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has some of the funniest bantering between the two of them.

WM: Right.

DM: Do you remember anything in regards to that episode?

WM: I don't. I wish I did. I'm sorry. I haven't seen any of these in so long.

DM: Were you aware that the BRAVO cable network was airing episodes of *Moonlighting* for the last two and a half years? They recently stopped airing it though.

WM: Oh, really?

DM: Their licensing agreement ran out. But it was

on the air from January 2000 through September 2002.

WM: Oh, wow. Yeah, I never look back on any of the stuff that I've done. It's one of those things. It's hard for me to go back. I mean, especially things like *Atomic Shakespeare*, I'm sure I looked at a long time ago, but, I mean, the ones that have become really famous you're in touch with, but then the ones that I did 16 years ago, I haven't seen since. It's fun once in a while to see them on TV, if they come up. My son the other day called and he has this new thing called TIVO. You heard about that?

DM: Yes, I heard of TIVO, yeah.

WM: Well, he said, "I put Will Mackenzie on the 'Wish List' for my Directors." And he said, "My God, I'll come home, and the tape recorder will be going and it'll be some episode of *Caroline in the City* that was done seven years ago or a *Moonlighting* done fifteen years ago, or a *Family Ties* that was done fifteen years ago." And he said, "I had to finally turn it off because there are just too many reruns."

DM: You're all over the place.

WM: But, I don't ever look at them. I don't know. We don't

look at that very much, the *Nick at Nite*, and stuff like that.

DM: Yeah, I think TV Land is running *Family Ties* now.

WM: Oh, are they?

DM: Yeah.

WM: Yeah. That's great.

DM: So, of the episodes you directed, was *Atomic Shakespeare* your favorite?

WM: Oh, yeah, by far. Yeah, and *My Fair David*, I'm sure, too. And the others were fun. I mean, I had a great time doing that show, and I was very fortunate that I was there in the first two years of the show, and things were very pleasant, you know? I mean, I don't want to get into all of the scuffles and stuff because I wasn't really around during that. You know, there were problems between Glenn and Cybill, I guess, towards the end. But, when I was there, Glenn and Cybill and Bruce were all getting along beautifully, and it was a very pleasant and very exciting atmosphere to be around because they were breaking new ground in television, and it was just one of those really, really fun, fun places to be.

DM: And could you mention any other episodes that you like from the show that you didn't direct?

WM: Oh, well, I loved that Black and White that Peter did (*The Dream Sequence Always Rings Twice*). I thought that was fabulous, you know, the Big Band episode. I was there on the set when Orson Welles was there, too. Glenn was out of his mind. It was so exciting because he was going to go down, and we were having a meeting for, I guess, my first episode. And he was on his way down to the soundstage to direct Orson Welles in the opening of that episode, and, you know, Glenn is a big man as it is, and I'm sure that Welles was his idol, and he was just so excited. It was wonderful to see. I never got to meet Orson Welles, but (chuckles) I just remember Glenn that day just being so excited about going down there.

I love to discuss motivation, and subtext, and all of that stuff. I just feel it makes actors more alive. If they know what they're thinking about, and what they're really thinking, and what their intention is in the scene, then somehow the scene comes off better.

DM: Yeah. We interviewed Debra Frank, who wrote the episode with Carl Sautter, and she said he was so nervous he forgot to say, "Action." He was too nervous, and Orson said it for him.

WM: Right, right. Carl Sautter passed away, didn't he?

DM: Yes. I think almost 10 years ago.

WM: I just remember him being around, and writing that episode. Then Debra I got to know because she and her husband sent their children to the school where my wife is a librarian. I heard later about poor Carl. That's a shame, but they were wonderful writers, yeah.

DM: Now, can you mention some of your favorite memories filming, or dealing with Glenn, Bruce, and Cybill?

WM: They were just a lot of fun on the set, and everybody got along very well. Bruce had a great sense of humor, and his career was just starting off. And he's a very male oriented guy, and he would be a real jokester, and the crew loved him, and he was just a terribly friendly, and very, very funny man. And, when I

was there, it was just a very pleasant set to be on, I must say. You know, plus the fact that the show was doing so well, and it was just exciting to be a part of all that.

DM: Now, maybe you're aware that our site and our fanzine are promoting a *Moonlighting Reunion Campaign*. We spoke to Glenn about this idea, and he was very flattered by it, and he said, "You know, I've thought about it, but, if I were to do a Reunion, it would have to be a really great idea. Something that I would have to call Bruce, and say, 'You got to do this.'" I spoke to Jeff Reno and Ron Osborn because I'm going to be interviewing them too. And they seem to be interested, also, in the idea of a reunion. What do you think about it?

WM: I'd love that. I think it would be great. I mean, the problem is, Bruce is such a humongous star now, and I don't know what he would gain from doing a reunion, but, if he would, it would be great, and I know he loves Glenn, and he might do it because of that. I mean Glenn went to bat for him to get that part. You know, Bruce was a bartender at Café Central in New York. He'd done *Miami Vice*, and maybe one other guest star part.

He hadn't done much and the network wanted another actor to play opposite Cybill. And here they are, these two beautiful people, and Glenn is saying, "No, I want this guy who is going bald, who is very funny, and is sort of like a young Jack Nicholson," and the network's going, "What are you, crazy?" And this was his first major series. He absolutely went to bat to get Bruce Willis that job, so maybe Bruce will do it because of his love for Glenn. I'm sure he respects Glenn, and realizes this is how his career got started.

DM: And that David Addison is an acclaimed character. He did win an Emmy® for it, too.

WM: Oh, yeah.

DM: And it's certainly not a one-dimensional character. I kind of look at it like people who do sequels. I mean, you have Harrison Ford doing *Indiana Jones* now after 14, 15 years. You know, Bruce is supposedly doing *Die Hard 4*. I mean, why not re-do this character again? I think it would be really interesting to see where they are at this point, after all these years.

WM: You mean to do it as a feature or a TV movie?

DM: Glenn said he would want to do a feature.

WM: As a feature. Yeah.

DM: I think people would come out and pay \$10 to see Bruce and Cybill on screen. Now, I want to ask you some questions about your career, and what you're doing now. During the '80s, you wrote *Bosom Buddies*, which is one of my favorites, actually, and directed *Family Ties*, *Remington Steele*, to name a few. How do you think TV has changed in the last twenty years?

WM: Well, I think a lot of it has to do with the remote control, unfortunately. I think that's affected us TV viewers more than people realize. That people can sit there, and not get up out of their chairs, and change the channel. If the show that they're watching doesn't hook them in 10 or 15 seconds, they can change channels. And so, I think that's changed the look of television. I know when I was doing *Dharma and Greg*, they would have 20, 25 scenes in an episode, but the scenes would last maybe 60 seconds, or 90 seconds, and I don't like that. I like shows like *Family Ties*, which I still think is a wonderful half-hour comedy. It would have three scenes in the First Act, and three scenes in the Second Act. *The Bob Newhart Show* had that...

Mary Tyler Moore... All of those old sitcoms would, really. You'd get into the characters. You'd get into the situation, whatever it was that week, and it would develop. But, when you have 20, 25 scenes in the show, it's really, really hard, and you have to have an A Story, and then a B Story, and a C Story, and even a D Story. I just don't like that as well. Now, some of the shows are coming back around, and doing things that take a little longer, and they're just trusting that the audience is going to watch, and they're not so scared, but I think the other biggest problem is the competition. You not only have the three networks, but you have Fox now, and you have WB, and you have UPN, and lots of cable channels, so the competition for the viewer is unbelievable, and that's made it much, much harder for people. So, again, they're trying to figure out what people want to watch, and as William Goldman said, "Nobody knows anything." So, you don't know what the audience wants. I mean, the audience is falling off of *The West Wing* this year, and they thought that was a sure thing forever and ever, and now, eventually, the audiences go fickle, and then they go to something else. They go to *Survivor*, or they go to some of these other reality shows.

DM: Yeah.

WM: That, you know, I can't stand, but that's mainly my own paranoia because that's taking my

job away. That's taking all of us that work in the industry... You know, the lighting people, and the camera people, and everybody that does set designs, and writes dialogue, and, you know, does everything that we did on *Moonlighting*. That takes all those jobs away. If suddenly all of television becomes a reality show, it's like "Oh my God."

DM: Yeah. You know, I think it's all cyclical too. I think people will get tired of the reality shows, too. What was the hot trend a couple of years ago?

WM: Oh. *Who Wants to be a Millionaire*?

DM: Yes, The game shows, yeah. And *The Weakest Link*.

WM: The *Millionaire* show was saving ABC, and then, of course, it put them in the toilet in the long run 'cause they depended on that so completely. No, it's true. I think, and I think it's been proven, that shows like *Friends*, and *Frasier*, and *Everybody Loves Raymond* are the ones that are holding the networks together now, these half-hour comedies, and a few of the really good one-hour dramas, or dramedies, and that's what people want to watch. But, every once in a while, there's a gimmick, and *Survivor* comes along, and people want to watch it, but, after a while, it's not the same as getting your

imagination going, and writing a little play, and having some good actors play it out in a funny, engaging situation. And, eventually, we all come back to that. But God knows everybody wants to take a peek at the new stuff. But, that, to me, is how the business has changed, I think.

DM: And then with TIVO, too.

WM: TIVO, my God. The advertisers must be dying over there because my son was showing me when we were visiting him how you can just stop, and you don't see the commercials at all anymore.

DM: Now, I'm going to ask you about *Scrubs*. They use music, and dream sequences, though not the same as *Moonlighting*. Do you bring some of that *Moonlighting* legacy to your shows?

WM: Oh, I don't know if I do. I mean the creator, a man named Bill Lawrence, is a guy I worked with because of the *Family Ties* connection. You know, it's all networking, and all of that. But Bill Lawrence was a writer for Gary Goldberg, who created *Family Ties*, and we worked on a show called *Champs* together. Then he worked on *Spin City*, which I didn't do, but then this came along, and so he's asked me to direct a few of these episodes. But no, no... all of that music stuff is stuff that he's come up with. That's his baby, and, you

know, he really has a great eye for all of that stuff, and it's done single camera. It's not like 4-camera. It's done like *Moonlighting*. And because they do so many of those dream sequences, and those crazy angles, and then they can put music in, and all of that. But, that's a fun show to do. It's a delightful, young cast, and very fresh, and a lot of fun.

DM: Now, the last question. What are some of your more recent and upcoming projects? Maybe we can promote it when we put your interview on site?

WM: Oh that's sweet. I'm doing a lot of the Reba McEntire show right now. I love her. And, I just was hired to do a couple at the beginning of the season, and it just worked out great, and they called me and said, "How would you like to do some more?" So I'm doing like eight or ten of these *Reba* shows, and loving it. She is a wonderful woman. She just is so professional, and, maybe it's because she's such a consummate musician, but she's hard working, and she's disciplined, and she comes in with her lines learned, and she asks some very intelligent questions, and she's a very funny lady, and a very directable person, too. She likes to be directed. And I'm having a ball working with her.

DM: Do you discuss character motivation with her?

WM: Yes! And we discuss attitudes,

and I love to discuss motivation, and subtext, and all of that stuff. I just feel it makes actors more alive. If they know what they're thinking about, and what they're really thinking, and what their intention is in the scene, then somehow the scene comes off better. The audience may not see the difference, but the actor knows. And she's great. I mean, I think that the writing is better this year. They got new show runners, and, you know, if this show clicks, she has the potential of being another Lucille Ball, I think. She just is willing to do anything, you know, stand on her

head, and slip on a banana peel, or do anything as long it's within the context of the scene. And I was doing *Everybody Loves Raymond* for quite a long time, and that was great. God, it's a wonderful show.

DM: Yeah that's going strong still, and even in syndication, too.

WM: Still doing great. And I left that to do this show in New York with Christine Baranski. That's where I saw Glenn. So life goes on, and I still love doing what I do. I am very blessed, and I'm one of the luckiest people in the world. I know

that, but it's a great job, and to be able to work in this business with so many talented people like Glenn Caron, and Cybill, and Bruce, and that kind of thing is just... what could be better?

DM: Well, this has been a real treat.

WM: And, thank you very much.

DM: This was a pleasure. Thank you.

WM: Good. Take care. I'll talk to you soon.

DM: Okay, thank you and good night.

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