



## ML CAST & CREW COMMENT ON THEIR DVD COMMENTARIES

### BY JOY, CHRISTIE & DIANA

#### DEBRA FRANK'S COMMENTS

**CT:** You sat down with Glenn Caron and Peter Werner and did commentary for *The Dream Sequence Always Rings Twice*. What was the experience like because you have not seen them in a few years, right?

**DF:** Right. It was really exciting getting to see them again. I didn't have a real close relationship with Peter because I was never on the set. I remember (writing partner) Carl (Sautter) and I were walking up the stairs and he was walking down the stairs at one point, and he said, "Hi, I'm going to be directing your episode and I love the script!" We chatted and it was really nice and that was the extent of it. And I do remember seeing him with his little girl on the studio lot and I mentioned that to him and, of course, he told me that she had graduated college and is going to be lawyer now.

**CT:** Wow!

**DF:** So time goes on but I thought his work was wonderful and it was good seeing him again. And you kind of wonder if they are going to recognize you? But it was very nice seeing him and Glenn, of course. Glenn looked exactly the same and it was nice seeing him. It was kind of an awkward setting because everybody's there and the cameras are there and you can't just sit down and have a conversation like you'd like to with a person. And everything was getting set up and we were talking about the fact that Jerry (Finnerman) and Alf (Clausen) were both sick and were not going to be there. But it was good seeing them again.

**CT:** How long had it been seen

you'd seen this episode?

**DF:** Well, I saw it about two and half or three years ago. I took my daughters down to the Museum of Television and Radio to look at it because at the time we did the show I had a beta max. So I have all my episodes on beta and there's no way of showing my kids any of the shows that I wrote, or that my husband wrote, so my daughters and I did that a couple of years ago. Lions Gate was kind of enough to send me my episode so I sat down and watched it before going to the interview and I watched it with my husband and my youngest daughter and it was fun. My daughter could appreciate it more now, she laughed at things, it was really cute to see what she was responding to and when it was over my husband went, "Wow!" You know, he hadn't seen it since it first aired. And he thought, "What a breath of fresh air! This is really great!" You know when we were working on it I remember he looked at it and said, "Not bad, not bad." Now he's like, "Really, that was a great episode!"

**DM:** It was!

**CT:** It was!

**DF:** Thank you. You have to realize how difficult it is to get a compliment from my husband to really appreciate that story.

**CT:** What scenes from the episode were most memorable for you?

**DF:** David's dream sequence. I remember when we started writing that and doing the voice over, we just had more fun with that than anything. We loved watching those movies and reading the Raymond Chandler books and to be able to do that kind of voice over and to

do a parody on it was so much fun and so playful. And that to me is the most memorable. I mean, sitting back and watching it this time and remembering conversations that Carl and I had, wondering at times, "Are they going to get it?" "Are we pushing it too far?" "Are they going to have the same sensibility?" and the fact that they did and, of course, Glenn always pushes things even further, which makes it so enjoyable. I'd have to say that David's dream sequence, definitely.

**DM:** In terms of Glenn and Peter's reaction to watching the episode, anything that you could share?

**DF:** When we did commentary on it, for me it was very awkward because I had already done my interview and I had already talked about the process and I didn't want to repeat myself, so basically I didn't really feel that I had anything to add to that, so that was uncomfortable. Peter had not seen the episode in a long, long time and he said, "I wonder if I'm going to remember any of this!" I mean, it was very general with everybody congratulating each other and saying that it was great, the director was great, look at the depth in that particular scene to Peter because there were some beautiful shots and Glenn, who is very glib, was just telling different stories and explained things about the camera and filming. Jerry did such an outstanding job. I know when I read your interview (with Jerry), it was so interesting that you talked about the lighting and how different everything had to be to film it in black and white. Jerry and Alf had such an interesting perspective on filming it and adding the music and I'm sure that they have really terrific stories to add.

**DM:** Now, there's a great sense of



**accomplishment knowing that *Moonlighting* will finally be released on DVD and that all the great talent from the series were given the chance to relive *Moonlighting* and reconnect with each other. Did you experience anything that you would like to share with us?**

**DF:** You know, I only saw Glenn and Peter and we were surrounded by people and we had headsets on as we watched. It's not as if we really had a chance to talk or exchange stories. I mean, if everybody was there, Jeff (Reno) and Ron (Osborn), Roger (Director), Karen Vice and Allyce (Beasley). If all those people were there, and Curtis (Armstrong), and we could reminisce and it was more of a party atmosphere where you're at somebody's house and you could move around, then I think it would be more interesting. This was different, we did our commentary and we were in and out.

**DM: As you mentioned earlier, you are featured in an on-camera interview. What kind of memories did you share on that?**

**DF:** Well, first of all, I have to say that I'm not terribly comfortable with the on-camera stuff. I'm a behind-the-camera person. Like I said, Glenn is very glib and he's very comfortable about talking that way. Carl was always more outgoing and if he were here, he would be taking over and telling all the stories and I would be interrupting, just like any good relationship. But I did my best and David Naylor said I had high energy.

**DM: You do!**

**DF:** I always feel like, "Does anybody really care about this?" "Is this interesting?" "Am I boring them?" I mean, you're trying to think of stories and relate them to the questions that they're asking. That was basically it. I'm a much quieter person. I sit alone in an

office, writing. I read a lot so I don't feel comfortable when people ask me "What's the process? How did you come up with that?" I get it, but I'm not sure I know how to articulate it.

**DM: I feel the same way. Christie and I have talked about this. She's a writer herself.**

**DF:** Christie, you've done some wonderful work on the fanzine.

**CT: Well, thank you very much.**

**DF:** Terrific writing.

**CT: Thank you. Coming from you, it's great! Thank you so much.**

**DF:** You're very welcome.

**DM: Anything else comes to mind about the commentary session?**

**DF:** The only other thing I can think of now was my embarrassing moment when we were talking about Carl and Glenn said, "Ok now, what was the book he wrote?" I could not think of the name of the book that he wrote. Glenn was shaking his head at me like, "What are you, nuts?" I even thought, "What's the name of the book I'm reading right now?" And I couldn't even think of that.

**DM: Was he talking about that screen writing book that Carl wrote?**

**DF:** Yes.

**DM: It's called *How to Sell Your Screenplay: The Real Rules of Film and Television*.**

**DF:** Right, right.

**DM: It's like a bible to screenwriters.**

**DF:** I don't know. I mean, it's more about how you sell your script and how to write but I don't know. I have to tell you, I'm not really in the Hollywood circle. I'm a basketball and soccer

mom. I sit in my office and write so I'm kind of clueless to all that stuff. But I have one quick story about (writer) Roger. *The Lady in The Iron Mask* was on television and my little one saw it. I didn't even realize she was watching it and I came in at the end and I said, "Oh you know, I used to write for that show when it was on." And it was so cute because she was very young and she looked up and asked, "Was your episode as good as this one, Mom?"

**(Everyone laughs)**

**DM: I have to say it's one of my favorites. So zany. So crazy.**

**CT: Yeah, especially the chase scenes.**

**DF:** Yeah, I love... and I keep thinking about this with the DVDs coming out. I loved so many of those episodes like when they go to Buenos Aires to try get the money back (*Money Talks, Maddie Walks*). I love that episode. There are so many incredible episodes and just the fact that it's coming out on DVD and we're all going to have a chance to watch them again. I find it exciting and I love the fact and they're doing it for all of these television series. I want to share them with my kids and I find them very inspirational when I write. So I'm thrilled about that!



## WILL MACKENZIE'S COMMENTS

**DM:** You sat down with Glenn and Bruce and did commentary for the classic episode *My Fair David*. What was that experience like, because you hadn't seen them in years, right?

**WM:** I know. It's weird. I mean, it was wonderful because I adore both of them. I'm so pleased for Bruce's success. I guess we've seen each other once at the Fox commissary briefly maybe 15 years ago. But I really haven't spent any time with him since the Shakespeare show which was the third season so that was like 18 1/2 years ago (the episode *Atomic Shakespeare* aired on November 25, 1986). You know, he's become a major movie star but he's still an adorable guy and very funny and so he was very huggable and very sweet, so we had a good time. I've seen Glenn several times because I was doing a series in New York, oh five years ago, and Glenn was prepping his series next door. But he was visiting occasionally so I'd seen him a few times. He's got this big new hit (*Medium*) so I was thrilled for his success. He's such a good talented man and he's had a hard time since *Moonlighting* so it's nice to see the fact that both of them are so successful. So anyway, it was fun. The weird thing for me was that I hadn't seen that episode in 18 1/2 years. I never go back. Stuff that I have done, I just don't look at again. Once in a while we'll see an *Everybody Loves Raymond* on in syndication, and I'll think, "God, that's really funny" or whatever. So to see this after almost 20 years... I don't think Bruce had either. We ended up sitting there laughing through a lot of it and complimenting ourselves. "Weren't we good?" "Yes!" and pat each other on the back. (Everyone laughs) But it was great. I mean, we were just talking about this

the other night, Diana. There are some really classic moments in that show and the dialogue was so perfect, sort of early perfect *Moonlighting* kind of a dialogue.

**DM:** The classic moment that we talked about was the limbo scene.

**WM:** Yeah, the limbo.

**DM:** Did you guys go into a lot of commentary on that scene?

**WM:** Oh, we did! I remember giving him a bit where he took a lamp off a desk and he handed it to somebody for a prize, you know, and I gave him that bit. He goes, "Hey, that's neat!" He liked that. It was my first episode. I'd never directed *Moonlighting* before so this was my kind of humor and then I loved that kind of give and take pace that Glenn wanted for the show, you know? We prided ourselves in the fact that we did 30 seconds a page. Most shows were doing 50 or 60 seconds a page. But he wanted everybody to talk so fast and we reached that. Now I see a lot of shows... I was watching *West Wing* the other night and my God, they talk faster than we did on *Moonlighting*. It's almost too fast. But yeah, that and the elephant walk, or whatever you call it, the Quasimodo walk that he does behind *Cybill* was hysterical, you know? Some of the other stuff was really fun. It was a nice occasion and I had never done this before. Apparently now they're going to do DVDs of the first couple years of *The Bob Newhart Show*. *Family Ties* may do it, and others, so I guess I'll be doing those, but this is the first time I sat with head phones on and you talk, watch the TV show and just reminisce about it. It's kind of a nice way to spend an hour.

**DM:** That's how long it lasted?

**WM:** Well, however long. I came in and Bruce and Glenn were doing an on-camera interview that was running late so I listened to that, which was fascinat-

ing because Glenn talked about how he fought to get Bruce in the show. You know ABC wanted some handsome bland blonde god who would look good with *Cybill*. And Glenn, who hadn't done anything, was fighting for Bruce. Finally, one of the execs said, "I don't know if he's a TV star or a movie star but he sure is dangerous." And they took him, thank God.

**JC:** So they were doing an on-camera interview when you came in to do the commentary?

**WM:** They were doing an on-camera interview together like I did. I did one on-camera by myself with this British guy who's sort of producing the DVD.

**DM:** Right. David Naylor.

**WM:** David, yeah. He's very nice and so David was off-camera talking to Bruce and Glenn but he didn't have to do much questioning because they just bantered off each other. It was a really interesting thing to listen to and I didn't know the whole story. Remember when you and I talked? I had thought that Bob Urich was one of the last candidates but he (Glenn) said no. You were right, Diana. You challenged me on that. God knows you know a lot more about the series than I do, and he mentioned some actor that I've never heard of. I mean, I've never heard of him since Bruce.

**DM:** You mean Harley Venton?

**JC:** Yeah, they showed his screen test on the DVD for the pilot.

**WM:** Oh really?

**DM:** That was an actor that ABC wanted so they had this actor do a screen test also and when they compared Bruce to this actor, Harley Venton, they decided Bruce was a better choice.

**WM:** I'd never heard of him. Had you?



**DM:** No, he did soaps back then. He did *The Guiding Light*.

**WM:** He did soaps? Wow! Yeah, I had never heard of the guy so that's interesting. But anyway, God it was a lot fun.

**DM:** When you did your own on-camera interview, what other kind of questions did they ask you? Did they go into other seasons with you or did they pretty much cover just Season 2?

**WM:** Just the first two seasons, and he (David Naylor) said they're going to do the third year probably next year and we mentioned the Shakespeare show briefly but basically it was that. And then he talked about *The Bride of Tupperman*, which was hard for me to remember because I hadn't seen that one and he didn't have a copy of it. Then *In God We Strongly Suspect*, and the embarrassing thing was a lot of it I couldn't remember. Then some of the stuff he asked me specifically, it turns out I hadn't shot it anyway because I got a co-directing credit with Chris Nyby on that. He reminded me of it and I was telling him that in those days *Moonlighting* would run so long. We'd shoot for 13 or 14 days and we'd all have other jobs to go to because our agents basically lined us up throughout the season to do different episodes. That was really difficult in my progression because I had to go do a *Remington Steele* or *Scarecrow and Mrs. King* and they stayed right on schedule. But *Moonlighting*, of course, was crazy. I left after about 6 or 7 days of shooting which is what I was supposed to do, and we still had half the show left to do, so Chris Nyby, who was the next director, came in and we got co-directing credit and then the directors decided that whomever did the most days on the show would get the credit because it looked weird that you had to share credit. It looked like they fired somebody and brought somebody else in and that wasn't the case. So we shared that one

and I think I got the credit on *In God We Strongly Suspect* but anyway, the best one for me was *My Fair David*. It was the best story and it had the most action and it had Barbara Bain, which was great, and Robert Joy, too.

**DM:** You also won the DGA award for that episode.

**WM:** I did. I think that was the first DGA award I'd ever won so it was neat.

**JC:** There's a great sense of accomplishment knowing that *Moonlighting* will finally be released on DVD and that all the great talent from the series were given the chance to relive *Moonlighting* and reconnect with each other. Did you experience anything you would like share with us?

**WM:** I'm much older than these guys. I don't know how old Glenn and Bruce are but they're close to 50, I guess.

**JC:** Yeah, they're around the same age.

**WM:** I think they're exactly the same age. But it's just so nice because I started directing... I mean, I had done some acting and so I didn't start really directing until I was almost 40, I guess. And just to see this happening for them... It was so important and God knows it was important to me. I mean, let's see, I won the DGA award three times and got five Emmy® nominations. Two of them were for *Moonlighting* and two of the DGA awards were for *Moonlighting*. It was a huge thing in my career, and like I was saying, when you were doing a *Remington Steele* or a *Scarecrow and Mrs. King*, nothing against those shows, but you always hoped you could get back to doing a *Moonlighting* because it was such a hot show and they were breaking new ground in those days. They were doing comedy with drama with action. I mean, we were noticing

that when we watched that series. You had this really good comedy and banter, sexual innuendo with Bruce and Cybill and then suddenly Barbara Bain would walk in and there would be that scary Alf Clausen music and boom! You're back into mystery again. Nobody had done this, I think, certainly as well as Glenn did it so that's what was nice. It was just great, too. And, you know, everybody has gone on to do other things. It's especially great for Bruce, and that's why, I think, he's been so supportive to Glenn (by saying), "I'll do any publicity you need to help sell the DVDs." He knows that this got his career off to a fantastic start! I mean, I think I said to Diana the other day that I think he'd be a movie star no matter what. But this just catapulted him right up to the top in those four years that he did the show.

**DM:** It was a fast track to stardom.

**WM:** Fast track to stardom, exactly. But, you know, you could see this. I mean, I worked with Tom Hanks early in his career and you could see it there. I worked with Michael J. Fox very early in his career. A few of these people that I've had the pleasure of just being there at their inception practically, and you knew right away there's just something special about Bruce, that twinkle in his eye and he grasped the material immediately. He could go for very interesting choices to me. That's the essence of why a star is a star and why a regular actor is just a regular actor. You can watch Robert DeNiro read the phone book because he just makes these crazy interesting choices. Bruce does, too. Tom Hanks does. I mean, all of them. Here I go rambling again.

**JC:** No, no, it's interesting! So you worked with Tom Hanks on *Bosom Buddies*?

**WM:** Uh huh.



**DM:** And Michael J. Fox on *Family Ties*.

**WM:** Yeah.

**JC:** *Family Ties*. Wow, I love that show. Another good one from the 80's.

**WM:** Yeah.

**DM:** Now, you shared with me earlier in our phone conversation that we were discussed at the commentary session. Can you tell us a little bit about it?

**WM:** Oh, it's a very nice thing. Glenn said, "Did those ladies ever get in touch with you?" I said, "Oh yeah. We did a big interview." I guess he knew that you did a whole issue on the Shakespeare show and that was very nice. And then he said, "Yeah, they're being interviewed for the DVD." I didn't know if you had already been interviewed or what. He said, "Yeah. We're getting them interviewed for the whole DVD." So I thought that was very nice and I think everybody's flattered that you're willing to spend that kind of time and devotion to a show like that.

**JC:** Do you remember anything else that Bruce or Glenn said?

**WM:** No. I remember Glenn doing most of the talking and saying "Isn't that great?" and how sweet you are. You've done an interview with him, haven't you?

**DM:** We interviewed him back in 2002. And we did our interview for the DVD with David a few days before your commentary with Glenn and Bruce.

**WM:** You did? You did it from New York by phone?

**DM:** We traveled to Los Angeles. Actually, I was planning to be there and then David Naylor said to me, "Oh, we'd like to interview you. Can you get some of your group together?" And I said, "Sure!" It was a great opportunity.

**WM:** Oh well, that's neat! I think it's wonderful.

**JC:** It's a real thrill. It's amazing.

**DM:** When do you get to be on a *Moonlighting* DVD?

**WM:** Oh, I know! When is it coming out? It's being released in May, I think?

**DM:** Yes, on May 31st.

**WM:** That's great. And you're going to do this in the magazine again?

**DM:** Yes, we're going to do an issue to tie into the DVD release.

**WM:** Everybody that's been on the DVDs?

**DM:** We are going to try to get everyone who participated in the extras.

**WM:** Oh great. That was the other thing that was nice. I mean, I've only seen Glenn, Bruce and Skip Beaudine (Assistant Director on *Moonlighting*) so it is kind of an old home week and David, the Englishman, was saying that it's nice to see people get together and then you hug. Then you start making small talk and then you can't get the interview done! You can't stay on schedule, you know, because it's like, "How's your wife?" and "What the hell are the kids doing?" and all that stuff. It's really great.

**JC:** Did Glenn mention anything about doing the commentary with *Cybill*?

**WM:** Yeah, she and Glenn did the interview together, didn't they?

**JC:** Yes, they did.

**WM:** I said I noticed that *Cybill* wasn't here and he laughed and he said she was here last week.

**DM:** They sat down and did commentary on *Every Daughter's Father Is a Virgin* and *Entertainment Tonight* covered it.

**WM:** Oh cool, ok.

**DM:** So that's it! Thank you, Will.

**JC:** Thank you, Will.

**WM:** Thanks, Diana. Nice to talk to you, Joy, and I'll talk to you soon, Diana. Take care. Bye-bye.

Read *Moonlighting Strangers*.

We don't dwell on the past.

We create in the present to make things happen in the future.



## ALF CLAUSEN'S COMMENTS

**DM:** I understand that you were supposed to take part in the commentary session for *The Dream Sequence Always Rings Twice*, but because you were ill with the flu, they had to reschedule you for an on-camera interview.

**AC:** That's right.

**DM:** So tell us what it was like to do the on screen interview.

**AC:** Well, it was a lot of fun for me because it brought back all sorts of really interesting memories. David Naylor, the person who was conducting the interview, had done his homework and asked very pertinent questions about what it was like working on the series. I had the benefit, fortunately, of being on the tail end of the interview process where he had already interviewed quite a few people from the production. From that, he had a sense as to what it was like working on the series, so his questions were very pertinent and at times a little bit pointed which was fine, and it was really fun bringing back up all those memories.

**DM:** In terms of the questions, did he ask you about specifically about *The Dream Sequence...* or did he ask you about other episodes, too?

**AC:** He asked about quite a few episodes. He did ask me specifically about *The Dream Sequence...* The interesting thing is, obviously, when one has been removed from the series for all those years, the memories start to kind of get blurry. There were times in which I had very vivid, specific stories to relate to David about certain things and then other times he would ask me questions about specific episodes and one title would blur into the other. I was very candid with him about that and

said, "Refresh my memory as to what that was about."

**DM:** So he probably asked you about *Dream Sequence...* and *Knowing Her*. Did he go into *Atomic Shakespeare* and others in the third and fourth seasons?

**AC:** No. We didn't talk about the third and fourth seasons at all. We were just basically dealing with first and second seasons.

**DM:** Is this the first time for you to do commentary for a DVD?

**AC:** Yes. It's not the first time I've done an on camera interview but it's the first time that I've done a commentary for a DVD. I've done quite a few on camera interviews for *The Simpsons*.

**CT:** How long has it been since you seen any *Moonlighting* episodes?

**AC:** Oh, it's been probably several years. Well, certain episodes stick with me because of the fact that they were very music oriented and very music heavy. Obviously, *The Dream Sequence...* episode is a big part the whole music focus of the series. *Big Man on Mulberry Street* is the show where I was able to score the entire episode with one tenor saxophone player, which was the episode with Sandahl Bergman doing her dance number, and the music in that sequence was the Billy Joel song.

**CT:** I remember in our interview you said something about *Knowing Her* in the scene where Maddie picks up David at the jail and the music was battling between Gillian and Maddie for David's attention.

**AC:** Right, and it's interesting because I think that a lot of people in the beginning really didn't pick up on that, but it was done very intentionally. I had written a theme for each one of the two girls and the pull was between the two girls

through the entire episode. When we finally had that closing sequence, I thought since the pull was magnified and had probably been the strongest here of any point throughout the episode, I thought it would be interesting to make it a musical pull as well. I'm sure some people got it. I know some people got it but I'm not sure how many.

**CT:** Yeah! Well, I got it!

**AC:** Excellent. You were very perceptive.

**DM:** And another one that you may have talked about on the DVD was *Every Daughter's Father is a Virgin* and the piano (*Maddie's Theme*). Did you talk about that also?

**AC:** Yeah, we did, although we didn't talk about it very much. The piano theme ended up being one of Glenn's favorite musical themes through the entire four years of the series and I ended up using it for the most part whenever Maddie was being very contemplative and would spend of time staring off into space to try to figure out what the meaning of her life was. I thought that music really helped set the tone for her.

**CT:** What are your thoughts on *Moonlighting* finally being released on DVD?

**AC:** I'm thrilled! I'm absolutely thrilled! I think that the series was one of the great moments in television. I think that the black and white show doesn't get much better than that as far as a television one hour drama goes. There were some moments to me that were just absolutely breathtaking.

**CT:** Were there any other scenes in the first two seasons that were memorable to you when you were going through the interview or ones that we've spoken about that you remember the most?



**AC:** Well, there was one scene which I talked about in this interview a little bit which I think the fans would be interested in *The Dream Sequence...* episode. There's the scene where David is sitting in the hotel window and he's got his shirt off and he's playing a trumpet and you look at the sign in the background that usually says "Hotel." But it was shot beautifully by Peter Werner so that all you could see was "Hot" on the sign, which was great. And David was playing the trumpet. What I ended up doing in that sequence is I used the freeze frame facility on my VCR to do a freeze frame on every one of David's fingerings on the trumpet, every valve that he would put down or up. I made a chart for myself according to time that he was playing in, and then on each one of the fingerings I made a chart for myself that would list every possible note that could be played on the trumpet with that particular fingering. Then once I had that kind of a cross word puzzle chart made for myself, I composed an original melody weaving its way through that chart with every one of the fingerings in that particular time frame, and then I had my trumpet player, the late Bill Berry (who coached Bruce through the filming of this whole episode), come in and play my new melody to time so that it would sync perfectly with what Bruce was doing on camera. So it was a lot of work to do it, but it really lent a lot to the authenticity of the scene.

**CT:** That was great! That really fooled me because I thought that he could play, so that was great.

**AC:** Yeah.

**CT:** Did you talk to Glenn about being interviewed for this DVD?

**AC:** Yes. I did talk to him afterwards to give him my apologies for not being able to be there because I had a really bad case of the flu. The interview for *The Dream Sequence...* was supposed to be with him and Peter Werner (and Debra Frank). It just really saddened and frustrated me to

not be able to be there, so we talked afterward and he was very understanding about it. At least I got a chance to get in on the tail end of the interviews. But the fun thing of that day, too, was that when I walked in, they were just finishing an interview before me with Sheryl Main, who was Glenn Caron's assistant in the last couple seasons of the series. We got a chance to catch up because I hadn't seen her since the series ended. She is now a personal assistant to Arnold Schwarzenegger. That was an interesting cross over.

**DM:** And what I find wonderful, from what I'm hearing, is that Lions Gate has pretty much contacted everybody to participate on the DVD.

**AC:** Oh, that's great!

**DM:** I mean, I didn't expect Sheryl, as you just said, but I heard Skip Beaudine (First Assistant Director) was also interviewed.

**AC:** Oh, no kidding?

**DM:** Yeah. Will Mackenzie told us that, so they got to people that we didn't get to yet!

**AC:** Yep!

**DM:** By the way, Alf, in regards to your score, I know you said you've been talking to Lions Gate about possibly releasing a score CD, but do you think there could be a possibility that once the first two seasons are out, they would consider releasing it when Seasons 3, 4, and 5 are out?

**AC:** Well, I suppose it depends on how well the first DVD is received. First of all, we're all crossing our fingers that it's going to be a big hit and they're going to sell a lot of copies. And all of the sudden when that happens, knock on wood, a lot of things could change very quickly.

**DM:** Right.

**AC:** There was a great example on Fox when the show *Family Guy* was cancelled and we thought it was gone for good and they released the DVD of I don't know how many seasons, and it sold 500,000 copies within short period of time. And based on the popularity of the DVD sales they actually brought the show back and they're now back in production, so one never knows.

**DM:** Yes, that's why I think it's possible.

**AC:** Um hmm.

**DM:** When you think about Seasons 3 and 4, especially Season 3, there was a lot of risk taking. They pretty much did everything, ran the gamut in terms of doing Shakespeare and a musical. It started with *The Dream Sequence...* in Season 2 but once they got into Season 3, they were taking a lot of chances.

**AC:** Um hmm.

**CT:** A lot of the fans would love to hear the score! Some of them, including myself, were very disappointed that the score was not on the original sound track.

**AC:** Oh, me too! And especially the fact that the show was so music driven and there were so many wonderful moments, not the least of which were all the wonderful chase sequences that were done, like in the last act of many of the episodes. Those music cues were often very quirky, and there's a lot of very interesting music in the vaults.

**DM:** And some of the chase scenes were pretty outrageous. Well, thank you very much, Alf!

**AC:** It was nice talking to you, as always.

**CT:** Nice talking to you. Thank you very much.



## RON OSBORN'S COMMENTS

**DM:** Now, I had the pleasure of being there when both you and Jeff sat down and talked about your work on *Moonlighting*. Was it the first time you'd done an interview like this?

**RO:** No, it wasn't, because the show was so popular that we'd been asked a number of times to talk about the experience and the writing. However, it was the only time, I think, it's been recorded for, dare I say, posterity. That was a little nerve racking. In an interview or a seminar you have the leeway to say something stupid and be an idiot and recover from it. Here you don't, so hopefully there's nothing in there that will come off as too... What's the word I want? Less than intelligent. I'll leave it at that.

**DM:** So over the years you've been asked about *Moonlighting* a lot?

**RO:** Oh sure. Yeah. Well into the mid-nineties, easily, it's always been a topic and it's something that still comes up in discussions when we have meetings with networks or on shows. Clearly it's the one credit more than any other that people want to discuss.

**JC:** That's great.

**DM:** And how long has it been since you've seen the *Moonlighting* episodes?

**RO:** Well, it's funny. I had seen some of them just in finding the re-runs on cable. I also teach an advanced screenwriting class and over time a few episodes I've used as examples of what to do right.

**JC:** Which episodes?

**RO:** *Atomic Shakespeare*, *The Man Who Cried Wife*, things like that, so I've not seen an overwhelming number of them. I tend to avoid seeking out things

I've written and watching them again because, no matter how good the episode or movie was, I always see where I fell short on a joke or scene, or someone else did in the execution. And you always want to fix it and you can't.

**DM:** So in preparation for the commentary interview, you did not have a chance to look at some of them?

**RO:** Not really. Again, the whole experience of that period is pretty indelibly etched in my mind so there was no great need to do that anyway.

**JC:** What scenes out of the first two seasons were most memorable for you as a writer?

**RO:** That's interesting. I mean, boy oh boy, let me think about that.

**DM:** As when you were hashing out the stories, which ones do you recall?

**RO:** Well, I just remember...and again, this is a credit to Glenn and his prodding of us and creating the atmosphere that allowed it...I remember the moments where as a writer it was kind of a breakthrough. The first time we addressed the camera...the first time in *Knowing Her*, writing scenes where subtext was the issue, you know, as opposed to three-camera comedy which up to that point we'd done almost exclusively and where it's about the joke. Here, it's about the emotions, as much about what isn't said as what is. Those are kind of breakthrough moments when you do it and it works and you go, "Oh! That's what writing really is about." So those are the things that I remember the most. It was fun to write. It was fun to write a funeral chase. We'd never done that before. But that was just a good joke. Something tells me Jeff will have a sharper memory of this stuff than I will, but those are more the things I tend to

remember.

**JC:** It is exciting to know that *Moonlighting* will finally be released on DVD and all the great talents from the series were given the chance to share some stories and memories. Any thoughts you would like to share about the DVD finally being released and everybody being called together to participate?

**RO:** Well, it's one of those shows that I thought was never given its due. Kidding. Many, many shows are unsung and languish in obscurity. *Moonlighting* was never one of them. It had a good run on network, a good run on cable. But still, the recognition is always nice, to be remembered and to be lauded for work that you've done. So just on that score alone, I celebrate the event. I think it's good for all concerned.

## JEFF RENO'S COMMENTS

**DM:** What was it like for you to sit down and talk about your work on *Moonlighting* for the DVD?

**JR:** It was fun. It was such a terrific experience being on the show back then and it was really fun to sit down and talk about it again. It's been a long time since we've really talked about the show that specifically. We've spoken at a few small seminars, conferences, classes, things like that over the years, but never in all that much detail. Also the fact that it was in front of camera for the DVD. I really enjoyed it, it just brought back lots of memories.

**DM:** Great! Ron said that you guys over the years have always been asked about the show.

**JR:** Yeah, we have.



**DM:** So that illustrates how the show still resonates with the viewers.

**JR:** Well, we get asked all the time, and whenever people find out that we wrote on it they kind of perk up and usually it's some kind of great response like, "Oh! That was one of my favorite shows! What was it like?" So it really has been the kind of thing where we've talked about it a little bit over the years because people are interested.

**DM:** Now, in regards to the *Moonlighting* episodes, you had to go back down memory lane but has it been a long time since you've seen the episodes?

**JR:** It really has! Yeah, I've shown my daughters a few of them over the last maybe five years since they've been old enough to respond to them, but probably only three or four episodes. For whatever reason I just haven't been able to watch that many for a long time.

**CT:** So what scenes out of the first two seasons were the most memorable for you as a writer?

**JR:** I think that David and Maddie kissing for the first time is one that stood out, in that it's, you know, a big moment in the show for the audience. So that was kind of fun, not in terms of the writing, but just in terms of getting to do it. The decision: Ok, it's time to do it now, let's do it in this episode and, you know, that kind of stood out. I think I might have put this in the email to you guys, but the first thing we ever wrote on the show was the limbo scene and it was actually for the *Knowing Her* episode which was our first script for the show. So that was the first scene we were writing. But we finished the first half of the script and you guys probably know this better than me, I don't know where the limbo scene ended up but it's not in that episode.

**DM:** It's in the opening of *My Fair David*.

**JR:** Right, that's what Glenn was getting ready to shoot at the time. We were just starting to write the *Knowing Her* episode and Glenn needed a first act. He needed a first scene where David and Maddie are doing something fun, and he saw our limbo scene and used that for *My Fair David* instead and it worked great. A lot of those opening scenes were set ups for what was coming, but some of them were just kind of their own stand-alone thing.

**CT:** Because if it was in *Knowing Her* the continuity wouldn't have been that good. I thought the opening where it's raining and she's all muddled up and everything is much better.

**JR:** It seems way better now, but we only got that idea after Glenn used the limbo scene for the other show and we had to sit down and re-think. The limbo scene had actually worked better than you might think because we came out of it in a way that led into the next conversation. Obviously they went into Maddie's office and they were fighting about it. The fight they had about the limbo scene kind of did a transition into the theme of the *Knowing Her* episode the way we had done it so it's really what happened afterwards that made it all work fine. But I ended up loving the new one. So both the limbo scene and the scene where (Maddie) gets caught in the rain with a flat tire, those are kind of two very memorable scenes for me because one of them was the first thing that we wrote for the show and the other one was the replacement which we liked as much or better.

**DM:** Did you guys ever have to write those amusing openings that Bruce and Cybill would do? One of them was because the show was running too short.

**JR:** Well, we wrote a lot of them, but usually not because the show was running short. Sometimes it was by design. Like the one for *The Son Also Rises*, the opening show of the third season.

**DM:** That was the one about the Emmy® awards.

**JR:** That was our episode. The Emmy® awards had just happened but the episode had already filmed. We just thought it would be fun if David and Maddie spoke to camera about the fact that we had lost all the Emmys®. We had all these nominations and didn't get any awards so we wanted to hit it on the head and make a joke out of it. So a lot of times we wrote it because we thought it really would add something fun to the show.

**CT:** So what are your thoughts about *Moonlighting* finally being released on DVD?

**JR:** Oh, I'm really happy about it! I love it! I've always been proud of it. I've always loved that show and the work we did on it and the more it gets out there and the more people find it, the better. I think it's terrific and I hope some of the extras are fun, too.

**DM:** They are going to have deleted scenes and a gag reel according to the extras that Lions Gate has publicized.

**JR:** Oh good! That ought to be a lot of fun. Of course, I don't know what's on that, maybe I should be concerned. Everyone in the office worked without pants, I swear!

**DM:** Are there any other thoughts you'd like to add?

**JR:** I can't think of anything. I think you guys got it! I mean, it's just all been really enjoyable for me.



## ALLYCE BEASLEY'S COMMENTS

**JC:** What was it like for you to do commentary with Jay Daniel and Peter Werner for the classic episode *Twas the Episode Before Christmas*?

**AB:** It was a very familiar, very pleasant, very creative, very lovely kind of state to be in with the three of us in the room. It was like no time has passed. And just great to be with their sensibilities again. I loved it, and I hadn't seen Jay since the day that the show wrapped. I've seen Peter in the interim, but I haven't seen Jay.

**JC:** Did he have a good time doing the commentary?

**AB:** I think so. That was funny because he said, "Oh, you know, I don't usually do things like this (with) actors or the publicity people." But once we started it was as if he had a mental diary of every day of every episode we ever shot. He had so much information, so many specifics, so many facts. As soon as they started rolling the episode, you couldn't stop him. He had so much to say, and really great stuff. And he looked the same to me. His hair color was little different but he looked the same.

**DM:** What moments from the episode stood out for you?

**AB:** Glenn came down to the set for the scene we filmed at the Christmas tree in Maddie's house and he was very, very touched by it and it was a really nice experience. I think *Cybill* really enjoyed the feeling we created too.

**JC:** What scenes did you go into?

**AB:** Oh, we talked about Richard Belzer a bunch. Do you know who he was?

**DM:** Yes, he was the bad guy. He was a comedian and he's on *Law*

*& Order: SVU.*

**AB:** Yeah. He's just a doll. I shouldn't go into that now because it won't be a surprise for everybody, but we went into all that stuff. The guys that we did the commentary for just loved the balance between the three of us. They just thought it was great.

**DM:** You mean David Naylor and his crew?

**AB:** Yeah.

**DM:** You mentioned that Jay remembered everything. How about Peter?

**AB:** Peter? Plenty! He kind of took over asking questions and shaping the story, you know, like a director!

**JC:** Have you spoken to Curtis lately?

**AB:** I saw Curtis today.

**DM:** Really?

**AB:** I know! Isn't that funny? Completely unexpectedly. I found out last night that I was going to see him.

**DM:** I guess he just got back from shooting a movie?

**AB:** Yeah, he did. We have the same voice over agent and they sent us on an audition together.

**DM:** That's great!

**AB:** Yeah!

**DM:** Oh, that's going to be cool. The two of you in a commercial. The voices.

**AB:** I know! It was a great audition. He was a burrito and I'm an interviewer. So we had a great time and we were so excited! I had gotten there early and I saw him walking down the street. I jumped out of my car and I said, "Yes, I am stalking you!" (Everyone laughs)

He was so sweet and so good. But yes, he's been filming a movie. And I think he had a great time. He was terribly impressed with Angela Bassett and Laurence Fishburne. Is that the movie you're talking about?

**DM:** Yes. I don't remember the title (*Akeelah and the Bee*) but yeah, that was the one he was working on.

**AB:** Yeah. He was totally impressed with the actors. He just thought "OK, this is actors working with actors."

**JC:** Wasn't that exciting to see that Curtis was in the clip that they used at the Oscars® for Jamie Foxx?

**DM:** Yes. I finally saw the DVD and I wrote to Curtis about it. He was really good in that movie (*Ray*).

**JC:** That was so cool that they showed of all the clips from *Ray*, there was Curtis.

**AB:** I know! It was like a two-hour plus movie, right? And that's the clip they use! Every competition I think that film was in, they showed that scene.

**JC:** He was terrific!

**DM:** He was. When you see character actors, you just think about what they played before. But with Curtis when he played Ahmet Ertegun, you thought that was Ahmet. You weren't thinking of Booger (from *Revenge of the Nerds*) or Herbert Viola (laughing).

**AB:** I know! He was just wonderful. We always have a very nice time when we meet so it's great. Oh! Did I tell you guys what happened when I heard Jay Daniel's voice from the other room? I had just finished the on camera commentary interview and then I heard Jay's voice and I haven't heard his voice in 15 plus years and I started to sob



uncontrollably. I felt like crying, maybe because I missed him and *Moonlighting* and it was just such a weird sensation. He is a sweetheart. He's a really sweet man. I said, "You still married to the bombshell?" Because he had this bombshell gorgeous wife which he still has. She was just a doll. She's this gorgeous bombshell redhead. And that's not a question you usually ask in Hollywood.

**DM:** I think she was there at the end of *Twas The Episode Before Christmas*. I remember him standing next to a very attractive redhead. Was that his wife?

**AB:** Yes.

**JC:** She's beautiful!

**AB:** And they're still together and they're great. He's just a really great guy. I think he has great taste and great sensibilities. He's a great producer.

**DM:** Yes, he directed some episodes, too, like *Blonde On Blonde*. He did some great episodes.

**AB:** He absolutely did, and whenever I wanted somebody who...I mean, I know that his job was to get the production out no matter what and he had all this same pressure on him. But, if I wanted the truth or facts about anything, or if I wanted to come and ask anybody about anything, I always asked Jay, because I knew he would give me the truth. He's doesn't shine people on.

**DM:** A straight shooter.

**AB:** That's a very nice thing about him too, and he's just very talented. I mean, he's very good at what he does.

**JC:** He seemed like he has a real good sense of humor, too.

**AB:** He's a very funny guy. He is very droll, very smart and very funny.

**DM:** What do think about *Moonlighting* finally being released on DVD?

**AB:** You guys know what I think! It's wonderful! I'm very excited about it.

**DM:** We think it's great that everybody's work is being showcased again.

**AB:** Well, thanks for all your work. You value it and think of it as really great work, so now to a whole bunch of viewers again, it looks great. I'm really excited about Lions Gate's attitude about it, too.

**JC:** They're doing a beautiful job.

**DM:** They've talked to everybody in terms of commentaries, practically everyone we have interviewed! They're putting in a lot of effort. They're packing it in with bonus material.

**JC:** You know, we just sort of gave them the list and said, "Here, all these people will talk to you. Contact all these people." We made it so easy for them.

**AB:** You're so good at what you do. I can't imagine anything that would stop you. Thank you and people like you who support us, it gives a lot of confidence. I mean, this doesn't happen every day. I don't know if there was a fan club on anybody else's DVD commentary.

**DM:** The thing is, we're not a fan club. We're a fan publication. We actually put a product together and we've interviewed people from the show.

**AB:** Exactly.

**DM:** So yeah, we've accomplished something.

**AB:** I shouldn't have said fan club.

**DM:** No, that's ok because that's what Lions Gate kept calling us and I had to correct them.

**AB:** Ok. Well, but in terms of fans being part of a DVD. I don't think that's happened.

**DM:** No, not really.

**JC:** It hasn't.

**AB:** It hasn't so that is really something to feel good about.

**DM:** It is. We are so proud to be included on the DVD. So thank you, Allyce.

**JC:** Thanks, Allyce.

**AB:** Thank you, guys. Take care.

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