

SB: That's a good question. Well, I can answer that really simply. I think that is my first love, and my passion. I think that's where my heart is, and I think someone is successful when they are doing something they love. Not at what they like, but what they love. I think that's the key to success, and with that talent or passion, you have to be successful if those elements are all connected. So, I think for me, that's how I started, and I had the opportunity to work with really terrific people my whole career, which kept me in the game for one, and kept me challenged, and kept me loving it.

JC: That's great. So, what work are you most proud of?

SB: What work am I most proud of? Oh, my gosh! Oh, that's a hard one. That's a hard question for me to answer. I think the one that I'll say that I was the most proud of, only because I won a *Golden Globe* Award, was *Conan The Barbarian*. I was so out of my element, and I was so scared to death, and to try to work in that much fear, and come through on the other side so well was a huge accomplishment for me personally. Not even for the movie being successful, but it was sort of a real personal challenge for my character, and what I was capable of doing. So, I think that would be the one, only because I remember psychologically the fear that was connected with it.

JC: You actually were in one of my favorite movies as a kid, *Xanadu*.

SB: Oh, yes, which they just did a thing out here . . .

JC: Really?

SB: A huge . . . Oh, gosh, I forget where it was. Not at The Hollywood Bowl, but it was somewhere where they showed the movie. There were huge fans. I mean, that movie was sort of such a joke in so many words, and it's turned out to be sort of such a cult film.

JC: Yeah, yeah.

SB: And, of course, that's what sort of kept me in LA, that movie. So, it was interesting for me. I worked on that movie . . . I want to say maybe four months . . . and it actually got me evicted from my apartment in New York. So, I have a lot of memories of that movie because an owner in my brownstone bought my building and found out I was subletting. I had a "no sublet clause," but I was working on that movie and I couldn't go back to New York. That's how I got to LA. I didn't have any intention of staying here. I just got evicted from my apartment, and couldn't go back, so I called my friends and said, "Send me my clothes. You guys take my furniture," and the rest is history. I never went back to New York, but it was not an intentional move to stay out here.

JC: And did you enjoy doing

that movie?

SB: I had a ball only because I had also worked with Gene Kelly when I was 20 years old in Las Vegas in his show at the Hilton. So, I got to reconnect with him again.

JC: Wow!

SB: It was a wonderful story, because when we saw each other, the movie *All That Jazz* had come out by that point, and a few other things, and I remember him saying to me "I always knew you were going to do something really good with your life." I was just a mere showgirl with him in his show. Just in the ensemble, and Ruth Buzzi from *Laugh In* was in it. So, I hadn't seen him in umpteenth million years. So, it was a lot of fun for me to be a part of that.

JC: And did you get to see him rehearse on the set?

SB: Oh, yeah, because I was on that shoot for, like I said, for a very long time. So, that was a fun project. That project had a lot of



Her Golden Performance: Sandahl earned a Golden Globe in the *New Star of the Year* category in 1982 for her role (Valeria) in *Conan the Barbarian*.

memories, too, because it was like, "Oh my God, I'm gonna stay . . . I'm gonna have to stay in LA!"

JC: And you were "Muse One," right?

SB: Yes, I was.

JC: Yeah, because I have that movie. My brother bought it for me for my birthday when I was little.

SB: I know they sent it to me because I interviewed for that when it came out on DVD, and so I had talked to somebody, I guess a couple of years ago. They wanted to speak to me and I said, "Well, you know, for a movie that bombed, and the critics like killed . . . even Joel (Silver) and Larry (Gordon), the two producers were going, "What were we thinking doing this movie? But, you know, for me, I loved it because you always look for the job that's going to be sort of long-term. So, like I said, I worked on that movie every week for a good

four months.

JC: Yeah. I think the magic of that movie is the music.

SB: Yes, it's the music and, at that point, the roller-skating craze. It was just one of those movies that people love. You either love it, or you hate it. I had done this very sort of 'B' movie, *Hell Comes to Frogtown* that was with frogs, and it was the stupidest movie on the planet, and I got so much fan mail, and that also became an underground cult movie. It's the stupidest, silliest movie on the planet, and, you know, certain people, certain fans, just love that movie, so it's just funny how that works out because with *Xanadu*, I remember everybody just wanted to go hide. I think Olivia got killed in it, and I think Gene was like "Why did I do this? Get talked into doing this?" But, the joy for me was reconnecting with him because I did his show in Las Vegas for just about a three month run.

. . . when we (she and Gene Kelley) saw each other, the movie "All That Jazz" had come out by that point . . . I remember him saying to me "I always knew you were going to do something really good with your life."

JC: He was just the best. He was just incredible.

SB: He's my favorite. You know, people ask me through the years which dancers did you like, and I said "I love Fred Astaire. I take nothing away from him, but Gene Kelly was my favorite."

JC: Yeah, me, too.

SB: Yeah, hands down.

JC: And you were also in the show *A Chorus*

Line?

SB: I was in *A Chorus Line*. It had been on Broadway six months, and then Michael Bennett brought most of the original company out here to open the show in LA. So, I went into the show in New York, and that would have been in 1976.

JC: Wasn't *A Chorus Line* on Broadway for a long time?

SB: For years and years and years. And people made huge careers out of that show. I mean, people spent 10 years on that show. That was their paycheck. Either going into different companies, or going into directing it some place, or choreographing it some place. I did that show for . . . I want to say for a year and a half on Broadway, and I never did it again after that. That was it.

JC: So, what are you doing now?

SB: Oh, well, I got married, and that's been a few years.

JC: Congratulations.

SB: Actually, I'm still dabbling in it (dancing). I sort of pulled out of the business for a little bit. I wanted to explore something different. I mean, I got married for the first time at 45 years old.

JC and DM: Wow!

SB: So, I've been doing this life. I got my Equity Union Card at 14 so I've been working and doing this for a long time. I sort of turned around at one point in time, and went "I have no life." You know, it's all about how you can't plan to

do anything, you can't go on vacation because you've got this interview that's coming up. So, I met a nice guy and I got married, and I did go back to the theater. I hadn't done a Broadway theater piece in 20 years and when *Chicago* came out, Annie Reinking called me and said, "You know, we're going to be in LA. We're gonna sit there for six months. Will you do the show?" And I went, "Oh, my God." I've always kept up dancing. I do a lot of pilates and yoga, and a lot of that stuff, but, as far as doing dance as a career, I hadn't done that in a very long time outside of myself doing some choreographic workout here. Creating something, but not actually performing it. So, I went back, and got tied into the theater for about three and a half years with that show. So, I've done it periodically on and off for almost four years. I worked with the New York office auditioning actors that they were interested in bringing into the New York Company. I would work with them out here before they went to New York. So life kind of took on a real different turn for me, but I still have an agent, and I still go out and audition, and recently I worked with Jacqui and Bill Landrum again. They got hired to do "The Singing Detective," which is a film that's going to be coming out starring Robert Downey, Jr. and Robin Wright Penn that Mel Gibson produced. There is a dance sequence in it, a very bizarre dance sequence, and they called me and they said, "Oh, there's nothing special, but do you want to work with us? We've got a great group of people." Like I said, they're so great and every time you work with them it's so

much fun, and life to me now is about having fun with my work. You know, working with people I really want to work with. So, I went back, and did that just about three months ago with them. So, I worked on that film a couple of weeks.

DM: So, you'll be on camera then?

SB: Yeah, I'll be on camera. Oh, it's nothing special. It's nothing special like *Moonlighting* at all, just a part of a group of players, but I did go back, and just tying into *Moonlighting* . . . so I did work with them again. So, we just had a ball doing it.

DM: That's great. When will that be released? Do you know?

SB: I don't know because we shot that like three months ago, and the fun thing about that for me, also, was the director of that movie was the actor that played the young Bob Fosse in *All That Jazz*.

DM: Oh, what was his name?

SB: Keith Gordon. He played him as the young boy and he's the one that directed the movie. So, it was really fun to connect with somebody like that. I didn't work with him in any scenes in *All That Jazz*, but, of course, you're part of that movie, so that was fun. Right now, work's about fun for me or I don't want to do it.

DM: Yeah, you want to enjoy life. You worked so hard.

He's my favorite. You know, people ask me through the years which dancers did you like . . . Gene Kelly was my favorite.

SB: Yeah, I've been around a long time, and, like I said, I have achieved a lot of really nice things. You know, I've just turned 50, so life changes a bit, and so right now, it's just sort of all about fun, and doing what I want to do for myself, and really not for anybody else. So, I'm still in the game. I'm still out there. There's talk about doing another *Conan The Barbarian*.

JC: Oh, wow!

SB: They're talking about remakes, and with the original director, who did the first one, not the second.

DM: John Milius?

SB: Yes. So, I had a meeting with him last summer, and, again, what Glenn was saying about how you got to come up with a great idea once you did something really well . . . something better or there's no reason to do it. That was his reason. He said to me, "I've been asked for years to do this again, but, if I don't think it's brilliant, and if I can't come up with something that

works for me, there's no reason to do it." So, he came up with an idea, and we had a little chat about it.

DM: That's great that he asked you.

SB: So, that could happen again.

CT: Hi. I'm Christie. I just want to ask you one final question.

SB: Sure, Christie.

CT: About *Big Man on Mulberry Street*. Were there any funny moments while filming the dance sequence?

SB: Gee . . . any funny moments? I'm trying to think. All I remember is that for me, a big problem was at the beginning of that number. I had to slide down that banister. We had some real bad falling over the banister. I couldn't quite get that right because whatever I was wearing, and I think it was the tights or stockings . . . we had to find a way to make that slippery because it would stick, and it would look like I was going down sitting on my

butt, going down a flight of steps. So, it was all about getting on it, sliding down, falling off, and people catching me, and trying to perfect that. So, I remember that was kind of a funny moment. Like "How are we going to make this work?" I'm trying to think, with Bruce, if there was anything . . . Oh, boy . . . I can't think off the top of my head. It was a long time ago. I just remember having tons of fun. That's all I remember about it. I just remember working very diligently, and it was a very long, long process of shooting that because it was, like you said, a 9-minute number, but I don't remember anything totally funny about it.

CT: Okay.

SB: I think the funniest thing for me was wearing that red wig.

DM: Oh, yeah, because I remember when I saw that I said to myself that I remember you as a blonde.

SB: Yeah. They didn't want me in blonde hair because of *Cybill*.

ALL: Right.

SB: So, they said, "We're going to put you in a wig and we were trying to figure out the color."

DM: It came off more brown on television.

SB: Yeah, but it was really very reddish. It was very red, and I remember thinking, "Ooh, I don't really like the way I look in this. This doesn't look like me." So, I remember that was kind of like "Hmm."

ALL: Okay.

SB: So, that's it, kids. I thank you so much, all of you.

ALL: Thank you.

SB: I wish you the best of luck with this, and, like I said, give me a call if anything happens . . .

ALL: Okay.

SB: Okay, girls, thanks.

ALL: Thank you.

SB: And good luck again. Thank you sweethearts. Bye-Bye.



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