

**AM:** Yeah.

**DM: Okay, and how about with Curtis? Any memories about Curtis, or anything funny that you remember?**

**AM:** The first thing that comes to mind about Curtis is how good an actor he is. Everyone thought he was a goofy guy but, in fact, he's an incredibly bright and serious person. He brought so much craft to the role he played. Those of us who worked on the show appreciated his talent and loved him as a person. He saved my butt on several occasions.

**DM: Yeah. In the fourth season when Cybill went on maternity leave, you relied more on Curtis.**

**AM:** He really got a chance to step up.

**DM: And how about with Allyce Beasley? What do you remember?**

**AM:** Allyce was the show's mother hen – always wanting to make sure that everyone was happy and okay. There was a scene in the pilot that's always stuck with me. It's where she and Bruce are in the office late at night, packing up because they're about to go out of business and Allyce does this sweet and touching rhyme about moving on.

**DM: Yes, I remember the scene.**

**AM:** It's not easy to be funny and bittersweet in the space of a rhyme, but she did those moments really well. Like Curtis, I think most people outside the show didn't appreciate Allyce's talent as an actor. She, more than anyone else, appreciated

the magic carpet ride we were on while it was happening. Most of us were too busy trying to get through the day to enjoy our success, but Allyce understood that this level of success doesn't happen too often. I'm sorry. I know I'm trying to come up with funny stuff, but I can't.

**DM: No, you're telling us a lot of great stuff!**

**AM:** I'll call Roger and steal some of his stories.

**DM: So what is that about? What does that go back to, because I told Roger this and he just laughed.**

**AM:** Roger and I developed a relationship based on insults and teasing. It was obviously good-natured and started when Glenn and Jay were off doing *Clean and Sober*. We both assumed more responsibility for the show and spent countless hours together try to stay afloat. We're both somewhat neurotic and I think that also bound us together. Luckily, my neurosis was miraculously cured, but Roger is still nutty as a fruitcake.

**DM: So you still keep in touch with him then?**

**AM:** I had lost touch with him, and I actually had lunch with him last month for the first time in years, and it was funny because we sat down, and we didn't skip a beat and launched right into insulting each other.

**DM: Anybody else from the show that you keep in touch with, besides Roger and Glenn?**

**AM:** Not really. Chic and I tried to stay in touch but after a while that faded away, and until recently the same thing was true of Jay Daniel. I ran into Jay because we live near each other, and we got together for dinner a couple of times. It was terrific to see him, and in some ways we also didn't skip a beat after all these years. (laughing) Oh, and I speak to my brother, Neil.

**DM: Neil, yes. He's still editing, right?**

**AM:** He is. He's one person who won two Emmys. I mean, he has it in a place whenever I come in his house, and I can't not see them. But all joking aside, *Moonlighting* was a show that relied on a specific style of editing, and while many of us have gotten a lot of credit for the show's success, Neil's contribution as lead editor was enormous. It's no surprise that he's gone on to have a terrific career after *Moonlighting*, and I'm really proud of him.

**DM: Now, as you are aware, we are also promoting a reunion campaign.**

**AM:** So I've heard.

**DM: And we don't want it to be recast with Angelina Jolie and Vin Diesel, like Glenn said in our interview. (Laughing)**

**AM:** Why not?

**DM: We want it with Bruce and Cybill.**

**AM:** Well, good luck.

**DM: We really think that**

the show didn't end on a really good note.

**AM:** I'm not sure the show didn't end on a good note as much as it just fizzled out. In many ways it was anti-climactic.

**DM:** So, what do you think about a reunion? Would you like to see one?

**AM:** Would I like to see one? Yeah, I would love to see it! (Laughing)

**DM:** Do you think people would be interested seeing Bruce and Cybill on the big screen?

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

**DM:** Do you think there would be a good story to tell there?

**AM:** Coming up with a good story would be easy compared to the other problems in putting this together. And getting back to your last question whether people would want to see this reunion, I'm not sure that movie-goers under thirty are even aware that Bruce was in a TV show. I wouldn't be shocked if most of them think his career started with *Die Hard*.

**DM:** Did you read what Debra Frank's idea was for a reunion?

**AM:** Which was...

**DM:** She said that she would do it as four episodes on television and it would pick up where they left off. You would see them getting out

of the elevator with them arguing back and forth.

**AM:** Right.

**DM:** And then Cybill would turn to the camera and say, "What are they doing here?"

**AM:** That's funny.

**DM:** Yeah. Make no reference that time has passed them.

**AM:** Yeah.

**DM:** They're still at it, running a detective agency.

**AM:** Right.

**DM:** Still bickering and bantering.

**AM:** I just don't know. I would be curious to know whether people would want to see it.

**DM:** Actually, a lot of people that we spoke to think it would be a great idea. I'm curious though, when Bravo aired it, did you get any feedback?

**AM:** Every once in awhile. You know who I get feedback from? I get feedback from my son. He'd say, "Oh, I saw the show." But other people, not really, no.

**DM:** Because ever since Bravo aired it, there's a ton of websites dedicated to the show.

**AM:** Is there?

**DM:** Oh, yeah!

**Our (*Moonlighting*) fans were rabid and rarely missed an episode. Nowadays I think TV viewers sit down and channel surf rather than make "appointment television." Your reunion campaign is a good example of the passion *Moonlighting* fans had.**

**AM:** I didn't know that. Every so often I'll be flipping channels and see an episode. It's fun because even after all this time, I remember some of the dialogue and also remember working on the episode. It reminds me that we did some really terrific episodes.

**DM:** I think for a lot of people, there would be a curiosity factor because there was a lot publicity of what happened back then, and then, just to see Bruce and Cybill up on the big screen. I truthfully think that neither one of them has had that kind of chemistry with another co-star since *Moonlighting*.

**AM:** There's something I'd like to say about the chemistry between Bruce and Cybill. While it was



**Judging a fanzine by its cover.** Artie points out our reunion effort is a good example of how passionate *Moonlighting* fans were every Tuesday night.

real, I think that the chemistry was a result of the writing and directing – as well as the acting. Bruce and Cybill were given some amazing scenes to play, and the writers worked really hard to come up with them. I'm not sure the writers, other than Glenn, have gotten the recognition they deserve.

**DM:** So now, besides directing an episode of *CSI Miami*, do you have any other projects lined up or other projects you would like to mention?

**AM:** Before directing *CSI Miami*, I spent four years directing a Lifetime show, *Any Day Now*, with Annie Potts. Trying to stay busy. I just sold two pilots for the upcoming season. One is called *I.C.E.* which stars Melina Kanakaredes — formerly of

*Providence* and she is currently starring in *Cabaret* on Broadway. It is being written by Nancy Miller (*Any Day Now*, *CSI Miami*). I sold *I.C.E.* in partnership with my wife, Stacy, who is also a producer on the project. The other is called *The Interrogator*. It's being produced for ABC by Paramount and Gramnet —

Kelsey Grammer's company.

**DM:** And how do you see that television has changed? You have been in the industry for like, twenty plus years now?

**AM:** The biggest change, as I see it, has been the explosion of cable television. When we did *Moonlighting*, there were basically three networks and some local channels. Now there are an amazing number of choices for the TV viewer, which translates into smaller audiences for the networks. On *Moonlighting*, we were getting a 35 share, which nowadays is unheard of for a series. The smaller audience coupled with the fact that the European market for American TV is also shrinking, has really changed the economics of televi-

sion. It's a more bottom line business now. While stars still get paid extremely well, most everything else has been scrunched down. That's why so much television is shot in Canada. Another difference is that the line between feature people and TV people is disappearing. Working in TV used to be considered "grunt work" by feature people, but now a lot of them are choosing to work in television because it's so hard and time-consuming to get a movie off the ground. The great thing about TV series is the pace — you're always in production, which is exciting and fun. With *Moonlighting*, we had people who arranged their schedules around Tuesday night at 9. Our fans were rabid and rarely missed an episode. Nowadays I think TV viewers sit down and channel surf rather than make "appointment television." Your reunion campaign is a good example of the passion *Moonlighting* fans had. Other shows like *Hill Street Blues* and even *Dynasty* also had loyal fans. I don't believe that current viewers are nearly as passionate about their favorite shows.

**DM:** Is there anything else that I haven't asked you that you would like to add?

**AM:** Nothing I can think of right now. Thank you.

**DM:** And thank you so much for meeting with me and granting us this interview.

Read *Moonlighting Strangers*.

We don't dwell on the past.

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