

CS: Of course, there was Marilyn Monroe and Jean Harlow in *Dinner at Eight*. She's really funny, but there's something about Carol Lombard that is different, and I really related to, but . . . there's something smarter about this dumb blond. She has this wild, zany quality, and of course, Katherine Hepburn. I love her. Katherine Hepburn in *Bringing up Baby*, and *The Philadelphia Story*. But my particular favorite is *The Philadelphia Story* directed by George Cukor.

MS: Um, hmm.

CS: And *Bringing up Baby*, directed by Howard Hawks. That's what gave me the whole idea of smart, intelligence, and sexy. . .

MS: Which is what you brought to Maddie.

CS: And funny . . . and it was possible. I got turned on to that (those movies) by Peter Bogdonovich. I went to the Peter Bogdonovich School of Film. I was immersed in watching at least three movies a day, or night, and I got to be very good friends with a lot of these people. Orson Welles was my houseguest on and off for three and a half years and he was really kind of like my Dad.

MS: And a mentor in a way.

CS: And Stella Adler, as well. Gena Rowlands, and . . . oh, these were people that were really very encouraging to me.

MS: Giants in the business, really.

CS: Yeah.

MS: Now let's talk a little bit

about your music. What type of music do you enjoy listening to like around your house? What

People ask me wherever

I go. All over the world.

They ask me that (to do a Moonlighting reunion).

type of music do you like?

CS: I love the singer Caesaria Evora. I have no idea how to pronounce this. E-V-O-R-A.

MS: Okay.

CS: Because she is . . . and she's from Cabol Verde, which is an Island off the coast of . . . South America, or . . .

MS: Probably . . . probably South America.

CS: Popular music . . . I loooove Peggy Lee, Ella Fitzgerald. Love to swing, love to swing. Bessie Smith, Billie Holiday, Alberta Hunter.

MS: These are the same kinds of songs you like to do in your Cabaret Show, right?

CS: I listen to a lot of *Morning Becomes Eclectic*, with Nick Harcourt. He plays all kinds of music, and I love that. A lot classical. I studied Opera for three years.

MS: Are you going to be performing? Is your show going to be where we can go see it soon?

CS: I'm developing a show for Broadway and the temporary title is *She Walks, She Talks, She Sings, She Crawls on her Belly Like a Reptile*.

MS: (laughs) That's great.

CS: It's not a one-woman show. There's going to be like two, or three other actors to play a lot of different parts. We're hoping to be trying it out somewhere that you won't hear of. We've got to get it written first. We've got to get the right writer, and I'll be collaborating because I have a lot of strong ideas. Collaborating was one of the greatest things about *Moonlighting*, which I learned a very important lesson which was my job as an actor was to come up with as many ideas as possible, and to not attach my ego to any of them, and believe me, I didn't achieve that all the time.

MS: No, it's hard to do I'm sure.

CS: I think we had a great show because we had great talent, and we were passionately involved, and whatever positive or negative, it doesn't matter now. It's all resolved, and the writing was great, you know. Absolute great fun, brilliant. 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.

MS: We think so. We all agree on that.

CS: Even if it was just a television special.

MS: Yeah. Well we would like to see a feature film. That's what we all want.

CS: Yeah, you might be able to, I mean, *anything*. I would love to do

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it. I think it could be a hoot.

MS: We do, too.

CS: And I *always* wanted to do that. People ask me wherever I go. All over the world. They ask me that. Then they ask me, "What happened to the *Cybill* Show?" and I say, "Read my book cause its kind of complicated."

MS: Yeah, very complicated. I know that you said that you were pressed for time.

CS: I have two more minutes.

MS: All right, two more minutes. Well real quick, tell me, you were recently in England, and they were all excited about you. Are you treated differently by the press in England than you are over here?

CS: Yes, very much so.

MS: How do you see that?

CS: Because the *Cybill* Show and *Moonlighting* were bigger hits in the UK, and Australia than they were in America.

MS: Really?

CS: Yeah, they were always like number one, and number two.

MS: Oh, so you have a huge following over there?

CS: Yeah.

MS: Yeah, well you have a large following over here.

CS: I went to Australia. I did seven concerts. They were sold out completely, and they asked me back, but I think that now is the time to go for Broadway. Give it a stab. It may take me five years to do it, but why wait 'til I can no longer crawl on my belly like a reptile? Hopefully, you'll get to see me on Broadway, or on a tour. That's what I'm shooting for.

MS: Tell me about your cancelled New York run.

CS: That was so terrible. Oh my God, you know, everybody kept saying, "Yes, come anyway, just come anyway," and other people in New York would say, "Are you insane? Are you out of your mind?" 'Cause no one would go. And then my poor children, I finally had to make the decision because they kept on saying to put it off one more week, then my kids just said, "don't go mommy, don't go." I said to myself "What am I thinking

about?" I can't do that. I can't leave my children. And its hard, it's hard. Nobody has the money to pay for Cabaret anymore. But I love Cabaret more than anything. I'll probably end up doing it sometime, but now is the time to expand it. You may end up seeing what I'm doing on Broadway in a Cabaret act someplace, but we'll see.

MS: One quick question I'd like to ask you about. Do you have a favorite episode of *Moonlighting*?

CS: *Symphony in Knocked Flat*.

MS: That is your favorite?

CS: And *The Dream Sequence Always Rings Twice*.

MS: Those are your two favorites?

CS: Uh, huh! And I like *the Pilot*. I love them all.

MS: They're great.

CS: Thank you so much.

MS: Thank you. Thanks for taking the time with us, *Cybill*.

The next page features Cybill's filmography.

At Right:

These two photos were taken at the Emmy's in 1986.

Pictures courtesy of Diana Maiocco.

