL and in their culture. It's hard to show it all on TV in one episode. There is a story there that involves deafness, so Alex & Howard tried to show reality.

Audience, keep in mind that this is one individual life of a person. Hearing or deaf, people are people. Also I'd like to say that this captioning/sub-title thing for the audience between two deaf characters is a good start. It is really a true opening for you all to peek inside into our real culture and way of living. I believe language [is how] we choose to portray ourselves. Our language and other parts of our culture have not been explored yet — has not been welcomed into Hollywood yet. As to culture and artforms, we are still climbing, we are still far away, but I hope that I can one day help you to enjoy our art. Really, you have to see it to understand what I really want to say. I thank all those people in the audience for opening up their perceptions. ♪

\*Terrylene has also made feature appearances in:

#### Television:

Cagney and Lacey — "The Right to Remain Silent"  
 Silent Network — "Festival II & III series."  
 Hour Magazine — "Omnibus"  
 — "A One Woman Show"  
 KHJ-TV Silent Network — "Off Hand Show"

#### Film:

The National Education Film — "A Better Way"  
 A graduate student film UCLA, "Remember Me Forget"  
 directed by Robert Manganelli

#### Theatre:

"Godspell" — Sonia, European tour.  
 "Bloomers" — Joy — Beverly Hills Playhouse.  
 "Children of a Lesser God" — Sarah  
 — Fulton Opera House.  
 "Extremities" — Terry — L.A. Sign Theatre.  
 "Break-Down Walls" — A one woman show performed at the American Embassy, England and Sotheby's Gallery, New York.  
 "Twas a Night" — Sparkle  
 — L.A. Children's Theatre.  
 "Conference of the Birds" — Hoopoe  
 — Northwestern U.  
 "West Side Story" — Maria  
 — Model Secondary School.  
 "1,2,3,4,5." — Terrylene's debut performance at the age of four, when "her love for Theatre began."

#### Plays (written by Terrylene):

"Call Me Don't" — performed at the Kennedy Center, Washington, D.C. and the Royal Court Young People's Theatre, in England.  
 "Break-Down Walls" — One Woman Cabaret  
 "Omnibus" — One Woman Cabaret.

## --- -- Tappings --- --

Ron Perlman (Vincent) made his stand-up comedy debut in a recent "Evening at the Improv" episode on the A&E cable channel — the highlight of which was his Sean Connery impression!

Congratulations go to Mr. Perlman for winning the Hollywood Women's Press Club's "Golden Apple" award for male discovery of the year on December 12th. Ron was quoted on TV's "Entertainment Tonight" as commenting: "It's another in the long saga of fantasies that seem to be coming true. I just have a feeling that one day I'm going to pinch myself and wake up from this incredible dream."

Here's what Producer Howard Gordon had to say in an article in the December "Writer's Digest" called "The Secrets of Our Success": "The secret of my success was the great good luck of finding a mentor willing to give me that first break (an episode of ABC's Spenser: For Hire). After that break, it's up to you to continually prove yourself, never giving any project less than your best effort.

The secret to achieving that is developing the ability to listen to criticism, and synthesizing whatever advice you deem valid with your own instincts — which you must trust in the very first place. (You must believe in yourself almost to the point of foolishness — but not past that point. Past that point, it's time to get out and do something else.)"

Last season's Emmy-winning Director of Photography Roy H. Wagner's latest production "Disaster at Silo 7" aired on ABC, November 27th.

And John McMartin (Charles Chandler) got a chance to exercise his drawl playing a Virginian slave-owner on ABC's "Roots, The Gift" on December 11th.

#### In the Marketplace:

The meeting of fan representatives from the "Helper's Network" and record company execs (as reported in V1#7) was a success. Having found themselves in mutual agreement as to the poetry selections to be included in Ron Perlman's first record album (with more than enough left over for future collections), the meeting turned to the next most important consideration, how to 'market' the album. The fans were more than glad to help in a little 'consumer' research. One suggestion was to have it distributed through Hallmark Cards — a natural for Valentine's Day — the projected release date.

Creation Conventions has just gotten in a new (licensed) T-shirt, with a sketch of Vincent and the New York skyline on it and the legend "The shadows of the night belong to Vincent." Plus, according to Creation, CarolCo/Republic Pictures has said that Creation will be the first to get those long-awaited photos from the second season. Send a SASE for a catalog to: Creation, 145 Jericho Turnpike, Mineola, NY 11501.

## MediaWatch — CBS Interview

Ron Perlman spoke with Kathleen Sullivan of "CBS This Morning" on December 16, 1988:

Intro: The CBS fantasy/drama series "Beauty and the Beast" has drawn praise from critics and it's developed a fiercely loyal following among its viewers. One reason, of course, is Vincent, the Beast played by Ron Perlman. I spoke to Ron this week about the show's second season and his image emerging as a sex symbol of a different breed. (Clip shown from "God Bless the Child.") Ron Perlman joins us from LA, Good morning!

A: Good Morning, Kathleen. How are you?

Q: The first year, Ron, a lot of the critics discovered you and now in the second season you see a lot of women who are dedicated viewers of this show. But I've heard from some men, they say, "I don't get it, I don't get why all these women love this show." Do you see that at all?

A: I'm not about to explain it to them. Ah, actually I spend about 18 hours of my day in the Tunnels keeping New York safe from crime, so I don't see much of anybody, but I do hear about these things and they keep the bad news away from me and I hear only the good stuff.

Q: Talking about celebrity, US Magazine named you one of "20 Who Turned Us On" in the year 1988. Did that surprise you? [Ron laughs] Is that a good thing or a bad thing?

A: I take it all as it comes. One day I'm going to wake up and this is all going to be a dream I think. I'm just trying... Luckily, I can still laugh about it all. I said on this show last year that sex-symbolism concept and me never seemed to fit in the same shoe box. I'm just taking all these things as they come. Standing aside with a sort of a half-smile.

Q: But you do see why women are somewhat attracted to the beast don't you?

A: Oh absolutely, the beast is a character straight out of mythology. He occupies a place unlike most characters I've ever read in all of literature. He's got incredible heroic qualities to him from top to bottom, a culture-lover, and everything you could hope to be in civilized humanity.

Q: How far are Vincent and Catherine going in their relationship — will there be a love-making scene? Could there be?

A: Well, we certainly haven't ruled anything out. We're trying to remain within the dictates of good taste and common sense. And we're also trying to remain within what this relationship has developed in terms of its boundaries. We don't quite know where we can and can't go yet. We do know that we need to preserve the integrity of these two characters and there has been a great deal of that. We're experimenting. There have been some scripts that I have seen which are coming up this season which will test the envelope as it were. Where it leads us is anybody's guess. That's one of the fun things about the show.

Q: Thank you Ron Perlman for joining us this morning. ♪

## Readers' Forum

Since we'll be seeing another episode in January featuring Terrylene as Laura, I wanted to share a little information about the sign language used in "Impossible Silence" and so perhaps add a little more depth to people's appreciation of the two episodes.

I have to say, first of all, that I was extremely excited when I saw the program last December. I had been eagerly awaiting its appearance because I know and have worked with Terrylene in several productions in Washington, D.C. (I sang her voice in "Godspell"). I was even more excited when I saw the sign language being used.

For those of you who are not familiar with American Sign Language (ASL) and/or just thought that Vincent's signing was sloppy, let me explain that it was NOT ASL that was being used in the Tunnels. ASL was not used until Laura went Above. The signs that were used Below are called 'home signs' — a vocabulary that is developed in the absence of signing adults who would perpetuate the language. That was EXACTLY right for the situation in "Impossible Silence" — an abandoned child reared in a society without any other native signers. I can't tell you how delighted I was when I saw the home signs. I literally jumped out of my seat and pound-

Above left: Actress Terrylene (Laura).  
 Below left: On location, Bill Pugin signs for Director Bruce Malmuth as they prepare a scene with Laura and her Helper, Willis played by Warren Munson.

## .....-.....-..... Convention Update .....

According to a postcard sent to members, Jay Acovone and his wife Fonda St. Paul are now scheduled to attend "B&B International Fan Club's" convention along with Roy and Kay Dotrice. Producer George R.R. Martin may also be a guest. Memberships are still available at \$15. per person for the January 20 - 22nd event in Cedar Rapids/Iowa City, Iowa. No memberships will be sold 'at the door' so contact them NOW at: Beauty and the Beast Fanclub, P.O. Box 2185, Cedar Rapids, IA 52406-2185.

Creation Conventions is still in the process of firming up next year's schedule. But negotiations are now under way in the hopes that Roy and Kay(?) Dotrice will be attending one of their events, possibly in New York City and maybe as early as February. David Greenlee may be a guest later on in the year as may other stars of "Beauty and the Beast." We shall see... For more info send a SASE to: Creation, 145 Jericho Turnpike, Mineola, NY 11501. Or call (516) SHOWMAN.

ed the arms of my couch.

If you watch carefully you can see that the signs are consistent and meaningful. DECIDE is a compound word — 'think/thought' (finger to forehead), FEELING is (finger to heart), COMING TOGETHER (hands clasped). HOME is two hands pressed to the heart. Very nice. The first real ASL vocabulary I saw was mixed into the conversation when Vincent took Laura to Catherine. (And of course, the 'I Love You' was pure modern ASL slang.)

I will admit that I found the quick switch from home signs to ASL when Laura went Above a bit disconcerting. However, I can rationalize it easily enough... A helper who knew sign language taught her ASL later on in life... Or someone found a used copy of Lottie Rieckhof's JOY OF SIGNING... Hey, there are lots of possible explanations! There is even a very good reason why Laura doesn't use ASL in the Tunnels. Everyone changes their mode of address depending upon the

situation and the company. Sign language users are no different in this respect.

I was also very pleased with Ron Perlman's signing. One would expect a lot more awkwardness considering that an episode is shot within a seven or eight day period. It is not easy to learn signs and then coordinate them smoothly with speech and act at the same time! Shooting schedules don't leave much time to gain fluency. But his signing was deliberate and perfectly clear. Perhaps not rapidly fluent, like Laura's, but then that's the way he talks, too, isn't it? Besides which, Vincent is a southpaw (ouch!) and lefties signing tend to look strange to a right-handed world. I have to applaud Mr. Perlman's dedication and thoroughness in a very tough task. I believe he was signing straight through all the scenes even when the camera didn't frame his hands. Bravo!

And before anyone criticizes Father for not signing, let me say immediately that it is not at all unusual for even the im-

mediate family of a hearing impaired individual not to sign well, or even, at all. Father is a very busy person after all. I'm sure that there are people in the Tunnels who have everyday contact with Laura and who are therefore fluent signers... and still others who may sign a little or not at all. Vincent, of course, is the kind of person who would put whatever effort necessary into being able to communicate fluently with someone (We'll see him interpreting for those others in "Sticks and Stones").

And it's not as if Father doesn't sign at all. Watch the scene when they are discussing Laura's decision whether or not to go Above in "Impossible Silence." He is not just gesturing. He's using those home signs with his speech. He just doesn't sign every word. I've seen many another hearing signer do the same. And, as for needing Vincent to interpret for him when Laura is agitated, well... I'm a certified interpreter and I don't like to ADMIT the times I don't understand someone's rapid fire ASL.

All in all, a lot of care was taken with the portrayal of Laura and her language. I applaud Messrs. Gordon and Gansa and the rest of the production team for being so receptive to Terrylen's input. There were a number of 'firsts' involved with "Impossible Silence," and there are going to be more in "Sticks and Stones." But then, why should I be surprised? The whole show has been innovative and ground-breaking — Hurrah!! — Linda Melnick, Beltsville, Maryland.

Ed. Note: You can hear Linda's singing voice on either one of the cassettes, "Please Stand By" or "Station Break" put out by her group "Technical Difficulties." The trio goes from Peter, Paul, & Mary to classically comic chorus and have been very popular at 'Filksings' at SF and Fantasy conventions for the past several years. The cassettes are \$9. each from Fesarius Publications, 74 Madison Ave., Wakefield, MA 01880. Ω

## From the Editor:

This year Pipeline may have to open a new Scuttlebutt Department, which is kind of a shame since we've gotten along so well without one. It seems that there's some crazy gossip going around about what will take place in future stories and/or how the season will end. I'm tempted to say "if you didn't read it here..." but I'll only offer the observation that, if something put forward as 'inside info' sounds too bizarre to be true, it probably is. It's certainly not worth getting upset over, nor worth repeating. This editorial asks you to consider the sources of such \*\*\*\*.

Speculating is half of the fun for most — but a few like having dessert before dinner and reading the last page of a novel first. It's come to this editor's attention that a few Beauty and the Beast fans are of the latter persuasion, and have since turned healthy curiosity into illegotten gain. Some

person or persons unknown have actually been raiding the production office's dumpster on a regular basis!

OK, I can hear you laughing from here. It seems common knowledge that this is how some Hollywood shops obtain the television scripts they sell (mind you, it is a fair guess that no writer has ever gotten royalties from these enterprises). But I was downright aghast to find out that photocopies of handwritten notes and/or interoffice memos have also surfaced! How would you like it if someone rummaged through your trash, found a private correspondence and published it? Even your grocery list wouldn't be sacred!

The production staff might feel flattered that there are fans who so love B&B that they will brave the odd banana peel and coffee grounds to find out more about the show. But it is this editor's opinion that the culprits are old hands at being fanatics. Fans more used to an adversarial relationship with the objects of their affections.

Their actions have violated the privacy of people who have gone out of their way to be open and accessible to us. It is

hard work and takes more than a little courage to treat 20 million fans as friends. It is a rare gift. One that I hope the cast, crew, and production staff will never regret giving.

In our hearts we have made B&B our own, and by our very natures we want to know more about something that we love, the people who make it happen. It is natural to conjecture, even as it is to gripe about this or that that mightn't be true to our own private imaginings. If I am angered, it is out of concern that all of B&B's viewers might be penalized by the actions of a thoughtless few.

It is my hope that future dumpster raids find nothing but very long, very thin shreds. And the next time, dear reader, someone comes up to you and says, "Isn't it terrible what THEY'RE going to do in episode #31?" or, "Would you like to read about EVERYTHING that's going to happen in next week's show?" you will Just—Say—NO. Let's not spoil the surprise...or the friendship.

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