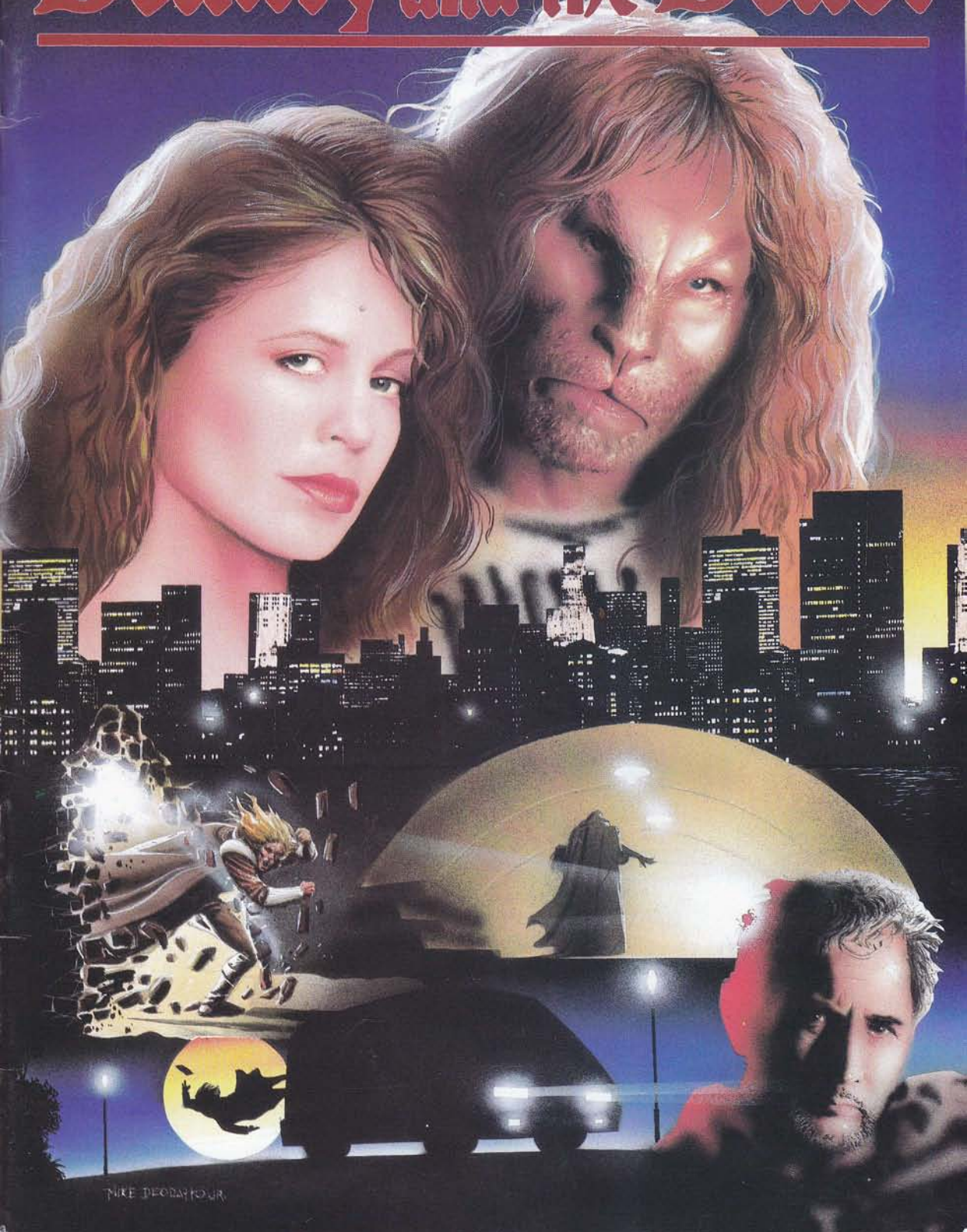


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Beauty and the Beast



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It Began With "Once Upon A Time..."

It's not the Disney movie -- no, not by a long shot.

In television's turbulent '80s, when CBS's Kim LeMasters asked creator/writer/producer Ron Koslow to create a contemporary version of the French 1946 Jean Cocteau film *Beauty and the Beast*, Koslow responded by combining a mythical underground world with a classical love story, set against seemingly-insurmountable obstacles. In 1993, with that series in syndication worldwide and on video, *Beauty and the Beast* seems to be bigger than ever.

All told, the three-season, 53-episode TV series took the classic elements of Gabrielle-Suzanne de Villeneuve's lengthy 1740 "Beauty and the Beast" fairy tale (later simplified and retold by Jeanne-Marie Leprince de Beaumont) and (of course) Jean Cocteau's classic film, and placed them in a contemporary milieu: "Once upon a time, in the city of New York." The stories centered around Catherine Chandler, a corporate lawyer who, after a brutal assault, was nursed back to health in an underground world by a mysterious beast named Vincent.

Over the next two years, Catherine and Vincent built an almost-magical relationship via trust, an empathic link, and the miracle of romantically-lit photography that made the misty underground of New York and the modern-day city streets above seem like two different worlds -- and two very different ways of life.

Ron Koslow succeeded in envisioning an old-fashioned type of love story, in Catherine Chandler and Vincent. It didn't have to be a physical love; it didn't have to be a "roll in the hay." In Vincent was an elegant, yet tortured man who couldn't live in today's world, yet he could romance a "today" sort of woman with Shakespeare and roses and opera. It offered a rich, spiritual, emotional, secret love. Vincent romanced Catherine the way many women want to be romanced. The idea of a fairy-tale romance existing in today's harsh reality is very appealing -- and the idea of finding a man who is physically a "diamond in the rough" but is possessed of a sweet and gentle soul has its own aura of sensuality.

Talking teacups and dancing Gastons, indeed! *This* was the fairy tale for adults.

The **BEAUTY AND THE BEAST** premiere issue you hold in your hands is the second time this beloved cult television series has appeared in comics form, but the first as a continuing monthly painted Innovation comic faithfully recreating and expanding upon the Republic Pictures show. Thanks to internationally-renowned airbrush painter Mike Deodato, Jr., we can make the series live and breathe, with all its beautiful lighting and soft-focus majesty, right on the comic-book page.

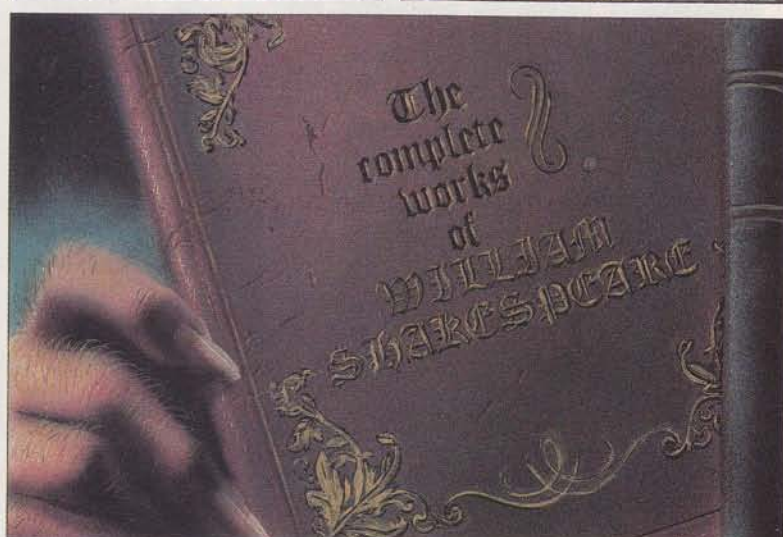
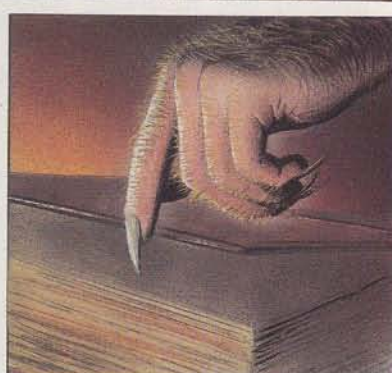
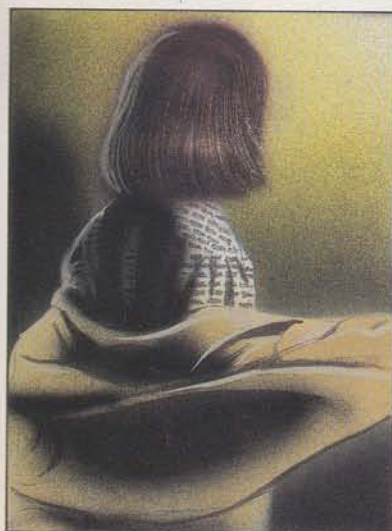
Here is *your* chance to live -- or re-live -- one of the finest love stories ever to grace the home screen...or the comic-book medium.

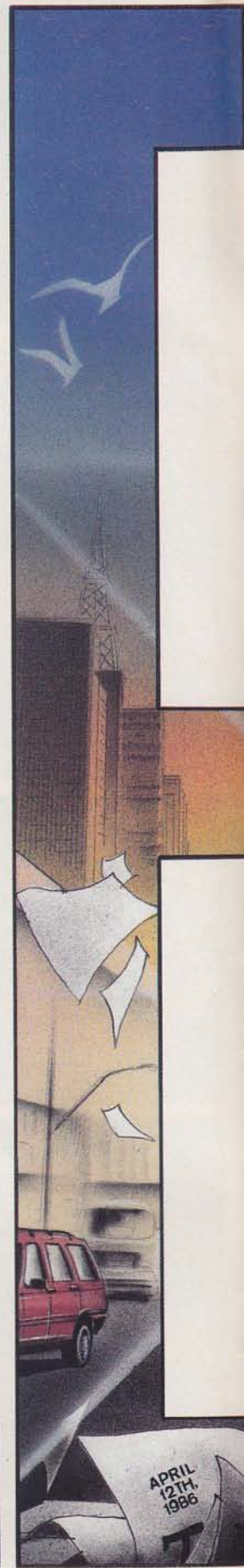
Welcome to *their* world.

Welcome to **BEAUTY AND THE BEAST**.

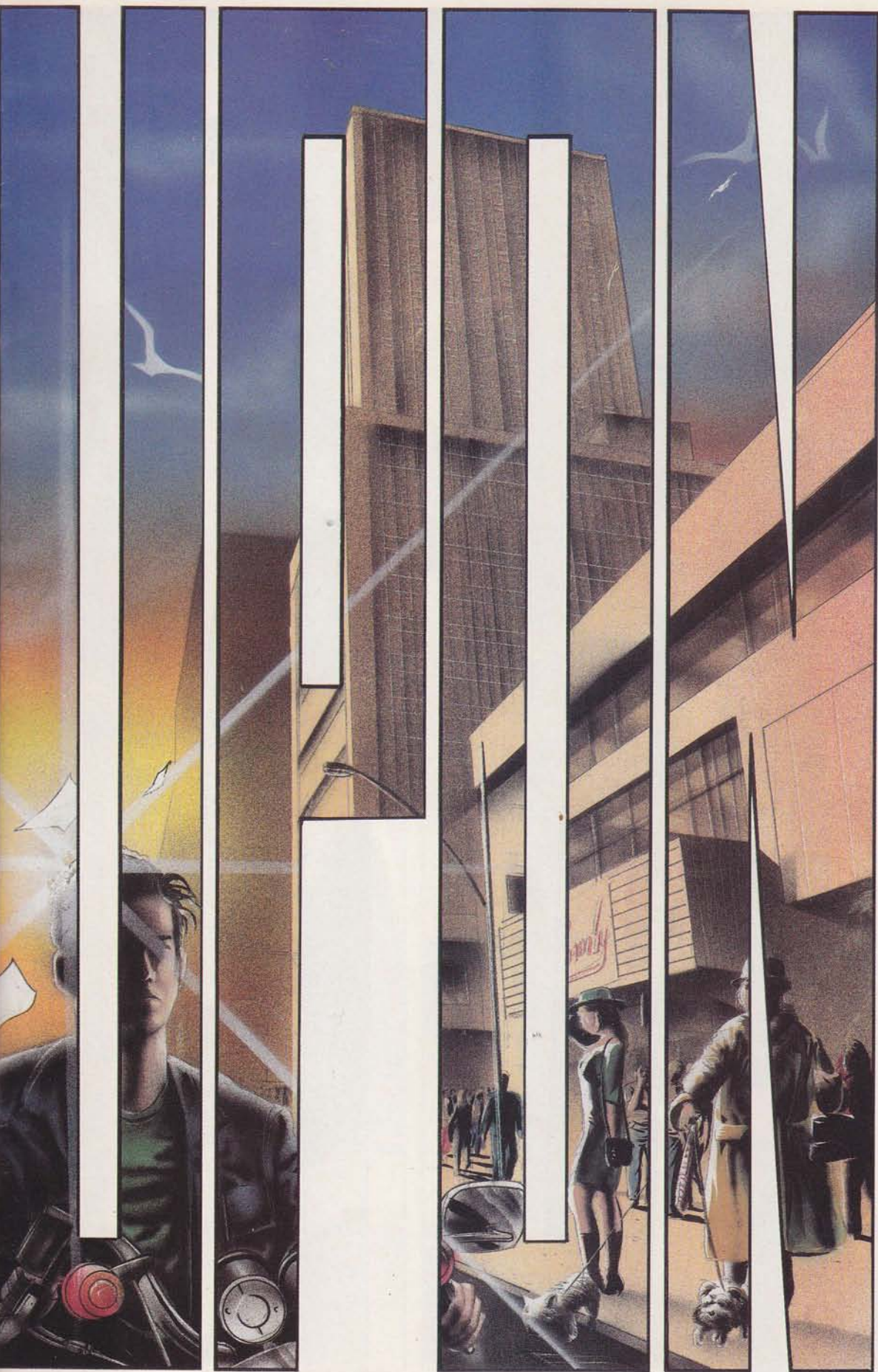
-- David Campiti
Karen May
January, 1993

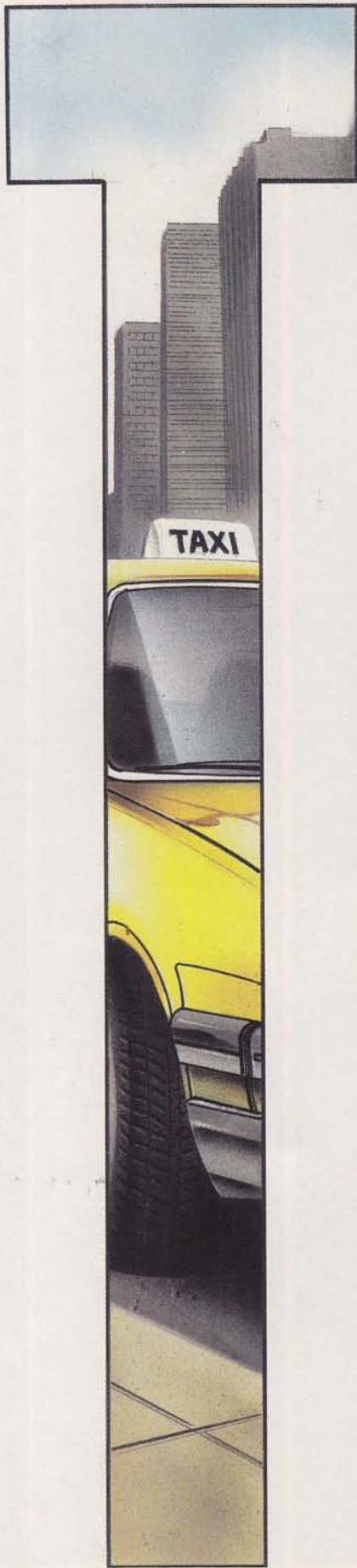
Karen May
Jan 93

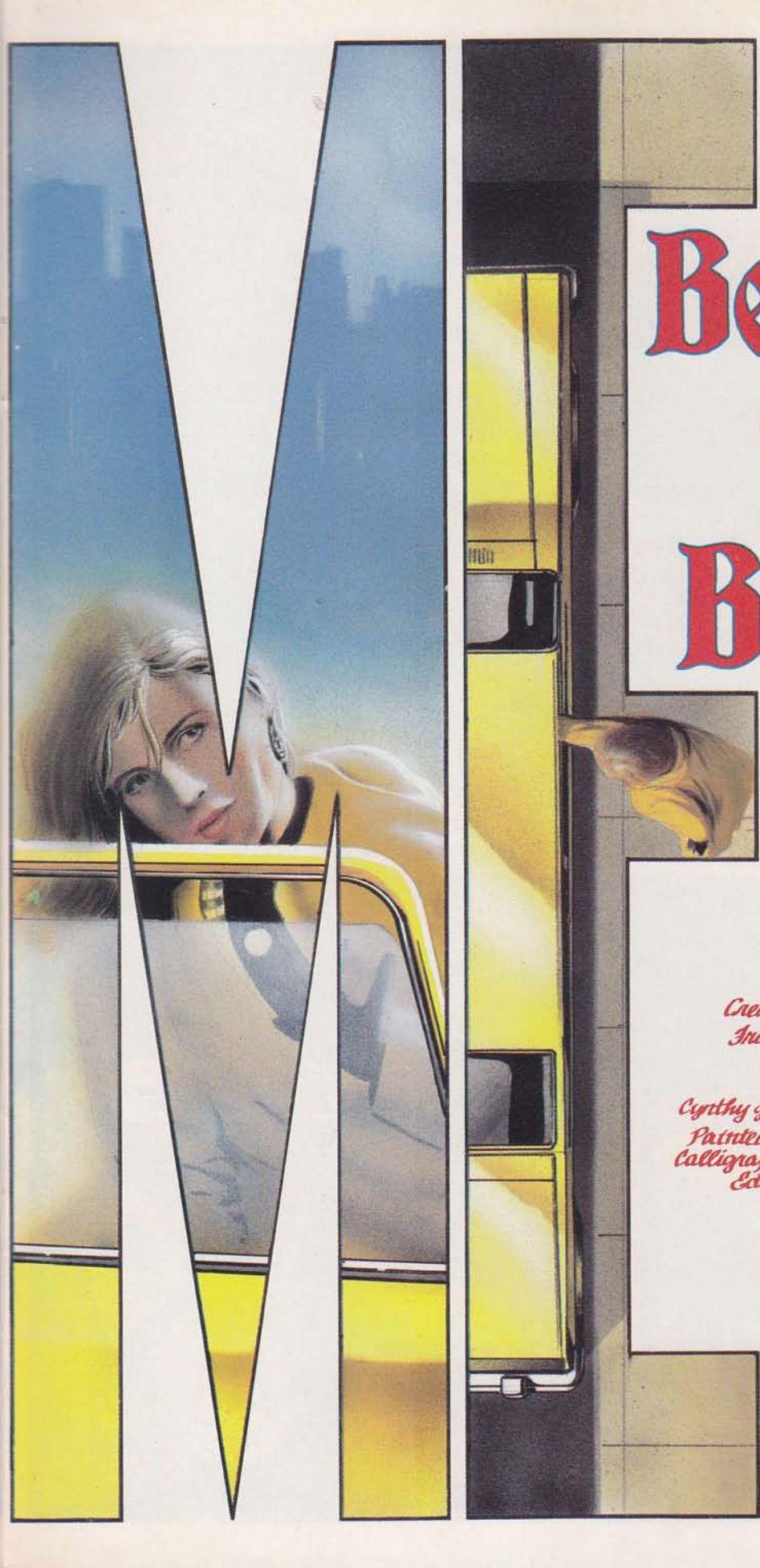




APRIL
12TH
1986







Beauty and the Beast

*Created By Ron Koslow
From The Pilot Script
By Ron Koslow*

*Adapted By
Cynthia J. Wood & David Campiti
Painted By Mike Deodato, Jr.
Calligraphy By Vickie Williams
Edited By Karen May*



Once Upon A Time... In The City Of New York





HI,
JOAN!

HI!

AH,
CATHERINE!

CHARLES
CHANDLER

HI,
DAD!

HAL,
LET ME CALL
YOU BACK



HAL SHERWOOD'S
COMING UP FROM ATLANTA
TONIGHT. WILL YOU HAVE
DINNER WITH US?

I CAN'T.



TOM'S
HAVING A
PARTY FOR THE
ARCHITECTS,
FOR THE NEW
PROJECT.

ANOTHER
EXCUSE TO WINE
AND DINE
THE PLANNING
COMMISSION.

I USED
TO BE INVITED
TO ALL THESE
FUNCTIONS.



I SHOULD'VE
THOUGHT TWICE BEFORE I
HANDLED YOU OVER TO OUR
BEST CLIENT.

DAD, YOU
MAKE IT SOUND
LIKE A HORSE
TRADE.

OH...YOU
COULD DO A LOT
WORSE THAN TOM
GUNTHER.



AND
HAVE!



WELL, HOW ABOUT DINNER TOMORROW NIGHT?

LET ME GET TO MY DESK--CHECK MY CALENDAR.

YOU'RE JUST GETTING IN..?



HAD A LATE NIGHT. HAD SOME ERRANDS TO RUN TODAY.

SO SUE ME!

IT'S A LITTLE LATE FOR THAT. I SHOULD'VE SUED YOU WHEN YOU WERE FIVE!



WHAT'S UP WITH YOU? AREN'T YOU ENJOYING THE WORK?

YOU DON'T FIND IT STIMULATING...?

WHEN I THINK OF CORPORATE LAW, "STIMULATING" IS NOT A WORD THAT IMMEDIATELY POPS INTO MIND.



WHEN YOU PUT YOUR MIND TO IT, YOU'RE A FINE CORPORATE LAWYER.

NO, DAD--



"--I'M THE DAUGHTER OF A FINE CORPORATE LAWYER."

WELL, THEY CAN'T GET IT QUITE RIGHT IN THE SCULPTURE, BUT IT GIVES YOU A PRETTY GOOD IDEA OF THE WAY IT'S GOING TO BE.

WE'RE VERY PLEASED. I'M SURE THAT YOU'LL FIND THAT THE OVERAGES--





BUT I THOUGHT I COULD COUNT ON YOU!

MAYBE I EXPECT TOO MUCH...

I DON'T HAVE TIME FOR THIS NOW.

THEN SHOW BETTER JUDGEMENT.

YOU CAN.

THIS IS A PARTY, NOT BRAIN SURGERY!

FRANKLY, I DON'T LIKE BEING TOLD WHO I CAN TALK TO.

FINE. I THINK I'LL CALL IT A NIGHT.



THAT'S NOT AN OPTION

OH, IT'S NOT-?



EVE, I'M SORRY--

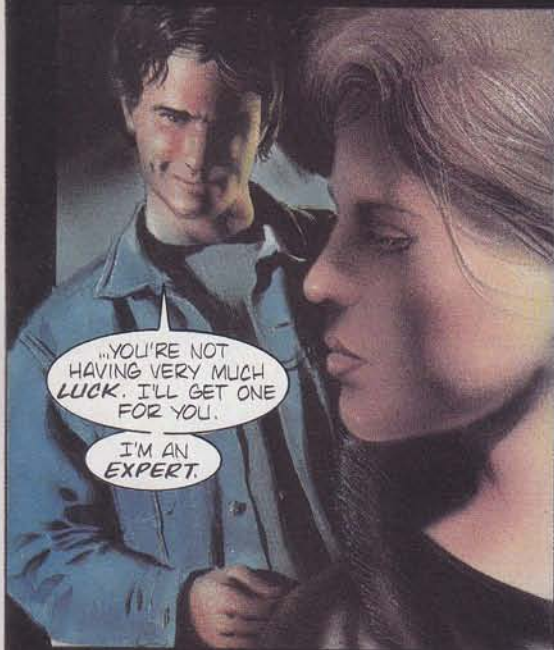


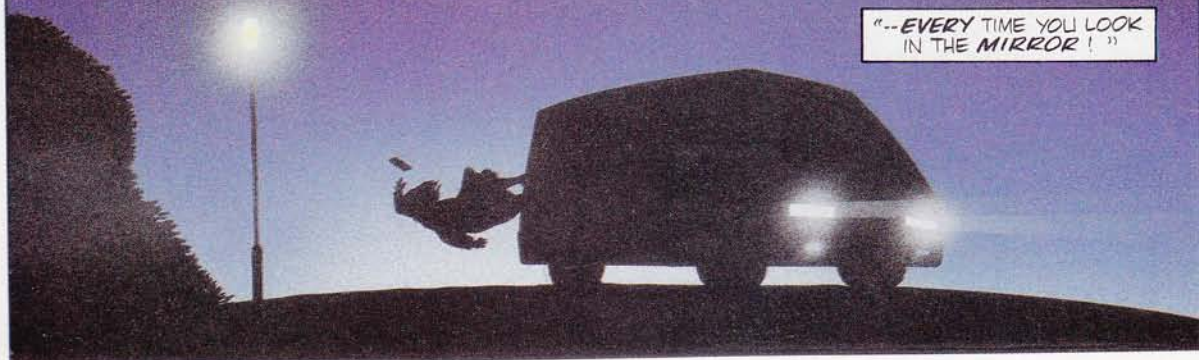
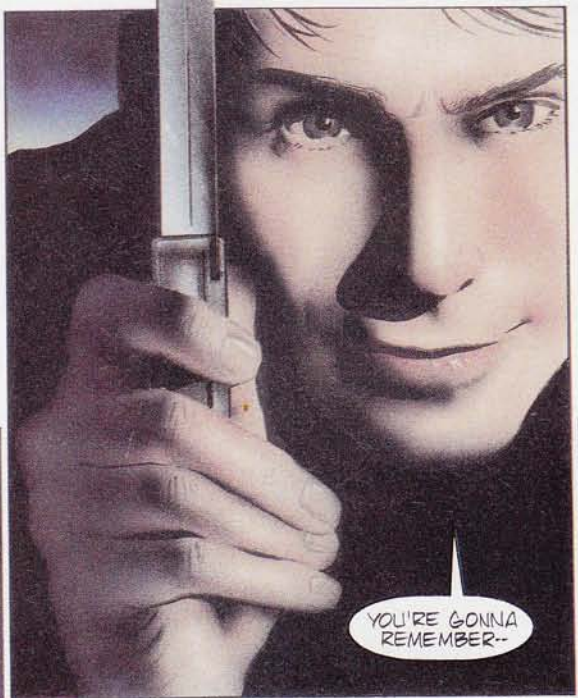
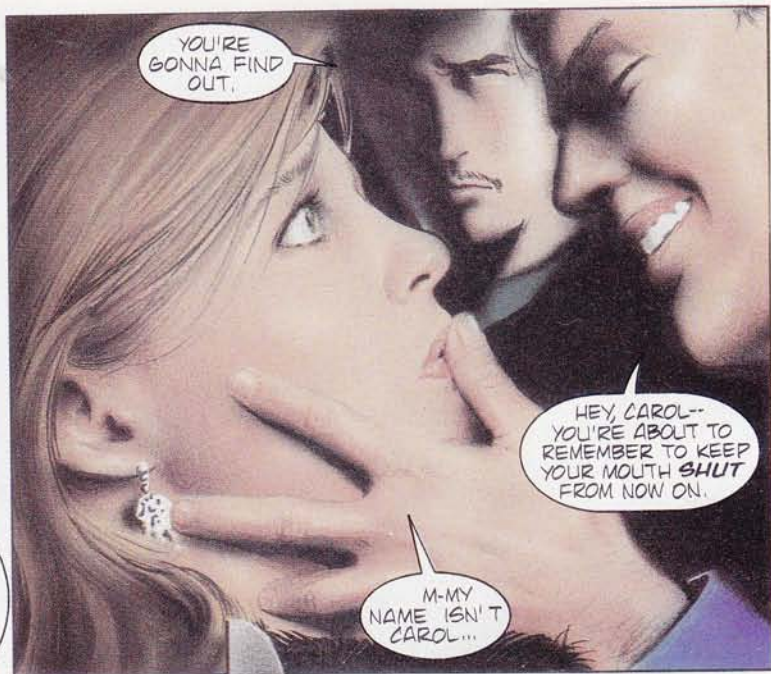
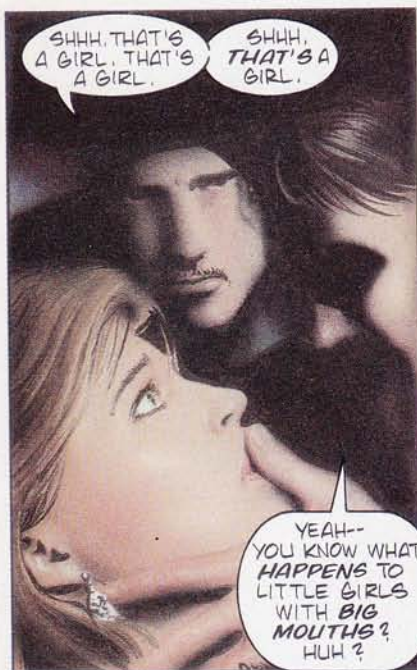
"--I'M GOING TO HAVE TO CALL YOU TOMORROW."

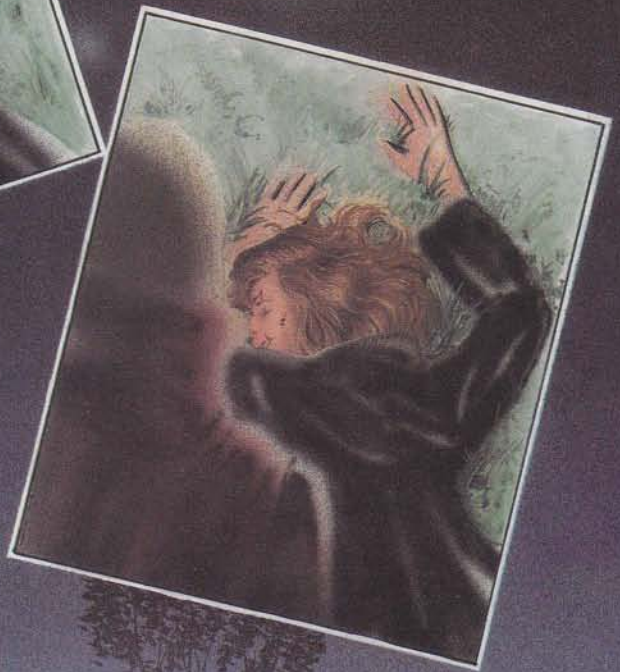
TAXI!

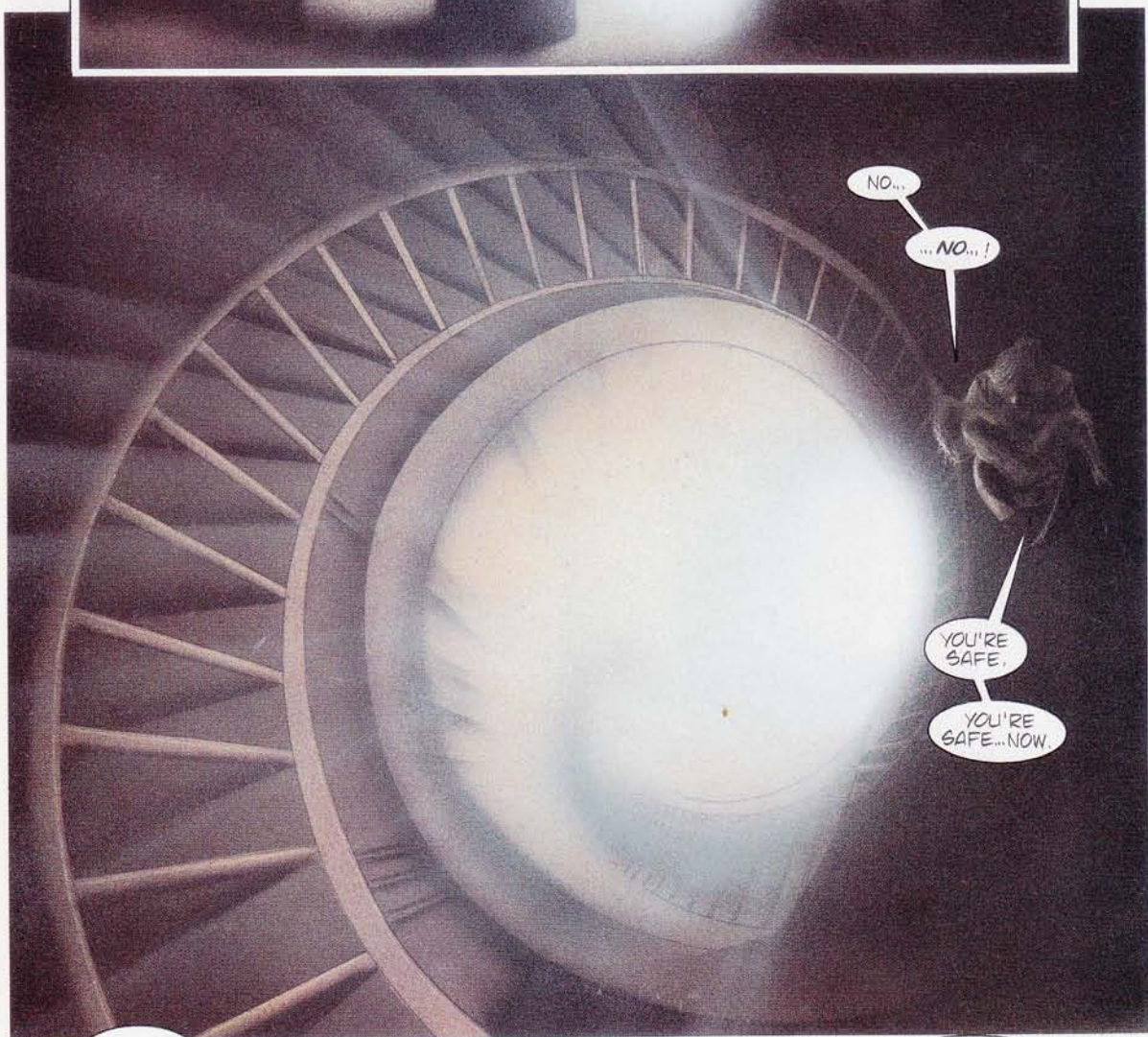


SAY...









NO...

NO!!!

YOU'RE
SAFE.

YOU'RE
SAFE...NOW.

OH!...
WHERE AM
I?

NO ONE WILL
HURT YOU. YOU'RE
SAFE HERE.

HOSPITAL...?

NO. BUT
YOU'RE GOING
TO BE ALL
RIGHT.

WHY
AREN'T I IN A
HOSPITAL...?

THERE
WAS NO
TIME.

YOU WERE
BLEEDING.



WHAT DID THEY DO?

MY EYES--?!

YOUR EYES WERE NOT HURT.

WE WILL MAKE SURE...

"...REST, NOW."

KEEP A CLOSE WATCH. IF HER FEVER RISES, LET ME KNOW AT ONCE.

I WILL.

WHO'S HERE? WHO ARE YOU?

VINCENT.

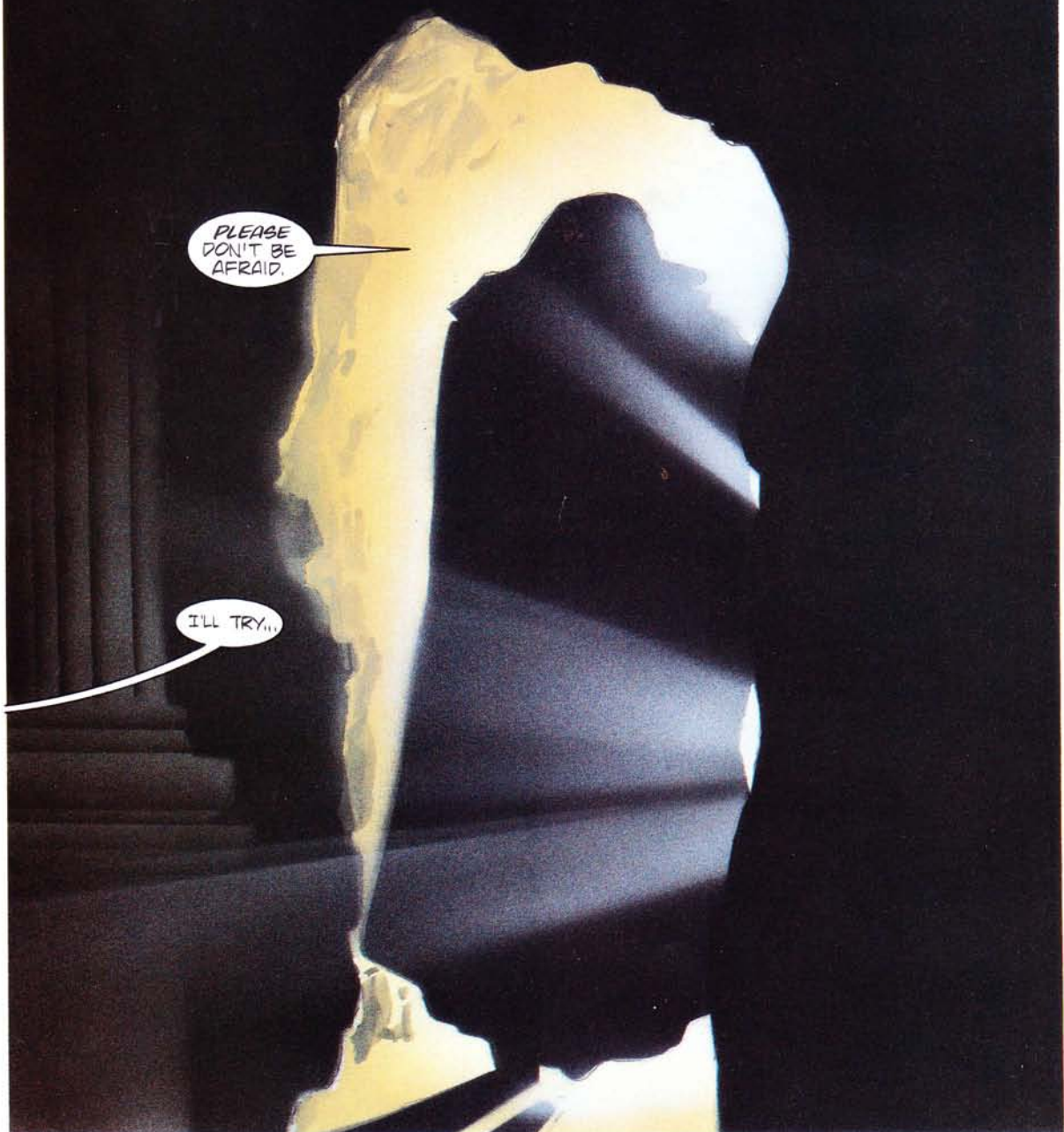
"VINCENT."

MY FATHER AND I TREATED YOUR INJURIES. YOU HAVE BROKEN RIBS.

YOU NEED TO BE STILL.

WHERE AM I?

WHERE NO ONE CAN HURT YOU.





SO--IS SHE
AWAKE?

SHE'S VERY
FRIGHTENED.



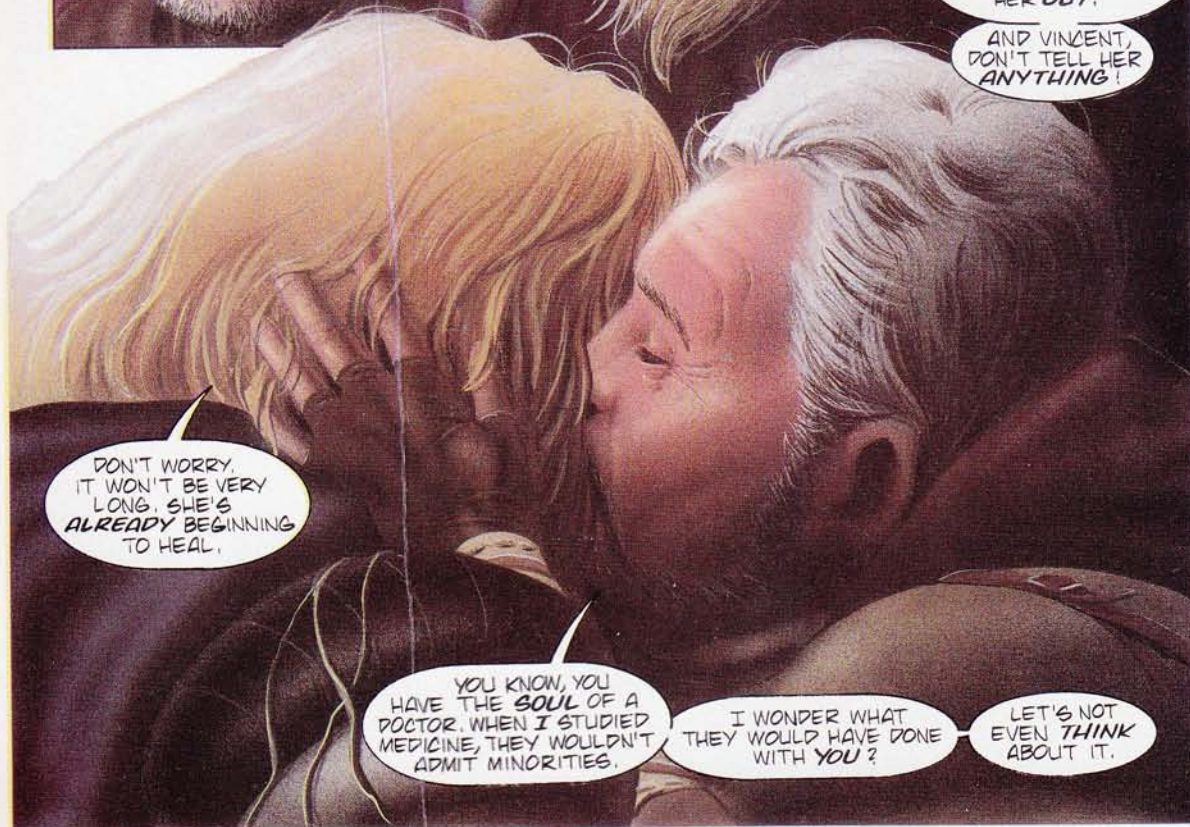
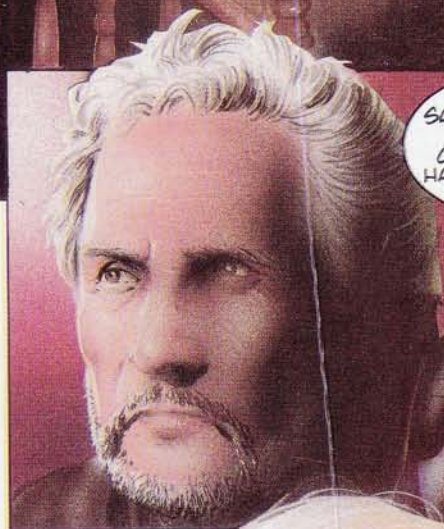
HOW COULD YOU
BRING A STRANGER
DOWN HERE--TO WHERE
WE LIVE??

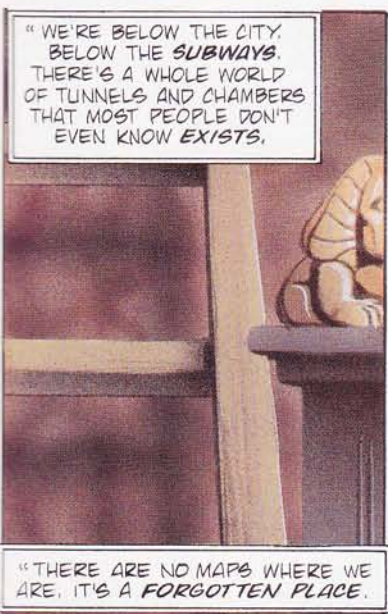
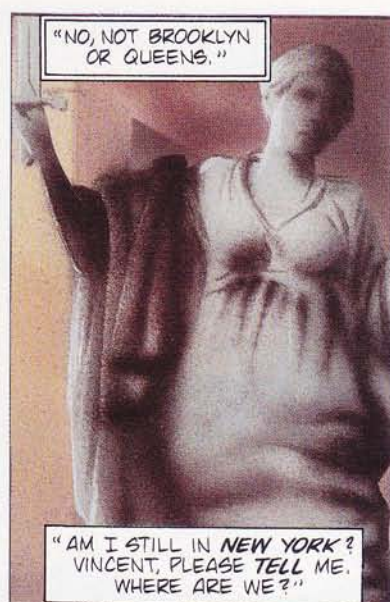
YOU
IGNORED OUR
MOST IMPORTANT
RULE.

I KNEW
THAT THERE
WAS NO OTHER
WAY.

DO YOU KNOW
WHAT THEY'D DO, IF
THEY CAUGHT YOU UP
THERE--OR FOUND YOU
DOWN HERE?

THEY'D
KILL YOU--







WHAP

NEW YORK DAY

GUNTHER'S GIRL FRIEND MISSING

FINAL

EASTSIDE DEB VANISHES

LIEUTENANT--
I'D LIKE TO KNOW WHO
LEAKED THIS STORY TO
THE PAPERS...

WELL,
IT'S HARD TO
KEEP SOMETHING
LIKE THIS
QUIET.

A
SOCIALITE'S
MISSING FOR
A WEEK, HER
PURSE IS
FOUND IN THE
PARK...

WE DON'T
NEED THESE KINDS OF
HEADLINES.

HAVE YOUR
MEN COME UP WITH
ANYTHING?

NO.
NOT YET.

MR. CHANDLER...
MR. GUNTHER--

--I'LL DO
EVERYTHING I CAN
TO FIND HER...

"...THAT'S A
PROMISE."



OH--!



I
KNOW YOU'RE
THERE.

YOU CAN
COME IN.



✧



IT
WON'T
HELP.

I'LL
READ TO
YOU.

IT MIGHT.

WE
CAN FINISH "GREAT
EXPECTATIONS."


DO YOU
REMEMBER HOW
IT ENDS?

VINCENT, I'M
FRIGHTENED--I'M
WORRIED.



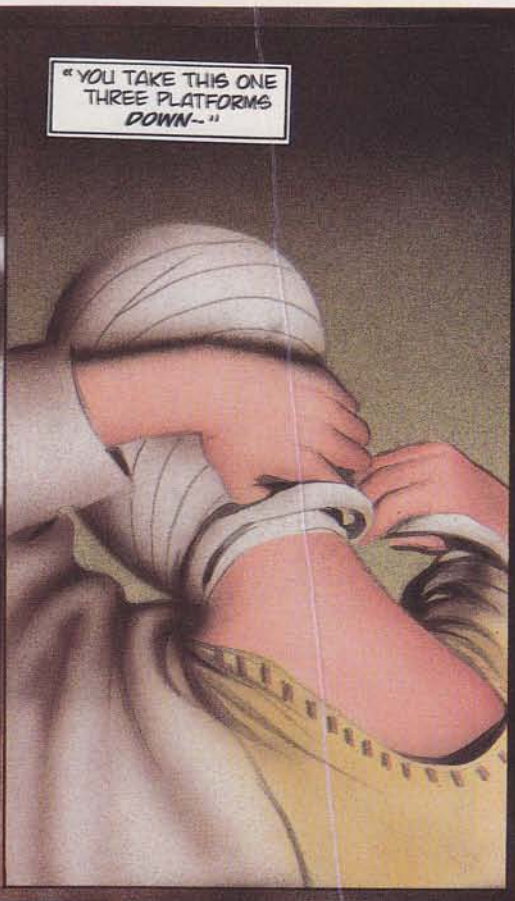
I KNOW,
I CAN FEEL
IT.

YOU'RE
GETTING YOUR STRENGTH
BACK.




I'LL GET
YOU SOME TEA. THE
HERB TEA YOU
LIKED.

OKAY...




"YOU TAKE THIS ONE
THREE PLATFORMS
DOWN--"



--RIGHT UP
THE NEXT TUNNEL
TO THE FIRST
LADDER, AND START
CLIMBING.

AND THAT'LL BE
CHINATOWN--?



UNLESS YOU
TAKE THE WRONG
TUNNEL.


YOU
COULD END UP
IN CHINA!

HA-
HA! NO WAY,
VINCENT!

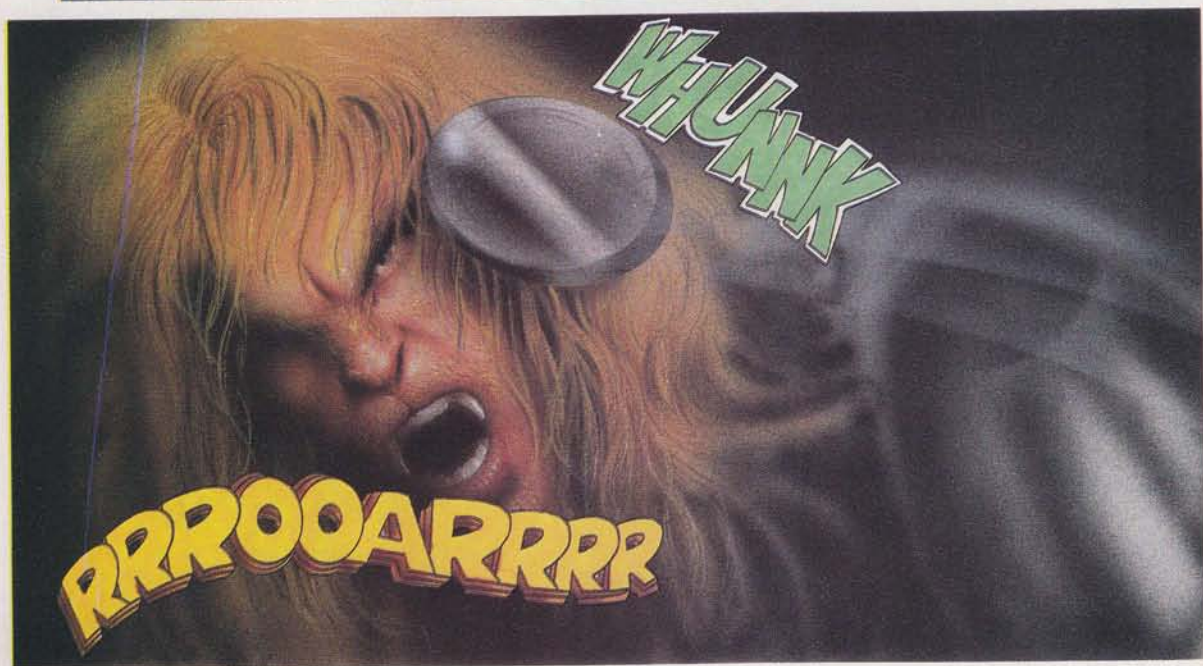


WELL,
WHEREVER YOU
END UP, HURRY
BACK WITH THE
TEA!

SURE--



"-- BUT THIS ONE'S
GONNA COST YOU!"



TO BE CONTINUED...

Promises Of Yesterday: A Short History Of

Beauty and the Beast

"Once upon a time in the city of New York. . ." Thus began, with these on-screen words, the first episode of *Beauty and the Beast*. A history of the show might begin the same way, with one small change: "Once upon a time in the city of Los Angeles. . ."

Once upon a time in the city of Los Angeles, there was a television executive named Kim LeMasters. President of CBS Entertainment, LeMasters was also a film buff, and one day he watched Jean Cocteau's 1946 adaption of the *Beauty and the Beast* story, *La Belle et la bête*. He loved the movie so much he began to think about how to turn the story into a television show. He contacted Ron Koslow, an attorney turned TV producer, and discussed the idea of a prime-time *Beauty and the Beast*. He asked Koslow to come up with a concept that would keep the show viable on a weekly basis.

Koslow updated the time and location to modern-day New York, wherein he imagined a double world: on the surface, the familiar streets of the city; underneath, a magical, unseen and unknown world of caves and chambers inhabited by refugees from society who had formed a community of their own. *Beauty* became a lovely young lawyer named Catherine Chandler, and the *Beast* a noble lion/man and underworld dweller named Vincent.

Koslow wrote a pilot script combining classical allegory with contemporary conflict and unrequited love that enchanted all who read it, attracting theater and film actors. Vincent required not only an actor of large size, but of great talent and humanity who could express the character's noble but conflicted nature. When Ron Perlman, an actor with many years experience on the New York stage heard about the part, he wasn't interested. He had just made several films requiring long hours in the make-up chair, and he was tired of such parts. Convinced that Perlman would be perfect for Vincent, his agent dropped the script at his client's door one Sunday morning. Perlman brought it in with the newspaper and couldn't resist taking a peek. He hadn't even finished before he was on the phone telling his agent he had to play Vincent. Roles like this didn't come along every day and it would be worth the make-up ordeal. Besides, the concept was so off-beat that there was almost no chance CBS would pick up the

show. So he could enjoy his one shot as Vincent and then continue looking for parts that required minimal make-up.

The same thoughts occurred to Linda Hamilton. Best known as Sarah Connor in *The Terminator*, Koslow had wanted her to play Catherine from the beginning. Hamilton considered herself mainly a film actress, but she took this role because she loved the script, and, like Perlman, thought *Beauty and the Beast* would never be selected as a weekly series.

Other actors hired for principal roles were Roy Dotrice, a superb stage actor from Britain (familiar to Americans as Leopold Mozart in the film *Amadeus*), as Vincent's loving but overbearing Father; Jay Acovone as Catherine's boss, deputy district attorney Joe Maxwell; and Edward Albert as Elliot Burch, a real estate tycoon who loved Catherine. Originally a minor character, Albert was so charismatic in the part that by the third season he became an integral part of the show.

Defying expectations, CBS picked up *Beauty and the Beast*, and Koslow had to get to work fast to develop more scripts and shoot episodes. He brought on board young writers such as Howard Gordon and Alec Ganza as well as distinguished science fiction/fantasy/horror author George R.R. Martin. Getting Martin, the winner of a Nebula and several Hugo awards, was a real coup. It was Martin, who has a love for the fantastic, who developed some of the show's most spectacular tunnel world locations and beloved tunnel dwellers.

Beauty and the Beast debuted on September 25, 1987. Viewers and critics soon realized that something really different had landed in prime-time, and it wasn't long before the series developed a loyal following. *Time* spent a whole page examining its appeal; even the *Wall Street Journal* devoted a column to the subject. Ron Perlman unexpectedly found himself TV's newest sex object. Author Rona Jaffe gushed in the Sept. 10, 1988 *TV Guide*: "[*Beauty and the Beast*] went directly to my heart and, I later discovered, to the hearts of millions of women all over America, who also fell in love with the Beast." Frances Cawthon in the *Atlanta Journal-Constitution* confessed she was "addicted" to the appeal of Vincent, adding that so were many other women all ages "out there wishing we were Catherine."

Perlman and Hamilton, who became friends off-stage, brought a spark and a chemistry rare to television with their on-screen relationship. The audience could really believe that these two people were meant for each other. Vincent slowly evolved from mere avenger and defender of the woman he loved to full-blown spiritual confidant and object of both physical and emotional attraction. Though the characters did not actually share even so much as a kiss until well into the second season, there was much physicality between them that spoke of closeness and desire far beyond what the audience was allowed to see. In many episodes, the love and desire were almost tangible as Vincent and Catherine moved from the wonder of their newfound emotional bond to the excitement and just-below-the-surface tension of romantic love.

In fact, "Below The Surface" could have been another name for this show. The hidden world below, with its Freudian chambers and tunnels, reflected the duality of the characters, all of whom had darker, more complex sides that slowly emerged during the show's run and kept these people from being too good to be true. In fact, the care lavished on *Beauty and the Beast*'s visual aspect was astonishing for a prime-time show. The medieval-style tunnel world clothing was intricate and hand-made and utterly unlike modern-day styles, and the chambers and tunnels seemed hewn out of real rock (although they were fiberglass). The lighting also expressed the difference between the two worlds: above was matter-of-fact, flat, almost harsh, and the world below basked in the golden, comforting glow of hundreds of candles.

It wasn't long before viewers turned into fans, and the fans began to find each other. The show engendered fan creativity in the form of newsletters and a hotline, as well as stories, novels, poems, and art work often depicting scenes that would never be allowed on TV. Dozens of fan clubs sprang up all over the country, and, after *Beauty and the Beast* sold overseas (to more than 90 countries, making it the best-selling show abroad ever), in Germany and England. The concern of the tunnel world dwellers for society's dispossessed and disturbed found a response in fans; many clubs "adopted" homeless shelters and other charities, with the members raising

funds and devoting time to helping others.

Beauty and the Beast's first season concentrated on Catherine, whose survival of a brutal attack and rescue by Vincent inspired her to leave behind her easy life and become a crime-busting assistant district attorney. Not only did Catherine make a 180-degree change after the attack in the pilot episode, but she had met a man and a community whose existence questioned everything she had believed in. During this first season, she had to make a decision about whether it was worth living a double life and forsaking a "normal" family in order to maintain her relationship with Vincent. The mysterious bond which allowed Vincent to experience every emotion Catherine felt at the moment she felt it became a double-edged sword, as she increasingly fell into desperate and dangerous situations which commanded Vincent to risk exposure in the world above. The same longing that drew him above often, without warning, turned to fear for Catherine each time she encountered danger. As this opening season reached its conclusion, the tension finally built to a point where a decision had to be reached, a decision Catherine was unable to make, despite seeking help from a psychiatrist. Finally, the counsel of a childhood friend and an intense dream helped her to make up her mind: she would stick with Vincent, no matter what she had to give up.

The second season got off to a very late start, due to a writer's strike and didn't return to the air until Nov. 18, 1988, with a very downbeat story, "Chamber Music," in which Vincent and Catherine attempted to help Rolley, a former tunnel dweller and child piano prodigy, now addicted to drugs (they are unsuccessful). This episode initiated a series of "third person" stories, with Vincent and Catherine trying to help others whose situations often mirrored their own relationship and dilemmas. The long absence from the air plus the generally subdued tone of these stories did not help with the ratings, which began a downward turn. Also, its second season Friday night slot, commonly known to be a ratings graveyard, didn't help. *Beauty and the Beast's* time as an "in" show had passed, although some of its best episodes were still on the way.

A new intensity arrived with "The Outsiders" on Feb. 24, 1989. From now through the rest of the season, the focus was on Vincent and his growing battle with his dark, violent side, the part of him that lost control when he or his loved ones were threatened. The fateful flaw which was eventually to spell the demise of the series had made its appearance. Posed to delve into the rich psychological and emotional ground of a relationship hindered by ethical and moral questions never before addressed, *Beauty and the Beast* instead veered into the well-trod dramatic ground of mere physical danger and improbable rescue. The action focused on the world beneath the streets, at the expense of development of the

Catherine Chandler character and the manifold problems her relationship with Vincent would create for her above. Her career seemed forgotten in the headlong rush to tunnel-centered plots. The quest for new skills in self-defense and self-discovery begun in the first season seemed forgotten in this second, and as Catherine remained static and predictable, Vincent slowly degenerated as he faced unresolved conflicts from childhood and the unremitting despair he felt over the near-weekly killing or disfigurement he meted out to those who would seek to harm Catherine.

As ratings slipped, CBS decided to try "the great Monday night experiment," and moved *Beauty and the Beast* to Monday night for two weeks, on March 6 and March 13, 1988. Regrettably, this only made the ratings worse, as some viewers didn't make the effort to follow the show to a different night. CBS compounded the error by pre-empting the show for a week and then moving it back to Friday. This "experiment" couldn't have come at a worse time, because *Beauty and the Beast* desperately needed more viewers, not less.

As the second season drew to a close, a three-part episode dealing with Vincent's final psychological disintegration and lapse into madness provided outstanding writing and acting, but it mattered little that the episodes were sparkling examples of outstanding television. The very qualities that had drawn millions to the series now acted to alienate and drive away those very same viewers. The love and romance that had built one of the largest fan networks in television history had given way to the bleak wasteland of hopelessness and emotional dependence bordering on the pathological. Neither Catherine nor Vincent had remained whole, neither had found the inner strength the other had been assured they possessed by their failing inamorata. As the final episodes unfolded, the final flicker of the spiritual flame that had lit the series so bright in the beginning faded to the darkness of the tunnel depths to which Vincent had retreated and lost all control, with this second season ending as a despairing cliffhanger: Catherine enters the cave where Vincent raves; the audience hears her scream "Vincent!" and then -- the credits.

Due to the ever-plunging ratings, the fate of *Beauty and the Beast* remained as uncertain as what had happened in the cave. CBS was dubious about bringing back a show continually declining in popularity. Another problem was the reluctance of Linda Hamilton to continue as Catherine. After a miscarriage early in the second season, which she partly blamed on unhealthy working conditions, she became pregnant again, a situation quite obvious by the last few episodes of the second season. Not only would Hamilton be pregnant all through the summer and early fall, which would prevent her from shooting more episodes in time for the fall season, but she didn't want to return anyway. She wanted to

take time off to spend with her baby. Also, it was widely rumored that Hamilton was dissatisfied with the lack of development of Catherine's character during the second season, and with the lack of progress in Vincent and Catherine's relationship. She wanted something physical to develop between Vincent and Catherine, an idea that Ron Koslow reportedly refused to contemplate.

In the end, Hamilton announced she would not return. The show's writers had to think of a way to remove Catherine from the show. George R.R. Martin came up with a fantasy-oriented plotline to take place over six or seven episodes that had Catherine dying and Vincent, Orpheus-like, following her into the afterworld to fetch her back. However, CBS nixed that scenario. If Hamilton wanted out, then they wanted her character dead and gone and right away. Not only that, but they wanted more action, in an attempt to attract a male audience (*Beauty and the Beast's* audience was largely female). Instead of building on those elements that attracted the show's natural audience (i.e., women), the network decided to go after an audience segment that would prove impossible to catch.

CBS announced that *Beauty and the Beast* would go on hiatus for the fall season, to return in a two-hour movie in the winter. Fans wondered how the show could go on without Catherine, as the relationship between Catherine and Vincent was its *raison d'être*. In an article in the Sept. 23-29, 1989 *TV Guide*, they got their answer. The article claimed that a Philadelphia focus group was paid \$40 each to critique a two-page synopsis of the two-hour movie. Said *TV Guide*: "Catherine has become pregnant by Vincent. She is captured by an evil character named Gabriel, who imprisons and sadistically tortures her for months. After Catherine has her baby, Gabriel's goons inject her with a lethal drug as she begs for mercy. Just before she dies, Vincent arrives on the scene -- but the bad guys escape with his child in a helicopter. Catherine, reciting poetry, dies in Vincent's arms. Theoretically Vincent would spend subsequent episodes in search of his child -- and Catherine's killer."

The fans found this plotline extremely degrading and contrary to what they had loved about *Beauty and the Beast*, as well as highly unoriginal in its introduction of a cartoonishly evil super villain. In an effort to forestall fan complaints, Ron Koslow and producer Paul Junger Witt claimed the leaked synopsis was incorrect in many significant details from the completed script and that fans would ultimately be pleased by the two-hour movie.

Despite these claims, the two-hour movie, entitled "Though Lovers Be Lost," and broadcast on Dec. 12, 1989, followed this scenario exactly. It truly had to be the low moment of all *Beauty and the Beast* episodes, full of gratuitous violence, ugly characters and situations and some truly ridiculous scenes. And most disappointingly, Vincent's and Catherine's

relationship never reached any kind of resolution; in the ultimate "have your cake and eat it too" scenario, Vincent and Catherine finally experienced some sort of physical consummation, but because Vincent apparently was unconscious at the time (surely an impossibility), he could not remember the act and thus never had to face the decision that had been haunting him for two years. In other words, the story of Vincent and Catherine sidestepped the moment that should have been its dramatic climax.

Ironically, "Though Lovers Be Lost" brought *Beauty and the Beast* the highest ratings of its run, yet those high ratings assured the series of a rapid decline and eventual fall. Also, the third season's direction caused an enormous rift in the fan community, between those fans who hated everything in the third season and those who rather liked it, or at least didn't totally object to it.

The rest of the third season had its ups and downs. The scriptwriters upped the action quotient, but all the bad-guy bashing in the world could not lure those all-important male viewers, and the female audience, turned off by the violence and the loss of Catherine, tuned out. The show's fate looked grim, especially after Kim LeMasters, who continually had championed *Beauty and the Beast*, resigned on Nov. 1, 1989. Jeff Sagansky, president of Columbia Pictures Entertainment, took his place, and one of his first acts was to announce the cancellation of *Beauty and the Beast*. The

final episode, "Invictus," aired Jan. 24, 1990, with the final indignity the cancellation taking place prior to airing all of the filmed episodes. Although these "missing episodes" (three in number) were eventually aired, they and the final regular season episodes of the series were among the least-viewed ever.

However, this was not the end of *Beauty and the Beast*. In September 1990, cable TV's Family Channel picked the show up and ran it for a year, in the process engendering more controversy. A conservative station owned by the Christian Broadcasting Network, it edited the episodes for content, often rendering them senseless. For instance, in the pilot episode, Family Channel cut the scenes explaining the motives of Catherine's attackers (hired by an escort-service owner determined to give one of his disloyal female employees a lesson she wouldn't forget, they mistook Catherine for the actual woman). They deleted other episodes completely, including the entire third season.

However, Family Channel only had *Beauty and the Beast* for a year; after that it went in to general syndication, uncut, where it now runs all over the United States, usually once a week during the wee hours. It also continues to be viewed around the world. Republic Pictures, owner of the rights to the show, has released "Though Lovers Be Lost" and the first eight episodes on videotape and laser disc, and fans are hoping for more video releases.

There has been talk, ever since cancellation, of a feature film. Ron Koslow says he has written a story treatment and has financing, but there has been no announcement of a production start date. Koslow wants to bring back Catherine (whether alive or as a ghost or in a dream he won't say) but Linda Hamilton has said often that she will never play Catherine again. And Koslow has said he would be very reluctant to do the movie without Linda Hamilton. Ron Perlman, Roy Dotrice and Jay Acovone have stated they would like to reprise their roles.

A movie may never come about, but *Beauty and the Beast* lives on. Many of the fan clubs which sprang to life in the first two seasons continue to flourish. Numerous conventions and gatherings are held each year to celebrate Catherine and Vincent. The love and light the series offered in abundance during its first year and even during the second year (if less frequently) continue to shine in the faces of new viewers. With syndication and home video, fanzines, novelizations, original novels, videotapes, and fan gatherings, Catherine and Vincent -- and Father and Joe and Elliot and all the other characters -- survive in the hearts and minds of those who glimpsed what is possible when the striving for beauty and nobility succeeds.

Beauty and the Beast deserves no less.

-- Paula Vitaris
Peter Formaini
January, 1993



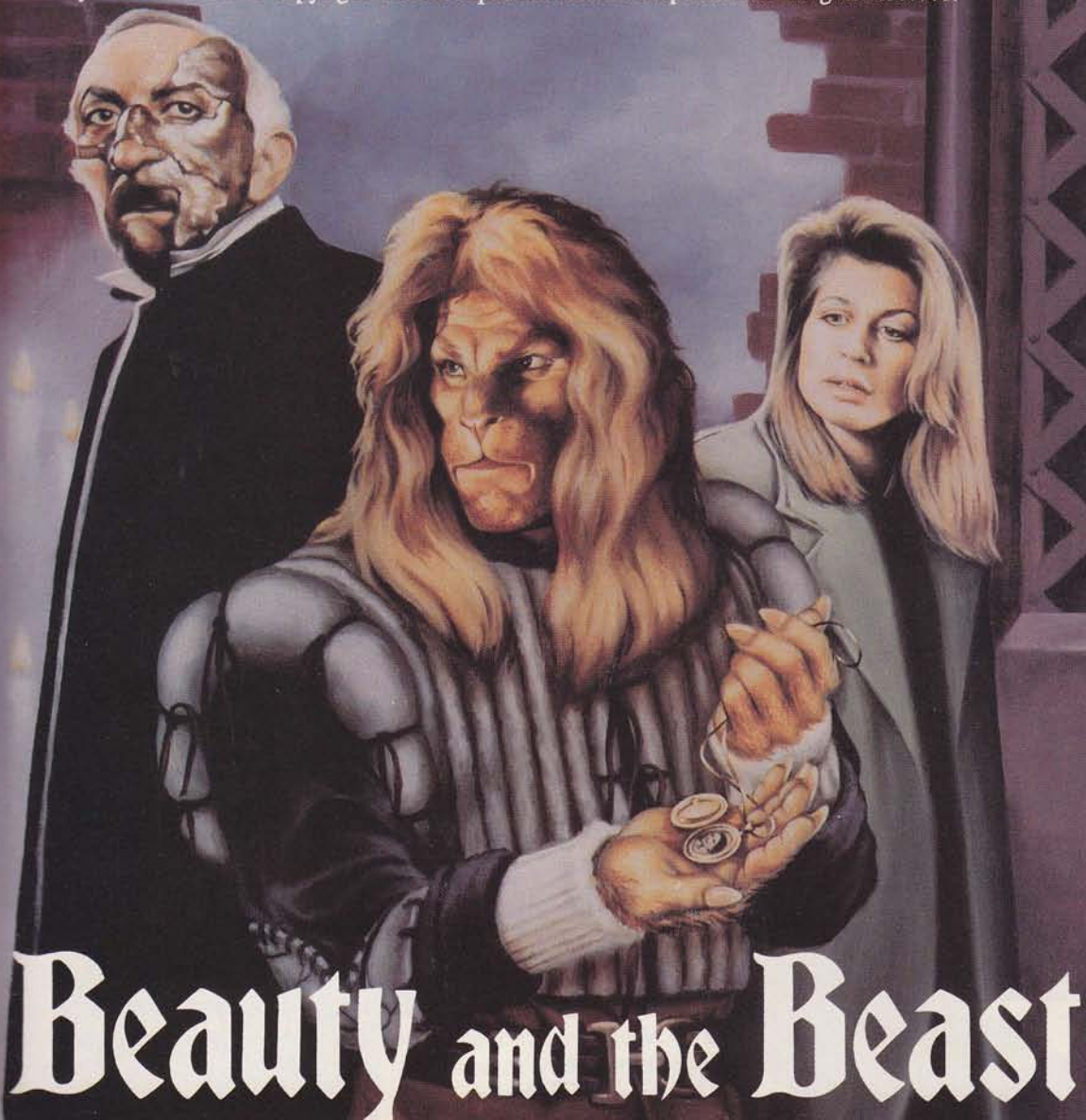
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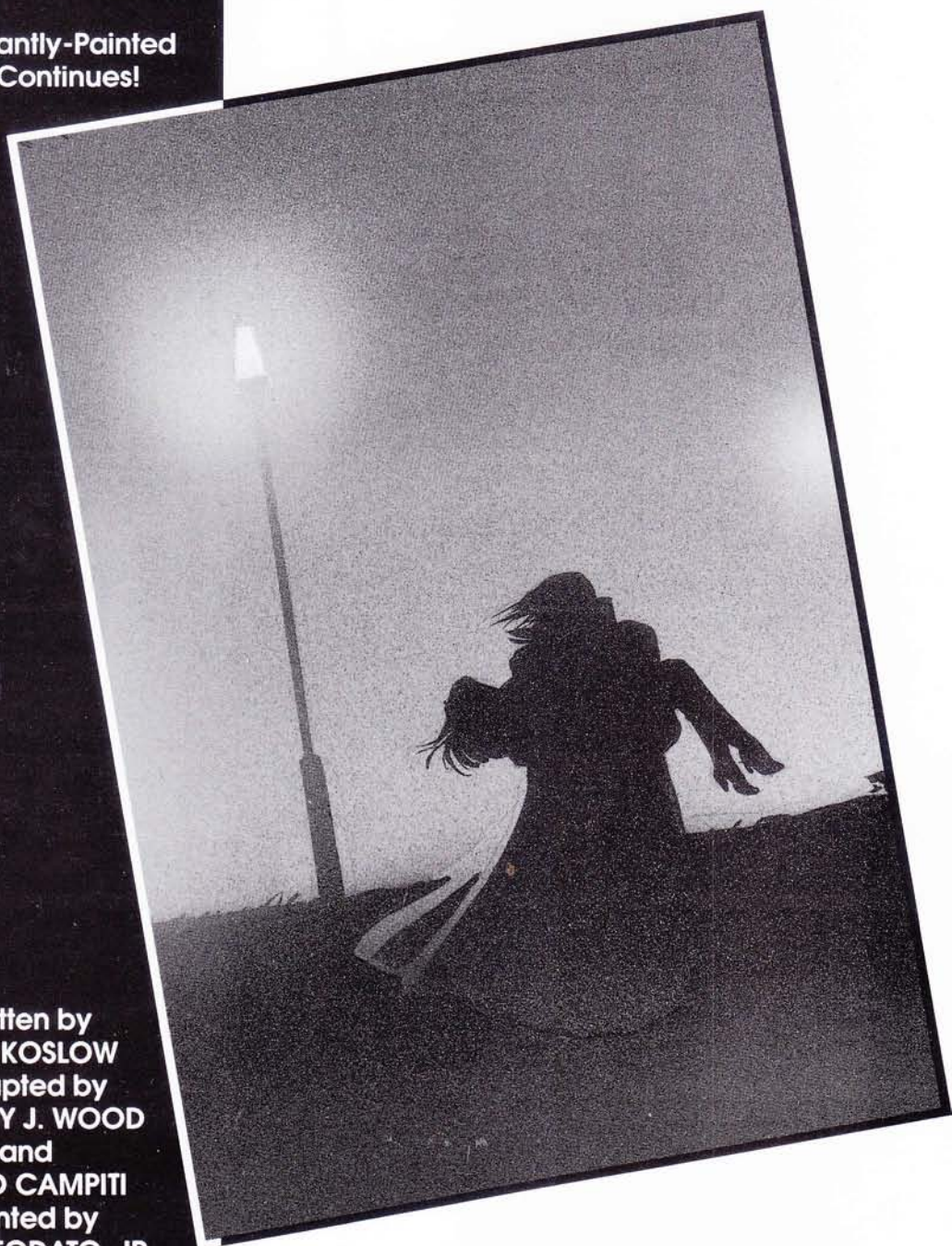
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