

Jeff: That was fifth season?

Ron: Right.

DM: Yeah. The baby was miscarried at the beginning of the fifth season.

Jeff: You call it the fifth because you count the spring thing as the first season.

DM: Yeah.

Jeff: Right. Okay.

DM: Yeah, and that's how the episode guide does, too.

Jeff: Right. No, it probably does. Yeah.

Ron: Yeah.

Jeff: We realize that was considered a season. Seasons we were there are the only ones that should have a number, don't you think?

DM: (laughing) Okay.

Ron: I know I used to know this number. We never did an entire order of twenty-two in any one season. What did the episode guide give you as the number of total episodes?

DM: According to the guide, it's sixty-seven but they break up the two-hour pilot as two episodes. I do recall when the pilot first aired, it was in two parts.

Ron: That's right.

Jeff: Yeah.

DM: It aired as a Sunday movie and then on Tuesday.

Jeff: So, it's eighteen, fifteen, fourteen...

DM: It's sixty-seven when you add thirteen from the fifth season and seven in the first.

Ron: By the way, a month or two after we started I made a bet with Roger and lost. Roger had come out of one hour series and he was looking at how long we took to do episodes, and said there's no way we're going to make twenty-two episodes. And I naively had been on half-hour shows where you simply made them. Your schedule was carved in stone. And I made a hundred dollar bet with him we'd make twenty-two episodes. I had to write him a check.

DM: One hundred is the magic number. That's the number of episodes you need for syndication, right?

Jeff: Yeah. More or less. It still sort of sold, but for no money at all.

DM: Now, as you are aware, we are promoting a reunion campaign and we spoke to Glenn about it and Glenn told us if he had a really great idea he would call Bruce and say, "I have a really great idea. You

got to do this." So, what are your feelings about a reunion movie?

Ron: You know, it's interesting. I think I said something to this effect earlier, but I'm not sure you can recapture that same lightning in a bottle. And I would sure be interested if there was a terrific reason and, if anyone can come up with it, Glenn can. But, in terms of what it was, I don't think it could ever be that again. I will just go on record as saying that.

DM: And you don't think that getting Bruce and Cybill together for the big screen, having a really good story to tell.

Ron: Well, as Glenn used to say, it all comes down to the story, and so, sure, if there's a reason. But if I were a betting man, I'd say the odds are pretty stiff.

DM: Truthfully, I know one of the things that we talked about earlier was the chemistry that they had. And I don't think that either one of them have ever had chemistry since with another co-star. I mean, look at Bruce doing all these movies.

Jeff: That's interesting. Well, he barely traffics in that kind of material any more.

Ron: Um hmm.

DM: He should really do romantic comedies.

Jeff: Oh, you know, Ron and I have talked for years about that, because we think he can do most anything. And we always thought he had Cary Grant possibilities where, you know, he can do that stuff. He can put the tux on and be suave, and he can do the action thing. He can kind of do whatever he needs to do. Wish he would have done a little bit more of that.

Ron: There was an episode I quite liked that Glenn wrote, or totally rewrote, and it was called *Money Talks, Maddie Walks*. And that's where they go to South America to track down the accountant who took all her money. And Bruce was in a tux and that's when I realized early on, well, this guy, you can put him in a tux, you can put him in a tank top. He just looks good in everything. You know, he could be the next Cary Grant.

Jeff: And he had hair.

DM: (laughing)

Jeff: Kind of had it all.

DM: Well, I remember when I met him. It was briefly, though, but he made an impression on me. (laughing)

Jeff: Literally?

Ron: When did you meet him?

DM: I met him in May 1985 at an ABC reception. Actually, there's a picture here in the fanzine, the first issue and I wrote about it. ABC

picked up *Moonlighting* for the second season after the pilot and the first five shows, and he was there.

Ron: He was very impressive in that era.

DM: He was very nice. Not that he isn't now, but he was very nice. And, actually, I sent him a copy of that picture, and I wrote a note behind it. And he sent me a picture, a black and white glossy, and he wrote something really nice on it and signed it, "Bruce." So when I show it to my friends, they're like, "Oh, my God!" But, you know, that's not something I'm going to post on-line or anything. It's personal, but it's fun to show it to my friends.

Ron: Yeah.

DM: Now, we're also promoting a DVD campaign where we would like to see more episodes released on DVD, and the way we think that will happen is if a

reunion movie gets made. So because of the music clearances, I guess they've got to pay off a lot of people. It's purely a financial decision.

Ron: Um hmm. Well, anyway, you were saying...

DM: So if additional DVD's are released, would both of you be interested in doing commentaries on some of the episodes you have written... maybe sitting down with Glenn?

Ron: Speaking for myself, I would love the opportunity. It's one of those things where you feel a little pretentious, so I don't know that I would be very good at it, but it sounds like an intriguing idea.

DM: Oh, it would be great because on Bravo, the episodes were edited even



Do not adjust your TV sets. What you're seeing is NOT a dream is what we should have heard when Maddie and David have their first real kiss in *Witness For The Execution*.

further for the commercial time, so you lost some really funny stuff, and, obviously, with the DVDs, you would get extras, too. But just to be able to get the ABC versions because, as I said, Bravo cut more stuff out.

Ron: You know, it's funny. You're right on the extras. But whenever I look at a DVD and I see scenes that have been cut out, I can't remember a time where I didn't look at them and say they shouldn't have been. I think, if you were to put out *Moonlighting* DVD's with the scenes we cut, you would come to the same conclusion.

DM: So are there any other projects that you would like to discuss or are at liberty to discuss?

Jeff: Well, we did a really fun movie. I don't know what's going to happen with it, but we were amongst the writers on a movie for Bruce's company called *Lady Luck*, for Cheyenne. We're doing a pilot for Showtime, and we're just talking to people about the coming season a little bit.

DM: Okay. Just getting back to the pilot. Can you tell me what it's called? What is it about?

Ron: It is actually about divorce lawyers who work together and may be heading for their own

divorce.

DM: Oh, that's interesting!

Ron: It's definitely influenced by a *Moonlighting* attitude.

DM: And it's on Showtime?

Jeff: If everything works out. It's a little bit harder hitting than networks allow.

Ron: Yeah. A little darker.

DM: Yeah, because on Showtime, they tend to do that.

Jeff: Just a little darker, yeah.

Ron: Well, they both had sex changes, so she's now a he and he's a she.

DM: Really? (laughing)

Jeff: (laughing) No, no.

DM: Actually, talking about sex changes, I remember on *Ally McBeal* there was that story line where they had a female lawyer playing that she was once a man.

Jeff: That's right.

Ron: Maybe that's the *Moonlighting* reunion idea.

DM: (laughing) And just briefly, with television, are the networks coming to you to, say, write a pilot or do you have some

pilots written?

Jeff: Because we were involved with the movie and the Showtime thing, we didn't develop a pilot for the networks this year.

Ron: We've been getting offers to come in and run a show.

Jeff: Where someone else created the show, but they're not show runners yet, so we would come in to help. That's what we're being asked about now.

Ron: Those kinds of things.

Jeff: But we will see what is going to happen. We're not sure what we want to do yet.

DM: Okay, and the last question. After more than twenty years in the business, what are

Oh, you know, Ron and I have talked for years about that, because we think he (Bruce) can do most anything (variety of acting: drama, comedy, etc.).

your thoughts on television today?

Jeff: That is a complicated question. I think some of the obvious things are really true, I think that not enough chances are being taken, at least on the major networks. I think the corporate mentality, the whole loosening of all the syndication rules... You're familiar with the ownership of the shows by the networks and things like that? It's really kind of consolidated all the decision making in just a few small places, corporate places, and I think a lot of kind of interesting, fresh, more innovative types of things, are being ignored in favor of things that fit these very small niches that these people are looking for. I think it's unfortunate. It's weird because I think it's real easy to say now that TV's all so bad, and it's not at all. I think hour-long

television might be the best it's ever been in terms of production and quality, you know? Half-hour, I would not say that about that at all. But I think there's some really quality hour-long shows on, well-produced, hour-long shows. But, in terms of really fresh, terrific kind of ideas coming out of the box, I mean, unless you're talking about cable, I'm not excited about it. I think I go in and out of how I feel about the state of TV. There are certain shows that I think are terrific, but I think the business of television has gotten a lot worse. I think it's really closed up to a lot of very good people with good ideas, and it's too bad.

DM: A real difference when you were working on *Moonlighting*.

Jeff: Very much.

DM: And then you have the influx of cable.

Jeff: Yeah, so I mean, at least there are other niches to go to, but, you know, as far as the way network TV is run, it has just become a very, very difficult kind of tight thing to get through. And I think that's too bad. I think it's bad for it.

DM: And Ron?

Ron: I think it's gotten better. I think it's gotten edgier and more exploratory. Back on *Moonlighting*, we were going out on a

limb, and what TV does now even on sitcoms, you see black and white episodes and *Shakespeare*.

Jeff: But not because they're new and fresh anymore, you know? It just sort of...

Ron: But, by the same token, I think the explosion of cable and super station and off network has created niche markets and that's good. Because programming now, instead of going for the broadest possible audience, can focus on a narrower slice of the pie. I think the HBO's and Showtime's and whatnot are pushing the networks to do better. And I think that more creativity is coming out of that and it's all good.

DM: Well, that's it. Thank you so much for meeting with me.

J&R: Thank you.

Back on *Moonlighting*, we were going out on a limb, and what TV does now even on sitcoms, you see black and white episodes and *Shakespeare*.

Read
**Moonlighting
Strangers.**

We don't dwell on the past. We create in the present to make things happen in the future.