

**RB:** Or just working in front of a camera. But he was essentially a very winning guy. Naughty, sly, amused, fun-loving. Which is what he was supposed to be on film.

**DM: And with Allyce Beasley?**

**RB:** Great, fun gal she was. Is. One of these gals, and I don't know Allyce's past at all, but she's a crazy character actress with big, big eyes, and a great sense of comedy and she's been playing goofy ladies since she's been about nine years old, I'm sure. So she's very comfortable with that, playing goofy ladies, and a very skilled and knowledgeable gal. And the sweetness! She says, "Wow!" to Cybill's entrance. She's just very sharp, sweet and believable. Good mix.

**DM: Now, in his interview with us, Artie Mandelberg described...**

**RB:** Terrific editor. Terrific guy.

**DM: Yes, he is. He described how nerve-racking it was when the pilot was screened for the ABC executives. He said that you were there with Glenn. Do you recall that day? He said you were all nervous. I guess Lew Erlicht was there, and Leonard Goldenson, too. Does that ring a bell?**

**RB:** Was I there?

**DM: He said you were there.**

**RB:** Odd because I was tight with Glenn, as well as his director, it certainly figures that I would have been there, but I don't really remember. Probably because my defense against those tense network situations is to have disdain. I mean, those executive

men and women don't really know what we're doing. They're in a different business. They do their surveys and their homework and they sell things. I don't know how to sell things, and they don't know how to convey story on film or what the hell else it is we're doing. So I'm not interested, not nervous. It's all up to the audience anyway. Sure you pray that somebody decides in your favor, but from my perspective, the bosses are disconnected from me and what I do. I'm not very swayed by their beliefs.

**DM: Did you watch episodes of *Moonlighting*?**

**RB:** Some. But when I've done a pilot, I only check the series occasionally because it drifts. It changes. It becomes its own animal, and that's as it should be or as it will be, and so later it doesn't have so much to do with me.

**DM: So if I asked you what some of your favorite episodes were, it's like you didn't watch enough of them to answer?**

**RB:** That's right. I remember the Shakespearean episode (*Atomic Shakespeare*) was high fun to see and that is cost so much, and I was curious about that.

**DM: Did you see the Black and**



**Take a real good look, because that's the only one you'll ever get!** Maddie thought after David uttered the classic line "...yes, I am looking up your dress."

**White one? (*The Dream Sequence Always Rings Twice*)**

**RB:** Yes, and I liked it very much. Fizzy and wistful both. Glenn at his very best.

**DM: How about the one that Stanley Donen directed a musical dream sequence to? The episode was called *Big Man on Mulberry Street*.**

**RB:** No.

**DM: He directed a dream sequence where Bruce danced with Sandahl Bergman.**

**RB:** I know Glenn is a big fan of the famous great directors so that doesn't surprise me. I had forgotten that he'd done that. That's good showmanship, a good thing to do. Good producing and good enthusiasm.

**DM: Do you keep in touch with Glenn?**

**RB:** Yeah. He's inventing a documentary on me. I don't know where he's going with it.

**DM: Really?**

**RB:** Yeah. He's very enthusiastic about where I've been and as he looks up my credits he says, "God, every time I look up something that's kind of interesting, you were there! That's worth telling people!" For example, *Star Trek*. I don't think he knew I had done the first of two pilots for *Star Trek*. The second one sold, the first had not.

**DM:** Did you work with cinematographer Jerry Finnerman on that?

**RB:** No. I worked with Jerry on another piece. Bill Snyder was the cinematographer on the first of the two *Star Trek* pilots. He was a guy I had known at Disney. A very solid and "pretty" cinematographer.

**DM:** Getting back to this documentary, because in the DVD pilot Glenn goes on about how he could do a whole DVD on your work.

**RB:** That echoes what he has said because he brings up obscure stuff that I did. Like the pilot for *Hogan's Heroes* which was in black and white, and it was great in black and white because of its stark German prison camp setting. In contrast to its comedy and farce. A kind of a rawness and startling visual characteristic that added to it. The series went to color immediately when it sold.

**DM:** Now our site is campaigning for a *Moonlighting* Reunion Motion Picture.

**RB:** Great idea.

**DM:** So what do you think about getting Bruce and Cybill together for the big screen?

**(Regarding a ML reunion)**  
It's really up to Glenn. If he could find a way to make their strength and grandness amusing, it'd be great, because that's what they are now. In *Moonlighting* now they would be esteemed.

**RB:** From 20 years ago.

**DM:** Yes.

**RB:** Let me think. Bruce is now a leading guy. Kind of a macho, experienced leading man, and Cybill is sleek and worldly. I don't know. It's really up to Glenn. If he could find a way to make their strength and grandness amusing, it'd be great, because that's what they are now. In *Moonlighting* now they would be esteemed. David, because of all our knowledge of Bruce, as somehow successful and international, even global. And Cybill could be very lush and live in upper Pasadena. Now, if he could get that together in some goofy formula, it would be a kick! That's who they could be most readily. Those are the first ideas that come to mind.

**DM:** The reason we're campaigning for this reunion is because the show didn't end very well. You know, Glenn wasn't involved in the last season of the show.

**RB:** Yes, yes.

**DM:** And nothing was resolved about their rela-

tionship so we want a better ending.

**RB:** It startles me to think of it, but as I start to noodle on these grand people and the way they would treat each other, it seems fun and funny to me. They both would be so much more imperious, Cybill so barely tolerant of this clown, you know? And Bruce adoring their current circumstance.

**DM:** It would be great to see!

**RB:** Don't bore me, Maddie, with your real estate and your limos, and get away from me, you gorgeous animal you." I don't know, somewhere in that zone, possibly. Might be funny.

**DM:** Sounds very funny to me! Now, you've had a very illustrious career. You've directed such diverse projects-like *Gunsmoke*, and *The Untouchables*, *Twilight Zone*, *The Dick Van Dyke Show*, *Batman*. You've mentioned *Hogan's Heroes*. So then, what do you look for in projects that you would direct? What makes you say, "I want to do this."

**RB:** I guess them being the furthest away from what I did last. That's seems to be what I like to look at.

**DM:** Now, how do you see the role of the television director change throughout the years of your career?

**RB:** It's tougher work. There are greater demands by the audience. I mean, with all the media and what we do is so much swifter and more dense and more randomly varied now. The audience expects that. Greater velocity

and variety, and the shows are harder to mount directorially. Sadly, there is less time to direct character. You just must get the show done, so the directing these days is just more of externals because it's so tough to get all the mounting done in the allotted time for the episodes. The pilot time has been squeezed too for financial reasons so that's also tougher. As we all know more and more, because the screens in our lives are everywhere, we're hipper and wiser, so we demand more, and the shows have to supply for that, and it's more difficult. That's the basic bedrock as I see it.

**DM: So what do you think of the state of television today?**

**RB:** I'm saddened by how dictated to it is by finance instead of pride and personal enthusiasm. I don't think the enthusiasm has the role it once had, and that's sad because doing the shows is thus colder, more mechanical, more by the bottom line. There's less dream in the work. The people who tell the stories and invent the shows... those people are still just as dreamy as ever, but they're squeezed by the sad reality that they aren't co-dreamed with as much as they once were.

**DM: Right, I totally agree.**

**RB:** The bosses used to dream with those workers on shows to a greater result than they do now, the result being that the squeeze is on. It's all crunched, jammed, much chillier.

**DM: I understand that you're teaching at UCLA now.**

**RB:** Yeah, yeah.

**DM: Can you discuss that a**

**little bit?**

**RB:** The class is Directing Actors for Film and Television.

**DM: Oh interesting!**

**RB:** And so the class is divided. Half of it is graduate directors and the other half is undergraduate actors. We do scenes in class for our own appreciation and criticism, and they're good. I like the young people a lot. The so-called kids go from about 45 down to the low 20's. Something like that.

**DM: You have any working actors in there, too?**

**RB:** Some of them have some professional experience, but they're mostly not working actors yet. I've been teaching at Art Center too and I'm going to do that again this summer.

**DM: So are you pretty much retired from directing?**

**RB:** I guess I am. And maybe the last to realize it.

**DM: And do you still get offers?**

**RB:** Not so much. I'm banging on doors occasionally but I might have gotten too choosy. When you know a lot by virtue of having done a lot, you become a little more discerning so I might have said "no" too many times. I don't know. But I have finished a first draft on a



**This is a pretty good start to a new relationship... I mean friendsh... I mean business.** Maddie stammered in her brain while she and David began their "business" partnership with Blue Moon.

novel, probably the greatest ever written in the English language, and I'm now into a second draft on it now so we'll see. Maybe I'm a novelist.

**DM: You have been an author on film. Now you will be an author on paper.**

**RB:** Maybe, maybe.

**DM: Well, thank you for meeting with me!**

**RB:** Good!

# R O B E R T B U T L E R ' S F I L M O G R A P H Y D I R E C T O R

**2000'S**  
"The Division" (2001) TV Series  
... aka Heart of the City (USA)

**1990'S**  
"St. Michael's Crossing" (1999) TV Series  
Glory, Glory (1998) (TV)  
Turbulence (1997/I)  
White Mile (1994) (TV)  
"Lois & Clark: The New Adventures of Superman" (1993) TV Series (episodes: 1.01 *Pilot* and 1.09 *Man of Steel Bars.*)  
... aka Lois & Clark  
... aka The New Adventures of Superman  
"Sirens" (1993) TV Series  
"Sisters" (1991) TV Series  
The Brotherhood (1991) (TV)

**1980'S**  
"Midnight Caller" (1988) TV Series (episode: *Twelve Gauge*)  
Out of Time (1988) (TV)  
Out on a Limb (1987) (TV)  
Long Time Gone (1986) (TV)  
Our Family Honor (1985) (TV)  
"Moonlighting" (1985) TV Series  
Moonlighting (1985) (TV)  
Concrete Beat (1984) (TV)  
Up the Creek (1984)  
"Remington Steele" (1982) TV Series (episodes: *Hearts of Steele, License to Steele, Signed, Steeled & Delivered, Steele Belted, and Tempered Steele.*)  
"Hill Street Blues" (1981) TV Series (episodes 1-5)  
Underground Aces (1981)  
Night of the Juggler (1980)  
... aka New York Killer (UK: video title)

**1970'S**  
"Lacy and the Mississippi Queen" (1978) (TV)  
A Question of Guilt (1978) (TV)  
Hot Lead and Cold Feet (1978)  
... aka Hot Lead & Cold Feet (USA: poster title)  
In the Glitter Palace (1977) (TV)  
... aka A Woman Accused  
Mayday at 40,000 Feet! (1976) (TV)  
James Dean (1976) (TV)  
... aka The Legend

**1970'S (Cont'd)**  
Dark Victory (1976) (TV)  
"The Blue Knight" (1975) TV Series  
Strange New World (1975) (TV)  
Black Bart (1975) (TV)  
The Ultimate Thrill (1974)  
... aka The Ultimate Chase  
Columbo: Publish or Perish (1974) (TV)  
The Blue Knight (1973) (TV)  
Columbo: Double Shock (1973) (TV)  
"Kung Fu" (1972) TV Series  
"The Waltons" (1972) TV Series  
Now You See Him, Now You Don't (1972)  
Death Takes a Holiday (1971) (TV)  
Scandalous John (1971)  
The Barefoot Executive (1971)

**1960'S**  
The Computer Wore Tennis Shoes (1969)  
"Hawaii Five-O" (1968) TV Series  
... aka McGarrett (USA: rerun title)  
"Lancer" (1968) TV Series (episodes: *Deadly Bait, Lifeline, The Lion and the Lamb, Shadow of a Dead Man.*)  
Guns in the Heather (1968)  
... aka Spy Busters  
... aka The Secret of Boyne Castle  
"Gunsmoke" (1955) TV Series (1967-1972)  
... aka Gun Law (UK)  
... aka Marshal Dillon (USA: rerun title)  
aka Gun Law (UK)  
"Ironside" (1967) TV Series  
... aka The Raymond Burr Show (USA: syndication title)  
"Judd, for the Defense" (1967) TV Series  
"Cimarron Strip" (1967) TV Series  
The Invaders" (1967) TV Series (episodes: *The Enemy, Panic, and The Trial.*)  
Star Trek: The Cage (1966) (TV)  
... aka Star Trek (USA)  
"Mission: Impossible" (1966) TV Series (episode: *The Mind of Stefan Miklos*)  
"Felony Squad" (1966) TV Series  
"Star Trek" (1966) TV Series (episode 1.0 *Cage, The (1964), 1.12 Menagerie, The: Part 2 (11/24/1966).*)  
... aka Star Trek: TOS (USA: promotional abbreviation)

**1960'S (Cont'd)**  
""Batman" (1966/II) TV Series  
"Blue Light" (1966) TV Series  
"Hogan's Heroes" (1965) TV Series (5 episodes)  
"I Spy" (1965) TV Series  
"Kilroy" (1965) TV Series  
"Espionage" (1963) TV Series (episode: *Do You Remember Leo Winters?*)  
"The Richard Boone Show" (1963) TV Series (episode: *Sorofino's Treasure*)  
"The Fugitive" (1963) TV Series (6 episodes)  
"The Lieutenant" (1963) TV Series  
"Stoney Burke" (1962) TV Series (episodes: *Forget No More* and *Spin a Golden Web.*)  
"The Dick Van Dyke Show" (1961) TV Series (episode 1.06 *Oh How We Met the Night We Danced* and 1.07 *Unwelcome House Guest, The.*)  
... aka Head of the Family (USA: pilot title)  
... aka The Dick Van Dyke Daytime Show (USA: rerun title)  
"Ben Casey" (1961) TV Series (episodes: *Fire in a Sacred Fruit Tree, The Last Splintered Spoke of the Old Burlesque Wheel, and My Enemy Is a Bright Green Sparrow.*)  
"Dr. Kildare" (1961) TV Series  
"The Dick Powell Show" (1961) TV Series ... aka The Dick Powell Theatre (new title)  
"The Defenders" (1961) TV Series  
"Insight" (1960) TV Series

**1950'S**  
"The Untouchables" (1959) TV Series  
"The Twilight Zone" (1959) TV Series (episodes: *Caesar and Me, The Encounter.*)  
"The Many Loves of Dobie Gillis" (1959) TV Series  
"Bonanza" (1959) TV Series (episode: *Broken Ballad*)  
... aka Ponderosa (USA: rerun title)

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