

Pipeline

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Beauty and the Beast's Third Season Delayed ...or in Danger?

May 24, 1989

Dear Friends of "Beauty and the Beast,"

There are no words to express our gratitude for your outpouring of support and love during these perilous days. The power and depth of your feeling raised a voice that the network simply, and finally could not deny. "And so we are alive."

We will produce at least twelve new episodes for the 1989-90 season. These shows will begin airing as soon as a suitable time slot opens (and from the looks of the CBS schedule — that should be sooner than later.)

Until then — Please know that there is power in dreams — You've proved that. We consider ourselves truly blessed to have so many sharing that dream with us.

On behalf of the Cast, Crew, and Production Staff, many thanks.

Be Well, Be Happy,
RON KOSLOW



Linda Hamilton at Washington College in Chestertown, MD

Photo by Dianne Hartzell

Oh, what a tangled web... its audience's in revolt, its affiliates irate, the sponsors uncertain, the press bashing merrily away ...these must be bad days at 'Black Rock.' And there are very few left who will sympathize.

For "Pipeline's" readers, it all started when rumour spread of a life & death meeting to be held at 'Black Rock' (the nickname for CBS' New York offices) Thursday evening, May 18th. Suddenly aware of their '11th hour,' telegrams and phone calls began pouring in to CBS from fans of "Beauty and the Beast" in hopes of saving the show from a premature demise. But by 11 p.m. E.S.T., word came from an unimpeachable source, that the 'ax' had indeed fallen. In shock and horror, the loyal fell silent for nearly an hour. That was their last moment's peace.

Suddenly, the phone here at the 'Workshop' began to ring ...soon call began to interrupt call over and over again. Names on a mailing list suddenly all had voices (yes, this editor's number is listed), and what they said as one was, "No Way!" Through the night fans, and friends of fans, and friends of friends woke one another and the flame was passed from Helper's candle to Helper's candle till the blaze entirely lit Western Union's switchboard.

By 3 a.m., 1,500 had already been tallied and as one operator put it, "Heck, if they cancel this show, I'm sending CBS a telegram!" According to a source within CBS, upwards of 3,000 telegrams were received in that first 12-hour period alone.

Media sources confirmed that the original press release about the Fall schedule, faxed out Friday morn-



ing, did not contain one word about B&B. By mid-morning calls from CBS were received that said, in effect, that the show's mid-season-replacement status had been 'accidentally' left off the release. By noon, Kim LeMasters started his press conference by addressing the matter of Beauty and the Beast immediately, "We have not abandoned this show. We don't want to rush it on the air because it needs a little bit

Congratulations, Linda!

On Sunday, May 21st, Linda Hamilton (Catherine) was at her Alma Mater, Washington College in Chestertown, Maryland to receive their Alumni Citation for Theater Arts. It was the college's 207th commencement and Eric Sevareid was there to address the graduates.

Before and after the ceremony, Linda signed autographs and posed for pictures for a group of fans from the Baltimore area. Linda was all smiles as she accepted a baby gift; when asked when her baby is due she said, "around the end of September or early October."

One of the group asked her about the show's renewal. She said that she understood that 12 more episodes had been ordered and as for anything else we might have read in the papers, just to ignore it because most of it was garbage.

An overcast and muggy day, a comment was made about her having to spend the summer months pregnant and she said, "Yes, I'm glad I'm spending it out there (California) and not here (in Maryland ... where she grew up)." Maryland summers are always hot and fiercely humid.

Everyone was turned out in their summer Sunday best and the Chesapeake Brass Quintet set the mood before the outdoor graduation ceremony began. Linda, upon accepting the Alumni Citation, said, "Thank you very much. This means a lot to me. I am truly thrilled to be here. My memories of Washington College and my time spent here are very dear to me; very special still and, as several have said today, there was a great deal of magic then — and there is now. So thank you for inviting me back." Ω

Submitted by Dee Ann Lipscomb and Leila Thomas.

From the Editor:

This issue might have been dedicated to how a network and a loyal audience learned to work together for better programming. Up until May 19th, it was the story this editor thought she was working on. But it seems that public sentiment is not tangible enough, not hard enough currency, to buy such a "precious commodity" as Beauty and the Beast.

Some media/press people have said, "now that you have your promise of 12 more episodes from CBS, the story is over." Who among them wants to accuse a mega-corporation of dissembling? It is an indefensible position at best ...trying to prove what a network intends or does not intend to do in the future. The viewers, however, who call CBS-NY (212-975-4321) for the version *du jour*, know that the network's 'facts' concerning B&B are, at the very least, malleable and subject to instant change.

At first it was our anger that was news-worthy, now it must be our perseverance. And since tele-

grams, letters, & phonecalls are likely to remain a secret between CBS and ourselves, subject to whatever interpretation is advantageous for the network, this editor suggests that readers address themselves and their correspondence to TV columnists and 'letter to the editor' sections in local and national newspapers, magazines, and television media. Send only copies of those letters to CBS at 51 W. 52nd St., New York, NY 10019.

Keep the dialogue going and the pressure on. What we are fighting for is the continuation, uninterrupted and un-"revamped," of quality television in general and a series called "Beauty and the Beast" in particular. What we are fighting against is ratings slavery—the practice of buying, selling, and treating the audience like numbers.

We are people. We are hearts and we are minds that will not be ignored or put off. It is not up to us to prove that television is important. For it certainly can not be disproved that television has become, for good or ill, a factor in our lives—as individuals and as members of a world community.

S. Witt

of work, and we want to tend to it, because we consider it a precious commodity on our schedule."

The first article to break the news of Beauty and the Beast's hiatus was by Associated Press writer Kathryn Baker; in it Executive Producer Paul Witt stated "They went out to murder the show. They did give us a backup order for 12 shows, but that's a face-saving gesture. We're not angry yet. We're still too stunned." A similar statement ran on CNN's 'Headline News' cable-channel every hour till noon on Saturday, the 20th. {Yes, they were thanked.}

The following week not an hour would pass without at least one call coming in to this office, each telling of a telegram sent, a letter mailed, or a station manager spoken with. One affiliate who complained to the network, "why did we have to hear about this from the fans first, why didn't you tell us?" was given the answer, "Tell the fans to go get a life..."

With "Frank's Place" still fresh in viewers' memory, the promise of 12 more episodes "later on in the season" was not believed, and the varied reasons given for the delay of the third season were taken as an outright insult. Obviously unprepared for nearly as bad a reaction to a delay as a cancellation, exasperated phone reps at CBS began to say almost anything to deflect the incoming furor. {Believe me I know, half my calls that week began, "Guess what CBS just said!"}

But by Thursday, the 25th, CBS' "official" stance was finally adopted and phone inquiries were being answered more or less like this: "The creator and the three main writers will remain. We just want to revamp it a little. It's either this or total cancellation.

* Thanks, Sponsors!

So many readers have mentioned how they have tried products advertised during B&B, liked 'em and switched, that with this issue—well, other than that 'B&B Seal of Approval'—sponsoring product managers will be added to our mailing list—as a thank you for their fine products and their continued support of "Beauty and the Beast."

Starving Artists Workshop already extends complimentary subscriptions to members of the press and media who have been recommended to this editor by subscribers. Clippings are always appreciated. {And just because "Pipeline" may be mentioned in an article doesn't mean we've automatically gotten a copy.}

Hint, hint...

That's the option that we gave the production company. They agreed and they are getting new writers, but because it takes time to write the scripts and do the taping, it will not be ready for the fall schedule." Later Kim LeMasters in a Chicago newspaper interview confirmed what many feared more than cancellation—network script intervention.

Resentment toward the network hit an all-time high, and the idea of boycotting CBS programming—for as long as "Beauty and the Beast" was not on the air—occurred to everyone at once. Besides, as one caller put it, "It wouldn't be like we were giving up all that much." {A recent report in the "Bergen County Record" told of representatives from advertising agencies being 'treated' to a sampling of CBS' Fall lineup during which some of the dramas elicited groans. After the preview, Kim LeMasters addressed the reps, reassuring them that Beauty and the Beast would be back...as soon as more energy was put into the scripts.}

Only a request from Creator & Exec Producer Ron Koslow averted a major CBS boycott campaign that would have been launched during an international meeting of various fan groups held in Lansing, MI on May 27th. Organizer Elaine

Landman asks "anyone still holding campaign materials or petition forms, please do not use them until further notice."

Newspaper stories continue to appear nationwide with titles like, "Fans come to rescue of 'Beauty and the Beast,'" "The Fur Is Flying Over Beauty and the Beast" or "Beasts about Beauty"...a Daily News article which sported the by-line, "Beauty and the Beast" attracts unusually loyal fans who just won't let the series die."

People who thought they were alone {Well, if you were being called a 'Beastie' wouldn't you hide in the closet?} took up the fight anyway, found to their astonishment that they had simply joined ranks with

a veritable army. Others who mustered their courage and contacted the media directly, found themselves interviewed on the local television news. And/or found that the usually cynical press listened nevertheless and shared in many of their concerns. Favourable articles were written even by those who had at first appeared hostile. *Cherish these allies especially, for anything done in the future by the network to B&B's benefit, or detriment, will be done under their scrutiny. More than once flowers have been sent to these reporters as thank you gifts for their help. *Have you hugged your columnist today?*

In the 'warm fuzzies' department, this editor has been complimented many times these past 2 weeks for our fan 'organization.' But in truth, there is no one group or one publication that encompasses everyone. The speed of the first response, and the deluge of support since, far exceeds anything we might have hoped to accomplish. But then, who's arguing with a miracle?

Speaking of which, here's the current {tentative} repeat schedule:

June 9 "When the Bluebird Sings"

June 16 "Chamber Music"

June 23 "Remember Love?"

June 30 "The Watcher"

July 7 "Ashes, Ashes" ☺

Keeping in Touch - A Tappings Tattler

The cast had the traditional 'wrap party' on Sunday May 7th to celebrate the completion of the 2nd season. "The Rest Is Silence..." however, resumed shooting that Monday, running a day & a night over schedule till early Tuesday morning on May 9th.

Ron Periman (Vincent) finished up around 6 a.m.

on May 9th {23 hours after he had come to work on Monday} only to appear on the 'Pat Sajak Show' that evening {which explains why he couldn't make Monday's scheduled appearance}. Ron returned that Friday in a surprise visit to meet baseball great Billy Martin. The following week it was a flight out to Holland {1} to guest on a special "Good Morning America" segment May 18th. These were his only guest-appearances expected so far. Until work on next season resumes, it will be time well spent on vacation with his family. Just plain R&R is also on Linda Hamilton's summer agenda.

Sonnet for "Beauty and the Beast"

by Betty Neiswender
(with apologies to William Shakespeare)

When in disgrace with CBS's eye
We (not alone!) bewep our canceled state,
And trouble deaf network with our outraged cry
And look on mindless shows, we curse our fate;
Wishing we had but one small shred of hope.
Ratings unfair, with many fans possessed,
We have the highest Art, the broadest Scope
But what we most desire, they value least
Yet in this state the sponsors not despising
Haply they'll bring it back, and then our state
Like to the lark at break of day arising
Sings Kim LeMasters' praise at Heaven's Gate.

For our sweet Love restored such joy gives,

Then will our cry be

"PRAISES! VINCENT LIVES!"

Roy Dotrice (Father) is taking a busman's holiday—working on a made-for-TV film with Donna Mills in Vancouver, Canada until mid-June. He's enjoying playing the part of a "very British" villain who "goes around shooting people ad lib." While in Vancouver the Dotrices dined with writer Durrell Royce Crays, who had written the teleplay for Roy's story "Ashes, Ashes" {to be repeated on July 7th} They'd actually never met before this!

Update on "Dickens of London:" the 13-part British serial starring Roy Dotrice {See V2#2} is being made available through Palladium Entertainment to individual PBS stations. Your local Public TV station has just received a brochure announcing this and oth-

er Palladium releases —why not give their programming department a call and let them know you're interested in seeing Roy in this rare double role?

Jay Acovone (Joe Maxwell) finished a run of the play "On Tina Tuna Walk" at the Callboard Theatre in April. The play, and Jay, received excellent notices. The Spring '89 "Jay's Beat" (official newsletter of the 'Jay Acovone Fan Club,' \$10.00 to PO Box 1009, Media, PA 19063) quotes a Variety review: "...The intriguing and likable JJ, the straight who is totally at ease in the gay setting, played by the excellent Jay Acovone..." Kudos! Currently, keep your fingers crossed for a TV and/or movie project in the works for the near future.

David Greenlee (Mouse), felt mightily loved and hugged after attending the May 26th 'Galaxy Fair' convention in Dallas. Aside from tackling a formidable mound of fan mail, he's in a Shakespearean mood. Is thinking about taking a refresher course in 'Stage Combat' ...to keep his edge, as 'twere, with the rapier, broadsword and mace. "Been playing too many nice guys lately" he adds. Perhaps 'Mouse' can indulge in a little Elizabethan swash & buckle next season?

Ellen Geer (Mary) spends her summers as Artistic Director of the outdoor theatre festival "Theatricum Botanicum" which will open its 7th season on June 11th with productions of Shakespeare's "Pericles, Prince of Tyre" and a piece that Actor Will Geer (Ellen's father) originated as a one-man Walt Whitman show, called "Americana — Saints and Sinners." Another production on their schedule will be Tennessee Williams' "Night of the Iguana." The festival is located in Topanga Canyon outside of Los Angeles. For a schedule of events, which will be running through September 2nd, write: PO Box 1222, Topanga, CA 90290. Or call 213-455-2322.

"The Rest Is Silence..." proved to be anything but quiet for Exec Producer Ron Koslow. Originally the third of a trilogy destined as this season's finale, it was then decided that the episode could be better used as the first half of a two-hour season premiere in the fall. Post-production was to wait till work on next season began. But due to recent events, it suddenly was back on the schedule as this season's finale once again. Unfortunately, it couldn't be finished in time to air May 26th, thus the repeat of "The Outsiders." The very last finishing touches were still being added to the episode during the week of June 2nd ...the day when "Rest Is Silence..." aired. Whew!

Meanwhile affiliates were definitely not hearing silence from fans in many areas around the country, who were faced with a sports preemption on June 2nd. Many with cable managed to watch the episode on an alternate channel, others were able to wangle "Rest Is Silence..." to be shown after the game or the following Sunday night after the Tony Awards and local news (1 in the morning? arrgh!). The most Solomon-like solution was that of an affiliate in Michigan that ran a 'pre-game show' before B&B and then the game itself, after (let's send a flower or two to that station manager!).

Producer George R.R. Martin returned to his home for some well-deserved desert peace between convention appearances. He's been working on the next installment of the "Wild Card" series of books. Look for other paperbacks by, you know who, in the SF/Fantasy/Horror sections of your local bookstore! (One of this Ed.'s favourites is one called "Tuf Voyaging.")

One lucky member of the staff won a one-week ocean cruise to Acapulco at the beginning of May. (Congrats and hope you had a great time!). The production office itself closed June 2nd and will re-open in mid-July.

The sets are now all swathed in plastic waiting for filming to resume August 24th. One last problem confronted the studio receptionist however, a mother cat who had taken up residence and given birth to four kittens. Running wild in amongst the sound stag-

----- Tappings -----

- Watch for the televised **16th Annual Saturn Awards** (date not announced). Presented by the 'Academy of Science Fiction, Fantasy and Horror Films,' television categories have been added this year to the list of honours. "Beauty and the Beast" has been nominated 'Best Television Program' as have Linda Hamilton and Ron Perlman for 'Best Actress and Actor.' (Ron was a presenter last year.)

- **Ron Perlman** was voted 'Best Actor in a Drama Series' and **Linda Hamilton** was runner-up as 'Best Actress' in *US Magazine's* 2nd Annual Readers' Poll.

- *People Weekly's* special edition "Television's 50th Anniversary" issue devoted nearly half a page to a portrait of Catherine and Vincent in a 1980's retrospective. The caption, though flattering, erred in its wit and spotlighted an all too common misconception: "Beauty and the Beast is the best-looking show on TV. In a children's classic lushly retold for adults, he is a romantic rogue who escapes from his underground world only when called upon to rescue the woman he loves. Guess who she is. Guess how often she's in trouble."

- On Secretary's Day April 26th, "The Pat Sajak Show" sent their cameras to the offices of Kim LeMasters to ask his secretary how she was being treated on her 'day.' In the background, you could see posted on the wall a "B&B" ad and 2 B&W publicity photos from the show. *Thanks Karen Rothenberg!*

- The single record "**The First Time I Loved Forever**" was reviewed in the May 13th "Billboard" trade-paper. Placed in the 'AC (Adult Contemporary)' category and described as a "Quiet love theme from the popular television program," it was 'Recommended' to radio stations as among the new "records with potential for significant chart action." However, local-level stores and DJs have all complained of distribution problems. Many store managers were lucky if they received a shipment containing a grand total of one. If you are still having difficulties locating a copy, the order number is Capitol B-44292.

- "**Of Love and Hope**" began appearing in stores by mid-May. It's to be hoped that distribution will be more widespread than for the single. If you haven't found a copy yet, try your local **K-Mart** store. And if all else fails, the order numbers are: for the record-album, C1-91583; the 5" Compact Disc, C2-91583; and the cassette, C4-91583. A smaller format 3" CD *may* become available later on (#C3-91583). *Thanks Kimberly Hartman!*

- Other works by Composer **Lee Holdridge** are also available, the album "Symphonic Film Scores of Lee Holdridge" by the London Symphony Orchestra is a must and "Moonlighting" (from the series) is still in stores. Both the scores for "Splash" and "The Beastmaster" (two of his favourites) may also still be on some store shelves. Other Holdridge films not released as albums but out on video include: "Big Business," "Mr. Mom," and "Mickey and Maude."

- Congratulations to editors Joyce De Board and Jeanne Cloud for winning the "Fan Quality Award" at MediaWest this spring. Their monthly letterzine "**Once Upon a Time ...Is Now**" is available for \$12.00 for 6 issues at their new address: PO Box 470811, Tulsa, OK 74147-0811.

- The **Helpers' Network** has a new info packet (\$1.00 plus a #10 SASE with 45¢ postage to PO Box 4142, Fullerton, CA 92634-4142) available as of June 1st ...and has just installed a 2nd phone line and answering machine dedicated to Helpers' business alone. "It was the only way to keep up!" says founder Kimberly Hartman. Call their new number for a recording of the latest B&B news or to leave a message at 714-447-3377. Donations are gratefully accepted to help defray the cost of this new service. (When Mark and Kimberly found they could not use the title "Helpers' Network," they chose to list the new number under a name ...Vincent Wells.)

>>Many readers have been having trouble locating licensed B&B items, here are a few sources around the country:

- **Creation** is offering both the album — for \$11.98 (LP or cassette) or \$21.00 (CD disc). And the single (45 rpm or cassette) for \$4.00. (Please also include \$2.00 postage.) They also offer a one-sheet catalog (on request with SASE) of photos, T-shirts, buttons and bumper stickers to choose from at their store on 145 Jericho Turnpike, Mineola, NY 11501. Or call: 516-746-9626.

- The **Intergalactic Trading Co. Inc.** is yet another good source for B&B (as well as all manner of science fiction and fantasy) merchandise. A free 104 pg. catalog is offered on request by writing P.O. Box 1516, Longwood, FL 32750. Or call: 407-831-8344. *Thanks Donna Koich!*

- **Starland** of Denver has moved as of April 1st. Organizers of the famous 'StarFest' conventions, they offer a free catalog cum newsletter, the "Starland News," which lists several B&B items (including the album "Of Love and Hope"). Visit their new store at 8200 E. Pacific Pl. #307. Write: P.O. Box 24590, Denver, CO 80224. Or call: 303-671-8735.

- **Hollywood Book and Poster** is an excellent source of photos and memorabilia at 1706 N. Las Palmas Ave., Hollywood, CA 90028. Or call: 213-465-8764.

es, they couldn't be shut in and left to starve. Capture proved a problem until someone thought of using baited traps. All ended well though, when the Helpers' Network came to the rescue and found each 'tunnel cat' a good home.

Writer (see V2#5) **Robert John Guttke**, while on a business trip to LA, sat-in at a meeting of the 'AdvoCats' ...and met with Actor **Franc Luz**. They became fast friends, with both men marveling at how much they had in common with a certain character called "Kristopher Gentian."

Composer **Lee Holdridge** scored the Gregory Peck, Jane Fonda movie "Old Gringo" which debuted at the Cannes Film Festival in May. He's working on an album deal for the film's "big, epic -sounding symphonic score with period, Mexican elements in it."

David Peckinpah, one of the producers of B&B's

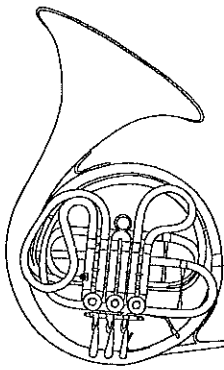
1st season and co-writer of such memorable episodes as "Shades of Grey," still "sees a lot of the old gang." Though he's been busy lately producing a new series coming out in the fall on CBS called "Wolf," starring Jack Scalia. "It's a character-driven drama with action. And hopefully it will be a portrayal of an Italian family in prime time that has no Mafia connections ...something we haven't seen before." For those left in suspense last year: YES, David became the proud father on January 25th of an 8 pound 5 ounce baby girl named Julianne Belle!

Emmy-winning **Roy H. Wagner**, Director of Photography from the 1st season, has added a new pilot and series to his credit, "Quantum Leap" on NBC.

Congratulations and best wishes, **Witt-Thomas Productions** — on your new motion picture starring Robin Williams, "The Dead Poets' Society." Ω

Of Love, Hope, and Music...

An Interview with Lee Holdridge



Q: The album looks really special, was it an unusual project for you?

A: I think it was unusual. I never expected the music from "Beauty and the Beast" to make it to an album ... in this day and age of...

Q: Heavy Metal?

A: Yeah, well, the record companies definitely have their focus in a different kind of music. Beauty and the Beast being a throwback to a more symphonic style of writing. I would never have anticipated that it would get recorded, but it was a pleasant surprise.

Q: We'll keep putting in our requests to have the single played on local radio stations, though it's going to be very strange in amongst the rock music.

A: How did you like it on the show Friday night (the episode "Distant Shore")?

Q: Oh, it was beautiful though they scared me in the beginning when they came on with the rock music, I was thinking "are they just preparing us for the..."

A: No, they were just trying to do something a little different in a little different setting.

Q: All I knew was I didn't want a tortured ax or a lot of percussion in the single, but it was done so delicately, with such finesse, I really loved it. Will there be sheet music published for it, do you know?

A: Yes, Cherry Lane Music in Connecticut will be issuing the sheet music — both the instrumental and the vocal versions. [Watch "Tappings" for the release date.]

Q: I know people who are interested in that as well as I. Do you think the video will show up on MTV?

A: Well, MTV is hard to say, because MTV is very prone toward rock-oriented groups only. But VH1 would be a more likely candidate. Although I would

be interested to see if MTV can resist Vincent. [chuckles]

Q: Or his fans...

A: There's a tendency on MTV to concentrate on the more heavy rock orientation, and for VH1 to do more of across the board.

Q: I don't know, I think there might be a backlash coming back toward people writing more civilized music.

A: You know the pendulum always swings. As long as I've been doing music I've said, "well, styles keeping going back and forth." But basically, a good song will survive over a period of time. I tell you what would really be great, if down the road you should hear Melanie do the song. That would be a treat, but that might not happen till the end of the year. It will be nice to hear different interpretations of the song.

Q: Though I think Angele [pronounced Ann-jell] did very well.

A: Yes. She's a new artist. Koslow was very anxious to have a very fresh, a kind of untried sound. He wanted a more innocent sound for the first hearing of the song, and particularly for the way it was going to go into the show. He felt it would fit into the style of it, the texture of the Beauty and the Beast series, more.

Q: We should have known that you'd take that kind of care with it. We didn't quite trust you at first, especially when the rock music started in that episode.

A: Well, but that was making a story point. Both Ron and I love rock and roll, we just never saw a place for it in Beauty and the Beast but, that doesn't mean we wouldn't do it in another place if it belonged.

Q: That's true, but we're very glad you didn't think of the song in terms of rap or something like that.

A: Oh no no no. There was always an intention to do it pretty much faithful to the original; it was just a question of how to figure out how to do that. The difficulty is that when you do it in a classical style, it makes it harder to get played on the radio. That was the problem that I had originally because I wanted to do an arrangement like "Somewhere Out There," the Linda Ronstadt record (and theme from the film "An American Tail"). Which does have drums and bass on it, but it's kind of a romantic record. And I said, "that'll get played on the radio." But everybody seemed to object to any kind of drums on the record, so then we tried a version without drums which is the version that you've heard. And although it's very beautiful and it's more faithful to the original, I worry that the radio stations may not play it simply because it's more classical. But that remains to be seen; we'll just have to see how they react to that.

Q: How will the single get on the 'charts'?

A: Well there are two factors that affect the chart. One is sales of the single, and the other is the actual number of radio stations playing the record. It'll be played for the first time on what we call Top 40 radio. Although they concentrate on playing what they consider the top 40 songs on their 'play list' there is an occasional introduction of a new song. The program director is really your key, it's not so much the disk jockey as the program director who will decide "OK, we'll try out this record" on a certain day.

Q: So they are the people to be 'worked upon.'

A: Right, they will try out the record to see what kind of response they get. Now if a station gets a favourable response airing a record, they will play it

again. If they get another favourable response, they'll play it more. Gradually the record is played more and more. And the more they play, the more they move it up on their list numerically. So when you see a song moving up the charts, that means it's moving up the play lists on the different radio stations as well as increasing in sales. There are singles that are very successful sale-wise that don't get on the radio, and vice-versa. So those things affect the chart positions.

It's kind of a strange process but it seems to be the one they've arrived at after a lot of years. The problem with it is that it tends to be somewhat of a closed door society. So, in other words, the radio stations will tend to play more the kind of music that they feel is suited to their audience. I'm hard-pressed to imagine KISS-FM in Los Angeles playing the song. You see what I'm saying?

Q: Though, it would be rather a nice surprise to spring on people! [laughter]

A: Well, it might be. I would be quite amazed. But there are a lot of stations that I think, yes, will play it.

Q: Is there still time enough for people to affect its success?

A: Oh, yes. As a matter of fact, once the radio station receives the record it still takes a few weeks before it gets played. I mean if they get the latest Madonna record they are going to play it immediately, but if they get the theme from Beauty and the Beast it might take them a few days before they start playing it. Unless there's a pressure out there from listeners to hear it.

Some interesting things can happen. I mean, it could turn up in England and be a success over there. That happened with my "Moonlighting" theme. I

The composer at one of the recording sessions for "Of Love and Hope" in the scoring stage at 20th Century Fox in LA on February 21st. Photo by Tom Carlson



tried for two years, when the show was so successful when it started, to get Warner Brothers to release it and they just would not do it. Finally they released it in England and it was a top ten hit in England, so they finally decided to release it here. It made it to the top twenty here. But it was like an afterthought.

I think one of the reasons for the choice of Capitol Records was they have a huge international network in EMI records. I sincerely hope that they will market the single and the album as an international and not just a domestic record because I think it will have a tremendous appeal in other countries. The song is the kind of song that could be played in many countries. As a matter of fact I think we should start thinking of French or German lyrics, etc. That thought will probably have to be dealt with.

Q: Capitol, Ripp Entertainment, and Ron Koslow have all given the single and the album a lot of attention, to get it just right. Was that a pain sometimes or did it actually...

A: Well, it can be a pain sometimes. Oddly enough I'm not satisfied with the mix on the single. That was mixed by Artie Ripp and I think that there could have been a better mix, but that's just my personal opinion.

Q: The vocal as opposed to the orchestration?

A: No, the way the whole record sounds. The way it's all put together. There's even a little more in the arrangement that wasn't brought out in the mix. But that's just my personal style of mixing as opposed to



Artie's. But that's what makes horse-races. [laughter]

Q: There seems to be a new secondary theme and a variation that trails off at the end; did you work together with Melanie on the structure or did you adapt it to her lyrics after she had finished?

A: Secondary theme?

Q: Well kind of, it's not one that has been used with it. I guess its the segue, or the exposition in the middle.

A: Well, that was always there. Originally when I wrote the theme that's the way I wrote it, but what happens is when you do an opening for a TV show you inevitably have to cut it down to one minute, so you have to leave out part of the theme, so to speak. But I'd always had this complete version of the song in my back pocket and it had turned up as underscore a few times.

You're talking about the bridge of the song. It's there if you go back to the pilot. In the balcony scene between Vincent and Catherine it's all there in the background score in various sections. Then later on in a show called "Temptation" which was in the first year which I scored, there's a scene at the end of the show when they are on the balcony and they exchange gifts - that whole format of the song is played by the orchestra through that entire scene.

So when we were talking about making it into a song and they were saying that that one minute wasn't long enough. I said no, no, you've got to hear his other cue which is in essence the whole theme. So that's the version that gave rise to the song.

Q: So really the theme that is the intro for the individual episodes is not the entire...

A: That's about half the song. Because on a television series for a one-hour show you have a requirement of doing a one-minute opening, and sometimes if they have a longer episode they'll just do thirty seconds. Beauty and the Beast never does that, but for instance on Moonlighting, I had to do a thirty-second version of the song, a one-minute version of the song, but I had also written a three-minute version of the song which is the one that came out as the record. So the same thing with Beauty and the Beast,

I composed a complete piece of music originally, but then dealing with the constraints of time for television then I adapted it to fit. And what I did for the opening was just those two what I call 'A' phrases, one in one key and then it modulates and goes into another key and then ends. [laughter] But there is that 'B' theme on the song and then we did it instrumentally and then it returns to the last 'A' again.

Q: What about the piano part that drifts off at the end?

A: That's like the part that closes the one-minute, the little two bars underneath.

Q: But we've just never heard it quite so, for such a length of time.

A: It was made longer because of the fact that in the version with Vincent doing the poetry over it, we left it in so he would have room for his poetry when he did it.

Q: That leads up to the next question. What comes first, the poetry or your music?

A: The idea started back when in a number of the scenes in the early episodes, Vincent would go into poetry and I think the one that sparked it was the Shakespeare sonnet #29 which he did in a show called "Siege." One of the really early shows that we did. I had played a version of the theme behind that and everybody was quite taken by it. I think that's where the idea was born and it was an idea that Ron Koslow had always had. That Vincent would quote literature and books he had read, and poems. So from time to time he would write into his scripts a poem or part of a poem that Vincent would quote. Of course, they'd already filmed the poem, so then I would write and then eventually Don (Davis) took over the show, and he would write music behind that poem.

So this is where in an interesting way we were just serving our job as composers for the series, writing music to go behind the scene. It started to give the idea that, gee, we loved the music, we loved to hear his voice speaking with music behind it and that is what gave birth to the album.

Q: Then with the album, his narration was done to your music, rather than the other way 'round?

A: The poems were recorded first. And then one of

the things that Artie spent a lot of time on in the studio was finding cues to go with his poetry. In cases where it was a poem that had been pre-recorded such as the Shakespeare Sonnet #29 or certain other poems, we used the actual music that had gone behind that poem [in that episode]. We worked out the timings, I conducted using a stopwatch in the studio conducting to very specific timings.

Q: So the music wasn't remixed from the series, it was all re-recorded for the album?

A: It was all re-recorded, yes.

Q: What's it like standing in front of an orchestra and having your own creation come back at you?

A: Well, it's ah, it's what I do. [laughter].

Q: Oh come now!

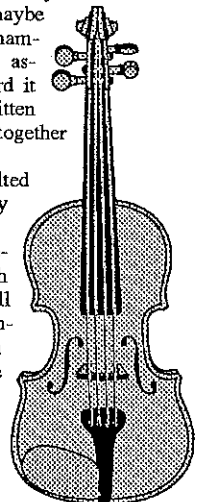
A: No, it's very ah, it's very ah, of course it's very nice. I mean you're concentrating, in essence. You have the best position in the world; they [the musicians] are doing the work. Musicians here in Los Angeles are amazing, once they've played something once, they know pretty much how it goes. What you are doing is just trying to coalesce it and make sure it all comes together the right way.

With a few rehearsals, maybe polish some nuances, or dynamics, and some performance aspects; you can start to record it soon thereafter. If it's written right on paper it all comes together pretty quickly.

Q: I was afraid I had insulted you assuming that you only worked with a synthesizer.

A: I've worked with synthesizers and I've worked with orchestras, I work with all kinds of combinations of music. I don't impose a style on a piece, I let the piece, the film, dictate the style and from there you go to the right musical statement for that film.

Q: Do you sit at a key-





BioFile: David Greenlee

Following several guest star appearances during its first season, David Greenlee was proud to join the regular cast of "Beauty and the Beast" in the role of "Mouse" — as the highly acclaimed series entered its second season on CBS.

David entered the acting profession after extensive stage-based training at California State University and at South Coast Repertory Theatre in his home town, Costa Mesa, California.

Starring roles in three "Afterschool Specials" for CBS led to David's first series role as Dwight Mendenhall, the sousaphone-toting hall monitor on MGM's musical hit "Fame." Graduating from four years on "Fame," David went on to films such as "Iron Eagle," Paramount's "Distant Thunder" and stage work from small dramas to big-scale musicals.

[David's other features include: "Spinal Tap" and "Young Lust (1?)." He was also a series regular on "Spenser" (as Herbie). And he starred or co-starred in CBS-TV, (or ABC) productions of:

"Student Court," "Journey to Survival," "In Trouble," "God, the Universe, and Hot Fudge Sundae." His theatre credits range from "To Sir with Love," "Wings," & "Hot L. Baltimore" to playing Claudio in "Much Ado About Nothing," Hamon in "Antigone," and the title role in "It Isn't Easy Being Gene."]

Then came an episode of the "Twilight Zone," starring Richard Mulligan, as a psychically gifted retarded boy. The episode, entitled "The Toys of Caliban," was scripted by George R.R. Martin and directed by Thomas Wright, the gentlemen who later brought David to "Beauty and the Beast."

Between episodes of "Beauty and the Beast's" first season, David guest-starred on other episodic series including "21 Jump Street," "Mr. Belvedere," and "It's Gary Shandling's Show." Recently David has been traveling to science fiction/fantasy conventions across the country as a guest speaker addressing "Beauty and the Beast's" ardent fans. David lives in downtown Hollywood with his cat, Solstice, lots of musical instruments and art supplies. [Listed among his 'special abilities' are improvisation, dialects, fencing, guitar, and singing — David's a tenor.] Ω

board and rough it out as you are watching it run?

A: Well, I sit at my piano and come up with some ideas. I do a lot of it in my head and just sit and jot it down on score paper.

Q: Lord... I, I feel like someone who's worked with erector sets talking to a master builder! Um... [Laughter]

A: When you work scoring a film, you look at the film several times first and you try to get a sense of the style or the approach. Try to think of some instrumentations that might work for it and you try to think of a harmonic style or a melodic style that might be appropriate. And you sort of, you know, it's a craft. You build that and you build it into an approach.

When I first got the call to go see Beauty and the Beast for the first time, when they were still filming the pilot, somebody said it's set in contemporary New York, and I said oh they're probably going to want all types of synthesizers and contemporary instruments and I had no idea. Then I met Ron Koslow and he said "No, actually I want to play against that, I want to play a classical style. I want it to be more of a fantasy, more of a fairy tale." So I said, "You mean more like a symphony orchestra?" And he said, "Yes." So I had to re-think the whole thing and start thinking of it in terms of more acoustic lyrical style for the show.

But the film dictates, it really does. It really kind of takes you over and decides what it wants and then you work to fulfill that.

Q: How long are you given to prepare —before you go before the orchestra, before it is mixed onto an individual episode?

A: It just depends. A motion picture you might work from any where from a month to two weeks on it. An episode of television, invariably is a week or less to write everything and get it all ready and have it copied and get it into the studio and record it. It's just the nature of television, everything is done literally in a great hurry at the last minute. Economics is part of the factor in that. It's very expensive to produce a show like Beauty and the Beast, very, very costly.

Q: I imagine doing it with a symphony orchestra as opposed to a synthesizer is.

A: I started the idea originally of doing it with

about 35 men approximately and came up with an instrumentation that seemed to be appropriate. And Don has continued that tradition. It basically consists of woodwinds, horns, sometimes brass, lots of strings, some percussion, harp, and keyboard. And often using the keyboard synthesizer mixed in with the orchestra to give it certain colourations. Every now and then in the scores, that's laced in there.

Q: It was so subtle it confused me, I didn't know where one ended and the other began. [laughter]

A: Yeah, it's there a lot more often than you realize. But it really helps sometimes, you can enhance the orchestral colours with it, make the sound a little more... pad it, make it larger. It's not the sole reason for using it, it's to create a specific colour with it that the orchestra can't do. It gives you just another voice to play with.

Q: What do you think of Mr. Davis' contribution? He does go in for more '7ths' & '9ths' than you do, a little more modern colour has crept in to his way of doing it.

A: Well that's just everybody's individual style. Composing is a very personal matter. You basically write what's in your 'inner ear' so to speak and you put it on paper and you go from there. It also depends on the subject matter of the type of show you're doing. The show has also changed slightly. So you tend to go where that goes.

I was very instrumental in the selection of Don Davis to come in to do the show. Because I felt he had the right background and the right approach to take up where we left off, even explore further, as he has. He's had a lot of wonderful opportunities. I think he's done a marvelous job. As the show has grown and they've varied it and tried different things, it's given him a chance to explore different areas compositionally.

Q: It seems that you can tell when the composer particularly enjoys an episode, because he puts more original music into it, that applies just to the episode, than using some of the other themes in it that he's been using all along.

A: Sometimes you are asked to do certain things. It's not always up to the composer. He can suggest, but very often people that are producing the episode

or the supervising producer will ask for certain things. Or sometimes the film is done in a way where it provides those open opportunities for a composer to do something. If you have a show where there's not as much room for music you'll do less with it, whereas if you have one that has a little more room for music you might soar more or do more, whatever. It just depends on the circumstances and the type of show.

Q: What's your favourite situation to write for?

A: Well you have to like the film. [laughter] You really have to be taken by the film. If you're taken by it things tend to work out well, if you're not taken by the film, then you have to rely more on your craft, but your technical know-how to make things work. But you can get inspired if you really like something.

Q: Would you say you were inspired by B&B?

A: Well originally when I did the pilot, yes, I was very, very taken by the film. It was done in 5 days.

Q: And that was the foundation for everything that came after it!

A: Literally. At least that was the starting point. The theme came from that and everything. Just one of those nice moments where everything seemed to jell and come together.

Q: Do you find the same thing has happened with the album? Were you able to do anything differently with it, or did you try to stay with what you had from the series?

A: There was a desire to try and stay musically as close as possible to the music from the different shows that were selected -to try and recreate some of that music. Some very subtle additions and deletions were made in order to fit the timings but, nothing that would offend anybody. It was just very carefully put together in terms of blends. But it's pretty much a recreation of music from selected episodes, where certain pieces of music were felt to fit the moment, or the poem, or whatever.

Q: Do you have any favourite experience involved with the show that you would like to share with people?

A: My favourite and funniest story. I was very flattered by Ron Koslow; he was very pleased when I agreed to do the pilot and was very nice and he said he'd been a fan of my music. He was looking forward to working with me and he was looking forward to what I was going to write for Beauty and the Beast. The first day we went to the screening room together to watch the first rough-cut of the pilot, he walked in and we met for the first time, and we shook hands, and he was smiling, and he said "I'm so excited about this." And I was nervous of course, I'm always nervous when I'm starting a new project. He said, "You know my girlfriend had a dream last night, that she heard your whole score for this show."

And I looked at him and I said, "She didn't write it down by any chance?" [laughter] We had a good laugh on that one. I was sitting there just chewing my fingernails thinking, what am I going to do with this!

Q: So it wasn't an instantaneous, "I know exactly what I'm going to do?"

A: No it wasn't. It was a bit of a struggle actually, because it was a departure for television. And it was like ...back to the drawing board.

Q: In many ways sometimes the simplest melodies are the hardest ones, because they have to be very eloquent just on their own...

A: They are the hardest. There was a very simple device that worked for me on the pilot. You said that harmonically I don't use any 7ths or 9ths but that's not true, if you go back and listen to the pilot carefully all the music that's written for the suspense or the tension, like the nightmare sequence was very polytonal, very dissonant. Then what I would do is become very diatonic and almost very pure when Vincent and Catherine are together, to contrast between the two.

That's how I arrived at the theme, because the theme should almost be very straightforward harmonically, not too out-there. Because it should be like a

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

• On June 23-25, Producer **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.

• On August 19 & 20, Producer **Howard Gordon** will guest (along with Marina Sirtes, Jared Martin, & Richard Arnold) at a Creation Multi-Media Event at the Holiday Crown Plaza in Washington, D.C. Contact: 145 Jericho Turnpike, Mineola, NY 11501. Or call: 516-746-9626.

• Las Vegas' **Tunnel Con I**, slated for next year "CBS or no CBS" (July 20-22, 1990) is shaping up to be quite an affair. The registration fee (\$50.) also includes a celebrity banquet (seating will be based on the order in which the registrations are received, so get yours in early). To reserve a room at the Sahara Hotel call: 800-634-6666 (PLEASE mention that you are attending Tunnel Con!)

refuge from discord. But if you listen to the music that's behind when (in the pilot) Catherine's being chased by the guys who are pursuing her and Vincent shows up and dispatches them—that music is a lot more dissonant and has a lot more polytonal quality to it. But then it changes back into that tonal quality when it goes to their relationship. It's just a subtle harmonic change which worked and I was able to employ. I did the first six shows so I was able to use that device for awhile. To have a way of going back and forth between the two worlds. The real world, the harsh world, and the sort of fairy tale/fantasy world of this poetic world outside of that harsh reality.

The simplest device for Vincent's poetic side was the English Horn and the Oboe which became kind of 'his' instruments. And then the French Horn for his more heroic side. Little things like that, little subtle things kind of crept into the score like that.

Q: Did you ever come up with a theme specific to Father?

A: No, I never did. I think Don had one episode that was more about Father than the others and I think in that one he tried to develop one.

Q: That might have been more Margaret's theme though.

A: That's true. So I'm not sure that he really has a theme.

Q: Mouse does, which is very apropos.

A: Yes, sometimes those things evolve over a period of time, as the character steps out and develops. The composer will find something for him. But in the original first few shows that I did it seemed to be mainly between Catherine and Vincent.

Q: What is Catherine?

A: Well in essence the theme is both of them. The main theme of the film seems to relate to the two of them and their relationship.

Q: And she's more strings, and...

A: There's no arbitrary choice like that, it's just what seems appropriate. The piano is a nice part of when they're alone together. That was something that Ron loved and requested. And I remember thinking of using the piano as kind of the second movement of a concerto with the piano playing with strings under it. That happened in the balcony scene in the pilot and in a few shows after that too. And Don has often used that as well. A piano solo with strings and woodwinds behind it.

Q: Oh I love this. [laughter] I keep drifting off as I'm listening to you, imagining what you're talking about. It's very hard to concentrate.

A: I know, I know. [laughter] Well, the album will help you because you'll be able to listen to them more closely.

Q: Out of context I think will help actually.

A: Yes, actually, you won't have to think about what episode that's from, just listen, and hopefully, just enjoy the music.

Q: Well... the visuals can be a distraction.

A: Well... [laughter] remember film music is written to go with a visual. It's really intended to be heard that way. Although more and more now there are people playing film music in concert on its own. The original intent of it is to be with the visual.

Q: It will be interesting in another century or so, if we're still around, to look back and see whether film composers are considered the classical composers of our age.

A: It's very possible that it will be that way. I rather suspect that a lot of the film composers of today will be much more highly regarded in the future than they are now. I think that the music world is going through a very strange transition. I think the concert world is sort of at a dead end. I think that that's why a lot of people have been driven into composing for film, because it's an opportunity not only to make a living doing their craft, it's also an opportunity to write in a lot of different ways. And not be pre-judged by any kind of academic notion of what

should be written for the concert hall. I think that that attitude killed a lot of symphonic composition.

The only way it's going to have a renaissance is when people throw away those barriers and decide that music is music and it doesn't matter whether it's written for film or the concert hall or what ever. But I think you'll find that today's film composers will be kind of looked upon the way the last century's opera and ballet composers were looked upon; and yes, there are certain scores that will emerge over a period of time and be considered classics and will be played in concert as such.

Q: Some already are to a certain extent.

A: It's beginning to get that attention. I think in time it will get more. I think that composers have to go back to their film scores and put together suites from them.

Q: Have you ever considered doing that yourself?

A: Yeah, I have done that. I have a couple of albums like that I've released [See "Tappings."]

Q: Do you keep in touch with Beauty and the Beast, episodically speaking?

A: I watch it. I talk to Ron Koslow quite often and Don Davis keeps me posted about it. [laughter]

Q: He doesn't mind kibbitzing?

A: No, no, no. But I do check in with Ron from

Q: Is that a hint?

A: Well, I d'know. There's always a possibility, down the road. I mean if the show goes on for 10 years you know [laughter].

Q: Hmmm, let's keep that thought. [laughter].

A: Well we won't be greedy, maybe 5 to 7. Look at Star Trek, its first season it didn't do very well. Gosh, the world discovered it couldn't live without it. **Q:** It took it to its cultural heart.

A: [Laughter] We'll see, so you never know what becomes of the classics.

Q: There's a lot of people who care very much for this show.

A: I think that's one of the main things that does keep the show going. So I think this is a perfect case of where love can really help. It's well appreciated. It's something that's very rare and very wonderful. There's a lot of passion out there about the show and that's one of the things that the show lives on. I think it will have a life of its own. And don't forget that includes the whole world, it's not just here. Ω

Readers' Forum

Arguably, the worst health hazard "Beauty and the Beast" might pose to its devotees is 'Renewal Stress Syndrome' — a malady that has laid many of us low as of late. But David Roberts of Peachtree City, GA gives the term 'Loyal Viewer' a whole new, and slightly frostbitten, meaning. He writes:

"I think I hold the record for going to extreme lengths to watch B&B. My job as an optical engineer allows me to work with very high powered lasers used in remote sensing instrumentation (I shudder to think of what Mouse could do if he ever 'found' one of these things). My group at work specializes in studying the atmosphere to alti-

tudes of 50 miles or more using these lasers, and we wind up doing experiments at various places in the U.S. several times a year. December found me in Ohio on an experiment which threatened to make me miss the 'Winterfest' episode. Friday rolled around and I had not yet found a way to watch the show and work at the same time.

Our lasers are a potential hazard to aircraft, so we use a small radar and a human observer on a rooftop to look for aircraft near the laser beam. My co-workers are still wondering why I was so adamant about being the rooftop observer between 8 and 9pm that Friday night. (Our radar had a backup monitor which was actually a converted color TV ...and I knew how to re-attach the antenna.)

While all of you were comfortable in your dens watching 'Dead of Winter,' I, too, watched ...on top of a 10-story building in a 20 mph wind with the temperature in the low teens, a brilliant green laser beam stabbing skyward not 10 feet from me. No aircraft came near during the entire hour, but as soon as the show was over the air traffic picked up again. Guess all the flight crews were on the ground watching B&B as well." Ω



time to time. And Ron and I are looking forward to working together again, hopefully in the near future on some other projects and some other ideas. You never know.

I think that Don will have a very successful career, you'll see a lot of him in future doing a lot of different things, with Beauty and the Beast he is, deservedly, being launched. I mean he's been in the wings a long time. He's a major talent and I think he's going to be very successful in motion pictures and television.

Q: Is he just beginning his career?

A: Well, no one is an overnight success, as you know. [laughter] I mean he's been composing for a long time, but it's just the opportunity has finally come.

Q: B&B is his first major project then.

A: He's done some very fine things in the past but Beauty and the Beast has really finally put the spotlight on him. And I think it's great, I'm delighted that it's all worked out. Who knows maybe Beauty and the Beast will launch another composer in the near future...

June/July '89 ADDENDUM:

Help... A June 2nd article on B&B

Fandom that mentions "Pipeline" (but not Starving Artists Workshop, or our address, or the \$10.00 per 6 monthly issues subscription fee!) has since gone out on the Knight Ryder News-Wire Service. Which means yours truly has had phone calls from San Antonio, Spokane, Charleston, Baltimore, Philadelphia, Boston, etc., etc., etc., all asking long-distance "how do we subscribe."

If your local paper has run this article, **PLEASE** call them and ask the entertainment editor or columnist to run this missing information and save your fellow devotees some unnecessary phone bills.

The article originated in Philadelphia where the writer received more calls about the B&B article and "Pipeline" than he had about the columns he had just done on China's unrest! He ran the subscription info the next week.

This editor has been interviewed 6 times in the past 3 weeks. And there have been at least 20 newspaper clippings sent in so far from nearly as many states...that have been the direct result of "Pipeline" subscribers' efforts. Kudos!

There are a lot of 'Closet Beasties' out there. Those who read these articles were nothing less than *ecstatic* to find that they are not alone. And they were *very, very* grateful to the fans who helped them discover our B&B community!

*This free insert is offered as a service to our subscribers only and is not made available with complimentary issues.

Blurb... So, need an excuse to call

your local TV columnist? How's this for a press release: "A news/info hot-line has just opened up for fans of the television series "Beauty and the Beast." Call the "Helpers' Network" at 714-447-3377."

Omission... Where do you

send your TunnelCon I registration fee? The Beast Connection, 6341 Clarice Ave., Las Vegas, NY 89107.

Notice... As of July 1989,

Starving Artists Workshop will make its "Pipeline" mailing list available (in return for SASE) on a state/country basis to group leaders and emergency phone captains wishing to contact subscribers in their region. Please notify us before July 1st, if you do **not** want your name disseminated. *We reserve the right to withhold mailing lists at our own discretion.

You

You may not think that the world needs you, but it does. For, you are unique, like no one that has ever been before or will come after. No one can speak with your voice, say your piece, smile your smile or shine your light. No one can take your place, for it is yours alone to fill. If you are not there to shine your light who knows how many travelers will lose their way as they try to pass by your empty place in the darkness.

—Inspired by an old poem.

{From a Calligraphy by Laura Stillwell, available as catalog # S96199 - Frameables®. ©1988, from L&H Mahar, Middle Grove, NY 12850.}

Just in...

"The beauty of 'Beast'"

by Nancy Randle

in the L.A. Herald Examiner
Sunday, June 4, 1989

Once in a long while a television series comes along that redefines the boundaries of the medium, stretching the small screen to new and meaningful dimensions. Such a series is "Beauty and the Beast," a program that began with the brave assumption that there is a place in television for a story of epic love, and which went on to make TV history by creating weekly morality tales for modern times. In the fall of 1987, the fairy tale set in modern-day Manhattan debuted to universal critical acclaim. The story of the gentle man/

beast of the Tunnel World and the woman he loves from the world above quickly developed a band of loyal followers. By the end of the season, the series boasted a long list of award nominations, including 12 for the 1968 Emmys.

Even the most casual observer could see that "Beauty and the Beast" offered CBS an opportunity to be extraordinary. Truly unique, the series managed to make poetry compatible with prime time. And it gave birth to one of the most memorable characters on the small or large screen.

In the noble hero Vincent, actor Ron Perlman and series creator Ron Koslow have jointly brought forth a figure so majestic as to be mythic in stature. Living proof that soul can triumph over appearance, this vulnerable half-man/half-beast is a touchstone for all that is good and worthwhile in mankind.

Vincent stands tall at the center of a moral universe that runs in direct opposition to our fast-track materialistic society. For in "Beauty and the Beast" it is the small and lasting things that count; moments with those we love, the exquisiteness of the written and spoken word, the necessity of a generous spirit. It is a romantic vision that demands we re-evaluate the way we live.

Normally, it is the sort of original programming network executives dream about. It brings them honor, a commodity second only to ratings in their list of priorities. But on May 19, Kim LeMasters, President of CBS Entertainment, announced that the program will not return in the fall. Though it has not been canceled, only 12 new episodes were ordered, and the show has been relegated to the limbo of midseason-replacement status with no return date scheduled.

The CBS decision invokes an eerie sense of déjà vu when one recalls that the critically esteemed "Frank's Place" — also a CBS show — suffered similar treatment last year, and having lost its audience as a result was dismissed from the lineup.

This is not the first inappropriate treatment that "Beauty and the Beast" has received from the network. The CBS powers-that-be simply don't seem to know what to do with this precious gem.

Well into the show's second season, the network launched a billboard campaign for the series "Take a Walk on the Wild Side."

Though the effort was commendable and the

boards visually stunning, the message had nothing to do with the nature of the show. Similarly, a run of radio spots courted audience disappointment by presenting the series as something of a visual Harlequin romance novel. Viewers tuning in as a result of these ads were sure to experience a classic case of what you see is not what you get.

As a final indignity, CBS temporarily shifted the show from Friday to Mondays, breaking the cardinal rule of consistency in intelligent scheduling.

If there is wisdom in the network's decision, it is difficult to perceive. Particularly when one surveys the CBS fall schedule, a lineup that is routine in the extreme. Though "Beauty and the Beast" did not score high in the ratings, neither did "Wiseguy," "Tour of Duty," or the western "Paradise," reordered for fall.

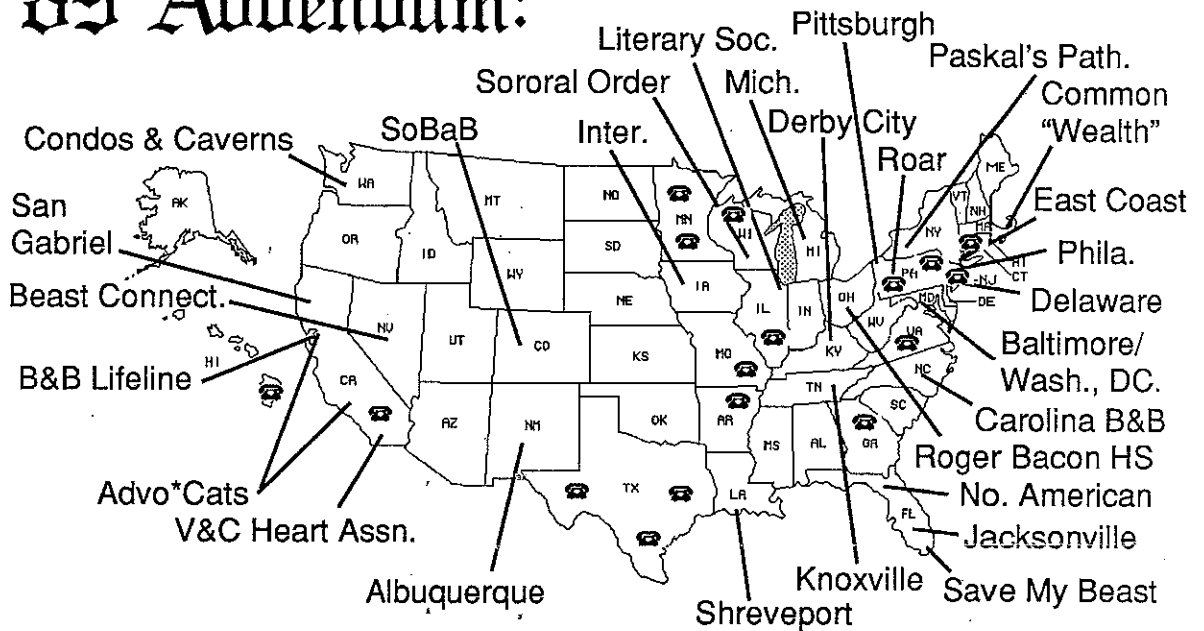
On a purely practical level, the Tony Thomas/Paul Junger Witt production has survived in some crucial respects. It was CBS' second-highest-rated 8 p.m. show, surpassed only by "Murder, She Wrote," a Top 10 series; it is the third-highest-rated new hourlong show in the last three years; it is the most highly honored CBS series on the air. As is often the case with a cult series, advertising has not been an issue. The "Beauty and the Beast" video went platinum, selling more than 100,000 cassettes. The recently released album of Perlman reading love poetry sold more than 125,000 copies in just two weeks.

Clearly, there is a devoted audience for a series of this quality — a fact that was confirmed once again on Thursday when CBS acknowledged that they have received more than 4,200 letters from viewers protesting the decision to put the series on hiatus.

Witt Thomas, Producers of the series, co-produced Robin Williams' fine new film, "Dead Poets Society." The prevailing theme of that movie is *carpe diem*: Seize the day. It is a battle cry CBS executives might well take as their own when they decide the final fate of "Beauty and the Beast." And, indeed, the fate of a once-flourishing, now-flagging network as well. Ω Contributed by Julie A. Hamburg, who writes, "The author is a staff writer for the newspaper, but she had to fight to get the article printed... She asks for people to write to her in reply: Nancy Randle, LA Herald Examiner, 1111 S. Broadway, Los Angeles, CA 90015."

August '89 Addendum:

The map at right shows all the groups and individuals in the U.S. who will have received an address/phone list of "Pipeline's" subscribers in their respective states. If your state is not represented, please consider starting your own group — or becoming a phone captain for your area {perhaps we should call 'em Pascal's helpers?}. If you would like to join one of the groups listed here check-out the "Helper's Network Beauty and the Beast Directory (see Tappings)," or "Pipeline's" Classified listings. Ω



The Helpers' Gazetteer

If I had a dime for every time I got to say over the phone to a 'Closet Beastie,' "You're not alone," I wouldn't have to charge for "Pipeline." Not to diminish each one's individuality you understand. To be sure, each has a favourite moment or character, each has sought very creatively in his/her own way to do something, just something, to keep the Dream alive. But nevertheless, people who love "Beauty and the Beast" have a great deal in common.

I've lost count of how many reporters wanted to know about that commonality, wanted the Dream defined in numbers or with some catchy anecdote. The last few months have given little time to ponder an answer {aside from when I was thought 'deceased,' but I was away at the time so couldn't enjoy it}.

What is it about this show? Why do so many people, from so many different walks of life, take it so personally? What has the network wrought!?

The general public at first perceived CBS as an earth-mover about to turn under the last garden in an otherwise industrial-grade videospace. CBS's July press conference came across little better; like proposing to turn the Met into an amusement park, complete with scary rides and target practice, "Hit a Van Gogh! — Win a stuffed animal! — 3 tries for a dollar!"

Controversy has at least served us well. As easily as the new loyal have rallied in defense of this series, they have also found

a very convenient 'bad guy' in CBS. If the network entity is feeling paranoid lately, he/they/it have very good reason. From offices on Wall St. and Madison Ave. to the back-hallways of Washington, DC, in every major city and most minor ones, there are fans with fangs bared lying in wait. Fans who feel justified in seizing any opportunity, however Lilliputian, to wreak their own personal, minute vengeance on the network. I've talked with Lilliputians in fairly high places who confided, anonymously of course, that they have no greater satisfaction than continually tying CBS's corporate shoelaces together. All for the love of B&B.

But why "so great a NO" to CBS? What is it that we do not trust to their stewardship? Terms like the romance, the idealism, the literary allusions, are faded labels on canisters of gun-powder. Perhaps this kind of 'implosive' stuff is not the sort that can occur to a corporate consciousness, or make the evening news. What's called for is a theory about the Dream itself:

To say it is 'identification' sounds like a cop-out, but perhaps it is closest to the truth. Who does not know the taste of anger so bitter that one lashes out at it and rips it to shreds ...or wishes one could. Who has not yearned for a love both dangerous and yet totally accepting. Or had a parent or teachers to whom is owed a heart, a spirit, a mind. Or had friends that you loved ...anyway ...despite themselves. Or perhaps a friend you loved best

of all for being different and special — someone who unerringly could make you smile. Perhaps a Dream lives because within it we will forever have ourselves and those we hold dearest. Vincent, Catherine, Father, Joe, Mouse. Some may even see themselves or another, metaphorically speaking, in Pascal or Mary, William or Jamie, or Elizabeth.

It may be as simple as that. But then again the Dream itself isn't *that* simple. Vincent, for example, is as much those who first imagined him, those who foresee the words he will utter and the emotions he will feel, as he is Ron Perlman. And he is as much Ron Perlman as he is the artists who conceive the mask that is Vincent's face, the lights and the film that capture him, the music that describes his presence and his thoughts in sound.

Can CBS, or the press for that matter, understand that we are not 'loyal' then to an illusion? We are merely being true to ourselves, our loved ones, new friends & old, most especially to the men & women at Witt-Thomas whose talent it is to Dream.

There is no way to attach a rating to this loyalty, or a dollar value. What we have ascribed to it is action and plenty of it. The difficulty we face is in sharing the Dream with the likes of the CBS top brass. Yes, I know, everyone's favourite dartboard embellishments. In speaking with so many fans the impression this editor has gotten is of anger born as much of fear as righteous indignation. The worst now does not seem to be of the Dream ending, but of our somehow becoming disillusioned with, or unworthy of, that Dream.

SAWlitse

Classifieds...

...Continued

FANS OF VINCENT UNITE! BE WITH US

COMING TO SAN JOSE... CREATION SALUTES

Beauty and the Beast TM

THE FIRST CONVENTION FOR FANS OF B & B

IN PERSON:

**ROY
DOTRICE**

"FATHER"



APPEARING BOTH DAYS. ALSO
HOWARD GORDON:
ASSOC. PRODUCER/WRITER



AUGUST 19-20

SATURDAY/SUNDAY

LE BARON HOTEL

1350 N. FIRST ST. SAN JOSE
11AM-6PM daily

- * SEASON III PREVIEW & INFO
- * BEAUTY AND BEAST MER-
CHANDISE ON SALE
- * B & B SLIDESHOWS
- * RALLY TO KEEP SHOW ON!
- * AUCTION * CONTESTS
- * BEAUTY AND BEAST FILM
- * HOW TO WRITE "B & B"

BRING THIS AD TO THE
CONVENTION FOR A FREE
BEAUTY & BEAST GIFT!

TICKETS (\$14 DAILY) AVAILABLE IN ADVANCE AT ALL BASS TICKETMASTER OUTLETS
OR CHARGE BY PHONE: (408) 998-BASS. TICKETS AVAILABLE AT THE DOOR FOR \$17.00
DAILY. FOR MORE INFORMATION CALL (516) SHOWMAN BUSINESS HOURS E.S.T.

Classifieds

National Survey

This editor has received several letters from group leaders wondering about the efficacy of petitions, etc. Obviously, a personal letter is the best response, but a name on a petition is better than nothing at all. And if you get a complete address along with that name, you will have a potential Helper to add to your mailing list—an invaluable asset that could come in handy later on.

Flora Ashley and Kimberly Prosser of Phoenix, AZ offer an alternative to petitions in the form of a national demographic survey. Industry insiders are quick to point out that the results of such an independent survey will not be taken seriously by the network. However, the survey does do an excellent job of informing the reader of B&B's plight, and responses to the survey could go to make up a national mailing list rivaling even the Helper's Network database. The survey has already gained some local press coverage, and its distribution is an easy first project for new clubs to tackle. That's why you'll find a copy on the reverse. If you deem it worthwhile, you and/or your organization are more than welcome to make copies and spread them "North of Oz and South of ..." Ω

WHY A NATIONAL SURVEY?

Beauty and the Beast needs your support. It is not on the Fall schedule; only 12 episodes have been ordered as mid-season replacements. The full season standard is 22 episodes.

A national effort is underway to preserve this unique, quality program. This survey will provide the network with the facts and figures necessary to judge the program's popularity. Millions of households tune in to the program each week in the United States alone, not to mention the viewers in at least 16 countries worldwide. Viewers' lifestyles are as varied as their occupations and educational levels. The current rating system does not give all viewers a voice in programming decisions. This is your opportunity to speak out and be heard! This national survey will prove to CBS that viewers coast to coast are taking an active stand to keep *Beauty and the Beast* alive.

WHAT WILL BE DONE WITH THE RESULTS?

The results will be analyzed by an independent marketing analyst. A written report of these results, along with the surveys themselves, will be submitted to CBS, Witt-Thomas Productions, Republic Pictures, and the advertising sponsors. **THIS SURVEY IS NOT ASSOCIATED WITH CBS OR ANY OF THE PRODUCERS.**

WHAT ELSE CAN I DO?

In order for this survey to be effective, 40,000 copies must be distributed throughout the country. **PLEASE...**give a copy of this survey to as many people as possible.

Send a copy of the survey to your local television and radio stations, and newspapers along with a letter explaining its intent. Media coverage is essential to the success of this survey. If media attention is attained, make sure the national response address is printed or mentioned. Additional copies of the survey will be sent out from this address when an SASE accompanies the request.

WHERE DO I SEND THE COMPLETED SURVEY?

National *Beauty and the Beast*
Audience Survey
P.O. Box 35006
Phoenix, Arizona 85069-5006

A small contribution would be greatly appreciated to help defray mailing and distribution costs, as well as the expense of the marketing analysis.

Thank you for helping to
keep the dream alive!

The National

Beauty & the Beast

Audience Survey

Please... Keep
The Dream Alive



Name: _____

Address: _____

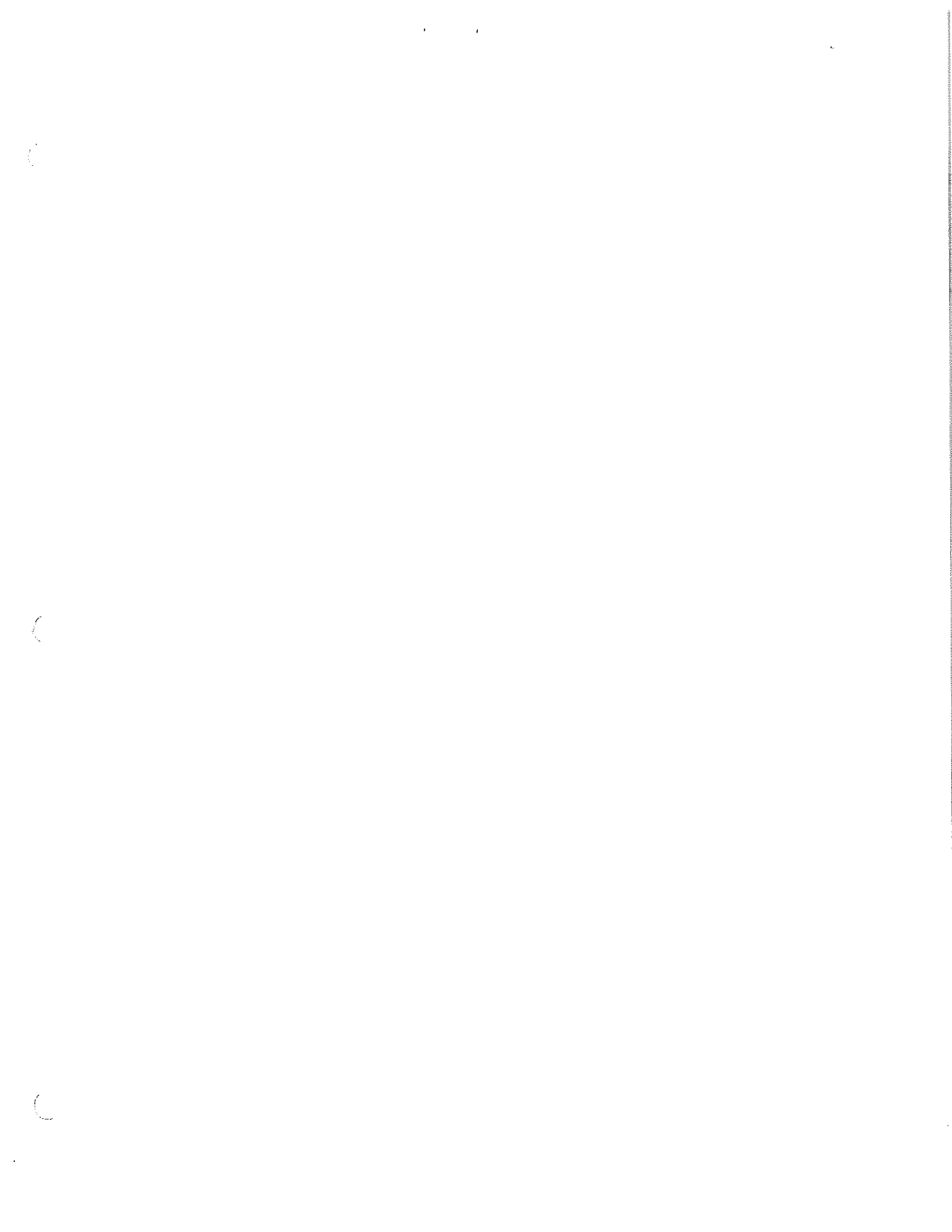
- 1) Sex: Female Male
- 2) Age: Under 18 18-24
25-34 35-44
45-54 over 55
- 3) Marital Status: Single
Married
Divorced
- 4) Number of Children: 0 1 2
3 Over 3
- 5) Education: High School
Vocational School
Some College
Graduate
Post Graduate
- 6) Occupation: Domestic
Self-employed
Tradesperson
Professional
- 7) Annual Income: Less than \$20,000
\$20,000-\$35,000
\$36,000-\$50,000
\$51,000-\$65,000
Over \$65,000
- 8) How many hours of television do you watch each week?
Under 10
10-19
20-29
30-39
Over 40
- 9) Do other people watch *Beauty & the Beast* with you?
Yes No
- 10) If yes, how many?
- 11) City St.

- | | YES | NO |
|---|--------------------------|--------------------------|
| 12) Would you prefer the show remained in its present time slot? | <input type="checkbox"/> | <input type="checkbox"/> |
| 13) Would you purchase Cable television to view <i>Beauty and the Beast</i> ? | <input type="checkbox"/> | <input type="checkbox"/> |
| 14) Do you record <i>Beauty & the Beast</i> to view at a later time? | <input type="checkbox"/> | <input type="checkbox"/> |
| 15) Do you think the show is too violent? | <input type="checkbox"/> | <input type="checkbox"/> |
| 16) Should Vincent and Catherine's relationship evolve further? | <input type="checkbox"/> | <input type="checkbox"/> |

By signing this survey, I acknowledge that I have completed only one copy of this form and that the information contained herein is accurate.

Signature _____ Date _____

SURVEY DEADLINE IS SEPTEMBER 30, 1989



BEAUTY AND THE BEAST CREW JACKET
This is a licensed BEAUTY AND THE BEAST product

Offered by: **PROMOTALK INC** (213) 462-4044
6525 Sunset Blvd
Hollywood, CA. 90028 Fax (213) 462-1608

Attn: Howard Flusberg

The jacket body is of wool. The sleeves, pocket trim and collar facing are of black leather. The jacket is fully lined with a zippered inner pocket. The back is embroidered with the stylized Beauty and the Beast logo coupled with a red rose. The jacket is well made, attractive and in cold weather, very functional.

Jackets use men's sizing:

Small 36-38
Medium 38-40
Large 40-42
XLarge 42-44
XXLarge 44-46

PRICES S-XL \$110.00 Plus shipping, handling & insurance
XXL \$120.00 Plus shipping, handling & insurance
Add \$ 10.00 For shipping, handling and insurance
California residents include 6.5% sales tax.

For each jacket, please fill out the form, include your check or money order for the jacket and shipping, make checks payable to Promotalk. Sorry no C.O.D or credit card orders will be accepted. Please allow approximately 4 to 6 weeks for delivery.

-----cut here-----

Name: _____

Shipping address _____

(Please no P.O. Boxes, we use UPS, ect. they can't deliver to a box)

Size: _____

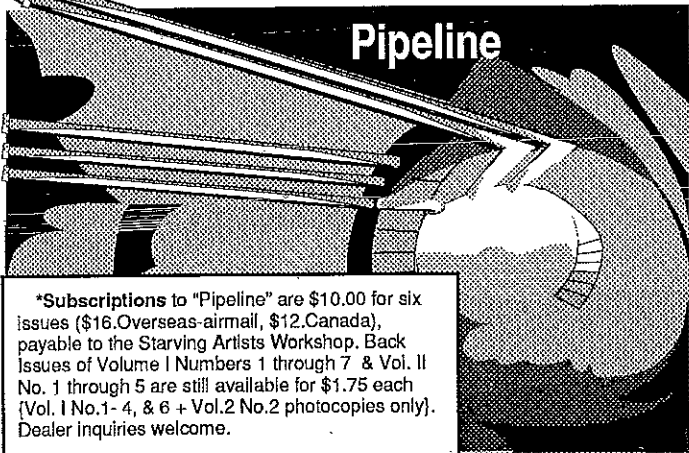
Amount _____

Included: _____

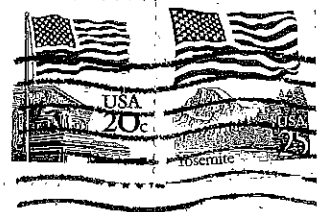
For additional information call Promotalk (213) 462-4044

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Starving Artists Workshop
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Albany, NY 12203-1227



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Your last issue is Vol. 2
Bobbi Ann
7403 Miller Ave.
Upper Darby, PA

No. 8
Sung
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