

Pipeline

May 1989

Vol. II No. 5

Beauty and the Beast Trilogy

May ...the month of spring flowers, the songs of returning birds, the time when network executives pore over pilots trying to pick next year's new hits and local stations adjust their advertising rates according to the quarterly sweeps. Yes, and hopefully the month within which we will hear that "Beauty and the Beast" has been 'picked up' for a third season.

As of this writing (April 14th), B&B is in the midst of airing the entire 'Back 9' episodes in as many weeks. Which should demonstrate even to the panic-stricken, that a show is not automatically canceled simply because it has not yet been renewed. Official word from the CBS Press Department is that nothing will be known about their Fall schedule till some time in May (Note: the June "Pipeline" may be delayed in order to bring you this late-breaking news). In the meantime, the second season will end with its last (22nd) episode airs on May 26th, with repeats set to begin on June 2nd. Here's the tentative schedule:

- May 5 "Hollow Men" by Andrew Laskos, Philip Reed, William Rabkin, Lee Goldberg & P.K. Simonds Jr.; Directed by Victor Lobl.

- May 12 "What Rough Beast" by Howard Gordon and Alex Gansa; Directed by Michel Switzer.



- May 19 "Ceremony of Innocence" by George R.R. Martin; Directed by Gus Trikonis

- May 26 "The Rest is Silence" by Ron Koslow; Directed by Victor Lobl.

By May 5th all and sundry at the studio should be on well-deserved vacations. If fortune smiles, shooting will resume by the end of June, and new, third season episodes will air in the Fall. There appears to be no rest for the writers however, as the production office will remain open through May and June, while work continues on third season scripts.

According to a knowledgeable source at B&B's ad agency, "We're going to try to put a sizeable publicity push on the last three episodes. These episodes are interesting because they form a trilogy, like a novel-for-television. It's not correct to call it a three-parter, because each part stands alone, each part is a different story; but they are connected by an overall theme of great jeopardy to the relationship of Catherine and Vincent. These will be very dramatic, dramatic episodes in which the beastly side of the beast is going to be explored in greater detail than ever before. The Paracelsus character is going to figure prominently."

*A trip to the nearest dictionary of quotations in reference to this month's episode titles makes for interesting (prophetic?) reading. Though the relationships between these works by Eliot, Yeats, & Shakespeare and the episodes' storylines themselves could not be confirmed. Ω

April 13, 1989 was a day spent trying to read CBS's corporate mind, if not to see whether "Beauty and the Beast" would be renewed, then at least to get an idea of the decision-making process at work behind the scenes. The following phone conversation with a CBS executive was the end result. The exec wished to remain anonymous.

Q: Thank you for returning my call, frankly I'm surprised.

A: Oooh, I talk to people! [Laughter] First of all I think I'll start off by establishing Beauty and the Beast and its relationship to the rest of television, if you will. Of all the 73 regularly scheduled evening programs, B&B is ranked by its rating of 61. It had an average rating of 10.4, which means that 10.4 percent of all U.S. television homes watch the average minute of Beauty and the Beast. Or roughly 9 million households tune to B&B each week.

Now, who are the people who watch? is what I'm going to attempt to tell you next. The way that we tend to talk about these numbers. You've heard jokes about having 1.7 children or seven-tenths of a child, so in order to avoid that, we tend to speak in terms of how many people in 1,000 homes, then you don't have to have the decimal point.

Q: Or one half a person?

A: Or one half a person. On average a B&B epi-

Conversation with a Net Exec...

sode reaches 1,553 people in every thousand homes. 10 years ago you would have said one and a half [1.5] people in every thousand homes. Of those 1,553 or 1.5 people, 805 (or .805) are women (18 or over), 515 are men, 80 are teenagers, and 153 are children. Of those women who are watching, 372 are under 50 years of age, 433 are 50 and over. Of the men who watch, 288 are under 50 years of age, 227 are 50 and over. Of the teenagers that watch, 45 are female and 35 are male.

Q: I'm amazed, where are these figures from?

A: The basic source for all this kind of audience data is the A.C. Nielsen Co. And the numbers that I have been reading to you are averages starting with the premiere of "Beauty and the Beast" through April 9, 1989. This report is called the "Nielsen Television Index." And this is the bible. This is what this business is all about... [Note: Tape problem here. But the gist of what was said was: "Television isn't about selling programs to the audience, it's about selling an audience to the sponsors."] ...What they talk about is, oh, \$7.00 to reach a thousand men or some such thing. And this [the Nielsen Index] is how they know how many thousand men, or thou-

sand women, or women 18 to 49, or whatever it is you're looking for, that the program reaches. And the estimates are, how should I characterize this? They are sufficiently precise for practical business purposes, even if they are not precise down to the last 1.5552, ah...

Q: The part of the person?

A: [Laughter] Right, my story is done. From the ratings' point of view "Beauty and the Beast" isn't really doing all that well, but from the enthusiasm of those who are its fans, it's quite apparent to us that there is a lot of enthusiasm. A colleague of mine here who was lucky enough to have his name in some newspaper somewhere and therefore became identified, has been receiving a significant amount of mail.

Q: And been basically vilified I imagine? The more I talk to people at your network the more I realize that's it's a tough job that somebody's got to do, if we are going to see any shows on the air at all!

A: The thing is this, the place where a lot of confusion exists is this. And I've been doing this kind of work for many, many years and I realize my viewpoints may have been coloured thereby, but I consider this to be a very democratic system. The choices

ONCE UPON A TIME... there was a television series called BEAUTY AND THE BEAST. It was a show about love and compassion, about breaking new ground, about integrity, and about respect and understanding for other beings on the journey through life, no matter what their path. And there were those who said the series would not last, that it was too different. But the show did survive, and people began to take it into their hearts and minds. And while not everyone understood and appreciated it, slowly, something began to grow... People responded, wrote letters, became devoted... an award was won, and another, and then others followed... and then the rest of the world wanted to see it... and it seemed that BEAUTY AND THE BEAST was showing potential that was only beginning to be tapped. Which brings to mind another story...

ONCE UPON A TIME... there was another television series, a show about compassion, about breaking new ground, about integrity, and about respect and understanding for other beings encountered on the journey through life... and space. Some thought it was too different, that no one would understand it or take it to heart. But people responded, wrote letters, became devoted... and now, almost twenty-three years later, five major motion pictures later, a whole other "generation" later, that television series not only survives, but prospers, and has had an impact on our culture that no one could ever have predicted.

There are those who feel that history may be about to repeat itself...

Thank you, CBS, Witt-Thomas Productions, and Republic Pictures, for your insight and daring in presenting BEAUTY AND THE BEAST — a television series of uncommon love and spirit and courage.

are mostly made on a quantitative basis, there are some qualitative judgments mixed in, but for popular entertainment shows which are not, not the terminus of society's behavior, they're not, they're not....

Q: Go ahead, say it. It's OK.

A: They simply are not that important! Most of those decisions are pretty much quantitative. And if there's a lot of people who watch it then we keep it on. If there's a lot of people who don't watch it we don't. Now, what is a lot of people? [Laughter] That's what the problem is. You and your friends like it so you think that everybody likes it, but in real life that's not necessarily so.

Q: That's true. But I think the reason you get a lot of guff from people is that they feel that they can

change somebody's mind on a qualitative basis rather than a quantitative one.

A: That's right. Every once in a while certainly it is alleged that they have succeeded in doing it. The reason I said 'alleged' is that on those occasions when it seems to have worked there's usually something that the world doesn't know about that came into it as well.

Q: I can believe that.

A: There's usually something in the back room somewhere that also came into the mix. I will tell you that from the point of view of the guys out in HollywoodLand who make these things, on the one hand I fault them because sometimes I think they live in a different world from the rest of us, they don't

know what's happening in Albany and they think that everybody owns a Mercedes. That's the negative part of it. On the positive side they would much prefer because of their own personal taste to put on culturally uplifting shows. And what really stops them is the practicality that people say they want to watch them but they don't. Our guys really liked "Frank's Place" a lot, but we just couldn't get anybody to watch. They were accused of killing it by changing the time period, but the real reason they were changing the time period is that they were desperately thrashing around trying to get an audience.

Q: Meanwhile, you lost the loyal because they didn't know where to find it!

A: Well, that may well be true. But the motivation was that they were desperate to get somebody to watch.

Q: I guess that's the question on everyone's mind, is that if a show is an exec's favourite child, how far can he or the network go to keep something on the air that isn't doing well in the ratings. Not knowing one way or the other really drives people right up the wall.

A: Let me put it to you this way, you're going to know in about 6 weeks or so.

Q: But in terms of the decision-making though, it does boil down to the ratings more than anything else?

A: Yeah, but there's a few exceptions that you throw in. "48 Hours" or "57th Street" isn't expected to get as big a rating as an entertainment show is expected to get for example. But for the entertainment shows, they're really intended for mass appeal. Not to their fans I know, but in God's mind they're interchangeable. The quantity makes a lot of difference.

His script was about what he knew best — himself by Noel Holston

CBS' "Beauty and the Beast" and Robert John Guttker were made for each other; a romantic fantasy and a romantic fantasist. Guttker, 36, is not a screenwriter by trade. He's a photographer and sculptor whose studios are in his small, duplex apartment in South Minneapolis. Every summer for the past 12 years, he has scouted the local lakes for perfect specimens of the human form. He approaches classically proportioned young men and women — complete strangers to him — and asks them to consider posing. Those who say yes become subjects of his black-and-white portrait photography, somewhat reminiscent of Richard Avedon's, or of sensual sculptures and drawings that bring to mind Michelangelo's David and Frank Frazetta's Vikings and Valkyries.

We're talking myth and fantasy here, demons and damsels. Which helps explain how Guttker got involved with "Beauty and the Beast," the fairy-tale-inspired series about a beautiful assistant district attorney named Catherine (Linda Hamilton) and her protector-platonic lover Vincent (Ron Perlman), a leonine mutant who lives with other outcasts in catacombs beneath Manhattan.

The series' lavishly praised premiere in October 1987 captivated Guttker, which is not surprising considering his art or his fondness for romance, fantasy and science fiction in movies and books (he lists "Portrait of Jennie" as his all-time favorite movie and corresponds with Anne Rice, author of "Interview with the Vampire").

"That pilot was very beautiful, very moving, and I felt a certain similarity between me and the main character," Guttker said. "I felt very tied in with Vincent. There he was on the balcony talking to Catherine about how he doesn't fit into her world. And I could understand that. I've always been kind of isolated. I think I'm the great eccentric in most of my friends' lives."

So Guttker, whose only writing experience was

long personal letters, wrote a script for "Beauty and the Beast." He wrote about what he knew best: himself. He created a character named Kristopher, an eccentric artist who approaches strangers and asks them to model. He had Kristopher approach the lovely Catherine and through her meet her mane man, Vincent. Then the story takes a turn for the eerie.

The first two times Guttker submitted "When the Bluebird Sings," the script was returned unread. But he submitted it a third time after discovering that he and series producer George R.R. Martin had a mutual friend. Martin responded this time, explaining to Guttker the script's errors in form and sending him samples of produced scripts to study.

"It finally came to life in the ninth rewrite," Guttker said. "So I sent it out, and then I forgot about it. George called shortly before Thanksgiving to say he had some good news for me."

Guttker had made a sale.

Martin, speaking from Los Angeles by phone recently, said it's extremely unusual for a show to buy an unsolicited script, especially by a novice. "It mostly never happens, because most of the scripts are awful," he said. "But in this case, the script had a lot of potential."

"It had a wonderful character — the artist, Kristopher — and it had a nice, romantic feel," said Martin, who qualifies the finishing touches. "It gave us the opportunity to do some things with Catherine that we hadn't done before. And it has an interesting view of New York. It's a magical city in some ways. I mean, the qualities of New York that we're interested in are not the same qualities that, say, "The Equalizer" is interested in. Our New York is more mythic, and Robert's script captured that aspect."

Since "When the Bluebird Sings" was accepted, Guttker has written and submitted a second teleplay. Martin said it also has promise, though there's no chance it will be produced this season, all scripts hav-



Actor Franc Luz as Artist Kristopher Gentian

ing been selected. If CBS renews "Beauty and the Beast" for a third season, Guttker's script will be considered, Martin said.

"As I've told Robert, I don't think there's any question that he has talent," Martin said. "He has a wonderful imagination, a nice ear for dialogue. He invents some lovely characters and settings and fantasy notions. What he does not have as of yet is the craft. But that can be learned if he wants to work at it." *Ω* *Re-printed with permission from the "Minneapolis Star Tribune," contributed by Marilyn Wehler.

Q: Well, we fans have our uses though, recruiting new viewers, persuading the affiliates not to preempt the show. I was talking to a cable network programming director this morning and she was telling me what a great asset an organized fandom might be for a series. {Laughter} But we need a statistical model to cover fandom, at the moment we're 'worth' something but we don't know quantitatively what!

A: There are funny things that happen, you know. But this whole business of things like letter-writing campaigns. My colleague said to me, "here let me show you" and he threw 3 envelopes at me that were obviously done by the same person with 3 different names! {Laughter}

Q: You must realize these people are desperate.

A: On the other hand you get some well thought-out, intelligent letters. I do think they have some good psychological effect, if you read a good one. Some of course sound like they were written by somebody under the influence or something.

Q: I get a feeling back from talking to various departments at CBS, that they are proud of "Beauty and the Beast" as one of their programs. And I don't think they're saying that to me just because of who I am. You know?

A: One of the things that pride does is that when push comes to shove there are going to be a couple that by unanimous agreement should go. And then we get into a marginal state, where, well gee whiz, we only have x number of replacements that we think are worth putting on the air. How far into that barrel do you want to pick. There's tie-breaking aspects to this is what I'm saying. Indeed, even one of the things that has an influence, is if there's a high-ranking friend. {Laughter}

Q: I hear you picking your words carefully.

A: From the point of view of the people who develop these programs they have a lot of babies and none of the babies are ugly. But somewhere realism creeps into this. And then if there's an enthusiastic supporter in the group it doesn't hurt.

Q: People who received calls or letters that I've been in contact with said that even the most irate always ended up by saying "is there anything I can do?" Along those lines many of us have been trying to drum up business at the other end, writing advertisers to thank them for their sponsorship. Trying to secure business from the other end, so to speak. We're not sure how much good that is doing.

A: This one woman who didn't like "Married with Children" had a tremendous psychological impact at least.

Q: Why does negativism always have more of an impact than positivism?

A: {chuckles} Well, incidentally, along those lines it's a very interesting social phenomenon that goes on. Basically the people who make these programs are the intellectual elite, their leanings are always in the direction of pushing the barriers just a little bit further. Then you get the ...fundamentalist types, that get very uptight as soon as the thing turns to sexuality at all... They have to protect the rest of the world from this sort of thing! The bottom line of all of this is that if you've paid for this (program) then you've done it deliberately, but if you get it for free, then it's forced on you!

Q: I think you've really hit on a good point! It's the nature of the press too. When we have something good to say about one of your shows, we have to practically take out sky-writing. But when one person writes negatively to a sponsor, it's as if lightning has struck and everybody publicizes it. It's irritating to say the least.

A: Yeah, I see what you mean...

Q: But I'm keeping you from dinner. Thank you very much for your time, it's really appreciated. Ω

Remember: The June issue of "Pipeline" may be delayed in order to bring you the latest news about B&B's renewal.

... Tappings ...

• **George R.R. Martin** can not only spell zabaglione but he is one of the diners in the village café scene in "When the Blue Bird Sings." **Artie Ripp**, producer of the record album and single, also got on camera in a cameo — as the 'booth engineer' in "Distant Shore."

• Just in from Capitol records, the album is now "a fait accompli" and due in stores on May 2nd. Here's a list of the poetry read by Mr. Perlman (promotional appearances to begin around May 10) in "Of Love and Hope:" "She Walks in Beauty," by Lord Byron; "Sonnets #CXVI & XXIX," by Shakespeare; "You Darkness," "Love-Song," "This is the Creature," selections from "Letters to a Young Poet" by Rainer Maria Rilke; "Acquainted with the Night" by Robert Frost; "Somewhere I Have Never Traveled" by E.E.Cummings; "Composed on Westminster Bridge" and "Ode: Intimations of Immortality from Recollections of Early Childhood" by Wordsworth; and "I Arise from the Dreams of Thee" by Percy Bysshe Shelley.

• According to the production office, the single "The First Time I Loved Forever" is (as of 4/17) in the hands of radio DJs, keep calling your local stations with requests for it to be played!

• **Rick Baker**, the designer of 'Vincent's face,' was interviewed in a "Scholastic Magazine" article: "When they approached me about the beast, it was an interesting challenge. They said, 'We want to do this modern-day Beauty and the Beast. Vincent has to be a beast, but we want people to find him attractive!' ... Basically it involves foam rubber pieces that you've cast out of molds from sculptures of the actor's face. Every square inch of the piece is covered with glue very carefully and put on the actor's face. Once it's glued on, then it's made up to match the actor's skin coloration or whatever colour you want to make it... The gluing on process is very slow and tedious. And it's a use-once-and-throw-away makeup. So, in the case of the Beast, he's been made up over a hundred times. Actually, in our shop now, we're preparing for the 2nd season, and we've got about 75 of Vincent's face spread out over the shop!"

• The lines from **Oscar Wilde** in "When the Blue Bird Sings" are from his essay/dialogue "The Decay of Lying" which can be found in many anthologies of his work as well as the '86 Penguin Paperback "De Profundis and Other Writings." Hard-to-find titles may be located at the Oscar Wilde Memorial Bookstore in NYC at 212-255-8097. And if you really have taken a liking to Mr. Wilde, he has his own fan club that offers a quarterly newsletter, "Wild about Wilde," for \$4.00 a year. For more information send a SASE to its founder, Carmel McCaffrey, 2542 Vance, Mt. Airy, MD 21771.

• A full-colour catalog of limited edition prints of the "sensuous, delicate ...highly-stylized" paintings by **Olivia DeBerardinis** (several of which were used in the gallery scenes of "Blue Bird") is available for \$15. (which will be credited toward another purchase) +\$.50 postage from: Robert Bane Ltd., 8025 Melrose Ave., Los Angeles, CA 90046. And yes, Kristopher Gentian's portrait of Vincent and Catherine is one and the same as the one on the cover of the graphic novel "Beauty and the Beast: Portrait of Love" (see V2#4) by Olivia. Carolco Licensing is also interested in making copies of this painting available for sale, but would like some idea of how much interest there would be in it. Let them know by writing A.S.A.P. to the Helper's Network (about whether you would like to obtain a copy of the painting ...and in what form: as a poster, door-poster, artprint?) at: P.O. Box 4142, Fullerton, CA 92634.

• And speaking of the **Helper's Network**, the number of new fans being introduced to 'organized fandom,' through the Helpers' info packet, is at an all-time high; but unfortunately not every newspaper account of the Network has included their request for a business-size SASE with 45¢ postage and/or the \$1.00 donation (to help defray printing costs, etc.). So the Helpers will be running in the red, if we 'old' (?) fans don't help them make up the difference. Please send a small contribution to the address listed above.

• For those unable to obtain "Beauty and the Beast: Portrait of Love" (due out around May 19th) locally, copies can be ordered by mail for \$6.95 (\$8.95 Canadian, \$10.45 International — U.S. funds only) from First Publishing, 435 N. La Salle, Chicago, IL 60610.

The Helpers' Gazetteer

From the Home Front:

The ad at the upper left of Pg. 2 ran in the March 27, 1989 issue of the "Hollywood Reporter," a daily trade paper read industry-wide. Several readers have sent in this clipping wanting to know its origin. All this editor is allowed to say is that the person who wrote the ad copy (my compliments on a fine job!), and the "ad hoc committee" that helped get it into print, all wish to remain anonymous. This committee would, however, like to thank all those who donated money toward the ad's placement. Contributions far exceeded the half-page ad's \$1,005 fee. The several hundred dollars left over has been donated to the "Lifesavers/Lifeforce Foundation" (see V2#4, or call 800-999-8822 for more info).

Meanwhile, the AdvoCats (\$5.00 per year to 5330 Arbor Vitae, #107, Los Angeles, CA 90045) were putting up signs opposite the offices of Republic Pictures, Witt-Thomas Productions, and CBS, saying "We Love Beauty and the Beast," and "Bring Back Beauty and the Beast." These graphic admonitions then led to an article about both the signs and the AdvoCats in the "Los Angeles Daily News." Which according to a source at B&B's ad agency was "a very

positive story, and it worked out well. They (from the paper) would never have taken it from a press agent, it had to be a grass-roots, spontaneous way that the reporter found out about these people."

CBS stations have also felt the somewhat persistent presence of B&B's fans. And the people at the CBS Affiliates' Department, who share our aversion to local preemptions, "are thrilled to see that so many of the viewers are active." (Apparently the affiliates have been letting this department know that people are writing in with favourable remarks —not just phoning-in complaints.) And as far as the Affiliates Department is concerned, "though it's not getting block-buster ratings, we don't think that there is anyone on the local level that is unhappy with 'Beauty and the Beast'."

For example: Joe Berwanger, Station Manager of KDKA in Pittsburgh wrote in reply to a letter from Rita Palmer of McKeesport, PA about the fact that he, too, likes "Beauty and the Beast" and how his "nine-year-old daughter hates to ever miss it." And in Michigan, though complaints called in to station WWMT could not prevent a sports-preemption on March 31st, the cards and letters that followed did cause the station to change its mind about five other

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- **George R.R. Martin** is a scheduled guest at no less than 3 conventions this spring: Roc*Con 13, May 5-7 in Hot Springs, AR. For more info contact: P.O. Box 45122, Little Rock, AR 72214.
- **David Greenlee** is also a confirmed guest along with Mr. Martin at The Galaxy Fair & Art Con II on May 26-28 in the Hyatt Regency at the Dallas, Ft. Worth Airport. Contact: Galaxy Fair, Dept. F2, P.O. Box 15047, Arlington, TX 76015-6471. Or call: (817) 572-5547.
- On June 23-25, **George R.R. Martin** will attend the New Orleans SF/Fantasy Festival. Contact: Acme SF Corp., P.O. Box 791089, New Orleans, LA 70179. Call: (504) 436-2633 or (501) 769-3766.
- **Creation Conventions** hope to have Roy Dotrice back for several more engagements and are also in negotiations with Ron Perlman for a possible guest-appearance. Howard Gordon, George R.R. Martin, and/or Ron Koslow may also be guesting at future 'multi-media' events. And they promise, "if there's not a B&B guest, then there'll be some good informational programming on B&B for the June 24 & 25 convention in NYC." Check the Update next month.
- On the drawing board for the famous Sahara Hotel on July 20-22, 1990, is **Tunnel Con 1**. A new group in Las Vegas, NV [you might have seen a segment about them on the local CBS affiliate's 11 o'clock news] is putting it together. Roy Dotrice and David Greenlee are on their early invite-list. A dealers' room and artist display, as well as a writer's workshop [hopefully conducted by writer/writers from the show] are also planned for this **B&B -only** convention. Las Vegas is a pretty popular vacation spot, so they'll need to know how many to plan for — with a minimum requirement of 300 attendees. So send a SASE for more info to: The Beast Connection, 6341 Clarice Ave., Las Vegas, NV 89107 and let them know if you're interested!

preemptions it had planned for Friday nights during April and May.

Phone calls to CBS are a negative influence and do more harm than good. As one Assistant Programmer put it, "I can't take a phone call and put it on my boss' desk." She continued that all it accomplishes in her office is giving the staff headaches. She also mentioned that reaching a goal of 15,000 letters might carry some weight with the 'front office,' but

added that they have yet to receive that much of a response. Her suggestion to B&B fans was, "Write us. (CBS, 51 W. 52nd St., New York, NY 10019) Write us that you enjoy the show and are spreading the word about it, that you hate preemptions, that you have a family, what your age group is, and that you're a 'consumer.'" [Not necessarily in that order.] *Do not put "Beauty and the Beast" on the envelope. ☺

Classifieds

- **Helpers, please help!** Over here, nothing is available on B&B, so we are looking for any information on merchandising, fanzines, fan-organizations etc. Is anybody out there who'd video-copy the 2nd season (VHS, sp-mode) for us? And we are desperately seeking after the 1989 calendar...! Uschi & Thomas Brecht / Tannenstrasse 13 / D-5630 Remscheid 1 F.R. Germany.
- **Video Help Wanted:** Need copies of "Siege," "Nor Iron Bars a Cage" and "Dead of Winter," all preempted by my local channel. Will trade copies of any other episodes. Contact: Elizabeth Wixom, 90 Valiant Dr., Rochester, NY 14623.

• **Video Help Wanted:** I too am seeking a good quality copy of the evasive "Siege." I also need "Song of Orpheus" (accidentally copied over it with another B&B story — I cried!). Will copy and/or exchange episodes for these needed stories to complete my set. Write: Connie Hart, 2918 Sandberg St., Riverside, CA 92506.

• **Video Help Wanted:** Recent (2nd season) fan would like to find 1st season episodes and some beginning tapes from this season. Will cover all costs/expenses. Please Help: Kathy Millington, 788 Osceola Ave., St. Paul, MN 55105.

• **Pittsburgh, PA:** Area B&B fans, let's organize! Contact: Rita Palmer, 2623 Milburn St., McKeesport, PA 15132.

• **Video Help Wanted:** I'm desperate for a tape of the 1989 Golden Globe Awards. Will copy and pay for all costs. Write: Jackie Gribbon, 29 Leo J. Lane, Manchester, CT 06040.

• **Video Help Wanted:** Need to borrow VHS versions of 12 episodes from the first season. Will trade or reimburse for all costs. Contact Marsha McCurley, 515 Ravenel Circle, Seneca, SC 29678 or call 803-654-6187 evenings.

• **Video Help Wanted:** I'm missing "Siege." Will reimburse or trade for another episode. I also have the 1989 Golden Globe Awards to trade. Please write: Pam Robrecht, 421 Royal Blvd., Green Bay, WI 54303.

• **Video Help Wanted and 'Zines for Sale:** Will provide tape and return postage, if someone will copy "Orphans" for me. Hate to do it, but must sell off 'zine collection. Many 'zines in fine shape. SASE for info. Write: Carol Branch, 63 Jamison St., Warminster, PA 18974.

• **Video Help Wanted:** Does anybody have any idea of which television series Ron Perlman may have been on besides "Miami Vice?" Please write: Marilyn Durham, 1508 Howard, Evansville, IN 47713.

• **Corrections:** One red-faced editor apologizes for giving out the wrong street address for Jean Mavrogenis (who was looking for a copy of "Siege") at 608 N. 104th St., Wauwatosa, WI 53226. And both the incorrect phone number & zip code for Janet Stagg last month. "Pipeline's" proof rooder is also contrite.

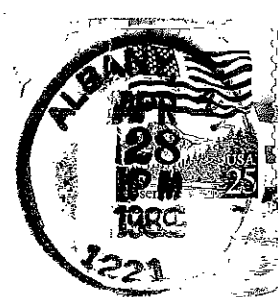
According to Janet, the lady at 779-2109 "has been very gracious about giving out the correct number." And... "Quite a few people have tracked me down nevertheless — and a delight it is to talk with people from all over the country. ...I've never met a B&TB fan I didn't like. I've had as many calls from people offering me a copy of "Siege," as people needing copies. One lady was so delighted to find someone who would send her a copy of the shows she missed that she could barely contain herself on the phone! She had gone as far as to put up notices on supermarket bulletin boards and running an ad in her local paper! So, you see, Pipeline is also the means by which we can have the pleasure of meeting others like ourselves — 'willing to give help when it is needed, and to accept help when you need it.' The true spirit of Beauty and the Beast." The correct address for Janet is 50 Avenue D, Lodi, NJ 07644. And her home phone is 201-779-2107.

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