

a show, but you have a romantic comedy that's very, very much about these two people, and the two people are not together for an entire season. I mean, they essentially in that fourth season... you know, until she comes back by train, they weren't together. That's the reason it died. I never thought we couldn't make a great show after they slept together, you know, because at the time when we decided to do it, we were all very confident that, you know, we can't just keep on putting this off. Let's do it. And we will have a lot of fun with them next year after that.

**Ron:** You know, definitely at that time, it seemed like the right thing, there's no question. Yes, what happened afterwards certainly hamstrung us quite a bit. But I still maintain we probably

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didn't have an overview.

**DM: In regards to the series of episodes in the Sam arc with Mark Harmon coming into the picture, and in terms of developing the story line with this third party coming, how far in advance was it planned?**

**Jeff:** Pretty much like the rest of the show.

**Ron:** Well, you start with Kerry (Ehrin)'s script. You start with *Blonde on Blonde*. Was that the first one?

**DM: Right. That begins the arc...**

**Ron:** And we knew that was going to be at the end of that.

**DM: So, there was a lot of discussion about how you were going to bring them together?**

**Jeff:** I'm not positive how it all happened. I can't remember well enough. But, I don't think we knew that this was a several episode arc when we started.

**Ron:** Yeah. Mark was signed up for three.

**Jeff:** For three immediately? But I didn't think when we were first talking about the idea of having a guy...

**Ron:** I don't know.

**Jeff:** You know, those decisions tended to be made pretty late in the game.

**DM: And what did you think about all the hype around this big event in the press?**

**Jeff:** Well, you mean about David and Maddie?

**DM: Yeah. I mean, you remember all the hype all around it?**

**Jeff:** Sure. Sure. Oh, that was great.

**DM: How about filming it? Allan Arkush was telling me that when they were filming a scene at the end of *Maddie's Turn to Cry* when they leave that bowling alley, there was press across the street. And he said it was a bit of a scene, and I guess some photographers were trying to antagonize Bruce and Cybill or trying to provoke them.**

**Jeff:** Exactly.

**DM: And one of them said... I don't know if it was Bruce or Cybill said to the other, "Be careful or you'll end up on the cover of the *Enquirer*."**

**Ron:** Well, you know, a funny story is about the *Enquirer* and whatnot... Those newspapers were

always printing things that were, of course, outlandish. And one time they came out with a list of episodes that they claimed we were going to do the following season. They had eight or ten of them.

**Jeff:** Which was impossible because we never knew that far in advance.

**Ron:** But, in fact, there were a couple of very inside ideas that were in there, and that could have only come from our offices.

**DM:** So, there was a mole!

**Jeff:** Um hmm!

**Ron:** Which was a very interesting notion.

**DM:** (laughing)

**Jeff:** Our next mystery.

**DM:** (laughing) Okay.



**“Finally! She admits she wants me.”** David thought as he enjoys the fact that Maddie is jealous of his overprotectiveness toward his ex (Jillian) in *Knowing Her*.

**Jeff:** But I think we went through a period where we wanted very desperately not to publicize it, to surprise the audience, you know? I mean, that was always our aim and always Glenn’s, to keep the audience surprised, and so I think we didn’t want people publicizing it at all. If it was going to happen, I think we tried to keep it private but that didn’t work.

**DM:** I remember ABC at the time was promoting *Max Headroom*. And they purposely delayed showing the episode (*I Am Curious... Maddie*) and promoted it so *Max Headroom* had a big lead-in.

**Jeff:** Oh, is that right?

**Ron:** Oh, I don’t remember that. That’s interesting.

**Jeff:** I can’t remember that.

**DM:** So, what were your favorite memories working with Glenn?

**Ron:** The God’s honest truth is that early on he was often in his own world, and once we hit our stride, he let us alone. I will say though, Glenn

was a terrific teacher. I mean, we became writers on *Moonlighting*. Before that, you know, we were kind of in a sitcom mode that could have been very constricting had we stayed with it.

**Jeff:** You know, we have told people that before. It’s the only time I literally could feel myself growing as a writer. You know, those things happen sort of subtly sometimes, if at all, but during that time I actually watched myself grow as a writer. I think it was partly a match of material and sensibility that was right for us. And it happened naturally because of that, but I think a good portion of it was because of Glenn, too. I think the best part of it was the creative freedom there. You know, just the idea that he kind of let us realize the potential that we had not been able to realize before as writers. And he was always looking for the freshest way to do something and that was a great lesson.

**Ron:** You know, the other thing we learned... and coming from sitcom you pay lip-service to this but you never really deal with it... is the notion of subtext, scenes working on two levels. We hadn’t really done much of that before, and certainly not to this degree. And he was instrumental in steering us in that direction.

**DM:** And in terms of the story lines, did Bruce and Cybill have any input in terms of how the story should go?

**Jeff:** No, unless every once in a great while, and this would be very small, they would whisper something in Glenn's ear that we didn't know about.

**Ron:** Glenn can answer that.

**Jeff:** Yeah. Glenn might know. Most of the story work came from the staff, you know? Then we would run things by Glenn and make sure it was all okay. You know, sometimes he would come back and have a story he would talk to us about that could have come from somewhere else. But my guess is, no. I don't think that's the way it would work.

**DM:** Okay, there's another episode I want to talk to you about, *The Son Also Rises*, because Allan Arkush said that was one of his favorite episodes to direct.

**Jeff:** Oh, that's nice.

**DM:** And in that episode, you had more of David and Maddie getting to know each other's personal life. David's father was introduced. In terms of casting Paul Sorvino, were you involved in that at all?

**Jeff:** Not Sorvino. We helped cast some of the episodes, but I think Karen Vice thought of and came to Glenn with him, so it wasn't us saying he would be great or anything like that.

**Ron:** I remember that was the start of our second season and Glenn

sat down and asked us to write something to, as he put it, "renew the franchise."

**Jeff:** As the first show of the second season.

**DM:** Like setting up the tone.

**Ron:** Yeah, and we had this idea and, you know, it fit into those plans and that was basically it.

**DM:** Because in that season it did end with them consummating their relationship, so you started deliberately that way so it would end on another level.

**Ron:** Um hmm.

**DM:** Now, what were some of your favorite memories working with Bruce?

**Jeff:** You know what? All fun. It was all kind of passing fun for most of our time there, because we didn't deal with him for long intense periods of time down on the set. That still was Glenn's domain, so our interaction was just a good time. We just had a really good time, you know, talking to him, messing around with him. Probably the best time of interaction for us with him was when he asked us to write *Hudson Hawk*. He had a character in mind that he wanted to do, this ex con who had just gotten out of jail and got caught up in some kind of international situation. Ron and I came up with an idea, ran it by him, and he loved it, and everything was good, so we spent a lot of time then with

him just kind of developing this. Wrote the script and he loved that, too, and they were already shooting *Die Hard* at the time, so we would go over there and visit him on the set. So, all of that was pretty great. It was all very positive and a very good relationship. Then *Die Hard* came out and became a huge hit. Joel Silver produced it, and he was going to produce *Hudson Hawk*, so he moved on from our script, you know? He sort of made a choice to go somewhere else, so what you saw in the movie was not at all ours. Daniel Waters is the guy who got the credit for writing it and, actually, there were a couple of other guys who were in on it, too. But that's my best memory because it's the time we probably spent the most time with Bruce. Just the three of us really getting into this thing. It was really good. That was fourth season (1987-88). We were almost, more or less, consultants on the show at that time. We weren't quite as involved that season. You know, the split season where *Cybill* was in Chicago.

**DM:** Right.

**Jeff:** We were writing and we were breaking stories, and we were rewriting, but a bit less than before.

**Ron:** It was more Roger's and Chic's season. We were writing *Hudson Hawk* and they were doing the heavier lifting.

**DM:** But the two of you, as well as Roger, left

after a certain period.

**Ron:** We left after that season. Roger was there, I think, through the fifth.

**DM: And how about working with Cybill? What are some of your favorite memories working with her?**

**Ron:** You know, I will just say

**DM: Yes, I heard that it was at Jimmy's Italian restaurant.**

**J&R:** Yes.

**Ron:** Yes. Exactly. That's right. It was very fun, and it made me regret that we didn't do that sort of thing more with her, frankly.

**Jeff:** At that point in our career...

**Jeff:** Yeah. That's right.

**DM: So, how was that?**

**Jeff:** It was great.

**Ron:** Yeah, when the dust settled...

**Jeff:** Yeah.

**Ron:** But, it was disappointing, clearly, to come away empty handed.

**DM: You were robbed!**

**Jeff:** We were robbed, there you go.

**DM: (laughing)**

**Ron:** Well, be that as it may...

**Jeff:** You know what though? We just got the one nomination, Ron and I. The first year as producers for the series. Our second year, we got that (as producers), and for writing two different episodes, the one where they slept together (*I Am Curious...Maddie*) and *Shakespeare*. And I think we probably got a little bit caught up in the hype. A lot of people were telling us *Shakespeare* might win. And this *Cagney and Lacey* episode about alcoholism won. It was really a lesson that we sort of knew, but didn't. We didn't really internalize it until that point. It's just that people really don't vote for something that's comedic when it's up against drama. They're just different genres.

**DM: And you were lumped in dramas because you were an hour-long show.**

**Ron:** That's right.

**The God's honest truth is that early on he was often in his own world, and once we hit our stride, he let us alone. I will say though, Glenn was a terrific teacher.**

**Ron:** We didn't really interact, you know? All the others, you know, Allyce and Curtis, you would shoot the breeze a little bit, quite a bit, and Curtis even would stop by the offices. He was terrific and appreciative of the stuff he was getting.

**Jeff:** Bruce dropped by once in awhile. He'd come up and mess around with us once in awhile, but *Cybill* tended not to.

**Ron:** *Cybill* kind of kept to herself.

**Jeff:** She was a lot of fun when you got together with her. She's a flirt and she's fun, but she wasn't there. It was a much more classic writing staff situation where we were up there and Glenn and Jay tended to be the ones on the set.

**DM: Now you were nominated for your first Emmy® Award on *Moonlighting*, is that correct?**

that we, again, didn't interact much down on the stage at all.

**DM: Okay.**

**Ron:** Bruce was kind of a guy's guy. *Cybill* was a bit of a star, and a bit of a diva, and we didn't interact with her much at all. One time, I believe late first season or early second, we all went to lunch with her and had a grand time.

**Jeff:** Because, at the time, it was hour-long or not. And I don't think, if we had been in the comedy category against *Cosby* or something, it probably would have fit either, so we just kind of had to be satisfied doing a show the audience really loved, and it was really a cross of genres. It was, you know, just its own unique little thing. Just like romantic comedies never win Oscars®. You know, it kind of falls into the cracks when it comes to awards time, but, you know, we were pretty confident that it was reaching people. Though it was disappointing at the time, you know, not to get it.

**DM:** Pretty exciting, though.

**Jeff:** You know what else crossed our minds? We were perceived as pretty cocky because our character was cocky. And our attitude, our words. Maybe they decided, we're going to award someone who doesn't think so highly of themselves.

**DM:** Now, of all the episodes you have written, which ones would you say are your favorites?

**Ron:** Well, I don't think it's any secret that *Atomic Shakespeare* was just the most fun because, as we said earlier, it was a bit of

an event. It was kind of fun to write. You know, we didn't feel this "Sturm und Drang," you feel coming up with some of these mysteries that had to work as mysteries, and yet fill the need of the show emotionally.

**Jeff:** We knew people had found it, by second season, we were a bonafide, break out kind of sensation. And so, you're doing something that not only was fun, but people were loving it.

**Ron:** And I also greatly enjoyed *Symphony in Knocked Flat*. I remember the staff working together as this cohesive whole



**Can't have dress rehearsals without these.** Here are the costumes made for Bruce and Cybill to wear for the classic episode. Photo courtesy of: **Western Costume Company.** <http://www.westerncostume.com/gallery/moonlighting.html>

that turned this thing out in pieces. This wonderful confection. I remember that being a very fun experience.

**Jeff:** There were a lot of moments on the show that we wrote, scenes or moments that we didn't get credit for, so you wouldn't know they were ours. They were some of my better memories. There was a limbo scene.

**DM:** Oh, yeah?

**Jeff:** That might be the first scene I remember writing. It was in a different show.

**DM:** Yeah. *My Fair David*.

**Jeff:** Ah, exactly.

**DM:** Bruce Franklin Singer was credited as the writer. He was a freelance writer.

**Jeff:** That was a lot of fun. And the infamous scene where Maddie comes home and finds David there, and they fight then end up sleeping together, that was challenging and a lot of fun to write.

**Jeff:** There's another Bruce Singer show which we did a lot of work on, *Every Daughter's Father is a Virgin*.

**DM:** Yes. It was an excellent episode.

**Jeff:** It got a Humanitas nomination, we really enjoyed that episode. It really felt at a time when we hadn't done all that many personal stories, it just took it into that realm.

**Ron:** There was staff on that though.

**Jeff:** The whole staff worked on that.

**Ron:** Yeah, we split that up, and that was also another fun experience. I remember that one.

**DM:** Yes, actually, in the October/November issue, the Glenn Caron issue, there was an article that I had from the *New York Times*. I don't know if you had a chance to read it. *The Madcap Behind Moonlighting*. It was written by Joy Horowitz. She was there on the set pretty much writing about the whole process of shooting that episode. And you were mentioned along with Debra (Frank)... Roger... Bruce Franklin Singer...

**Jeff:** Really?

**DM:** Yeah, so if you have a chance to read that...

**Jeff:** Oh, that might be when she was hanging around the show. Yeah, yeah, yeah.

**Ron:** That's right.

**Jeff:** Oh, I remember the one where we were relegated to observer status while Glenn came in and steered that episode. I remember that one, yeah. (Laughing)

**DM:** And what episodes

that you didn't work on would you say were your favorites?

**Ron:** Oh, *Dream Sequence* I think is a great one. Terrific one.

**Jeff:** And *Big Man on Mulberry Street*.

**Ron:** *Big Man on Mulberry Street*.

**Jeff:** Really good. We were there, but we didn't do any work on that one, that was Karen Hall's. It's really good.

**Ron:** One of Roger's, *Atlas Belched*, that I liked quite a lot. Was that the episode that introduced Curtis?

**DM:** No.

**Jeff:** It had to be later.

**Ron:** Oh, no, no. I'm sorry. It was not Curtis, of course. It was Mark Linn Baker.

**DM:** From *Perfect Strangers*.

**Ron:** That was it. Yeah. It was some later one Roger introduced (Bert) Viola. (It was the episode entitled *Yours, Very Deadly*). And you know there are a number of Glenn's episodes that really stand out.

**Jeff:** The best one from before we were on the show was the DJ show. We really liked that one a lot. (*The Next Murder You Hear*) That's the one we really turned on to the most.

...(about doing a reunion) And I would sure be interested if there was a terrific reason and, if anyone can come up with it, Glenn can.

**Ron:** And the Christmas episode in the first season we were there...

**DM:** *Twas the Episode Before Christmas*.

**Ron:** Yeah. That I adore.

**DM:** Yes. *Brother, Can You Spare A Blonde?* That's one of my favorites that he wrote.

**Ron:** That's right.

**Jeff:** Lot of fun.

**Ron:** Very good.

**DM:** And you have *Womb with a View* which some people like.

**Ron:** That was when?

**DM:** When Maddie miscarried the baby.