

Pipeline

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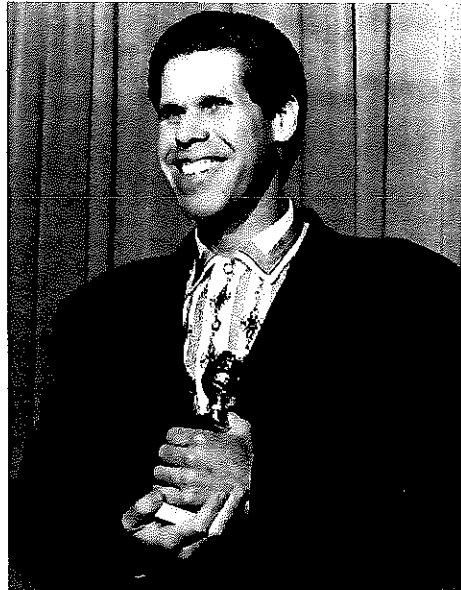
The Best of Times ...or the Worst of Times for Beauty and the Beast?

Friday night could be considered a safe harbour, or an albatross, for a television series. On the one hand, not as much is expected of you on a night when most of the Neilsen families seem to go out on the town. On the other hand, that also prevents you from getting the numbers you might have gotten had you aired on another night. So... CBS is giving Beauty and the Beast a 2-week test drive in another time slot — Monday nights at 10 o'clock on March 6th and 13th. If the ratings are improved, Monday may be Beauty and the Beast's new home. If not, then it's more than likely back to the old stand on Fridays. But after March 13th, where and when, as they say, is "To Be Announced."

According to an informed source in the CBS Programming Dept. the assumption is that the 'loyal' will follow the show to Monday. And that the viewers who are now enjoying "Murphy Brown" (one of CBS's top-rated shows) at 9 and "Designing Women" at 9:30 will hang around long enough to discover "B&B" at 10:00. A pretty strong 'lead-in.' The network is expecting near instantaneous results —which explains the shortness of the test period. The ratings on the second Monday, the 13th, will be considered the most indicative of how the show would do in this slot. The episodes tentatively scheduled are — March 6th: "When the Bluebird Sings" by Robert John Guttker and George R.R. Martin; Directed by Victor Lobl. March 13th: "Arabesque" by Virginia Aldridge; Directed by Thomas J. Wright. *March 17th: "To Be Announced." *March 24th: Preemption. *If it's back on Friday nights that is. (Who said an editor's life was easy?) Meanwhile, back at the production office, there is no concern over the undecided second half of March, and they too are hopeful.

The initial response from fans is favourable, with just a few grumbles from those that call it a day long before 11pm ...or those families with small children. The only real qualm expressed was that the majority of the semi-loyal are now (thanks to the every-other-week preemptions) well used to not seeing B&B on every Friday night. Their concern is that if these casual but consistent viewers miss announcements of the move, their absence might adversely affect the test results.

It is also to be hoped that a generous amount of advertising and press coverage will precede the move. ...Hint! ...Hint! On the local level, consider giving your local CBS affiliate a call, as well as the entertainment editors of your area newspapers, requesting that they also make special mention of B&B's Monday night try-out. Ω



* Congratulations on your "Golden Globe" Ron Perlman!

* Speech, Speech!!

Awards Ceremony — January 28, 1989: Oh my God... For as long as I've been watching these shows on television, I wondered why all the long, boring thank you speeches. And now that I've got a bit of work in this industry I realize why. It's because nobody gets up here for doing good work in this industry; people get up here when a lot of people do good work in this industry. {Applause}

...So with your kind indulgence: Thank you Kim LeMasters and CBS for your faith. Tony Thomas and Paul Witt for your exquisite good taste in projects. To Linda Hamilton, for your beauty without and within. To Rick Baker and Margaret Beserra, for turning this {gestures toward his face} into a romantic hero. {Pause, laughter}. To my wife Opal Stone, my mother, my daughter. EM my manager. And the best network of family and friends anybody in this industry could ever have.

And last, but most — to Ron Koslow — out of whose imagination sprung Vincent, a character which I feel stands among the greatest in all of dramatic literature. I am truly blessed with good fortune. Thank you. Ω

Marketplace: At long last... When ?

Many fan publishers listed with the "Helpers' Network" were surprised by a free tape sent out to them by Capitol Records. A promotion for their new LP, it contained a "sample" from Ron Perlman's album, now officially entitled, "Of Love and Hope."

"She walks in beauty, like the night..." The voice is Vincent's, but it is the skill of a classical actor bringing all his experience to bear, that makes the words themselves seem loved. The music is the very sound of Vincent's Catherine. It is Laura's courage in waltz-time. It's violins that speak oceans, and horns that build cityscapes into the clouds.

Capitol Records confirmed that the 'single,' first mentioned last month, will arrive in stores the week of April 10th; and the album itself will not hit the stores till May 2nd.

According to Angela Wendkos of Ripp Entertainment on Feb. 10th, the reason behind the delay is:

"A: Quality. We could have gotten it out for Valentine's Day but it wouldn't have been the quality that we all wanted. The sample is nothing. Wait till you hear. It gives you chills. I've heard it 8 million times and it still gives me chills.

Q: So right now the music is still being added?

A: The final orchestration is being done and some of the final mixing and editing. Then comes the manufacturing of it. Then all the marketing.

Q: We've looked for it since September.

A: Right, well, it's taken us two years to do it. We said let's not go for Valentine's Day, let's just go for top quality, then we don't need any type of a date for it to sell. It will sell because it will be so good.

Q: Is it unusual for Capitol to distribute a spoken-record like this?

A: Yes, it is. It's definitely a landmark record. Even the guys involved, after listening to rock & roll all day; you go into the offices at Capitol and you hear this playing —everyone says that they don't need their valium anymore.

Q: Anything we can do at our end? One reader suggested that we might request it to be played on local radio stations.

A: Just tell everybody about it. And yes, it will have the normal push on all media and radio in all formats. People could also pre-order it at their local record stores. That way the stores will have some idea how many to order, because there will be a *press blitz."

*Word from the now famous "EM" is that Mr. Perlman will be doing a "fair amount of press" in April to promote the album's release. "So, we will have something to read." Speaking of which, more next month on a novelization from Avon and a 'graphic novel' both due in stores this spring. Ω

Roy Dotrice — Life with Father Cont.

Part II of a Phone-Interview
on January 5, 1989.

Q: Now for a few questions from Pipeline readers—one would like to know what it was like acting with Kirk Douglas? (in "Heroes of Telemark," Roy's first film.)

A: Kirk is a very tough professional, he demands perfection from everybody around him and he is very tough to work with, but on the other hand he is appreciative of your efforts and I think he is the arch-professional. He knows everything there is to know about cameras, about lights and about film acting. One can learn an awful lot by working with Kirk Douglas.

I'll tell you who I've met just recently, because as you know, Kirk Douglas' ex-wife, Diana Douglas,



played my wife in "Song of Orpheus" and so we've become very friendly with Diana. I met Michael several times and had dinner with them over at Diana's. And he is a delightful man, Michael Douglas, absolutely delightful. Another professional who knows exactly what it's about. A very good director as well.

Q: Another reader wondered whether your French accent in the "Tales from the Darkside" episode ("My Ghostwriter, The Vampire") was genuine — from your having come from Guernsey (an island in the English Channel)?

A: Not really, no. It isn't Guernsian. That would be a terrible mixture of the French, English, and the ancient language of Normandy. Because the Channel Islands were a part of the Duchy of Normandy. My family, yes, was French, well actually Belgian. My father was Belgian. But the family came originally from Austria. They were high-ranking officers in the Austrian army and they came across with Marie Antoinette. During the Robespierre persecutions they fled to Belgium and they all settled in a little village

Clockwise: Roy Dotrice as he appeared in the 1982 Hallmark Hall of Fame Production of "Mister Lincoln." In 1967, as John Aubrey in "Brief Lives." In 1987, as Father in the pilot for "Beauty and the Beast." In 1971, as General Alexeiev in the film "Nicholas and Alexandra." And in December 1988, as the Prosecutor in "The Equalizer" episode "Trial by Ordeal" that aired March 1, 1989.

called Stambruges. They were known as D'Autriche meaning the Austrian and the name became bastardized to Dotrice. For about 150 years the Mayor of Stambruges was always a Dotrice or D'Autriche. In fact if you see any of the engravings of Marie Antoinette it always says "Marie Antoinette D'Autriche." So that's where the French part of my upbringing came in. My grandmother, whom I spent every summer holiday with, couldn't speak English, she could only speak French.

Q: So you really grew up bi-lingual?

A: Just a bit, I used to be anyway.

Q: And one last reader's question: What was your inspiration for "Ashes, Ashes"?

A: The inspiration was basically a film-script I wrote many years ago and we never quite got it produced. In those days the clothes of the London gentry after they were finished and had been worn for 1 or 2 years were sent up by London tailors to the country tailors. And the country tailors used to copy these designs and then they would be sold to the country gentry. So the country gentry were always a year or two behind in the styles and fashions of London. This film-script traced a packet of clothes that were coming out of the rat-infested, plague-ridden streets of London up to this little village in Derbyshire, which still exists to this day.

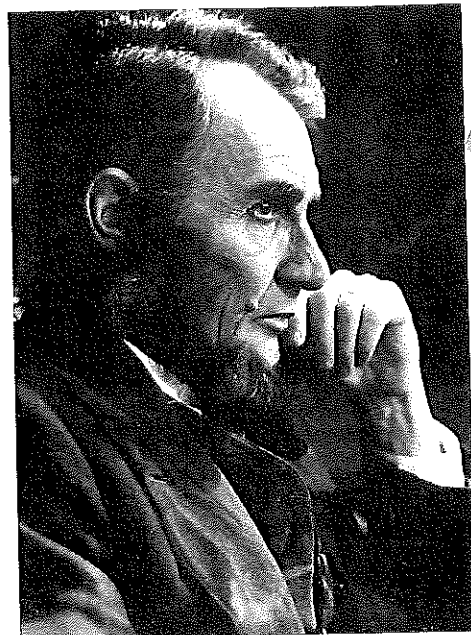
In this little village, called Eyehan, there were about 350 people who became infected with the plague. They had to make a decision as to whether they were going to seek help outside and therefore spread the plague or whether they were going to commit suicide by blocking themselves off. So they built a ring of stones which they painted white around the perimeter of the village and people brought provisions to the stones. When they had gone away the villagers would come out and collect it. They prevented the plague spreading into the north of England. But in fact I think at the end of the film as I wrote it, and indeed the end of the historical story, there were only 27 people left out of the 350.

It's a similar situation, in other words, down in the caves where one is trapped, and how easily plague could spread—it struck me that it might be a good episode. A microcosm of what the plague was like in London when no one knew how to cure the plague.

I called my screenplay "Ring of Roses" because that's how that ditty, "Ring around the Roses" goes. The ring of roses were the actual rose or strawberry marks you used to get right 'round the neck. And "Pocket full of poses"—the Elizabethans thought that the plague could be dispelled by carrying around a posy of dried herbs, also the smell from the plague was dreadful so it helped to diffuse the smell. The first symptom was sneezing so you got "Achoo, Achoo." And "We all fall down."—we die. ...So it was quite a sinister little poem actually.

Q: A favourite moment in the episode was when Eric (Joshua Rudoy) was writing his letter in the wardrobe and he hands out a sheet of writing paper to Father.

A: Yes, I loved that bit. He was so good, that little kid, too. He was very tiny and those big glasses he wore really made him rather pathetic. I thought that his sister Ellie (Kamie Harper) was terribly good in that. You see all our good people DIE in all of this!



We should get rid of some of the bad ones and kill them off. The guy who played Winslow (James Avery), I thought he was a wonderful, excellent actor with tremendous strength and HE had to go and get killed.

Q: The episodes seem different this year, more of what the viewers said they wanted to see...

A: You know, all of the successful shows on television have got a very definite formula and their success has been mainly due to a formula. The same thing happens each week basically. We have a sort of formula with our show that every show ends with a little scene with Vincent and Cathy. That's a kind of formula, but beyond that I was hoping that we weren't going to become just another formula show and that we were going to be fairly original every week, so that the 'clients' did not know what to expect. That I thought was going to be the success of the show. If you remember that episode with the boy Rolly, who had been the musician, and Vincent found him a drug addict ("Chamber Music"). One knew very well that he was going to come down and play again in the caves with Father. The wonderful thing about it was that he didn't. It was a most successful show from that point of view. That's when I think the show is at its most successful.

Q: One viewer's 2-year-old had a strong reaction to Rolly, she walked up to the television set and said,



"He's sad Mommy, turn it off!"

A: Oh no, really? That's wonderful, to get that reaction from a 2-year-old is extraordinary. What I find strange about this show is that people seem to be believing now in this fantasy world. When I was in Denver at this convention I met 5 girls from New York. One of them said to me, "I hate to tell you this because you're going to think I'm an absolute idiot, but when I'm walking along the streets of New York and I see one of those grills, if there's nobody around I invariably shout down 'Are you all right down there, Vincent?'" And the other four girls said "Oh, God, you don't do you?" She said, "I'm afraid I do." Then they said "Well, we all do too!"

It may be because we're dealing with subjects from a fantasy situation and yet we're dealing with fairly relevant subjects. Subjects like, child-abuse, or drugs, or old people getting tossed out of their homes, prostitutes. Whatever subjects we deal with are fairly relevant and part of today's scene. So therefore maybe they're beginning to believe that that fantasy world is real, and that the people in it are real.

Q: I know that in some ways the show gets used ...almost as a tool. I've heard of one woman who had known a child who had been killed in a fire, a very sad and painful thing for her, that she couldn't manage to get over. After watching "Ashes, Ashes" she wrote the child a letter, burned it, and it helped her put the grief aside.

A: That's very true actually, I remember a psychiatrist phoned me just after that episode and said "Do you know, it was so very real for us because when we find that someone is suffering from bereavement. What we do — because they're desperate thinking that they'll never be able to communicate with that person again — we sit them in a room with an empty chair, and we get them to visualize that person sitting in the chair opposite and then to have a conversation with them until they can actually feel that they can see them." And that means of confrontation and that means of attempted communication is sometimes a process of exorcism in a way. Like they're getting rid of a great deal of the remorse that is invariably attached to such a bereavement.

Q: So you hit on truths that aren't necessarily social truths even; but just plain, solid, ordinary 'what it's like to be a human being' -type truths. Perhaps that's where the reality of the show comes in.

A: Yes, indeed. You know I spent 3 and 1/2 years in a German prisoner of war camp. Which in many ways was rather like being in the Tunnels and the caves because we were totally cut off from the outside world. Certainly the Germans didn't allow us to go out through the barbed wire whenever we wanted to. We were stuck there and we had to fend for our-



..... Tappings

• David Greenlee (Mouse) was interviewed for the March issue (#140) of "Starlog" magazine in an article called, appropriately, "Of Mouse & Men" by Margaret A. Baroski. To quote Mr. Greenlee, "Every day is incredibly strange there (on the set). Anytime you walk in and see someone with Vincent's face, wearing Ron's clothes, leaning back in a chair and talking to his agent on the phone, you rub your eyes and say, 'What was in the punch?!'"

• And according to David McDonnell, editor of "Starlog," also look for interviews with Terrylene (Laura) (in #142, on sale in April) and Ron Perlman (tentative, in #143, on sale in May).

• Roy Dotrice's Starlog interview, originally published in #133, will be reprinted in Starlog's next "Yearbook" (on sale in March) with an additional photo from the "Tales from the Darkside" episode. To quote Mr. McDonnell, "One of the reasons I'm reprinting it is that Roy Dotrice, when we were both guests at StarCon in September, told me it was the best interview ever done with him. This was high, high, high praise indeed."

• Also in the same Starlog Yearbook (Vol. 4) will be "an abridged, updated-slightly, and totally redesigned with new pix, so it looks great," reprint of Howard Gordon's article "In the Belly of the Beast" from Issue #131.

• There's another interview with David Greenlee in the March issue of "B&B International Fan Club's" newsletter, as well as an interview with Margaret Beserra. She's the make-up artist who transforms Ron Perlman into "Vincent" every day. (A quarterly for \$10. to P.O. Box 2185, Cedar Rapids, IA 52406-2185.)

• And watch for an interview with Roy Dotrice in an upcoming "TV Guide."

• In the double-take department, yes, that was Jay Acovone on the cover of Woman's Day "101 Wedding Ideas for Brides (#19)" ...in a grey Vanguard peak-lapel full-dress, worn with a three-button vest with a stylish lapel.

• The "Helpers' Network," B&B's own information clearinghouse, has a newly revised (as of February 1st) 'info packet' available for \$1.00 plus a #10 SASE with 45¢ postage to P.O. Box 4142, Fullerton, CA 92634-4142.

• Now available, "The Unofficial Tale of Beauty and the Beast" an oversize paperback by Edward Gross containing interviews with Directors Richard Franklin & Alan Cooke and Producer Howard Gordon, plus in-depth synopses of the 1st season episodes. It's \$14.95 (or \$19.95 Canadian) through specialty bookstores, or from Pioneer Books Inc., 5715 N. Balsam, Las Vegas, NV 89130.

selves. The interesting thing for me looking on — (I was very young at the time. I spent my 16th birthday in this prisoner of war camp. And I don't think it was a particularly English trait) — was how quickly we got organized. We remained together as families, in 'combines' as we called them in groups of 10 or 20 and we went through hell and high water together. There were so many individual and kind of family stories that came out of prisoner of war camps. The way things were organized always intrigued me. You'd get stuck in a place where there were just empty huts and 3-tier bunkbeds and a lot of sand. They always put us in a sandy area because it was very difficult to tunnel into sand; it always collapsed on you.

And yet within days things were organized. Not only did we have sports activities, but we would set about building a theatre and put on productions. We would have debating societies. We would find out who had been a tailor beforehand and he would make a little sewing shop where we'd make escape clothes out of bits and pieces. There were all kinds of organizations there, other people who had been shop-keepers would make little shops where you could barter certain goods you had for others that you wanted.

The organization in a prisoner of war camp was quite unique. I'd like to see some of that down Below. We've never seen anybody eat down there yet or drink.

Q: About to. Ah...

A: Well, we did sort of in "Dead of Winter." Because WinterFest is all about a banquet. But I doubt very much if you ever saw Vincent actually eating or drinking, or Catherine for that matter. I thought that looked absolutely wonderful, that episode. It was very medieval with all those people coming down the stairs with the torches, and the whole of the banqueting and lighting of the candles. I thought it was strange because people were in modern dress, a lot of them, with the Helpers coming from Above. And yet the whole atmosphere was one of medieval England almost.

Q: Definitely, and the feeling, again, of family.



As you say with the prisoner of war camp, a bringing of normalcy into the situation.

A: Absolutely, you're absolutely right. And that's the thing we ought to concentrate more on — the family. Mary (Ellen Geer), who knows one thing about Mary? Not one thing do we know about Mary. Ellen Geer is a very good actress. Did you know her father was Will Geer (played "Grandpa" in "The Waltons")? She runs her own outdoor Shakespearean Festival out in Topanga Canyon — an open-air theater there that her father started many years ago.

But that's where the stories should come from. The family that exists down there. The stupid, wonderful things that Mouse can do, the way he's reprimanded by Father. There're so many stories that we can do that we haven't touched yet. Ω

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

Producer **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.

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.

Then on June 23-25, the New Orleans SF/Fantasy Festival, Contact: Acme SF Corp., P.O. Box 791089, New Orleans, LA 70179. Or Call: (504) 436-2633 or (501) 769-3766.

Classifieds

The Helpers' Gazetteer

An unexpected consequence of "Impressing the Press" has been that the fans are finding that they, themselves, are a newsworthy aspect of "Beauty and the Beast." Deb Hense of the "B&B International Fan Club" has been interviewed several times and both she and Kimberly Hartman of the "Helpers' Network" have been asked to participate in an episode of the CBC's (Canadian) radio talk show "PrimeTime." Candy Cartwright, publisher of "Condos & Cavems" (\$15.00 for 4 issues to 2906 Machias Rd., Showhomish, WA 98290) was interviewed in the Jan. 4th "Detroit News" as part of an article called "Beauty and the Beast — An improbable romance blooms, and a cult is born," by Diane Hofsess. The same article got the local CBS affiliate into the act; WJBK-TV's Promotion Manager, Katy Baetz Mathews "didn't know of any local club ...but invited anyone interested in starting one to write her at the station" (Box 2000, Southfield, MI 48037).

This article then had something of a ripple effect. "Kelly & Co." on rival station and ABC affiliate, WXYZ-TV, decided to do an episode on B&B and its fans. Originally to be broadcast in April, the show was brought forward to replace a cancellation. This left Producer Laurie Wise, one week before the airdate of Feb. 13th, still trying to arrange for guests, even though 200 ladies ("very interested in Vincent" and yet completely unaware of the show's fandom) were already set for the studio audience. Arghh! Laurie called both the "Helpers' Network" and "Pipeline" requesting information and help in assembling the fan members of the guest panel —offering to fly those chosen to Detroit for the show. Ms. Wise was "impressed" with the support that came her way on

such short notice, from both B&B's ad agency (that arranged for the celebrity guests) and the Helpers. She was pleasantly surprised that we had had "the whole world calling her by the next morning."

As of February 10th, Jeanne Cloud, Editor of the monthly letterzine "Once Upon a Time ...Is Now," (\$12. for 6 issues, payable to Jeanne Cloud at P.O. Box 9854, Tulsa, OK 74157) and Convention Organizer Linda Lakin (of St. Louis' famous 'Star Trek/Multi-Media' events) were scheduled to join Producers Howard Gordon and Alex Gansa on the Detroit talk show.

Some Michigan subscribers to "Pipeline," those who could be reached by phone, even found themselves invited to attend, in order to take part in the discussions. Special thanks go to Elaine Landman of Ypsilanti for her 'directory assistance' in contacting these fellow Michiganians.

Experience this month has taught us that any correspondence within fandom (renewals, subscriptions, LoCs, etc.) should include a phone number. You never know what you might miss —if we can't get a hold of you in time! Like when when one Pipeline subscriber called to find out the number of another subscriber in her area (who had run an ad) so she could invite her to a party that weekend —everyone had a great time, too.

But this also goes for writing the press as well. Often a reporter will need to at least verify a submission before it can be run. Note: Patricia Almedina, if you haven't been contacted yet, please call Patrick Farrell of the Rochester, NY "Times Union." The poor fella even called the Helpers' Network in California trying to get in touch with you! Ω

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