

# Pipeline

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## The Road Less Traveled ...and the Way Ahead A Beauty and the Beast Progress Report.

The Second Season began quietly for a triumphal return — triumphal that is for a series that was not expected to survive 6 weeks let alone an entire season. CBS aired promos (as they have continued to do) for each episode and ran elegant ads in TV Guide, etc.

Very positive articles appeared shortly after the premiere in both the New York and Los Angeles Times. The latter, by Diane Haidtman, was reprinted in other newspapers around the country as "Beast lovers keep paws off each other." In it, Creator/Producer Ron Koslow said that this year's stories would bring new elements and characters to the underground world: "There's a whole civilization down there, a Utopian world beneath the streets of New York. Who are they? How did they get there? What are they doing down there?"

True to his word, 'B&B' did some exploring; taking advantage of both new studio space, and the creative freedom the network's been allowing. With this room to stretch, Koslow & Co. expanded the physical world Below, and more importantly, dug still deeper into the very form and framework of "Beauty and the Beast" and television itself. As Ron Perlman (Vincent) put it in a recent CBS interview (see V2#1), creating... "shows that test the envelope."

Critical acclaim, the 12 Emmy and most recently 3 Golden Globe nominations have all been an asset. However, some press coverage in December and January (not counting "Sticks and Stones" favourable reception) has taken on an ominous tone. Such as, "TV-Guide's" bombshell "Ratings Update" column on December 31st: "Beast Loses Its Grip." In it, David Gunzerath stated that B&B's ratings had slipped by 16% and "its core audience of women over age 35" was down by 8%. [Happy New Year to you too, Mr. Gunzerath!] It goes without saying that reporting something as failing will not necessarily promote its success. Several concerned readers have sent in this clipping, and many others have written to ask, "Should I be worried?"

Well... as far as TV Guide's assessment is concerned, let's fight statistics with statistics. According to the A.C. Nielsen Co. and "The Wall Street Journal," the 22-week writers' strike has had a "devastating effect on the fall TV season." Citing that all of the 17 new shows this season "are drawing 21% fewer households and 26% fewer woman viewers." Not one out of the top 15 shows from last season has made any gain. In fact all lost (including the "Bill Cosby Show") on average, a 14.6% chunk out of their ratings com-



pared to the same period last year. So the articles you've seen that start with "Beast Losing" or "Beauty Fading" are not telling you the whole story. They are lamenting one program's poverty without even mentioning the industry-wide depression that surrounds it.

But, should you be worried? The official reply from the CBS press corps is "No." CBS is (Really) hopeful that the ratings will get better. They are taking into consideration the very late season start, the hiatus that preceded it, the pre-emptions (network-wide and local) that followed. All of these circumstances have taken their toll on B&B's ratings. The network simply expects to see improvement with time, and they are prepared to wait for it. According to multiple sources at CBS this season is pretty much assured, no "rumours" to the contrary have been circulating. "We (CBS) have got faith in it and we are going to stick with it. It's the next season out that's a matter for concern, as it would be for any series."

Meanwhile... the producers have been "gearing up for the second half of this season" after a short holiday break. Now it's dawn to dusk to dawn script and production meetings. "They're enthusiastic, but at the same time it takes a great deal of effort." All the more since the idea of January felled half the people in their office with the flu. So... no one at press-time had time or umph enough to comment on anything, and who can blame them.

But, should you be worried? The final decision on whether an episode reaches you or not rests with your local TV station. At least one area's broadcaster opted to pre-empt all but 3 episodes of B&B since November 18th. [Ouch.] Here's what another CBS affiliate, Terry Waldron, Program Manager of WRGB in Schenectady, New York, had to say about Beauty and the Beast from a 'front lines' perspective:

"The recent performance [of Beauty and the Beast] has been above average, at least on our station, as CBS prime-time programs go. I wouldn't call it an overwhelming runaway blockbuster to be quite frank, but in the Nielsen rating

surveys it does perform better than the average CBS primetime program. So that's, I think, good news...

In terms of another rating service, Arbitron, it's a little different matter; it actually performs slightly under the normal average for CBS primetime shows. But neither Nielsen's nor Arbitron's numbers are what I would call run-away hits. As a result we would expect the program to do better than it's doing to continue in its time period. ...It's up to the individual station whether to choose to telecast it or not."

Note: Executive Producers Paul Junger Witt and Tony Thomas were quoted in a December 20th "Hollywood Reporter" blurb as having said that "they believe the show's best chance for success would be in a 9 p.m. slot." Many fans agree or have suggested "Cagney and Lacey's" old haunt at 10 p.m. on Monday nights or, the even more popular choice, as a replacement for the retiring "Murder She Wrote" on Sundays at 8 p.m.]

Mr. Waldron continued: "The bigger picture is that if a program is not performing up to snuff nationally then the network may or may not remove that program, or change it in terms of its content or style (aka 'script-help'), or of course, change the day and/or time. They have a lot of leeway as to what they could do. But, I think that they (CBS) feel the program has got a lot of potential and I'm hopeful that relief will come in terms of better rating performance. I don't want to sound totally negative about the show, but we think that it's got to do better to last for years to come. It's going to have to attract more viewers."

If all this about viewers, ratings, and audience shares, makes you feel like a grain of sand at the beach — waiting helplessly for time or tide to add to your multitude — you are not alone. There is an infant fandom all around you which is endeavoring to make up in 'clout' what it lacks in numbers. [Like the show, we haven't found all our people yet either.] But...should you be worried?

Well, lest we forget; February is 'Sweeps Month.' A time when television takes an accounting ratings-wise — and charges the sponsors accordingly. And by spring, the network programmers will have formulated their first tentative schedule for next season [which they usually announce by early June]. There cannot nor will there be any guarantee that Beauty and the Beast will be on that schedule.

Now can I worry? Go right ahead... If worrying prompts you to seek out every Nielsen box within 100 miles: Be it a neighbor's. A friend's. A friend of a friend's. Or someone else's, located through the want ads. Then make sure it's tuned to B&B on Friday night. In fact, write me about your appropriation of a People Meter or TV Diary and I'll tack another issue on to your subscription, gratis. The person who bags the most boxes during February gets a free subscription...and will have his/her exploits celebrated in April's "Helper's Gazetteer."

Granted the above is meant in jest, but I do think the reality of the situation is that our favourite series can live by the numbers or die by them, you takes your choice. Certainly, 't would be better to win the ratings battle before there's a need for war. And I never joke about subscriptions.

SAWITZ

### ... February Airdates ... as of 1/16/89 ...

- 2/3 "Brothers" by George R.R. Martin, Director: Beth Hillsafer.
- 2/10 Preemption:
- 2/17 "Gentle Rain" by M.M. Shelley Moore & Linda Campanelli, Director: Gus Trikonis.
- 2/24 "Orphans" by Alex Gansa & Howard Gordon, Director: Victor Lobl.

\*Beauty and the Beast would neither confirm nor deny rumours that 'the first kiss' will occur during this episode.



Phone-Interview—January 5, 1989.  
From a lofty retreat somewhere in the mountains of California...

Q: How was your holiday?

A: Well, I'm still on it, it's great. We took a place up in the mountains in the snow. You need snow around Christmas. Sunshine and palm trees are wonderful in the summer, but they're not right for Christmas. So I've got a log cabin up in the mountains. It's only an hour and a half from Los Angeles but it really is delightful. It's a winter wonderland, every tree is like a Christmas tree. It's wonderful. The snow is coming down. We are in a storm at the moment and it's going to be very, very thick here in the morning. We're going to be snowed-in and we're not going to be able to move out of here.

Q: I hear your mother came to visit, how is she enjoying it?

A: Yes, in fact, she spent her 92nd birthday with us on the 19th of December, just the day after she arrived. She'd never flown before and she had a great time, loved it. It's a 12 hour journey from London but she adored it, was wide awake the whole time. Taking in everything, naturally. Didn't miss a trick.

She absolutely adores it up here in the snows. I start filming again on Tuesday so we'll be going down on Monday, back to Los Angeles for a few days. We just use this as a weekend place, basically.

Q: Could the snow make you late for next week's filming?

A: Oh no, if the worst comes to worst, I can get a helicopter in to lift me out. And that's what I'll have to do if it comes to it.

Q: That could be an adventure!

A: All part of life's rich pattern...

I did the big thing at Christmas because my daughter Karen was here, my Mother, and my son-in-law, Alex Hyde-White, and my wife, Kay, of course.

[Ed. Note: Acting definitely runs in the family. A couple of Karen's best-loved performances are in "Mary Poppins" and the "The 3 Lives of Tomasina." Her husband Alex, (son of Wilfred?), will be in an upcoming episode of "Newhart." Kay is also an actress, most recently co-starring with Roy in a rather kinky early '80's version of the "Corsican Brothers"—as Cheech and Chong's mid-wife!]

I got the biggest sacks I could find which I filled with all sorts of goodies for them and I did the whole thing. We went to Christmas Eve service, Candle-mass; and that was wonderful. Then we went to supper afterwards. We came back here and eventually after several glasses of eggnog I got them off to bed. And when they were sound asleep, I dressed-up as Santa Claus and I got outside in the snow running up and down with jingle bells and things, pretending it was sleighbells. [Laughter]

Then came in and made sure I woke up each one in turn, because they'd left me a glass of milk and a piece of cake you see, which you've got to leave for Santa Claus of course. And then I went into their bedroom, my son-in-law and my daughter's, and patted them on the head and made remarks like "My God, [sniff-sniff], My God— They've been drinking whisky! Left me a glass of milk would they, when they've had whisky!" [More laughter] Made sure they saw the red foam before he disappeared for another year. And then we had the sleighbells going up the street afterwards. Once an actor always an actor I'm afraid. Particularly a character actor—give 'im a pair of white whiskers and he'll do anything. [Laughter]

Q: We had thought at first you were only going to have a working holiday—guest-starring in "The Equalizer." [The episode, "Trial by Ordeal," will air on CBS March 1st.]

# Roy Dotrice — Life with Father

A: That's true, yes, I did that and finished up on Christmas Eve. On Monday, I think it was the 19th of December, I was filming on "Beauty and the Beast" until 4 o'clock and then I caught the "Red Eye" to New York and went straight to the studio. Started filming the next morning on the "The Equalizer" with Edward [Woodward]. I finished on the 23rd and got back here for the 24th. Then someone picked me up and brought me straight up to the mountains.

It was kind of a hectic week actually. It was sad in many ways that I didn't spend too much time with Michelle and the baby, Emily Beth (another daughter, & granddaughter), because it was a pretty tough schedule.

It was a very tough part for a start and I didn't think I was very good in it. It was the part of a prosecutor. "Control" (played by Robert Lansing) was on trial, a sort of mock-kangaroo court brought about by the Company, and he was on trial for treason. It was made quite obvious that he was going to be executed by the Company if he was found guilty. He was defended by Edward; and I was the rather nasty prosecuting counsel.

Q: So this is a return to villainy in other words.

A: That's it, yes. Well, he wasn't exactly a villain, but he wasn't exactly sympathetic either. But it was a very, very difficult part because it's full of legal jargon and one had to get it right. There wasn't much time to learn it because we'd finish filming and I was getting home to Edward's place around about 8 o'clock. We'd have a spot of dinner and a couple of glasses of wine. All felt very sleepy and then we must go and learn our parts for 6 o'clock the following morning. Well, anyway it was nice to see them. I'm going to do a convention in New York in February [See "Convention Update" this issue], and so I'll have an opportunity then of seeing them again.

Q: Last year you attended your first convention...

A: That's right, in Denver.

Q: What was it like being on-stage without a script as 'twere?

A: Frightening.

Q: Frightening?

A: Because one had realized there were 5,000 people there at that hotel and nearly all of them had come to see the Star Trek people (fellow guests, Michael Dom and George Takei) ...and who was this idiot up there that's supposed to be Father from Beauty and the Beast? They were all science fiction people basically. The first day when I started my first question & answer thing and the little chat I gave them be-



fore hand, it ran for about an hour and a quarter. When it started the house was half empty and by the time I finished they were standing at the back. So we had converted quite a few to Beauty and the Beast by then.

I did 4 one-hour autographing sessions and still didn't get through everybody.

One was amazed, because the whole Star Trek cult has been going on for umpteen years and yet we were getting almost as much interest and appreciation of our show after just one season. So that was remarkable for me.

It bodes well I think for the future because it does seem to me that whilst we carry on getting the critical acclaim and the Emmy and Golden Globe nominations I don't think, hopefully, the show is going to go off. I do think that this year the writing has been far superior to last year. We did have some very good episodes last year, but I think by and large all the episodes we've done this year have been much

## — A Special Project —

Did you know that only 10 out of the original 13 episodes of "Dickens of London" were ever shown in this country? The British serial about John Dickens and his famous son, Charles, starred Roy Dotrice (in both parts) and aired on PBS's "Masterpiece Theatre" in the late '70s. "Brief Lives," — Roy's tour-de-force one-man show about the 15th century diarist (and "religious tell-truth") John Aubrey, was filmed and broadcast in Australia after a world's record (and still champion, according to the "Guinness Book") of 1,700 performances.

Before you start kicking yourself for missing them, not to mention other television productions that Mr. Dotrice has taken part in prior to "Beauty and the Beast" (like "Lincoln" or "The Caretaker"), know that we may yet have the opportunity to view the above on national, local and/or cable television.

A source at the programming department of the Arts & Entertainment cable network (A&E) has expressed interest in airing one or more of these productions—would probably release "Dickens" with new intros (called 'wraps') to each episode by Mr. Dotrice—ala Alistair Cooke! The benefits to either A&E or the Public Broadcasting System (PBS) for that matter, in airing material that "ties-in" to a 'hit' network show is obvious. A fact both networks were quick to appre-

ciate. The extra exposure can't hurt B&B either. And who knows, "Brief Lives" having never been aired in this country before, might even garner an award or two.

Want to be a part of this? Both networks are committed to "airing what the public wants to see in the way of quality programming." But the public doesn't always let them know specifically which programs. According to A&E and PBS, they would be MORE than happy to hear what your personal 'wish list' is ...and if enough requests are received (and the 'air-rights' are available) they will broadcast these programs. It's all up to you, here are the addresses:

Lucy Chudson, Director of Dramatic Programming  
Arts & Entertainment Network  
555 Fifth Avenue  
New York, NY 10017

\*PBS — Cultural Programming Department  
1320 Braddock Place  
Alexandria, VA 22314-1698

\*And don't forget to send a copy to your local PBS station! Ω

# Letters ...and the Eye of the Beholder

Does anyone read our letters to the network? Do they even get through? Do they do any good? In hopes of answering your questions here's a "Pipeline" interview with Ray Faiola, the new Director of Audience Services at CBS:

**Q:** Pipeline readers have been asking whether sending mail to you does any good. Could you tell me what effect the volume of mail you receive has?

**A:** It has many effects as far as our being able to get an impression of individual letter-writers' reactions. However organized letter-campaigns do not have an effect because usually they identify themselves very easily and they really cancel themselves out as far as according a certain weight to the volume of mail. We pay more attention to individual reactions.

**Q:** So the content of the letter really does make a difference?

**A:** Absolutely. And that's not just a matter of your newsletter advocating a certain turn in the storylines or something. If you were to send out a newsletter that said, "Look folks, write to CBS and tell them we'd like to see more personal involvement between the two main characters, but be sure to phrase your letters individually." Even when people do that, when you have 2,000 or 3,000 or 20,000 people all writing in with the same request, the phrasing may be individual, but it's really identified very quickly as a letter writing campaign.

**Q:** I think my readers are more interested in a 3rd season.

**A:** I don't think you have anything to worry about there, quite honestly. It is doing very well and we're very pleased with it. We recognize very strongly that there is not only a following, there's a devoted section of the public out there that is interested in every aspect of the program, much like your readers I'm sure. But also the program does have a

lot of support from the general viewership. From people perhaps more casual viewers and more casually devoted, but they are regular viewers nonetheless. So the show is being supported very well at this point and I really don't think there's too much worry about doing a third season. Our job at this point is to support the shows that aren't doing well and garner support for the new programs that we also have faith in.

So, I would say as far as your readers are concerned, we are, always interested in their reactions when they watch the program —things they notice, things they pick up on, things they'd like to tell us; we are always interested in what they have to say. My office publishes various reports to our senior executives so that they do get to know, not only the amount of mail that we get, but the quality and the content of the comments.

The most important thing is that individual comments, individual thoughts, individual ideas are always welcome and appreciated. As far as letter writing campaigns, I think they probably do less good than the campaign organizers imagine. Unless there is a situation where there is a program that through press reports or whatever is publicly in danger of being canceled —not just marginal speculation.

**Q:** My readers have been really worried about press reports of low ratings lately, it seemed better to suggest that they write letters rather than just wring their hands.

**A:** I'll tell you something quite honestly. Our program decisions really are based for the most part on the ratings services. We don't make decisions based on letter writing campaigns. For one thing there is always lag time with letters and decision-making. Also, there really is no agreed upon scientific formula that can be assigned to a correspondence letter. In other words, no one has

come up with the actual determination that 1 letter represents 5,000 viewers, or 1,000 viewers, or 10,000 viewers.

Until the networks and all of the research services come up with a proper determination it's difficult to make programming decisions based on letter-writing. Especially when the letter-writing is organized, because what that does is just highlight a group of viewers. Let's say you have 20,000 people write-in. That's 20,000 letters that are instantly recognized as organized. You have to bear in mind that there are, conservatively, a potential 30 million viewers out there that might be watching that time period. So the letter-writing campaign really doesn't respond to the actual situation.

**Q:** So what are you more interested in seeing?

**A:** What we're more interested in is genuinely constructive feedback. Interesting comments that we then pass along to our executives, also to the producers of the program. People who watch the show reacting to what they see, not necessarily reacting to what they'd like to see, but reacting to what we do with the program.

**Q:** Can you give some assurance that when people write in it does do some good?

**A:** As far as general correspondence, if people want to write to us regarding the program, or any program, for whatever reason, we read every letter that comes in here. Either by actual comments or statistics we convey all that information to various people in the company. And it definitely does serve a purpose and it does do good in that way.

But there is definitely a broad distinction between people writing in individually and in organized campaigns. What doesn't carry a lot of weight is organized campaigns. They call attention to themselves immediately, as cleverly disguised as they may often be (laughter) —we've been in this business too long. Unfortunately, the enthusiasm of the relative few seldom outweighs the inevitability of the majority (of the many) out there in Neilsen land.

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With thanks to Mr. Faiola for the information, that was the end of a very illuminating interview. OK, so our letters are received, read, tallied, digested, and processed —they passed along for the

network brass and B&B's producers to make a meal of. Hmm. It is also obvious that our aim is not served if the letters we write are dismissed as the product of "the relative few." (Sounds like a good T-shirt or club name, "Member of the Relative Few ... and proud of it.")

So, here are a few rules of thumb:

1) Always write to the same address everybody else does, simply:

CBS  
51 West 52nd. St.  
New York, NY 10019.

2) Do not write Beauty and the Beast on the envelope or it will simply be forwarded to the production office. If you would like to write to someone directly connected with the show, write to the address below. It's quicker, though mail to the show's stars is usually routed from there to the actors' managers or personal secretaries (this is not the stage set address).

Beauty and the Beast  
Production Office  
956 North Seward  
Hollywood, CA 90038

3) Never write to anyone specifically at the network —unless you can mention that you saw that person's name in the general press. Using 'Attention: Mr. So & So' from any address list or fan publication is a dead give-away.

4) Never mention any affiliation with fandom. You and I both know that you don't need to be prompted to write a letter about B&B. Campaign, what campaign?

5) Always take an expert's advice, in this case Mr. Faiola's. Do not write because there has been a 'call to arms' for you to do so, write only when you have something to say ... and be specific: About last week's episode, A scene, Vincent's hairstyle, or Don Davis' music. Anything about which you have an actual, honest-to-God constructive opinion. If you absolutely must make mention of the fact that you are loyal, just remember that they will not be as interested in hearing that you are a fan, as how you became one

These guidelines can also be applied to writing to the press or sponsors.Ω

# ...Impressing the Press...

Have you ever been ribbed about being a "Beauty and the Beast" fan? Does it tend to be something you don't mention when you meet people for the first time?

Not surprising. The problem, I think, is one of public image, though pigeon-hole would be a more apt description. Many times ads, press coverage and/or interviews don't quite settle on whether B&B is vegetable or mineral, so they emphasize animal. As one Pipeline subscriber put it, "All they ever ask about is sex... it reflects on me as a fan... It's a little insulting, know what I mean? ...like being made out to be a 'hormone on legs' or something!"

It's true that people who never watch "Beauty and the Beast" have an altogether different impression of the show and its 'loyal following.' When you explain 'Romantic Era' and they respond 'Harlequin Romance,' you know you're not on the same wavelength. Self-avowed realists, particularly, dismiss the whole premise of a utopian world Below as more soft-headed than soft-hearted. One viewer spoke of being stuck in a dark, damp, smelly section of Lincoln Tunnel (in NYC) during rush hour when her companion suddenly exclaimed, "THIS is where you'd like to live?!" An argument ensued—the companion's poetic license having obviously been revoked years before.

My favourite example of the 'Bah Humbug' type however, is a newspaper columnist, who, having watched just one episode (and written a scathing review), called on Kimberly Hartman of the "Helper's Network" afterwards for more information—he wanted to know why ANYONE would want to watch this series! ...This is what we are up against.

And this is what we can do about it. You guessed it, pen in hand again! Look back over the various press or video clippings you've collected about B&B. You'll notice in many of them an "angle"—a quick, easy hook that the writer/interviewer has used to hang the main idea of his/her piece and draw you in to reading

about it. It's a catch-all phrase oft repeated, like the term "sex-symbolism," or it's right in the headline, as in the case of "Sticks and Stones" coverage: "The Sound of Silence;" Or "Silence is Beautiful on Beast."

Imagine the headlines you would like to see about Beauty and the Beast. What would be the angle? And don't forget, people like to read about people. It's called human-interest. Can you put into words how you feel about B&B? Is there a story behind it? What kind of a person are you anyway, that you can enjoy watching a show like Beauty and the Beast?

Answer any one of the questions above (as succinctly as possible) and you have an idea for a personal press release. Send it to any or all of the addresses below and you've done part of the reporter's homework. And just maybe you'll see a version of it in print. Add your phone number as well, and you may see your name in print too. {No promises, but it has happened before.}

## Newspapers:

David Holmstrom,  
Feature Editor  
Christian Science Monitor  
One Norway St.  
Boston, MA 02115

The Boston Globe,  
Entertainment Editor  
Boston, MA 02115

Daily News,  
George Maksian-Inner Tube  
220 E. 42 St.  
New York, NY 10017

Jeremy Gerard, TV Editor,  
The New York Times  
229 W. 43rd St.  
New York, NY 10036

The Miami Herald,  
Entertainment Editor  
1 Herald Plaza  
Miami, FL 33132-1693

The Village Voice,  
Entertainment Editor  
842 Broadway  
New York, NY 10003

Chicago Tribune,  
Entertainment Editor  
Chicago, IL 60611

Monica Collins c/o USA Today  
1000 Wilson Blvd.  
Arlington, VA 22209

Los Angeles Times-  
Entertainment Editor  
202 W.1st St.  
Los Angeles, CA 90053

Diane Haithman  
c/o Los Angeles Times  
202 W.1st St.  
Los Angeles, CA 90053

Michele Greppi,  
c/o New York Post  
210 South St.  
New York, NY 10002

## Magazines:

Nancy Griffin  
c/o US Magazine  
1 Dag Hammarskjold Plaza  
New York, NY 10017

Jeff Jarvis, 'The Tube' Editor  
People  
Time & Life Building  
Rockefeller Center  
New York, NY 10020

Eddie Berganza,  
STARLOG Fan Network  
-and/or-  
Kerry O'Quinn,  
Publisher-STARLOG  
-and/or-  
David McDonnell,  
Editor-STARLOG  
475 Park Avenue South  
New York, NY 10016

Vernon Scott  
c/o Good Housekeeping  
-and/or-  
Good Housekeeping —  
Entertainment Editor  
959 8th Ave.  
New York, NY 10019

Entertainment Editor  
-The New Yorker  
25 W. 43rd St.  
New York, NY 10036

David Sandler, Editor-TV Guide  
-and/or-  
Richard Turner,  
Hollywd. Bur. Chief-TV Guide  
-and/or-  
Lawrence Eisenberg  
c/o TV Guide "Insider"  
-and/or-  
Rona Jaffe c/o TV Guide  
Box 500  
Radnor, PA 19088

Joan Gould c/o New Woman  
P.O. Box 56229  
Boulder, CO 80322-6229

## Wire Services:

Knight-Ridder, Entertainment Ed.  
P.O. Box 6053  
Leawood, KS 66206

United Press Inter.  
-Entertainment Ed.  
1400 Eye St.  
Washington, D.C. 20005

Associated Press  
—Entertainment Ed.  
50 Rockefeller Plaza  
New York, NY 10020

## Morning Television:

Good Morning America,  
Entertainment Editor  
1330 Avenue of the Americas  
New York, NY 10019

CBS This Morning,  
Entertainment Editor  
51 W. 52nd St.  
New York, NY 10019

The Today Show,  
Entertainment Editor  
30 Rockefeller Plaza  
New York, NY 10112

## Entertainment News:

Showbiz Today  
— Chung King Studios  
247 Centre St.  
New York, NY 10013

Entertainment Tonight -  
Paramount Pictures Corp.  
5555 Melrose Ave.  
Los Angeles, CA 90038-3197

## Talk Shows:

Live with Regis & Kathy Lee  
7 Lincoln Sq., 5th flr.  
New York, NY 10023

The Phil Donahue Show  
30 Rockefeller Plaza, Suite 827  
New York, NY 10112

The Tonight Show  
-and/or-  
Late Night with David Letterman  
30 Rockefeller Plaza  
New York, NY 10112

The Oprah Winfrey Show  
35 E. Whacker Dr. Suite 1782  
Chicago, IL 60601

Sonja  
Box 4391  
Hollywood, CA 90098

# ...And Now a Word to our Sponsors.

Granted it's hard to appreciate the 'Noid when he suddenly makes a rude appearance at the worst moment, but it's the pizza he's selling ... that you buy ... that pays for the advertising ... that pays the network ... that buys the episode ... that Witt-Thomas offers for sale.

Unlike ads in a magazine or newspaper, where the publisher can say with certainty a product's message will be seen by X number of subscribers, plus X number of newsstand readers; the network has only the ratings. Accurate or not, those numbers are the closest thing they've got to a specific indication of how many people will see a product's ad. That's not to say other factors don't contribute to programming decisions, as a recent study in the Winter '88 "Journal of Broadcasting and Electronic Media" pointed out, "Numbers alone may be misleading in the case of programs generating a key demographic audience... A myriad of nonratings factors influence programmers..." listed among them were "...pressures from corporations and advertisers..."

Advertisers on both the national and local levels can and do request airtime during a particular program. To quote a local affiliate's programming manager: "Sponsors buy advertising based on delivery of households and based upon delivery of certain demographics. If a program does attract a specific demographic that is the target audience—the target customer for a particular product—they may buy advertising during those particular programs. There have been some occasions where people expressed a desire to have their ads in the Beauty and the Beast slot by name, as opposed to just asking for a program which had certain demographic performances. To some extent that's true of other programs, but it's not really the norm—at least on the local station level."

Whether we as individual consumers can affect this decision-making is by no means certain, but it is worth a try. Here is a list of the makers (they hope) of the cereal in your cupboard, the remedies in your medicine cabinet, and the car in your garage. It is also a portrait of you through what the advertising experts think you will buy. Here is one of B&B's hidden strengths ... and the sponsors think they know you well enough to bank on it.

As with the networks, simply writing to an address below and saying, "Thank you for sponsoring Beauty and the Beast," may actually be counter-productive because it will have 'campaign' and therefore, 'relative few' written all over it. Again, the idea is to be indicative of a majority of millions rather than a minority of loyal thousands.

Ok, I hear you, your letters to this editor speak of discouragement and frustration—of never getting replies, of never knowing even whether your missives are read. The list below was compiled from 3 different sources, one of them (from Darlene Sullivan of Milwaukee, WI) included companies that "responded enthusiastically" and/or with coupons worth \$\$\$, well, \$\$\$ (see addresses marked with asterisks\*).

But it's not for the replies that we write, just as there can be no set wording for approaching a sponsor with our albeit ulterior motive of soliciting their support.

You know, I think you will even enjoy watching the commercials when you look at them with a view toward making comments. Imagine the possibilities... *Double entendre?* How 'bout thanking Playtex for their, ah, heartfelt support. *Debate?* Are Wendy's hamburgers TOO juicy? *Praise for the unsung?* Did you ever call out for a Domino's pizza during the worst storm of the year ... and when it came 10 minutes

late, not have the heart to ask the weather-weary boy to take off the \$3. bonus offered when delivery wasn't made within 30 minutes? *Gratitude?* The February issue of "Pipeline" could not have been written or published without the significant aid and succor of Comtrex cold tablets. (As anyone treated to my involuntary Donald Duck impressions during the past month can attest.)

Thanks go to Darlene Sullivan; Lois Caton of the "B&B Advo-Cat Club;" & Kimberly Hartman of the "Helper's Network;" for their work on this list.

ACE HARDWARE  
2200 Kensington Ct.  
Oak Brook, IL 60521

ACTIFED  
Burrows Wellcome Co.  
Research Triangle Plz, NC 27709

ALPO PET FOODS, INC.  
P.O. Box 2187  
Allentown, PA 18001

AMERICAN CHICLE CO.  
201 Tabor Rd.  
Morris Plains, NJ 07950  
(Certs)

\*AMERICAN HOME FOOD  
PRODUCTS, INC.  
685 Third Ave.  
New York, NY 10017-4078  
(Chef Boyardee products)

AMERICAN PETROFINA  
MARKETING, INC.  
P.O. Box 2159  
Dallas, TX 75221  
(Fina Gasoline)

ANACIN  
Whitehall Laboratories Inc.  
New York, NY 10017

ARRID  
Carter Products Div. of  
Carter-Wallace Inc.  
New York, NY 10153

BEECHAM, INC.  
P.O. Box 1467  
Pittsburgh, PA 15230  
(Calgon Mild Bath, Massengill  
Douche)

BLUE DIAMOND ALMONDS  
California Almond Growers Ex-  
change  
Sacramento, CA 95808

BOYLE-MIDWAY  
685 3rd. Ave.  
New York, NY 10017  
(Woolite)

BRAUN INC.  
66 Broadway, Rt. 1  
Lynnfield, MA 01940

Bristol-Myers Inc.  
345 Park Ave.  
New York, NY 10022  
(Comtrex, Excedrin, Nuprin)

BURGER KING CORPORA-  
TION  
7360 Kendall Dr.  
Miami, FL 33156

C & R Clothiers  
8660 Hayden Pl.  
Culver City, CA 90232

CAMPBELLS SOUP CO.  
Camden, NJ 08103-1701

\*CHEVROLET  
P.O. Box 7047  
Troy, MI 48007-7047  
(Chevy S-10 pickup truck)

CLAIROL INC.  
1 Blanchley Rd.  
Stamford, CT 06922

COKE COLA ENTERPRISES  
Los Angeles, CA 90021

\*Colgate-Palmolive Co.  
300 Park Ave.  
New York, NY 10022-7499  
(Colgate toothpaste)

CREAM OF WHEAT  
Nabisco Brands  
East Hanover, NJ 07936

DIMETAP  
Consumer Products  
A.H. Robins Mfg.  
Richman, VA 23220

DODGE  
P.O. Box 1718  
Detroit, MI 48288

\*DOMINO'S PIZZA INC.  
30 Frank Lloyd Wright Dr.  
Ann Arbor, MI 48106-0997

\*DOW CONSUMER PROD-  
UCTS, INC.  
P.O. Box 368  
Greenville, SC 29602-0368

FINESE, INC.  
1556 N. Kostner Ave.  
Chicago, IL 60651

FOLGERS COFFEE CO  
P.O. Box 2048  
South San Francisco, CA 94108

FRUIT OF THE LOOM INC  
1 Fruit of the Loom Dr  
Bowling, KY 42102

FTD  
29200 N. Western  
P.O. Box 2227  
Southfield, MI 48037

FUJI PHOTO FILM USA  
350 5th Ave.  
New York, NY 10118

\*GENERAL FOODS, INC.  
250 NORTH ST.  
WHITE PLAINS, NY 10625  
(Jell-O)

\*H.J. HEINZ CO.  
P.O. Box 57  
Pittsburgh, PA 15230-0057

\*HELENE CURTIS, INC.  
325 N. Wells St.  
Chicago, IL 60610-4713

HONDA  
Auto Advertising Dept.  
100 W. Alondra  
Gardena, CA 90247

I CAN'T BELIEVE IT'S NOT  
BUTTER  
Lever Bros. Co.  
New York, NY 10022

J.C. PENNYS CORPORATE  
OFFICE  
12700 Park Central  
Dallas, TX 75221

JHIRMACK  
Pan Tresse Inc.  
Westwood, MA 02090

\*JOHNSON & JOHNSON  
PRODUCTS, INC.  
199 Grandview Rd.  
Skillman, NJ 08558  
(Reach Toothbrush)

K-MART  
3100 Big Beaver Rd.  
Troy, MI 48084

\*KELLOGG CO.  
P.O. Box 3599  
Battle Creek, MI 49016-3599

\*KRAFT, INC.  
Kraft Court  
Glenview, IL 60025  
(Velveeta)

\*L'EGGS PRODUCTS  
P.O. Box 2495  
Winston-Salem, NC 27102

LOUIS RICH COMPANY  
1035 W. Kimberly Rd.  
Davenport, IA 52809  
(Chicken products)

\*MARS, INC.  
Backer Speilvogel Bates, Inc.  
405 Lexington Avenue  
New York, NY 10174  
(Snickers Bar)

MARTINI & ROSSI  
Bacardi Imports, Inc.  
Miami, FL 33137

\*MCDONALDS CORP.  
1 McDonald's Plaza  
Oak Brook, IL 60521

MEDIPREN  
McNeil Consumer Product Co.  
Fort Washington, PA 19034

THE MENNEN CO.  
Morristown, NJ 07960  
(Lady Speed Stick)

MILLERS OUTPOST  
2501 E. Guasti Rd.  
Ontario, CA 91761

OBSESSION  
Calvin Kline Cosmetics  
New York, NY 10022

ORVILLE REDENBACHERS  
Beatrice/Hunt-Wesson Inc.  
P.O. Box 4800  
Fullerton, CA 92634

OSCAR MAYER  
Consumer Center  
Oscar Mayer Foods Corp.  
Box 7188  
Madison, WI 53707

Parke-Davis  
Consumer Health Products  
Div. of Warner-Lambert  
Morris Plains, NJ 07950  
(Benylin)

PILLSBURY CO. 1986  
Minneapolis, MN 55402-1464

PLAYTEX FAMILY PROD-  
UCTS INC.  
P.O. Box 1400  
Dover, DE 19901

Pepsi-Cola Co.  
Anderson Hill Rd.  
Purchase, NY 10577  
(Diet Pepsi)

PIZZA HUT  
3848 Sepulveda Blvd.  
Torrance, CA 90505

\*Proctor & Gamble  
Box 599  
Cincinnati, OH 45201-0599  
(Always, Dawn Liquid Detergent,  
Downy Fabric Softener, Scope  
mouthwash)

Q TIPS  
Consumer Affairs Dept.  
Chesebough-Ponds Inc.  
33 Benedict Pl.  
Greenwich, CT 06830

R.B. Furniture  
2323 S.E. Main  
Irvine, CA 92714

RED LOBSTER  
6770 Lake Ellenor Dr.  
Orlando, FL 32809

\*S.C. JOHNSON & SON, INC.  
1525 Howe St.  
Racine, WI 53403-5011  
(Brite Floor Polish)

SEARS ROBUCK & CO.  
13330 E. Telegraph  
Santa Fe Springs, CA 90670

STOUFFERS FOODS  
29800 Bainbridge Rd.  
Solon, OH 44139

SUBARU OF AMERICA  
7040 Central Hwy.  
Pennsauken, NJ 08109

SURF  
Lever Brothers Co.  
New York, NY 10022

TEXIZE  
P.O. Box 368  
Greenville, SC 29602  
(Spray and Wash)

\*THOMAS J. LIPTON, INC.  
800 Sylvan Ave.  
Englewood Cliffs, NJ 07632  
(Lipton Iced Tea)

TRIAMINIC  
Sandoz Consumer Health Care  
Group  
Parsippany, NJ 07054

WARNER-LAMBERT CO.  
201 Tabor Rd.  
Morris Plains, NJ 07950  
(Dentyne, Listerine mouthwash)

WEIGHT WATCHERS INTER-  
NATIONAL  
800 Community Dr.  
Manhasset, NY 11030  
(Grand Collection Ice Cream)

WENDYS  
17890 Castleton #110  
City of Industry, CA 91748

WHIRLPOOL  
2000 U.M.M. 63 North  
Vinton Harbor, MI 49022

WRIGLEY  
Wm. Wrigley Co.  
Chicago, IL 60611

*P.S.* Anyway, the dis-  
cussion has all  
gotten much too serious. This tril-  
ogy was not meant to be a course  
in 'Combative Correspondence  
101.' Think of writing the net-  
work, press, or sponsors as an op-  
portunity for fun. A challenge.

As so often happens 'they and  
them' always turns out to be 'we  
and us' in the end—even the  
largest corporation is made up of  
people. And you can either make  
their day or add to the drudgery.  
There are things that even a mi-  
nority has in common with the  
majority and they are all human.

Address your thoughts to the sec-  
retary or the guy in the mailroom  
that will be the first to read your  
letter, share with him/her a little  
observation or some experience  
you've had connected with the  
show or a company product (by  
all means at least *mention* Beauty  
and the Beast).

And there is an added reward,  
with all this practice, you'll find  
it easier and easier to express  
yourself. But above all, this is a  
golden opportunity to vent a little  
of that creative energy that we all  
too often share only with each  
other or a letterzine. Ω

*Late Classifieds...*

better I think. I think "Stick and Stones" —I've only got one tiny scene in it. But Terrylene is an absolute delight.

Critically the show is very well received. It's a show that's very well thought of by people who think a bit —the literate side of our community. But unfortunately, it's not getting the ratings that it got last year. We never dropped to the 50's last year and we were at 52 today I see. But then that was a repeat last week, if you remember.

And we've had a couple of pre-emptions. People get into the habit of watching a particular show and if you deprive them of that for a couple of weeks then they get out of the habit. It's very easy to lose that habit and probably switch on to another show instead. It's a great pity when they pre-empt but I suppose they have their reasons for it.

I think from here on in for the rest of the season hopefully there won't be too many pre-emptions and I think the figures should build from now on. I hope so.

Q: So the 'Back 9,' are not threatened?

A: The Back 9 are not threatened because we've already been contracted for them, all of us. We were contracted for 22, unlike last year when we were contracted for 13 with the possibility of a Back 9 and there was a hiatus while they decided whether we were going to do a Back 9 or not. We actually know our finishing date for the 22, which is May the 5th. So it's pretty definite that we shall finish the season, I just hope that the figures improve and we make sure there are other seasons.

Q: What do you think of this season so far as a whole?

A: It started off wonderfully well for me. The first five episodes I had 3 wonderful parts, in "Dead of Winter." And in "Ashes, Ashes" —naturally I had a good part in that.

I was very hopeful that they were going to concentrate more on the Underground world. But the last 5 shows have not been brightly good parts for me. I just hope that they start warming up again to the idea. What happens is that they seem not to use their regulars as much as I would like them to. When I wrote my episode (and I've written another episode which I don't think they've accepted), in both episodes I tried to use all the regulars. All the Marys and everybody. And now we've got people like Rebecca and William which I tried to use and to try to weave a story around them. And if there has to be a guest artist, then the guest artist has a comparatively small part.

But what has been happening recently, and you will see this more and more in the next month or so, is that they get some guest artist in to play a huge leading role and the regulars —apart from Catherine and Vincent, they have to be involved obviously. But the regulars have very minor roles. Mouse, Pascal and all those people have practically nothing to do —including Father. I do wish they would sort of make it 50/50, and half of it would be Above ground and half of it Below in the Tunnels. We still haven't exploited those Tunnels to the limit yet. There are many, many stories to come out of them.

The sort of thing that would happen, there was this episode about this boy ("Fair and Perfect Knight") and I remember in the first scene that I had with him I had these fond farewells and I had to say, "God bless you, and look after yourself and I wish you luck," because he'd been down there for 16 years. But I'd never seen him before! Suddenly on the first take I said "God I'm going to miss you, and I do hope you will do well in this, and God bless you and it's been wonderful knowing you." And all that. And at the end of this thing I turned round to Ron (Perlman) and said, "Who the hell is he? What's his name?" Suddenly one's embracing these people that one's supposed to have known all of one's life. And that's what happens when you get these guest-stars in. They write an episode which has really nothing at all to do with the characters on the show.

I got very peeved with the last episode we did. A. I had nothing to do and that always annoys me. B. what I had to do was totally inaccurate. It was about a chap that some 16 years ago had a drunken driving accident and had killed a child. He had broken from his confinement and sought refuge down in the caves and Father knew about this and Father befriended him. He realized he was a reformed character and for the last 16 years he hasn't had a drink. And not only that, but he's brought up a family. He's got married down there to a girl in the caves and he's got a baby, a little, tiny, baby in a cradle. Because he's been spotted up above, Father says that he is afraid for the safety of the community and he has to give himself up. This was totally un-Father-like you know. I

## ..... Tappings .....

\* "Beauty and the Beast" has been nominated for a "Golden Globe" for best series, as has Linda Hamilton for lead actress and Ron Perlman for lead actor. The awards ceremony will be on January 28th. Watch for local broadcasts of the event on the 29th or sometime during the following week.

\* "Viewers for Quality Television" has voted B&B a 'Quality Show' and have just added it to its prestigious 'Fully Endorsed List.' And speaking of quality, Donna Davis' well-written account of visiting the studio this past fall is highly recommended...and can be found in VQT's December/January newsletter (back-issues of which are still available for \$2.00). Membership in VQT is \$15.00 to: P.O. Box 195, Fairfax Station, VA 22039.

\* THE poetry album is now in post-production, all Ron Perlman's readings having been recorded. One new wrinkle is that, "There is a single being recorded, that still has to be done." (!!) Capitol Records will be handling the distribution, but it looks like it won't make it to the stores till March. Be patient people, you know it'll be worth it.

\* And how is you-know-who these days? Mr. Perlman's personal manager says, "He's so overwhelmed with the number of hours that he's working that we are doing very little in the form of press. ...He is doing fine. The hours are difficult and he doesn't know how he does it, but he manages." He is now also a published writer, having just done an editorial about the NY Yankees, entitled "The Fan," for "Inside Sports" February issue. After giving George Steinbrenner a proper lambasting and then congratulating the World Series-winning LA Dodgers, he finished with, "I tip my cap to the players who take the field every day and who in the face of bad slumps and bad press and bad luck are still good enough to be major-leaguers. To those artists of the diamond, I am a dedicated and lifelong fan." You know Ron, I think your fans feel the same way.

\* January 5th was a banner day for television coverage as Terrylene made guest appearances on "CBS This Morning," CNN's "Showbiz Today," and "Entertainment Tonight." Producers Howard Gordon and Alex Gansa were also interviewed during the broadcasts about the ground-breaking episode they had written, "Sticks and Stones."

\* In closing, Terrylene would like a last word (see her interview in V2#1) about her character Laura in that January 6th episode: "After the work was done I was having a conversation with Bob (my boyfriend) and I realized that I should have done the ending differently. I wish my lines were different in relating to 'Jerry.' I should not have said that line because Laura is really going to nowhere. She doesn't know who she'll see. She doesn't know what will happen. She just knows she has to walk ahead. And I feel that this particular line made the audience think that I'm going to someone. I think it's important that the audience sees that I am not going to anyone. I am going to know me and I am going to go ahead. I wish that line were changed so that the audience would really feel my aloneness and courage to just go."

had to do the scene and you will see the scene eventually. But, I mean there we are, we've had Russians down there, we've had all kinds of people down there. Young prostitutes who are pregnant and we've befriended them without ever questioning the fact that they would jeopardize our safety and yet this poor guy has been down there totally reformed for 16 years, got a wife and kid, and there's a baby I'm rocking in the cradle and I'm saying, "Get on up there and give yourself up to the police!"

on. But occasionally they get new people in who write episodes or sell episodes. They pitch an idea to Ron Koslow and he'd say "I like that, would you like to write it?" And if it's good enough then they accept it. Because they've got a lot of slots to fill. But not always, I think, do they fully understand the characters they're dealing with.

Q: Has Durrell Royce Crays, the fellow that worked on "Ashes" with you, stayed on?

A: No, A great pity because I thought he was wonderful.

Such a good writer and I'd love to work with him on another episode because he so improved on my writing and my story. He was absolutely wonderful. And I've never met him! I would submit something and he would submit something and occasionally the twain would meet. Basically, they brought my storyline and he wrote the screenplay, it's as simple as that.

Q: It's said that everything that's done in television is done so quickly that there's no way to preconceive anything very much, from the cameraman to the actors it's always done with a kind of professional intuition. Do you agree with that?

A: Yes, I think so. The intuition comes from knowing your character and you know instinctively when you are given words that do not fit your character. Invariably it's too late to do anything about it, because you get the script a day or two at the most before you start filming. And if you start throwing a cat amongst the pigeons at that stage and say "I think this scene ought to be re-written" they're not terribly polite to you actually. Ron, of course, has a great deal of sway because he has to carry the show. And I've just been given to understand that the show was actually written for Linda, therefore both these people have tremendous sway.

We are all desperate for the show to succeed. All of us connected with it. We want it to succeed and we want it to run as long as possible and want to maintain as high a standard as possible. So, I think we should be allowed our little gripes. I suppose if everyone pitches in together then it becomes an impossible situation.

Q: Something done by committee.

A: [A laugh] Right. Ω



Sometimes new writers have been brought in, that don't understand the character of Father, or Vincent. The gentle Vincent was saying things like, "Cathy tells me, as it's your first offence, [laughter] that they might not give you the works." And that was the only kind of sympathy he was getting from us. Having lived with us for 16 years.

George Martin is wonderful and Alex and Howard are absolutely brilliant and of course Ron Koslow is always spot

Front: Lena (Katy Boyer) and Vincent (Ron Perlman) at the waterfall in "God Bless the Child."

Left Opposite: Roy Dotrice, not looking the least bit frightened, at the Denver "StarCon 12" convention, September 25, 1988.

Right Opposite: Father at his pensive best.

Above: Roy Dotrice and Edward Woodward visit with daughter and wife, Michele Dotrice Woodward, on "The Equalizer" set. Michele also guest-starred in "Heartstrings," an Equalizer episode that aired during the series' 2nd season on December 17, 1986.

To Be Continued Next Issue...

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

Roy and Kay Dotrice are confirmed as guests (by phone as opposed to in writing), along with Writer/Producer Howard Gordon (tentatively) for the February 25th Creation Convention at the Penta Hotel in New York City. For more info send a SASE to: Creation, 145 Jericho Turnpike, Mineola, NY 11501. Or call: (516) SHOWMAN.

The Advo-Cats, a new B&B club in Southern California (dues are \$5. a year), is looking for volunteers to help organize their events at the June 30-July 4th WesterCon at the Anaheim Marriott. For more info about the ADVOCATS and/or WesterCon send a 25¢ stamp to: Jackie Watson, 5330 Arbor Vitae, #107, Los Angeles, CA 90045. Or call: (213) 215-2352 or (213) 645-5098.

## The Helpers' Gazetteer

CBS had been suffering from "a palpable mood of despair after record low ratings," according to CBS-Broadcast Group President, Howard Stringer. But relief has come, literally, out of left-field. Mr. Stringer, in recent press reports, credits a \$1.1 billion dollar major-league baseball contract with a new feeling of "confidence and progress" at the network — singling out programming chief Kim LeMasters as having his "full support." (Remember him? It was his idea to do a series based on the Cocteau film.) No mention was made of B&B, or the Friday at 8 slot, as being a "trouble area" as far as the network was concerned. Whew... praise by omission?

Stringer emphasized that "What audiences want is stability," and also referred to the current fad of 'trash television' as "the dark at the end of the tunnel." He made it quite clear that CBS will have none of it. Kudos! It should be remembered that the 'suits' at CBS are also on our team ... and sometimes you can be proud of them, too. And besides, everyone is a potential Helper.

### Taking Stock in an Idea.....

One of the most novel ways of Helping to support Beauty and the Beast came to this editor from J.D. Watson (of the Advo-Cats), who feels that "in the world of the real, nothing talks louder than money!" Her idea is to buy stock in either CBS-TV, Republic Pictures, and/or the sponsors of B&B — letting them know in the process *why* you have become a stock-holder.

Looking into this I talked to a local E.F.Hutton representative — is everybody listening? It turns out that buying stock is actually quite easy, just call up a broker (no, it can't be done directly) and open an account. The only snag is that when buying those one or two token shares you get to pay as much as a 20% commission charge, upping the price of CBS stock, for instance, to over \$190. a share! The E.F.Hutton rep. then suggested fans could pool their resources into an 'investment club' that could buy more stock for less of a

commission. Frankly I am out of my depth in this department.

Ruling out the distant possibility of becoming part of a voting majority, this would make for kind of an expensive gesture. Was it Rostand's Cyrano who said "But oh, *what a gesture!*" Getting a dividend check from a television network every year might be a unique pleasure. Not to mention becoming a Helper as 'twere to the very network/distributor/sponsors who bring us B&B. Any financial professionals out there like to advise Pipeline's readership on this?

### "Pipedreams".....

This nicely titled bi-monthly from SOBAB, the "Supporters Of Beauty And the Beast," contained a very interesting interview with Ron Koslow in its January/February issue.

A support/promotional organization, SOBAB (not unlike the "Helper's Network"), is directly involved with "promoting the literary and musical aspects of the show, i.e., working with the American Library Association, National Education Association, Project Literacy U.S., and the Library of Congress' "Read More About It" program," according to President, Dianne Hellerling.

The membership assisted Starland with the B&B activities at StarCon '88 in Denver this past September and holds monthly meetings in the Denver area. They are not restricted to the region by any means however, as they already have

\*Subscriptions to "Pipeline" are \$10.00 for six issues (\$16. Overseas-airmail, \$12. Canada), payable to the Starving Artists Workshop, 186 Western Ave., Albany, NY 12203-1227. Back Issues of Volume I Numbers 1 through 7 & Volume II Number 1 are still available for \$1.75 each (Vol. I No.6 — photocopies only). Quantity discounts available. Dealer inquiries welcome.

members world-wide.

Memberships are \$7.50 per year to JND, Ltd, P.O. Box 460658, Aurora, CO 80015-9998. Or for more information send a SASE to the address above.

### In Appreciation.....

Special thanks go this month to Deb Hense and the staff of the "Beauty and the Beast International Fan Club" (Membership is \$10. to: P.O. Box 2185, Cedar Rapids, IA 52406-2185) for generous helpings of elbow grease and burning of the midnight oil — spent helping launch the "3rd Season and Special Project" campaigns.

\*Fellow Editor/Publishers: Please feel free to reprint, in part or toto, the "Road Less Traveled" lead article, the "A Special Project" short subject, or the "3rd Season Campaign" subscriber supplement in this issue. A credit line to "Pipeline" would be appreciated, but is not required. Let your readers know that now is the time to take pen in hand, if we are to assure ourselves of a third season of Beauty and the Beast episodes. Ω

## Classifieds

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