

Pipeline

November 1988 Vol. I No. 6

Beauty and the Beast: A New Season Begins

The predicted second strike, this time by Teamsters and allied electricians' and labourers' unions, has indeed happened. It has not affected "Beauty and the Beast's" production. Nevertheless, everyone is working extra hard to get as many episodes shot as is humanly possible — just in case. Many scenes requiring location shooting in the streets of LA (standing in for NY) have had to be either omitted or rewritten to play on stage sets. Pretty Herculean tasks by anyone's standard. All power to you, cast, crew, & writing/production staff — if all our good wishes were helping hands, you wouldn't have to lift a finger till next summer!

CBS Programming Head Kim LeMasters was quoted in a recent UPI report as saying that the staggered season premieres mean stronger promotional campaigns for individual shows. Our source at CBS was uncharacteristically mysterious about their plans for B&B's season premiere November 18th, but did sound inordinately pleased. So be prepared for something "different," and watch for commercial spots, etc. to begin around November 1st.

The scheduled season opener will be the episode first shot when production resumed September 15th. Originally titled "Touchstone" and now, "Remember Love," the story was inspired by the James Stewart film, "It's a Wonderful Life" ...and answers the question: What would the world be like, if Vincent had never existed? "Remember Love" was written by Virginia Aldridge and directed by Victor Lobl (the duo responsible for last year's "Everything Is Everything"). Mr. Lobl was also nominated as best director by "Viewers for Quality Television" for his work on "A Happy Life."

Tentative for November 25th is the episode "Ashes, Ashes" which finished shooting the week of September 30th. From all accounts yet another classic; the teleplay was written by newcomer Durrell Royce Crays ...from a story by Roy Dotrice (Father)! The episode was directed by Gus Trikonis (who also directed last year's "Temptation" and most recently, the CBS TV-Movie "Open Admissions" starring Jane Alexander). Semi-regulars returning include: Kamie Harper (Ellie), Joshua Rudoy (Eric), Irina Irvine (Jamie), Cory Danziger (Kipper), and Ellen Geer (Mary). Hint: have a box of tissues handy for this one...

Many viewers have communicated the fact that they were less than happy with the numerous pre-emptions of B&B during August & September, preferring re-repeats to nothing at all. However, the feeling at the production office is that the current October/November hiatus is not a threat to the show's well-being, but may actually be a blessing in disguise in terms of the audience returning fresh — and eager— for new episodes.

Meanwhile, those summer reruns have introduced Beauty and the Beast to a whole new legion of fans, who have since written in to the production office asking about what they've missed! Sorry, but there is no one source for videos of last season's episodes. Republic Pictures has released a tape of the first and last, and may add more next year. Most B&B fan-publications, including "Pipeline," will make mention of your tape needs — so that other videophiles can get in touch and oblige you with a copy from their own collections. But it is this editor's duty to inform you that any form of copying is, according to an in-



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...And Paracelsus, as played by Tony Jay, returns.

formed source at Republic, definitely illegal.

When asked about the ratings slump in September (opposite the Olympics) and B&B's current standing at the network, a CBS source stated that: "The show's standing is very high, very high." And that "Beauty and the Beast has consistently held its audience," which from the business point of view, seems to be THE survival factor. OK team, if the Dodgers can win the play-offs, so can we. That means everybody's got to get out there and get at least two new viewers each to watch "Beauty and the Beast" this season.

Can we do it? SURE! Ω



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John Mansbridge — Designer of 'Such Stuff as Dreams'

Tape-Interview, Los Angeles, September 1988 — To start off this interview I think that it would be best if we start at our move to Vernon. As you probably know we were at Ren Mar Studio and because of the horrendous cost of holding the sets on that stage it became necessary that we move these to another location. So in so doing, we cut all our sets up, loaded them on trucks and then after everything was off the stages we started scouting around looking for a place to land. And through all of the looking around we decided on the warehouse in Vernon. Now to move into the place was a horrendous task because we had to go sound-proofing the walls, putting electrical in, air-conditioning and things of that nature. It was more feasible for us doing that because of the cost factor. Also the closeness of Vernon to downtown Los Angeles where we use many alleys and things as part of 'New York streets' makes

it much more convenient in that respect. One disadvantage is the distance involved—that the crew has to travel to get there. It all has its rewards because it certainly gets a lot more done.

The task of moving our sets into this warehouse was something else. We had cut all of the units down to 10 foot height because of a law for hauling things in the city of LA. But when we got to the stage the stage door was only 8 feet high! So there we were, we had to unload 'em off the trucks, cut 'em down again and re-mark them, haul them inside the building and up an elevator into the larger warehouse area. This is where we set up Father's chamber and Vincent's, along with Cathy's basement. And the big stair set that we use, which we call the "Wind Tunnel," which we've made many mattes around. So, after having gotten all of the sets in on the stages, things all worked out, now came the date that suddenly we have to start shooting (September 15th).

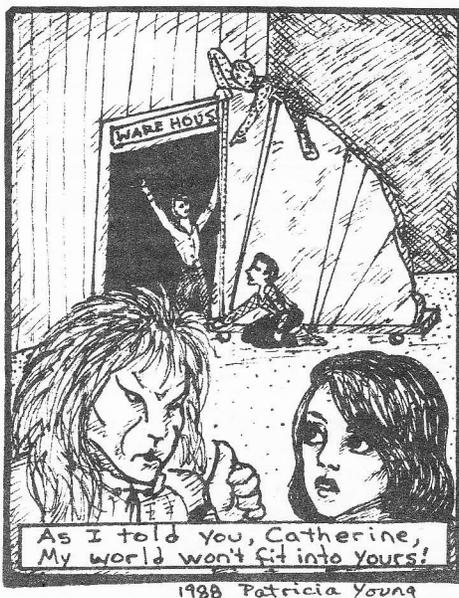
So when the script comes down this is when everything starts to happen as far as the Art Director is concerned. In reading the script, I make a 'set list' and break it down into the scene numbers the way the Assistant Director would. I do this so I know how I want to approach all of my problems. Wherever I might have a set that might require a matte shot certainly I'll start on that and visualize just how it should be determined and the look that it should have. Then I will call Sid Dutton who does most of our matte paintings and we'll get together and we lay it out the best way possible so it's suitable and meets the approval of the director and producers. The overall look, we try to maintain: that with which we started in the Pilot. Try to keep it as nice and interesting as we possibly can.

Beginning with the director, because in laying out these sets in such a short time, it's necessary to think in terms of how, if I were directing it, I would lay out these particular sets. Not with the idea of telling the director how to do this, far from it, but it's only with the idea of planning a scene or two with the director, which they appreciate a majority of the time. Because of the rush aspect that we get involved with.

Now once we've started shooting, it's usually a 7-day shoot. Into the second day I should be getting the script for the following show because by this particular time I'm about ready to drop the show I just prepared and start on the second one. So, there's an overlapping of the two shows. It makes it a little hairy

once in a while because you're hoping that you can get the company out of a set you have to re-vamp, but you still have to get it ready for the next show. So you can imagine what all that entails.

Looking at your set of questions, you were asking whether the Pilot was the best overall example of my work. Well, in this particular case that was the one that qualified for the time schedule for the Emmys.



But I felt there were other shows within the 22 that we made that probably could have been nominated; but the Pilot was the only one that would qualify for the time period. So hopefully next year, if we are lucky enough to be nominated, we have something else as good as the Pilot was.

As far as other productions I have worked on: I was at Walt Disney Studios for 22 years, head of the art department there and I was responsible for shows like "Bedknobs and Broomsticks," "Island at The Top of The World," "Pete's Dragon," and "Tron." Responsible for everything that was in the live-action

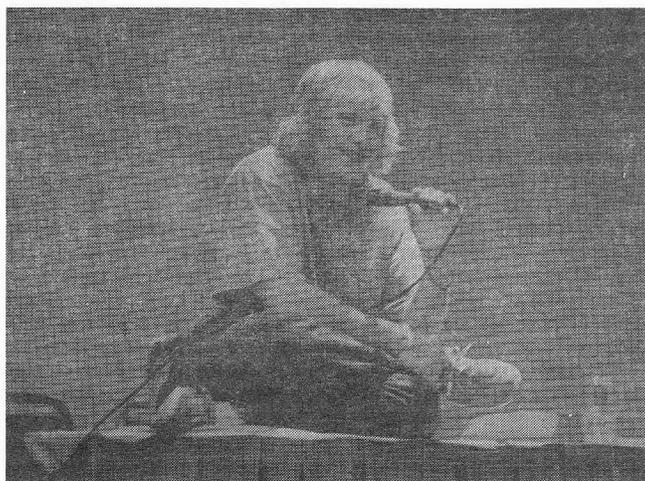
part of the thing. Two nominations from the Academy on "Bedknobs and Broomsticks" and "Island at The Top of The World." But since having semi-retired from Disney, I started getting involved with television and that's how I happened to stumble into "Beauty and the Beast."

Is there anything I'd do differently with B&B? No, the Underground World is an interesting thing. I think this is what has got the interest of a lot of people who watch the show. At first when I laid it out I thought, "I wonder how we're going to go with this? Where do we go from the Pilot?" Ron Koslow, our Producer, is a very intelligent man and he's come up with some tremendous ideas. And this is the thing that stimulates your thinking.

Speaking of thinking, sometimes some of the writers will come up and say "John, we're thinking about doing a situation here down the line, anything you can help us with how we can do this." After reading a synopsis I'll think about it a day or two and I'll get back to them. One sequence, this producer/writer wanted to know if we could do the "Painted Tunnels" underground (for "Ozymandias"). Now, you don't have enough time to be painting these tunnels full-size because of all the artist's work in the painting. So the idea we came up with was... let's make a miniature. We got a sketch artist in and we painted 12 and a half feet at 5 inches high. Painted it the way we wanted it, depicting scenes out of New York. We took that sketch over to a photography studio and had it blown-up (enlarged) up to full-size paintings. Then we took the paintings and mounted them on the walls of our tunnel. Then we went along with the painter and aged it in so it looked like this woman had been painting these over a period of many years. And this is how we overcame this particular problem, which was an interesting one. I'm sure you must've seen the show and understand what we did with it. Many times we'd have to go back and say "Hey, we have to repaint another section." So, we'd take another piece of paper overlay (photograph) and paint it like it was this tunnel wall and then peel it off when they were ready to proceed again. So these are the little goodies that you get involved with.

It's an interesting project. Tremendous, beautiful crew to work with. And everybody is just the epitome of cooperation. It just makes the job very easy. I can't think of a nicer show that I've ever worked on in my life. ☺

David Greenlee — Mouse and Me



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Phone-Interview, Los Angeles, October 13, 1988 —

Q: I hear you're going to be in ten episodes out of the First 13.

A: Ten out of the First 13, they say. At least.

Q: Does this make you a regular?

A: Yeah, pretty much.

Q: Is it true you're doing as many of the shows as possible — as soon as possible — just in case the strike gets ugly?

A: Yeah, things have been a little crazy around the set. The Teamsters are strikin'.

Q: Has any of the crew walked?

A: Nobody's walked on the crew, but everybody's doing their little parts to support the Teamsters. I, myself, have been out on the picket line with them a little bit. Some of the others have as well. For us it's hard because it's only our guys, only our drivers, only our Teamsters who are picketing our compound. It's not like a bunch of strangers. So it makes it very personal. They know where the actors stand.

Also I don't think that their disagreement is so much with our particular producers as it is with producers as a whole. Our producers seem to have a pretty egalitarian stance. I'm not very informed. But, they have boarded up the windows that face out and stuff like that. And I guess there's been some tire slashings and so forth.

Q: Nothing that would really stop production or anything?

A: No, so far, no. The last script that we've just been working on and I guess this next one that's starting that I'm not in, had a lot of street locations that they've built sets for instead, and did a certain amount of re-writing to adapt.

But we have this enormous amount of space now. We used to have 3 stages at Ren Mar.

Our new facility is bigger than the entire Ren Mar Studio. So they're building tunnel sets like crazy and they can leave them because they have plenty of room. There's some beautiful new chambers and caverns coming up. It's so beautiful. They just outdo themselves every week.

Q: What do you think of the new scripts so far?

A: So far they're very nice. "Ashes, Ashes" is a story by Roy Dotrice. It's a beautiful script. I loved it. I started crying about three-quarters of the way through it or less than that, I started crying pretty early. Ron Perlman said that he cried so much in the make-up chair reading it that Margaret had to do his eye make up all over again. It's so sad.

Q: Did everyone get sore throats from doing 'Camille?' (The original title for Ashes was "Plague.")

A: Oh God, yes. 12 people got sick. At least, 12 people got actually sick. I had a little cold when I started it, so that got worse. And just as I got well ... came my day to cough. So I got my cough back. I was all covered in sweat and everything.

Q: Looked just right for the part?

A: Yeah.

Q: Has Mouse's role been expanded, will we be seeing more of him?

A: We're certainly seeing him more regularly. So far there hasn't been a script that is a 'Mouse script' per se. I'm sure those are coming up later on. I'm sure I'll be more heavily featured. But, it's really nice to be able to do 2 or 3 good scenes in a script, instead of having to carry the whole thing. And... I think that it's going to make people a little hungry.

We also get to see Mouse as if Vincent didn't exist from "Remember Love." That was very fun. That was the first thing we did. And Mouse can't speak and Paracelsus has cut off one of his hands for stealing. And going through the garbage was really fun.

Q: That sounds kind of harrowing to me!

A: It was way out there. It's taking a lot of risks this year. It seems to me that there's more of the classical elements than before even; more poetry, more literary references.

Q: Well, that's what people want.

A: Yeah, it's nice to see them respond to what people really want, instead of thinking, "Well, we really just squeaked by with the Shakespeare." There's lots of talk about the audience. I've never done a show where the actors talked about the audience response so much. Ever. Not even close.

Q: Everyone says they're very surprised.

A: Yeah. Surprised and feeling like God's favorite

..... Tappings

Watch for **Jay Acovone** (Joe Maxwell) in a featured role (as Quartermaster Maselli) in "War and Remembrance," the sequel to "Winds of War." Part I airs on Nov 13, 17, 20, 22, & 23. And Part 2 of what ABC is calling "the Biggest and Most Expensive Television Movie Ever Made" will air in May. And according to the **Jay Acovone Fan Club** (\$10. to P.O. Box 1009, Media, PA 19063), 'Cinemax Cable' aired "Cold Steel" (in which Jay also co-stars) during October.

Following up on the report in issue #2 of **Roy Dotrice's** hip replacement surgery; Father will still be "stuck with the crutch in the series." But Mr. Dotrice, himself, is fully recovered. So much so, in fact, that during a recent holiday in the Bahamas he got in some scuba diving ...and WATER SKIING!

Betsy Brantley's portrayal of the consummate best friend in "A Happy Life" endeared her to many viewers, you can catch her playing Jeff Goldblum's sister in the British telefilm "Double Helix" shown intermittently on A&E Cable.

Videotaped highlights of September's StarCon '88 in Denver with portions of talks given by **Roy Dotrice**, **George Takei**, and **Michael Dorn**, as well as StarCon's play parody and costume contest, are available at \$15. plus \$3. postage and handling from Starland, 2045 S. Valeria, #13, Denver, CO 80231.

1989 B&B Calendars were sold-out almost immediately and will not be reprinted. So... if you have a source that still has them, don't hesitate. No guarantees, but Creation Conventions is "hopeful" that they will still be able to fill orders for the calendar. Creation is licensed by Republic Pictures to distribute a number of stills and various other B&B memorabilia. For a list send an SASE to: Creation, 145 Jericho Turnpike, Mineola NY 11501.

The "Beauty and the Beast Videotape" (reviewed in #5) is selling extraordinarily well. According to a source at Republic Pictures, they've been thrilled by the response. There is a real possibility (if sales of the tape remain this brisk) of other titles being released next year. Not to worry, this first video will continue to be available, as Republic plans to keep up with demand and re-ship as necessary.

Another offering, not yet available but just now being printed, is a 'door knob hanger' with Vincent on one side and "Do Not Disturb" on the other ...for Tunnelers who WANT to be alone?

or something because it's so rare that something like this has any life on television. And we're so glad.

Q: Have you had any time to work on your own script ideas?

A: A little bit. I haven't even talked to anybody at work about those yet. But I keep thinking about it. I'll take some time when I have a show off, maybe spend some time with that on this break.

Just this week, just Wednesday, I relaxed into the show. Just finally shot a scene that felt really good. I realized that I'm going to keep doing this. The show's part mine now. I had that feeling of just ...hmmm... and now I'm very excited. I was nervous

at the beginning of the season, these actors are a lot to keep up with.

Q: Has anything, have any feelings changed on the set since last year?

A: Well, the main changes that we have are the enormous new facilities. And that changes things quite a bit because we're all isolated down there. The entire staff of the show is on the compound, so everybody knows everybody now; including the accountant and the accountant's secretary. Everybody's right there. So it's really nice, it's like a big family.

And this enormous amount of space we have really adds a lot. There's this huge warehouse that they call

VQT Award —

At right — Ron Perlman, looking very dapper — just before attending the Emmys August 28th. But the Emmy nomination was not the only honour Mr. Perlman's performance as "Vincent" has garnered this year; "Viewers for Quality Television" awarded him their Best Actor Award September 17th saying: "Sometimes he just moved his head, or his shoulders slumped, or it was the magnificent eye contact. Sometimes, he just spoke. But how he spoke. His eyes (?) quickly softened but even in his tenderest moments his fierce strength was apparent. Ron Perlman brought such dignity and believability to a fantasy character. Encumbered by make-up and costume, Vincent's soul and heart shone through due to an exquisite performance. VQT is proud to present the Award for Outstanding Performance by an Actor in a Quality Drama to Ron Perlman." Clips from B&B (finishing with one of the most heart-rending scenes from "A Happy Life") were shown. Then, to extended and thunderous applause, Ron accepted the award; "That scene always takes my breath away. ...I've caught a few things in my life, but this is the first thing I've ever won. ...It's an honour to get this, from a group that devote themselves to quality on any level. It's all too rare a commodity in any facet of show business or any business in this country, becoming less and less of a commodity all the time. I applaud all of your efforts and I'm deeply moved to be recognized by this particular group. I just have to say that, in the words of a great Yankee ball player years ago, 'I consider myself the luckiest beast on the face of the earth.' The role of Vincent I put up there with anything written in the annals of all of dramatic literature. I thank Ron Koslow for giving me the opportunity to play somebody that can do no wrong. It's a great character. And I appreciate this very much. Thank you." (For info about VQT send legal-size SASE to P.O. Box 195, Fairfax Station, VA 22039)



— Thanks Donna Koich and Sheila Kaminsky. Photo: ©1988 StarWorld, All Rights Reserved.

Go Toward the Light

CBS, Los Angeles, September 12, 1988 — "Go Toward the Light," a drama based on the book of the same title (written by Chris Oyler with Laurie Becklund and Beth Polson) will be broadcast on the "CBS Tuesday Movie," November 1st.

Claire Madison (Linda Hamilton) is a young mother with three hemophiliac sons. She and her husband, Greg (Richard Thomas), a construction worker, have tried to raise the boys to live as normally as possible. And they are expecting their fourth child. But their lives are changed irreparably when their eldest son, Ben (Joshua Harris), 8, becomes sick during a vacation, and is diagnosed as having AIDS.

From that moment on, in addition to coping with the ramifications of the disease — the constant hospital visits, the fears of neighbors and school officials — Claire and Greg realize they have another important mission: to put aside their own grief and fears and prepare Ben to face his approaching death with the same courage, love and compassion with which they had been preparing him to face life.

.....-.....-**Convention Update**-.....-.....

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

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

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

Roy Dotrice (Father) and his wife, Kay, are scheduled to be the "B&B International Fan Club's" special guests at a convention in Cedar Rapids, IA, January 20-22, 1989. Memberships (limited to 150) are \$15. and must be received by December 1st at: Beauty and the Beast Fanclub, P.O.Box 2185, Cedar Rapids, IA 52406-2185.

the 'Beast Stage' and that's where Father's Chamber is and Vincent's Chamber and the Great Abyss and a couple of other things at this time. You go through that and you push a door and you go into a smaller warehouse that's 'Beauty's Stage.' That's where the district attorney's office is and Catherine's Apartment. And over there it's very light and the ceilings are lower and it seems quiet and small. But the Beast stage is big and dark. A real extreme change when you go from one to the other. Not that I ever get on the Beauty Stage to actually work. But the feeling is extreme, you can really feel the difference.

Q: Is it as hot on stage as at Ren Mar?

A: It's pretty hot. It's still Pretty Hot.

Q: Mr. Mansbridge mentioned adding air-conditioning...

A: Well, he did. On some of the stages it works really well and if you sit in front of the tubes, the ducts that the air-conditioning comes out of, you're all right.

Q: But that's probably how everybody got sick!

A: Yeah, hot and cold and hot and cold. Especially the actors, because of working up so much heat and then letting it drain off over and over again. In all those clothes, 7,000 pounds of leather.

Q: Here's a couple of questions from "Pipeline" readers. First, are you related to Fred Greenlee, the comedian?

A: No, as a matter of fact, I just heard about this guy. A couple of weeks ago a friend of mine said "Hey, are you any relation to this comedian? He looks a lot like you." Never heard of the guy. Uh-uh. Well maybe, somewhere back there a couple of Greenlees' worth.

Q: And secondly, why does Roy Dotrice call Mouse, Moose?

A: {Laughter} He's been known to slip up every once in a while. He gets a lot of mileage out of that as a matter of fact on the set. It's pretty amusing. It's somehow different, Roy slipping up on a line. He doesn't catch it at the same time I would. I know I make a mistake when I make a mistake because I'm so aware of myself. But I don't know, it's funny, he goes on a little further ...and then catches himself. It's amazing to watch but hard for me to describe. It's something about a master actor kind of realizing he's blown something — nothing else blows in his performance. He'll call me Moose in the middle of a sterling take, and then he'll say {imitating Roy} "I said Moose didn't I?" Now more than one person is calling me Moose. Irina's calling me Moose now all the time.

Q: Will you be coming to New York as planned?

A: As far as I know I'll be there. (See "Convention Update") Unless they keep me here for shooting something, I'll be there; because I'm looking forward to it A LOT.

Q: Are you planning on all three days, if you can?

A: Yeah, definitely, as much as I can.

Q: There are people flying in from all over the country to meet you.

A: Well you know I'm going to be there unless Ron Koslow says "No." They know that I want to go to that. They're pretty interested in the conventions and people being out to speak. This is a good year for us to really get some ratings. Anything we can do. Of course, we know that our loyal audience is loyal.

Q: CBS knows it too, I understand.

A: CBS has caught on I think. They seem to be letting the show have its own course. I don't feel network pressure around there. And the show's becoming more and more tunnels and more and more about the community. More and more about the feelings that Vincent and Catherine have for each other and the worlds that they represent to one another. It's difficult, I've never answered questions over the phone. They mean more to each other than just each other. It's the places that they can never go. It's starting to really have feelings, even more. I'm happy as a clam. It's a gas. I'm just loving it. It's all just aces. There's nobody there that's even mildly aggravating. It's like a dream.

Q: It sounds like Nirvana.

A: It's close, it's close. ...And everyday I say to myself, "{little laugh} and they pay me." ...And I get to grow my hair long! My hair got really long over the summer. So we used it for his dream sequences and they came up to me the other day and said "Would you mind growing your hair long again? I thought that looked really, really good." You know I love that long hair. So... I got even happier. Yeah, I even get my hair, I can't believe it. {laughter}

Q: Have they had to use another actor to play a 'Young Mouse'?

A: No, because I was basically playing the same age, only in a world where Vincent had never been. But I did just do 5-year flashbacks in "Chamber Music." I did them myself, with very little assistance from anything. I don't know, I'm assuming the camera will let us know that we're flashing back, but we didn't do much in terms of different make-up, or wardrobe, or anything.

Q: Mouse is at that age where he could go for years without changing.

A: Yeah, that's that little Peter Pan thing. I don't know, maybe he's going backwards... Ω

Note: Dear David, I never once said thanks for taking the time (on one of your few days off) to do this interview. Which, even if I do say so myself, went pretty darn well considering neither one of us had done this sort of thing before!

— THANK YOU!

*Subscriptions are \$10.00 for six issues (\$16.Overseas-airmail, \$12.Canada), payable to the Starving Artists Workshop. Back Issues of Volume I Numbers 1 through 5 are still available for \$1.75 each. Dealer inquiries welcome.

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