

**CS:** As soon as we got in there, we had actually have two crews because couldn't work the crew that long. After I was read the script, I went to Glenn and I said, "Bruce and I have to have a pie in the face," that would be just the funniest most hysterical thing. He said "I totally agree with you but I'm not asking him." I went to Bruce and I said, "We have to have a pie in the face. It will be so hysterical" and he said, "Okay, well whose going to throw it?" We had the stunt coordinator Chris Howell throw the pies at us, or maybe somebody else, too. That was one of my favorite moments.

**MS: (laughs)**

**CS:** Pies in the face. I really loved the stuff like in *the Pilot* when I'm going up, and (David says) "I can see up your skirt."

**MS: You like all the humorous moments a lot. These are your favorites.**

**CS:** I think the dramatic moments.. that was the thing about *Moonlighting*. The first year, of course, you know we were cast (categorized) as a sort of comedy.

**MS: Right.**

**CS:** I think we didn't even get any nominations. The next year we were a drama, and that's when it started . . . that's when we got the 14 nominations.

**MS: I thought it was 16 nominations?**

**CS:** I'll tell you something. The year that Bruce and I were both nominated for the Emmy. I said

well, it's okay if I don't win, but if he wins, and I don't win, I don't know what I'm going to do, but of course, that's what happened.

**MS: There are people who actually think you were robbed!**

**CS:** You know, it's funny, but the awards don't mean anything unless you don't win them.

**MS: Oh ho, ho, ho.**

**CS:** But the funniest thing is that I dated a man that won two.

**MS: Oh!**

**CS:** It was a couple of years ago. He felt so bad and when he started to see that I was so furious that I didn't have one, and he did.

**MS: Um, hum.**

**CS:** He took one of his (Emmys) to a place where they make those kinds of things that he had engraved for me for Life Achievement.

**MS: Oh, oh, that's sweet.**

**CS:** He said, "You have an Emmy." (I said) "I didn't win it," and when we broke up a very close friend of mine said, "You have to give it back to him," and I said, "No way, I earned that!"

**MS: (laughs)**

**CS:** You get to do it at the ceremony.

**MS: Did you get to give a speech, and everything?**

**CS:** No, I never did it. I'd like to do my speech. It would be good for me I guess. I could always do that as part of the . . . the *Moonlighting* movie.

**MS: That's right. Moonlighting**

**the Movie, or Moonlighting Two, or whatever. That's when your going to get an Emmy then, and then you can make your speech.**

**CS:** *Moonlighting Two* would be *Moonlighting T-O-O*. I like that *Moonlighting Too, T-O-O*.

**MS: You mentioned dramatic moments. Do you have specific dramatic moments in Moonlighting that you you are proud of?**

**CS:** Oh gosh . . . The one that I think of the most is the scene . . . remember the episode (*Big Man On Mulberry Street*) where he (David Addison) goes back for the funeral and he said he had been married. And I go there to support him.

**MS: You're so wonderful in that episode, Cybill.**

**CS:** It's a defining dramatic moment. As far as the angst, and the realness of that anger, that was something that I'm very proud of. It was so real for both of us. The other thing is we realized that we were fighting before every fight scene, you know what I'm saying?

**MS: Yeah.**

**CS:** I realized that after, about a year and a half, we would have a fight and I said to him, "Did you notice that we'd have a fight before every fight scene?" And he said, "Oh yeah. Oh yeah." We would have a fight. That's how we would rev up; we would have a fight. We picked something. He hated my hair, or, you know, he was late.

**MS: So, you found something to fight about so you could get into the scene?**

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**CS:** That's right.

**MS:** Sounds like you're method actors, huh. Is that your method?

**CS:** Well, that's just how it works. It was so exciting because I would rather be in a position . . . with *Moonlighting*, where a certain actress turned it down because they had to have the script way in advance. Glenn Caron wanted it brilliant. He really kept control of it. Even though he had other writers, wonderful writers, he really wrote those scripts himself. There were a lot of times that we would be waiting on the set so we could tape it (the episode), and then down (the pages) would come . . . so we could try . . . try to catch up on schedule . . . an eleven page scene. Driving in a car, that's how we would try to catch up on the schedule. We'd have those driving scenes.

**MS:** Um, hmm.

**CS:** It's already mounted. They can set the scene, lights, and everything while we're doing the other scene. Then we'll run out and jump in the car. They got that all pre-done, and so we'd have these eleven pages, and I remember I would look at them, and they would say like, "We know you're getting

eleven pages." They sent four pages down. They said, "The next ones will be down in four, or five minutes and in like two hours or whatever it was, I think eight pages," and looking at those, and they say, "We understand if you knew the last ones, but please learn them as quickly as possible." I would look at those, and I would



Cybill sings in one of her personal favorite episodes, *Dream Sequence Always Rings Twice*.

just go, "I have to sleep!" I would say to the dialogue coach "Look, you sit there and time me for five minutes. I would say suddenly "I have to sleep." The truth is, this is something that the brain has to do sometimes. I would sleep for five minutes. Because

just looking at those pages that everybody was waiting for me to do, sleep for five minutes, wake up, and then I would learn it, but then we would also . . . because it was just so much . . . we would tape them all the way across the dashboard.

Any day I would have the brilliance of Glenn Caron's script at last moment than have something way in advance that's not as good. I mean that's part of what Glenn believed in.

**MS:** (laughs) Hey, whatever works, but it obviously worked very well.

**CS:** Yeah, yeah.

**MS:** Great.

**CS:** It was. . . really wonderful. I remember begging Glenn from the scene in the *Pilot* when we come walking out of the detective office, and we're walking on the sidewalk. And we're walking real fast, and it was kind of, "No David." I was very angry, and all that. It was one long shot with a lot of dialogue, and were moving along and the first take we did was *unbelievable*, and I remember going to Glenn, we'd do it again a couple of other times and I said, "Oh please use the first one" and he said "I know it the best one." I begged him and I got on my knees and said "Make that one work!" It just had that wild, spontaneous, you know we were ready. It was just like a rodeo.

**MS:** Yeah, it was.

**CS:** They shoot like at the Rodeo, you know, horses.

**MS:** Oh, like horses at the racetrack?

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**CS:** Yes, like two thoroughbreds.

**MS:** There you go. Two thoroughbreds . . . With two people carrying (the show) the way that you two did, you had to be in sync, didn't you?

**CS:** Yeah, we were in sync, but there was just so much pressure, and the three of us are very, very, very passionate about it being great. And so any of the strife, and the struggle, and whatever, and the exhaustion it was unbelievable, the hours. We'd start on Monday you know all that. We'd start at a normal time let's say eight

not as good. I mean, that's part of

**I'm thrilled that there are enough people who care enough about it, and I think it'd be just a crime not to do something.**

what Glenn believed in.

**MS:** Um, hmm. Made it that much more exciting, too.

**CS:** I think one of the major contributions I made was drawing the analogy to the Hawks' greats, you know, especially to *Bringing Up Baby*, and *His Girl Friday*.

**MS:** And that came from your direction, huh?

**CS:** Yeah, because he had never heard of Howard Hawks and I suggested we really study these films, and when they saw them we all loved them.

**MS:** Yeah.

**CS:** We watched them over, and over again, and so, that was one of my main contributions. It was to see that they did it. They did the overlapping. Real overlapping, not fake, and then put it together mechanically.

**MS:** Yeah.

**CS:** But we learned. I actually got to know Howard Hawks before he died,

and I studied his films, all of his films, and of course, the Preston Sturges comedies. That was the biggest contributions, this was the goal we tried to make. This was the bar.

**MS:** You guys did it beautifully. I mean, just beautifully.

**CS:** The reviews reflected that, and it was tremendously satisfying for me. It's sad that it stopped when it did, but I have to say that these shows that go on and on, sometimes for nine years, eleven years—I'm not so sure they stay as good.

**MS:** Isn't that amazing? That was just the question we were going to ask you.

**CS:** Oh. (laughs)

**MS:** How much longer do you think shows should go?

**CS:** Well, I think at that time, we stopped at the right time for the show. I'm not sure we had any more in us, and it was time to stop. The *Cybill* Show was four seasons. I think *Moonlighting* was four and a half.

**MS:** They call it five, but four and a half is accurate.

**CS:** We never did 22 (episodes per season).

**MS:** Yeah, right.

**CS:** The most we did was 18.

**MS:** There are 66 total episodes if you're counting *the Pilot*. So, that's probably really only three full seasons, isn't it?

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**I feel that the two main challenging prime time series that I did were both hits and they both really, really did something different that had never been done on television before, and never has been done since.**

o'clock, and then we would have a twelve-hour turn around. If we started at seven, and then we'd finish at nine. The next day we start at nine, and finish at eleven. The next morning we start at eleven, and finish at one. But again, let's get back to my point about the lateness of the scripts. Any day I would have the brilliance of Glenn Caron's script at last moment than have something way in advance that's

**CS:** Right, right, and I never managed to get that ranch that all the big stars have, and the private jets, you know.

**MS:** (laughs)

**CS:** My series didn't run, you know. I was paid well, but I didn't own a piece of it. The *Cybill* Show I owned a piece of but I'll never see that. All of this is in *Cybill Disobedience*. It turns out that I was totally right. I sued Carsey Werner for sitting on it, and purposely not selling it to syndication—and then Carsey Werner had to pay CBS \$59 million. They didn't want to sell to syndication because they would have had to pay back the network. Cause the network paid for the whole thing. This is in my book and now, it's in public record. I was vindicated (in *Variety*) completely. I had to be a detective. I mean, I didn't just pick up nothing from 60 episodes of *Moonlighting*.

**MS:** Now, let me ask you a couple of things that are not necessarily *Moonlighting* related because I know you're in a hurry. Besides the Maddie Hayes role, what other role are you the most proud of?

**CS:** Cybill.

**MS:** Is that because you had a lot of creative contribution?

**CS:** I feel that the two main challenging prime time series that I did were both hits and they both really, really did something different that had never been done on television before, and never has been done since. The *Cybill* Show with that group, there had never been a show with two ex-husbands, dating, and . . . stuff based on my life, and this

great relationship between Maryann and Cybill. We were compared to Lucy, and Ethel. We made television history with it. In *Moonlighting*, there were always wonderful elements that we got to send up (parody). When I developed my second show, I didn't want to go back to television immediately. I wanted to make sure it was something different. The last thing I ever want to be is boring, and take up space. I feel like I'm so lucky to have the opportunity to even work in some of these mediums, but I want to do something that people can really be entertained by, and surprised by, the *Cybill* Show . . . it's like I took Maddie Hayes in a way, and flipped the persona. I could have kind of a Maddie . . . more of an uptight Maddie Hayes foil where I could take more of pies in the face. That's where Christine Baranski came in. She could really wear the glamorous clothes and make fun of me. I could fall in the mud more and do that kind of thing. So, when I came back to television, I came back very different . . . closer to who I am.

**MS:** It was more of the two woman competing, as opposed to the male/female situation.

**CS:** We had a lot of male/female interactions in the *Cybill* Show because I had the two ex-husbands, two daughters, different boyfriends. We had a lot of that. But Maddie had no women friends.

**MS:** She didn't, did she? Well, Agnes in a way, but that was really her subordinate.

**CS:** No, not like on the *Cybill*

Show. For the next series, the odd thing is people wanted me to do a reality show. Even *The New York Times* said that I'm an Osborne wannabe. It's so funny 'cause they asked me the question, "So, would you like to do a reality show?" And my answer was "Yes, but it's only going to *appear* to be a reality show."

**MS:** (laughs)

**CS:** So, then in *The New York Times* (it just said) "yes, I'd love to." And then at the end of the article, it said, "I was working on the concept for two or three years . . ." and my idea is I want to break the rules. It's not going to be reality like the Osborne's, or it's not going to be like *Curb Your Enthusiasm* (on HBO), but it's going to be a down and dirty version of all the stuff we couldn't do in prime time on the *Cybill* Show, or my comedy version of *Sunset Boulevard* in my own home.

**MS:** (laughs)

**CS:** *Cybill* plays . . . my Norma Desmond part only its going to be funny. Then we'll use my own home, and my kids . . . a couple of my kids want to be in it.

**MS:** I understand your oldest daughter is interested in being an actress as well, correct?

**CS:** Yes.

**MS:** What is your advice to her, *Cybill*?

**CS:** Well, right now she's finally studying with whom I think is the greatest acting teacher alive. He's my coach, and has been for many years, and we did theater together, H. Richard Green.

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**MS:** Oh, so she's now studying with him?

**CS:** She studying in his actor's lab. Been studying acting for a long time. She's also going to night school at U.C.L.A. She's very busy.

She's going to college, and she's studying acting. (Cybill now switches gears and discusses the reality show) But the funny thing was that people can't imagine what this is going to be . . . nobody's done this

thing that I'm talking about, yet. They've done these things that are so-called reality, but this is going to be in my home, and all of that, but it's not reality. It's going to be scripted. Very inexpensive on video, and multi-camera only in the sense of *Cybill Cam*, you know, and *Bathtub Cam*.

**MS:** (laughs) It kind of reminds us of *The Truman Show* in a way. Did you see that film with Jim Carrey?

**CS:** Yeah, well it's going to be different than that. I was thinking of calling it *Cybill and The Seven Deadly Sins*, or *The Deadly Sins*, or

*Seven Cybill Sins*, or —

**MS:** *Cybillization*.

**CS:** *Cybillization*. I love the idea of the *The Seven Deadly Sins. Cybillization?* Yeah, we could do that and call the first episode *Sloth*. And I want to do for Los Angeles in a real down, and dirty inexpensive way, what *Sex and the City* did for New York.

**MS:** Yeah.

**CS:** We're going to show a *whole* other side.

**MS:** That's great. We like it.

**CS:** There will be no sets. It's all going to be stolen, and . . . because I have a concept of

a great girlfriend again, but very different than Maryann, but we kind of look like Mutt and Jeff together.

**MS:** Great.

**CS:** But nobody seems to be able to imagine it.

**MS:** We think it sounds hilarious. It really does.

**CS:** It's going to be hilarious, and it took me . . . I think five years to get back to television.

**MS:** Um, hmm.

**CS:** Between *Moonlighting*, and the *Cybill Show*. It's four years

since the *Cybill Show* was over. So, it's almost time (to come back).

**MS:** It's time for another one. Every five years.

**CS:** I don't know. It has to be something of . . . I want to do some really crazy stuff, okay? 'Cause you can get away with a lot. It's got to be cable. 'Cause if it ain't cable, I can't do what I want to do.

**MS:** (laughs) We won't even go there with that. Who are your comedic influences? Is there an actor, or actress that you try to emulate?

**CS:** Absolutely. I would say the most important one is Carole Lombard. I carry a DVD of *My Man Godfrey* around in my purse. Every place I go. It was directed by Gregory La Cava and it has William Powell in it, and a great cast. It's divinely done, you *have* to see it. It was the first time I ever saw a blond, gorgeous, sexy woman be hysterically funny. She also did *20th Century* with John Barrymore, which is one of my very favorites. So, anybody who doesn't have these . . . this is like a must for Carole Lombard. *The 20th Century* with John Barrymore, directed by Howard Hawks. Then there's *To Be or Not to Be*. Who directed this? Is this Ernst Lubitsch's stuff? Oh Gosh, this is terrible that I can't remember. He's one of the greatest directors ever.

**MS:** I'm sure we can look it up on the Internet to find out for sure.



Cybill and her oldest daughter, Clementine Ford, at the 1996 Golden Globes

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