



The *Nice* Woman Cometh

Contrary to her icy *Moonlighting* alter-ego, Cybill Shepherd lets her hair down in this down-to-earth interview.

By the
Moonlighting Strangers staff

Cybill Shepherd is funny, engaging, and very easy to talk to as we touched on various subjects. One of these subjects, you will see, she talks about right from the start.

Moonlighting Strangers: Cybill says she has some great ideas!

Cybill Shepherd: I would just like to throw some of my ideas because I would so love to do this! Well, the world is deprived of *Moonlighting*, and I have a lot . . . you can call it *The Sequel. Moonlighting, the Sequel; Moonlighting the Movie; Moonlighting Revisited.*

MS: Oh, really?

CS: These are my different titles, *Moonlighting, Continuing Quotes Prevail for Me and David.*”

MS: (laughs)

CS: And then I was thinking as the first part of it (The first Act), when you open up, Maddie and David are in rocking chairs, and we’re in 80 year-old makeup, and we’re rocking. It’s like we’re on the porch of the

Motion Picture Retirement Home. We’re talking, (Cybill speaking in an old lady’s voice) “All those years we were together and those were so much fun.” So, the first part of the movie would be clips of how great *Moonlighting* was. We’d use clips from the original show. You can get a brilliant writer that would write all the funny stuff and we would have fights about the fights.

MS: That would be great (us laughing)

CS: Fights about the fights — right?

MS: Yeah.

CS: Okay, so what I was seeing the first part would be the clips, and all that. Then it ends when we drive off the stage or something.

MS: Um hmm.

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CS: Okay. So, then the second part (Act) would be the clips of the old show, but still in our old age make-up and we're fighting a lot on the porch, should it be Maddie and David, or it could be Cybill and Bruce? That would be the other way of going with it. 'Cause it's Cybill and Bruce in old-age make-up.

MS: So, they're working real life into. . .

CS: Yes, so in other words, we're talking, and then we say "the first time that we played Maddie, and David it took long enough. Remember that time?" So, the second part would be . . . I would say to him something like "you know, I remember when you tried doing it without me. You thought I was too old." We'd use some footage of Bruce at his age now appearing with a 20 year-old.

MS: (laughs)

CS: And then, we'd argue back, and forth. . . and (David would say) ". . . I have to admit, you know, It was great to have that final chance to actually do it." Then we'd show the new part . . . of us now at this age.

MS: Uh huh!

CS: So, the question would be do you want Cybill, and Bruce talking about Maddie and David, or it should be Maddie and David, instead? Third (Act) would be the new stuff. And the fourth (Act) would go back to the old people. I don't know, brilliant writers can figure it out.

MS: Yeah, the writers can do

something.

CS: I don't know how it would end, probably with the old folks again on the Porch of the Motion Picture Home.

MS: Yeah, that has merit.

CS: I actually called Glenn Caron yesterday.

MS: Did you?

CS: Yeah, that's another thing. You know it's so funny. I want to ask him can we do this? He's on vacation. He's going to call me back.

MS: Great. We want to interview him, too.

CS: I would like to talk to him because I was having so much fun with this idea.

MS: It would be funny. I mean it would be hilarious.

CS: But how are we going to get Bruce to do it? That's the problem.

MS: Well, maybe if Glenn talked him into it, somehow.

CS: Glenn would probably be the only person that could, if he could at all.

MS: Yeah.

CS: And I called Glenn because all the hatchets are buried with all of us. We don't travel in the same circles 'cause Glenn lives in New Jersey, on the east coast or Connecticut, but Bruce has done all this wonderful, wonderful work, absolutely justifying everything I ever imagined him to be. I think he is unique. I compare him to Cary Grant, but they are certainly not the same type at all. Bruce has a different kind of suaveness, and he's that

rare combination of a really funny actor, and a really sexy, and attractive, but there's also a great dramatic actor, and it's just very rare. I don't know— there have been very few.

MS: Well, you were no slacker yourself.

CS: No, of course, of course. I look back at that actually. I wrote a book called *Cybill Disobedience*. I look back at it when they were running the *Moonlighting* Marathon (on *Bravo*) and I've never seen a *Moonlighting* Marathon. On and off I watched all I could for 17 hours. I hadn't taken a break and my kids watched it with me and the thing that's really struck me when I wrote about it in *Cybill Disobedience* is the fact that it all . . . whatever difficulties we had, it doesn't matter at all now. It was wonderful then and it seems so fresh still. The writing has held up, it was wonderful and it was just thrilling, really. The one episode that I remember as being like the worst experience that I wrote about in my book, but it turned out to be the most brilliant episode. I was right not to get too angry too soon.

MS: And what episode is that?

CS: It's the episode called . . . it's in my book, let me think for a minute. Okay, the *Moonlighting* episode is called something with a symphony.

MS: Oh, *Symphony in Knocked Flat*? It's hilarious, that's one of the funniest episodes in the whole series!

CS: But at the very beginning, I believe I enter slamming into the office because of a horrible date the
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night before. In my book, I talked about how they were trying to force me to be too furious and so I kept refusing to be too furious, and everyone got more furious with me.

I mean, I was right and I was glad I stood up! And when they wanted to marry Maddie off to this geeky guy, I really objected to that. But if I had to do it all over again, boy I'd fight for that more. But it is a wonderful show. It

holds its own and it's always running. That and *The Cybill Show*. I have the largest fan bases in the world in Australia and in the UK because *Moonlighting* and the *Cybill Show* were like two of the most popular shows ever, always number one and number two and they continually run them all the time. I saw something when I was in England just recently. I played at one of their finest jazz clubs. I did my cabaret act and it was sold out and I actually got good reviews. It was very thrilling, but I saw somebody had a CD (DVD) set of the episodes because they started selling the episodes on CD in Britain. But they have slightly different CD systems (Region 2 DVD format in



Europe opposed to Region 1 for US DVD's) so, I couldn't bring them back. I was so irritated. I hope they do that soon here soon.

MS: Actually, we're campaigning like crazy for that, we're really trying.

CS: That would really be so great.

MS: Let me tell you a little bit about the fans on the internet. They are a pretty organized group. There are fan sites, mail lists and the fan fiction is extremely popular. There's a whole group of fans out there that love

Moonlighting and the interesting thing is that some of them are very young and have only discovered it now that it is running on *Bravo*.

CS: Right, right, right. I'm going to call Glenn Caron, and I'm going to ask him to talk to you as well.

MS: Oh, wonderful! We would love that!

CS: Maybe the best thing would be if I could talk him into writing this, and talk him into trying to talking Bruce into doing it.

MS: Well, exactly. Bruce's people are actually going to try to get us an interview with him as soon as he gets back in

the country. So, we're trying to contact everybody, but Glenn, we would really love to talk to Glenn.

CS: And the other thing is . . . something just occurred to me . . . if we ended up with me redoing it, once we get to those new episodes, I play his grandmother, or something.

MS: *Cybill*, I've seen pictures of you recently and you look lovely.

CS: I do a great old lady. You haven't seen my old lady stuff from the *Cybill Show*? It's hysterical when I dress up like my great great grandma. I look just like her. We called her Mam-ma.

MS: Can we ask you a couple of more questions specifically?

CS: Sure.

MS: We know that originally the script was developed with you in mind. Did you see it? . . .

CS: Do you know how it actually happened?

MS: No. Go ahead.

CS: Well, maybe you already know this. I wrote it in my book, but . . . Glenn was writing the script, but he didn't realize it first. Then all of a sudden, he went "Oh my Gosh!" He'd written 60 pages. He was writing me! He was writing it for me! He said "well, we better see if we can get her before I continue writing this," or something like that. I don't know exactly. I'm kinda just making this up.

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MS: Uh, huh.

CS: But see if we can get her? So, we had this meeting with Jay Daniel and Glenn Caron. I just finished a series called, *The Yellow Rose*. It only ran for a year. Well, I read the first six pages and I recognized it as a part of a lifetime because I got to do comedy, and action. It boosted up my image, which I always love to do. After I read the script, I had the

meeting with Glenn. I said to him, "I know what you've done here. You've created a 'Hawksian Comedy.'" and he said: "Hawkisian—what do you mean Hawksian? Who's Hawk?" I said "Howard Hawks." And who's Howard Hawks?" I said "He's a great director of the greatest screwball comedies of the '30s, and '40s "Bringing Up Baby" and "His Girl Friday" with Rosalind Russell, and Cary Grant. Glenn said: "Oh, we haven't seen those." Then I said, "I'd thought for sure you'd seen those. We could all watch those shows cause you want to get that overlapping dialogue." Because that's what he wanted to do anyway. So, we all studied them. When we watched those movies, that's what actually gave us the belief that we could do something because every sound man said at the beginning "That's impossible. You can't

do studio overlapping. You have to do it separate and we'll overlap it mechanically." Glenn would have to go in, and tell them "No, we're

going to go for this." The actors are committed to it. What we have to do is match those overlaps as close as possible.

MS: Um, hmm.

CS: But for every sound man that said no, we still had to say "Guess what?" We are going to really overlap this, and it was thrilling, really thrilling. We were both committed to it. When I asked him "What it was that made him think about me (as he was writing

the character Maddie Hayes)?" He said he had seen me in this film where I wore this white silk/satin gown cut from the bias. *The Lady*

Vanishes. A re-make of *The Lady Vanishes*. That's my only costume. I run all over the place in this white satin gown, cut on the bias with very little under it. It was actually a lot of fun. I enjoyed that movie.

MS: After you started and had that idea on the set, did you have any influence into the character of Maddie?

CS: I brought a little humanity into Maddie just the way I played her, and I was the one who kept on insisting that when something had happened like when I came in, and was supposed to look like I had rolled in mud, and everything. I said, "let's have my pantyhose down around my ankles."

MS: You like to add a real kick to it.

CS: Yeah, and shoot between my legs, and I was the one that begged to do that food fight, which was . . . I think we had 2 days or . . . We actually worked a 26-hour day to finish that food fight. That's the one at the Embassy.

MS: Yeah, right. That's in *Murder's In The Mail*. We know all the episodes, *Cybill*.

CS: Isn't it with the man with the mole on his nose?

MS: Yes.



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