

September 1988

# Pipeline

Vol. I • No. 4

## Movies of the Week

If there is a silver lining to this cloud-shrouded strike, for fans of Linda Hamilton and Ron Perlman it might be that it allowed both to work on other projects during the hiatus.

In June, Ron attended conventions in both L.A. and St. Louis. Actor and audience met for the first time and from all accounts got along splendidly. By August, he had returned to L.A. (from location shooting in S. Carolina) to continue filming an NBC movie with the working title of "The Amish Story."

Linda is now working on a CBS movie (in L.A.) with Richard Thomas, Ned Beatty, and Piper Laurie called "Go toward the Light" (based on a true story). She plays the mother of a young hemophiliac boy infected with AIDS.

## Writers' Strike Over — Beauty & Beast Back in Biz!

Sunday, August 7th, the Writers' Guild voted 2,111 to 412 in favor of a 4-year pact with the Producers' Alliance, ending the 22-week old strike. Writers and Producers were already back to work Monday morning in hopes of getting next season started sooner than later.

According to an informed source at CBS, "Beauty and the Beast" (being one of the more complex series to produce) will take till approximately mid-September to get into full production ...when cast members will be called back to work. There are some scripts in the

draft stage now being dusted off & polished up. The standing sets at Ren-Mar Studios have to be brought out of storage and re-assembled. Targeted air-date for the new season is hoped to be the end of October or early November. But like anything well-made, B&B will be worth waiting for. Right gang?

In the meantime (as of August 11th), reruns tentatively scheduled will include, Sept. 2—"Shades of Gray," Sept. 23—"To Reign in Hell," Sept. 30—"Ozymandias," and on Oct. 7—"A Happy Life." Ω

## MapleCon 10 — George R.R. Martin Speaks

Part I of a talk given by Mr. Martin at the Ottawa, Canada Convention July 30th —

The network has a certain influence over the shows that they purchase; because of course, they control the purse strings. But it's not a direct influence, I mean the network is not doing the shows. So what you have is a constant tug-of-war going on between the producers of the show, the creators of the show, the people who are writing for it on the one hand and the network on the other hand trying to give you a certain amount of creative input.

How much the creators of the show get to do what they actually want to do with the show is in direct proportion to the ratings of the show —because it's a constant battle, a constant clash. What you see on the "Bill Cosby Show" is what Bill Cosby wants you to see. He doesn't have to take any \*\*\*\* from the network. For example there's an anti-apartheid sign that some of you may have noticed in the background on the "Bill Cosby Show." NBC did not want him to put that up, they said, "We will not allow you to make this political statement." Cosby says, "Fine, I won't do the show." NBC said, "Where do you want it, Bill?" {Laughter}

On the other hand, the previous show I was on, "Twilight Zone" was a show that though it started fairly well, declined rapidly in the ratings. By the time I joined the show we actually had a network representative sitting in on all of our staff meetings, so he could shoot down ideas quickly if he didn't think they were appropriate. This was a real headache for the people involved in the show.

On a new show, a show that hasn't been on the air yet, I think you get something in between the two extremes. You get the network giving you creation input, giving you reactions — what they want, what they don't want. Then you have to take some cognizance of them. And then as you go on the air, you either get more creative help from the network if you aren't doing so well, or you get less, if you are doing moderately good points.

In the case of "Beauty and the Beast" when we first assembled and discussed the kind of shows we wanted to do we discovered that we were in a real problem right at the beginning ...because the show that all of us wanted to do, who were on the staff, was not the show that the network thought it had bought. It's odd in some ways because the network Chief of Programming, Kim McMasters, was actually the guy who invented the idea, who said let's do a television version of the Cocteau movie. Which, of course, is a very romantic and rich, wonderful film.

But when they actually got into problems was when we started doing it. The network began to apply a substantial amount of pressure to make it a 'formula show.' That's what the network understands, it understands formula. And the

formula they thought they saw for Beauty and the Beast was "The Hulk" (with fangs and fur) or "The Fugitive." For example, if you recall in the pilot, the character of the police sergeant, who goes down and looks into holes and says, "There are strange things happening in this city, even stranger things happening underneath it. I don't know what's happening, but I'm as sure as hell going to find out." You never see him again. That was a victory for us. {Laughter, Applause} The network wanted him to be in there every week saying, "Hmmm, more bodies ripped up. {More laughter} I'm gonna get to the bottom of this! Maybe next week." and occasionally getting closer. But we didn't want to do that show, so we managed to win that one, although he did sneak in to the pilot.

But the network won some too, and a

## — Emmy Nominations —

If you hear a lot of familiar names read during the Emmy Awards Ceremony on Sunday, August 28th (Fox Network), don't be surprised! "B&B" tied with "The Golden Girls" for second highest number of nominations with 12 of the honours going to each ("L.A. Law" was first with 19).

Here's the complete roster:

### Drama Series —

"Beauty and the Beast" - Paul Junger Witt, Tony Thomas, executive producers; Ron Koslow, supervising producer; Stephen Kurzfeld, co-supervising producer; David Peckinpah, Kenneth Koch, George R.R. Martin, Harvey Frand, Andrew Laskos, John David, producers; Lynn Guthrie, coproducer.

### Lead Actor in Drama Series —

Ron Perlman

### Writing in Drama Series —

Ron Koslow for the *Pilot*.

### Sound Editing for Series —

Anthony Mazzei (supervising sound

editor); Scott M. Gershim, Robert Mackston, Steven J. Dutkovich, David O. Weathers (sound editors); David G. Hankins (ADR); Don Sanders (supervising music editor) for "No Way Down."

### Cinematography for Series —

Roy H. Wagner for the *Pilot*.

**Achievement in Makeup for Series**  
Rick Baker, Margaret Besserra, Fred Blau, Vincent Prentice for "Promises of Someday."

Rick Baker, Margaret Besserra for "To Reign in Hell."

### Art Direction for a Series —

John Mansbridge (art director); Chuck Korian (set decorator) for the *Pilot*.

### Music Composition for Series

(Dramatic Underscore) —

Don Davis for "To Reign in Hell."

Lee Holdridge for the *Pilot*.

### Main Title Theme Music —

Lee Holdridge

—Thanks for the clips  
Joyce DeBoard!

Oops... and for Costume Design in a Series —  
Judy Evans for "The Alchemist."

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

Edward Albert (Elliot Burch), according to a July "Variety," was "off to Africa to play a bearded, 'villainous Cuban general' in 'Okavango' filming in Botswana. He's in Disney's 'The Rescue' as well as the upcoming 'Mind Games,' 'Night School,' 'Fist Fighter' and a return to the Beauty and the Beast series..."

Howard Gordon (Executive Story Consultant) can also be seen doing a cameo in the "Impossible Silence" episode. He's operating the video camera when the 'deaf girl' makes her statement to the police.

The Joffrey II Dancers will be going on national tour this coming season with a piece they describe as "An eloquent tale with haunting imagery that speaks to our ability to see through outward appearance to goodness within... A (full-length) ballet that describes love and explores the journey from the superficial to the real." The title? You guessed it, "Beauty and the Beast!"

An extremely colourful calendar based on B&B and filled with shots of Vincent, Catherine, and Father is now available through local bookstores from the Antioch Publishing Co. for \$8.95 (\$11.95 Canada).

couple of the things that the network won in the early going were: 1) They were leery about the Underground society, which struck us as crazy, because the Underground is what Ganza, Gordon, David Peckinpah, myself, Ron Koslow, everybody that was on the show, everybody was writing about. We were all fascinated by the Underground. We wanted to create more down there. We wanted to do more with the Underground. The network didn't want to know it. We arrived and we found {the network said}, "We would like every show to be about 80% above-ground and 20% underground. You can vary from that formula, but please don't too much. And to elaborate on that, you know it's kind of weird these people living in the tunnels and the viewers might not like this weird, you know it might make 'em think

it's a science fiction show. {Laughter} We wouldn't want anyone to think that it was a science fiction show." The reason they think this is because, at least in 'television-speak,' science fiction shows fail on television. This is the conventional wisdom, a science fiction show cannot be a success on television.

This is partially the way they defined the rules, the terms regardless. At any rate, 'cop' shows are a perennial on television and many of them do very, very well, so they wanted us perceived as a cop show and not as a science fiction show. They wanted a 'case-of-week.' And we said, "Well, we have all this money tied-up in sets, and stuff underground. We have these tunnels built and so forth. What will we do with them?" And they said, "Well, I guess it's all right to show

the tunnels. They're kind of good. But don't put any people down there. {Laughter} What kind of weirdos would want to live in the sewers anyway?" So we're writing the first episodes and as Roy Dotrice, who was one of the actors who was outspoken on our side, I remember Roy came to us once, before we had explained to him that it was the network's fault, and he said "Well, you know it's rather odd down there. At first I thought we were going to have a community when we did the pilot but now you've done all these episodes and there's no one down there but Vincent, Father, and a bunch of little boys!" {Much laughter and applause} So just as Winslow says, "How do you get through 20 feet of solid bedrock? One foot at a time." That's the way we had to deal with the network, and episode by episode we began to wear them down, and to erode this. One of the precursors of this was an episode called "Impossible Silence"; in it we introduced the deaf girl, we introduced Pascal as a character banging on his pipes. So that kind of breaks it a little.

Next Month: Pt. II - "Shades of Gray"

....- Convention Update

Roy Dotrice is a confirmed guest (along with George Takei and Michael Dorn) at an SF convention September 23 - 25th (\$18. for all three days) in Denver, Colorado. For more info write: StarCon Denver, P.O.Box 24590, Denver, CO 80222.

— Or call 303-671-TREK.

Bet you can't subscribe to just one!

This column was originally going to be christened "The Helpers' Gazetteer" but the above title was just too apt to pass up. But let's begin at the beginning...

Call it the Spring (of '88), the accumulated effects of a season of "Beauty and the Beast," or the prospect of the series not being renewed for another season, but for whatever reasons, we all had the same idea within months of each other. Fan writers, artists, organizers, editors, & desktop publishers, all heeded the call to arms and began to put print to paper in either direct support of B&B or in publications directed toward its fans. In

\*Subscriptions are \$10.00 for six issues (\$16.Overseas-airmail, \$12.Canada), payable to the Starving Artists Workshop. If you do not specify an issue number (Vol. 1, #1, etc.), your subscription will start with the current issue.

Copyright ©1988 by Starving Artists Workshop, all rights reserved. "Pipeline" is an independent publication not affiliated or otherwise associated with, or sponsored, or sanctioned, by Ron Koslow Films, Wit-Thomas Productions, Republic Pictures or CBS-TV. The opinions, statements, positions and views stated herein are those of the author(s) or publisher and not intended to be the opinions, statements, positions, or views of Ron Koslow Films, Wit-Thomas Productions, Republic Pictures or the CBS television network.

some cases, completely unaware of each others' activities and in most cases, with similar results.

As of August 9th, I have just been introduced to two other 'general B&B' publications besides my own monthly "Pipeline." They are the quarterly "Beauty and the Beast Fan Club Newsletter" (\$10. to P.O.Box 2185, Cedar Rapids, IA 52406-2185); and the bi-monthly letterzine, "Once Upon A Time ...is Now." (\$12. to P.O. Box 9854, Tulsa, OK 74157).

My first observation is that all three have either been in contact or have contacts within B&B's production hierarchy and/or within CBS's Press Department.

So which do you subscribe to? The "Fan Club 'Zine" has already run exclusive transcripts from taped interviews with George R.R. Martin (in March #1) and Roy Dotrice (in June #2) and promises still others with Ron Perlman, Jay Acovone, and Judy Evans in future.

"Once Upon A Time," however, is

brim full of photographs, both in character and out, from convention shots of cast members and staff to some very interesting off-screen captures. Of all three, this letterzine is the most aesthetically pleasing—the amount of work put into its design & layout is obvious.

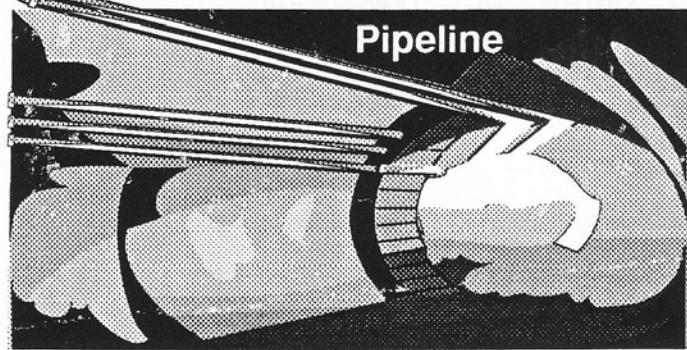
Both of the above offer extensive Letters of Comment (LoCs) and artwork sections and average in total 14 pages.

This makes "Pipeline" a veritable newspaper among magazines, but that was what it was intended to be. As a monthly (and in part because of its size and simple design) it has been better able to put the latest news in the hands of subscribers—often within a week of an announcement.

I know, dear reader, your purse-strings most especially don't want to hear this, but each publication offers what the other two lack. If it's any consolation, I've subscribed to the other two myself!

SAWiltse

Starving Artists Workshop  
186 Western Avenue  
Albany, NY 12203-1227



...Celebrating "Beauty and the Beast"