



## One On One



Brian Gaskill has been impressing fans with his portrayal of the angel Rafe on *Port Charles*, but he's about to tackle a very different role on B&B. Brian joins the cast as the mysterious Oscar -- a relative of the Marone family. Although details about his character are still in the process of being shaped, Brian is plunging himself head first into the flashy and dangerous Las Vegas world that his alter ego comes from. Brian shows his process in developing this exciting character by his decision to take a trip to Vegas to get some real-life inspiration for the creation of Oscar. Brian shares his feelings about the cancellation of *Port Charles* and how excited he is about his adventure with B&B.

**SC\_Monique:** When did you find out about being cast on B&B?

**Brian Gaskill:** Well, we've been dealing with it for what seems like about three weeks now, and we just finished closing the whole thing -- I guess yesterday or the day before. Before we closed it, I had already [been] in the process of trying to decide whether I was going to do it or not. I started doing research on the background of the character and whether that was something that interested me, so I started to get excited about the whole Vegas angle. I'm actually going to go there this weekend and do a little research.

**SC\_Monique:** What can you tell us about the character of Oscar?

**Brian Gaskill:** As you're probably used to with Brad Bell, it's something that until it's totally down on paper, it's not 100% sure. It's in the process of being created. He's definitely allowed me to be part of the process, creating a character that works for me. It's someone who is rough around the edges. He comes from the Vegas gambling world and has ties to that. [He's] someone who definitely doesn't see the world quite so black and white, as I've been for the past two years playing Rafe. It's not about good guys and bad guys.

I think probably this guy is good at heart, but the world he's grown up in is something that's a little different. It's tough, because I just haven't seen it on paper, but from my perception of what I want to do, I don't see him as someone who's going to be a total devious conman type. He's someone who is maybe just a diamond in the rough, who has lived a jaded life. [He's a] a gambler with life. He's probably more [into] running things. I don't know how much he partakes in gambling, probably some. He probably has in his life, but from my viewpoint and the research and learning about Vegas and different philosophies of people who come from that part, it's in your whole philosophy. To live is to gamble. All the choices you make in your life, no matter what, when you think about it, it really is. You can make all the guesses you want, but at the end of the day, really you're always making a gamble. There are no guarantees about what's going to happen next.

I'll be in the process of creating it when I see the script, but I'm definitely thinking about certain ideas I want to bring to it, and I want to make it a different kind of energy than I was doing on *Port Charles*.

**SC\_Monique:** I know that when Jack Wagner [Nick] came to the show, he had all kinds of ideas and details about his character that he incorporated and brought to Brad Bell. Do you feel that things are open in the sense that you have a hand in the creation of your character?

**Brian Gaskill:** Yeah. He's almost asking for it, and I think that's really smart, instead of being so stuck in your head about what a character is going to be like. You see over the years so often on soap operas that you end up just ditching the actor because it doesn't really fit what you thought the character was supposed to be. Instead, if you go into it looking at it like the artist that you've hired has something to give, so let's just use what they have to give instead of trying to force them into a different box. He seems to be really smart that way.

**SC\_Monique:** Are you going to change your look at all for the role of Oscar?

**Brian Gaskill:** It'll definitely look different than it does on *Port Charles* just because it's six months later, but it'll be more in attitude. My hair's probably longer than it was by the end of *Port Charles*, but just in the way I hold myself and attitude, it'll definitely be a different person. Really, how much can you actually change your look without prosthetic make up?



**SC\_Monique:** You could change your hair color.

**Brian Gaskill:** I tried to do that once when I left *All My Children*. I thought, "OK I'm going to be like the serious actor now, so I'm going to have darker hair so I'm not looked at like a soap opera actor." It got to the point where [I thought] this is just stupid, I've just got to look the best that I can. It doesn't matter what color your hair is, acting is something that comes from within. You can watch different Mel Gibson movies and basically it's Mel Gibson, but he's going to act a little differently and they're still different characters.

**SC\_Monique:** So, when you go to Vegas to research your character, will you be observing people?

**Brian Gaskill:** A lot of observing, a lot of people watching. I'm not sure. I've never been a gambler. I might have to step inside for a couple of seconds and see what it's about, but I'm not a huge fan of it. I like reading about it, like philosophically speaking, it affects what I'm thinking about the character.

I was going to do this movie one time that I ended up not doing, and I went down to Texas for week, because this character came from Texas but I had never even been there. I felt like a liar going into it, having not even been there. So really, more than actual research where you're writing stuff down and really studying stuff, I'm doing that as I'm reading about it, but in being there, it's more about soaking up the vibe, becoming a part of it and then coming to work the next week knowing I'm not lying. I was just there, and it makes sense to me. It's an environment that I just saw and experienced and I wanted to see how that soaks into me as part of the character. I talk about it now like it's a big thing, it's not necessarily noticeable, but it helps me. It helps me go into it and believe it more.

**SC\_Monique:** So while you're out there, is there the possibility that you'll pick up mannerisms from people you observe?

**Brian Gaskill:** Absolutely. It's sort of a natural process that happens and sometimes I'm not even aware that it's happening. All of a sudden I'll be in a conversation with somebody and I'll

see that I'm acting differently, because I'm just trying to make the processes as organic as possible. I'm a really bad liar. Actually Jennifer Finnigan [Bridget] and I were talking about this when we met the other day. That every time somebody wants you to tell a little white lie they say, "You're an actor. You should be able to lie." I always say, "No. I'm an actor, so I'm always trying to tell the truth." If I'm doing a scene, and I just don't believe what's going on, I kind of wear it on my sleeve sometimes. It's not good, so I need to, as much as I can, believe what's happening.



**SC\_Monique: Have you done any research into the other B&B characters, and do you know who your character is initially going to interact with?**

**Brian Gaskill:** I'm in the Marone family. I do know a little bit about who I'll be involved with, but that hasn't been cleared for me to talk about. I can say this, in terms of knowing who the other characters are, because I'm part of this new family that's on the show anyway and I'm sort of the black sheep of that family. I may be like a second cousin or something like that. I can learn as I go in character, because it's not like I'm showing up and I should be someone who knows who's related to who and why. In a soap opera situation, especially a soap opera that I've never watched before in my life until last month, that's ideal that I can come on not knowing who's who.

**SC\_Monique: So what do you think of B&B so far as a show?**

**Brian Gaskill:** Well, it was a huge change. It was very different, but I really liked a lot of the actors on there. I think there's really strong work. I did think it was a little slow, and I thought that was a nice change.

**SC\_Monique: I'm sure you've heard how huge B&B is internationally. Did this influence your decision to join the B&B cast?**

**Brian Gaskill:** They were telling me that every other day when they were trying getting me to sign on. I'm not sure what it means really. I think I know what it means. When I did *Models Inc*, it was so popular in Australia that it seemed like I was doing more interviews and stuff with Australia than America. It'll be fun to have that connection again.

**SC\_Monique: Is there anyone on the show that you would like your character to get involved with?**

**Brian Gaskill:** You mean in the romantic sense? Well, I don't know. Obviously it's a small cast. It's probably Jennifer Finnigan, but we haven't worked that much, but I'm sure she's going to be part of the story.



**SC\_Monique: I assume that you're also happy to be back on a half hour show?**

**Brian Gaskill:** The work schedule is great. I actually love the half hour format. For my money, it's better for a soap, because I always feel like the hour is a little too long.

**SC\_Monique:** I know that *All My Children* was interested in you reprising the role of Bobby?

**Brian Gaskill:** I was talking about that with them before the show [*Port Charles*] was even cancelled. They're my friends over there, and I'd stop by and we'd joke about it. They had a meeting about whether or not they could bring Bobby back for just a couple of weeks while *Port Charles* was still on the air. ABC declined to do that, because they obviously think it's too confusing. So it was something that I was definitely always interested in, and so we started talking about it again once I was available.

It was hard to turn it down. It feels like it's part of my family, but it was just time for me to experience a different adventure. I almost did *All My Children*, because that would have been, seemingly, a smoother transition in terms of being with people that I've already worked for and feeling like I could definitely make that character work. This, I'm kind of just stepping into the unknown, which is part of the reason I did it in the end, to try that, to go for the adventure.

**SC\_Monique:** Was your decision based partly on wanting to do something different and also on your reluctance to move to New York?

**Brian Gaskill:** The move would have been quick and disruptive, but I would have dealt with it if that was the right choice to make. I really just wanted to try something new and tell a different story.

**SC\_Monique:** There was no final episode of *Port Charles*, because the cancellation of the show was announced while you were on hiatus. How did you feel about this lack of closure?

**Brian Gaskill:** No matter what, unless you know way in advance, it's hard to do that. I think *Sunset Beach* did it, but they did it with a dream episode, so you were able to close things up really quickly that way. Normally, with our show, you would have to at least have given us a month and half to go back and shoot one last 13-week arc, to really tie everything up. People were like, 'Oh, they should go back and shoot a couple more episodes.' Two more episodes would not clear anything up; it's definitely going to be left with a big cliffhanger. It's the ending of an arc, but it's not the ending of the show.

**SC\_Monique:** Is there talk of doing any kind of special *Port Charles* episode?

**Brian Gaskill:** No. I think it's something that's going to be left hanging in mystery.

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**SC\_Monique:** Are you in touch with other *Port Charles* cast members?

**Brian Gaskill:** Some of the crew I talk to more, but I've talked to Kelly Monaco [Livvie] -- not since she has closed her deal with *General Hospital*, but I talked to her a couple of weeks ago when she turning down every other show.

**SC\_Monique:** I heard that over the holidays that you went back to your old school and taught an acting class?

**Brian Gaskill:** Yeah, which was another draw for me to go back to New York. I wanted to do a Saturday morning program down at the school. It was really an overwhelming experience for me. I really loved it. I made some connections there with the kids that I was looking forward to

reconnecting and continuing that relationship. There are many reasons why it was very heartbreaking that I'm choosing to stay here in LA, but for many more reasons, it's better for me right now to do this.

**SC\_Monique: Was this your old high school?**

**Brian Gaskill:** Yeah, it's a performing arts high school in New Jersey, and I was there for four days, doing six periods a day. I just did really intense, emotional work with them. They all just stepped up to the plate and really inspired me as an actor and also inspired me in what I have to give as a person and maybe as a teacher someday. They taught me just as much, but it wasn't so much being a teacher. I just enjoyed the dynamic of that relationship. It's not the idea that you're a teacher and you're in control; it's a relationship that I felt was a more real one and one that actually gives back.

I had a small family growing up. I had a big family, but I was just never around them. The family I grew up around was very small, and I think I tend to make business situations in my life -- I'll sort of say, 'OK that's my family now.' But at the end of the day, it's business and you end up getting screwed if you're not careful. But that situation with student/teacher relationship was much more substantial and real that you felt like you were having an effect on the world and the world is having an effect on you.

**SC\_Monique: So what are your plans now?**

**Brian Gaskill:** In the next couple of weeks, I will be focusing on trying to make sure I can make this character work, especially because I'll be on the air for a couple of weeks on both shows. I just want to make it very clear that it's two different people.