

EP.COM Interview Transcript
with Robert Floyd and Ibrahim Ng
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Ringringring

Hello!

Hi, I'm calling for Rob Floyd?

Yeah! May I ask who's calling?

Ibrahim Ng.

Pardon me?

It's Ibrahim --

Oh, yeah, hi! Hey! I am sorry! Sorry! How are you doing?

Great, great! Are you okay to talk or are you busy?

No, not at all! I was just trying to set up Skype for you and I was like, "Oh, I don't have his number! I'm like wait, wait, we've got to figure this out!"

Well, no worries! We can talk through the phone too, if you're comfortable!

Yeah, absolutely, absolutely.

Good, good! Thanks so much for doing this, Rob! You are one of the most fascinating and mysterious figures in *Sliders'* history.

Oh, yeah, it was -- I gotta tell you, it was one of the best years of my life by far. You work with the most talented people and the coolest storylines. Just unbelievable. It was magical. It was really incredible.

So, it's been 15 years since we saw you in *Sliders*. What's Rob Floyd doing today?

Well, I started a company and today, I run about 11 cocktail programs at bars and restaurants around the country. It was something I was good at and I could make really great money for the restaurants and then it was just a win-win for everybody.

You left acting. But you're still performing and entertaining: you perform with *Cocktail Theatre*, you entertain people with cocktail creations. What drew you to performing and entertaining?

The first memory I have of being a performer -- I grew up with nine kids in my family. Seven boys. Two girls. Two crazy Irish parents who just loved storytelling. And I would love to get up in front of everybody telling these stories that had no sense and no meaning. I can still remember being 5-years of age, trying to entertain them all as they were snickering and laughing and having fun.

When I went to college, I saw there were auditions for the *Joseph in the Amazing Technicolor Dreamcoat* musical. I went for the audition. I hadn't really sung, I hadn't danced at all, I hadn't anything, but I ended up playing one of Joseph's brothers. And I never looked back. I left college and I knew that I just loved entertaining.

And how'd you get into bartending?

I was on wait staff at this restaurant in Miami Beach. Somebody didn't show up for their shift and the manager asked, "Does anyone know how to bartend?" And of course, I raised my hand.

I had no idea how to bartend.

I got behind the bar. There were easy drinks and I struggled my way through. I found that there was another way of making people happy. Of listening and

having a great time with them. For me, it's essentially changing people's state. Of making them feel some experience, some wonderful moments as opposed to having a drink or slinging a Jack and Coke. And thank God they hired me to bartend, because I was a terrible waiter! It was nice to find a natural fit.

And you were also trained in creating cocktails and mixology with the Employees Only bar in New York City?

That time changed my life. Employees Only smashed my concept of what being behind the bar was. It was the introduction of everything. Almost being a chef-tender, and having so much knowledge and passion of everything you're giving to that customer. Knowing the ingredients. Knowing how it's made. How it's produced.

All that just opened this door of knowledge. And by walking through that door of knowledge, I was able to give such a different and illuminating experience behind the bar.

For me, mixology's a constant, never-ending improvement. Like a chef would, but behind the bar. And so, you're making the greatest cocktails every night, and even better ones the next night. And not only that, and I think this is a big thing that's forgotten in it: the service. Taking care of the person across the bar from you. And not only getting them great drinks, but listening to them, having a great time with them. You're not invited to the party, but you're of the party. You're making it all happen for them.

People on average laugh and smile 17 times a day. But at a bar, if you do it right, they do it 17 times an hour. That's why they keep coming back.

At that time, I was also a model and I was paying for acting classes by modelling with an agency, Wilhelmina Models. And also Irene Marie Model Management. I had to raise money because I was going to go to the Royal Academy of Dramatic Art to study acting.

Every day was trying to work as much as possible to earn money.

What was life like as an acting student?

In Miami Beach, I was learning from a lady -- Robbie Burns was her name. She was just terrific and patient. And it was early method acting techniques, early ways in, and early ways to earn a living.

I say that because everyone wants to learn method, but you need to work with someone who's going to help you book some jobs because you learn so much when you're on a set.

From her, I was able to learn and also book little things, little commercials, one of the first commercials I did was with Brad Pitt. They flew him in and he ended up staying at my house and we ended up making drinks together. It was for a Mountain Dew commercial. I would not have booked that and we wouldn't have become friends if I didn't know how to do that, if I didn't know how to audition, if I didn't know how to hit my mark and little things.

So whatever you're looking for in any sort of class, make sure that the teacher can help you get those jobs, even in the beginning. I was still bartending and learning. Then I started to take off with my acting career. I was doing daytime shows! I got into soap operas; I was doing *All My Children* and *Another World*.

Really! Soap operas -- that's funny, because on IMDB, your first listed credits is for a 1994 guest-appearance on *Law and Order* -- these titles you mention aren't listed!

Yeah, I guess -- especially back then -- I didn't follow up too much and computers were kind of new. Not new, they had 'em, but it wasn't like today where you live with 'em. I never thought of going back to it. It's funny.

So, your acting career -- it started in the 1990s, though?

Yeah! I was making great money and doing well. I remember saying goodbye to all my friends at the restaurant and all the bartenders and saying, "I'm not doing this anymore." I was like, "I'm just going to act now."

All My Children with Kelly Ripa was so fun. I was a bad guy. There, everybody's supposed to love me but I was a secret racist. Slowly, of course, people would find out and I would hide it. Eventually, I ended up going to jail. Then I did *Another World*. I was a doctor, but I was a secret rapist there! There, they decided to kill me off, brought me back to life, killed me again, brought me back to life, killed me again. Then I got to be a ghost that would float around through the room for a couple times. After that, I did another half-hour soap opera with Morgan Fairchild called *The City*.

From there, I was able to book a couple movies. I did one with Ernest Borgnine and Oliver Tobias called *The Last Match*. They turned me onto the Royal Academy of Dramatic Art where I studied Shakespeare and Carnegie Hall, where I studied theatre and character work with Wynn Handman. Wynn has taught everyone from Denzel Washington to John Leguizamo.

You've mentioned Miami Beach, New York, Los Angeles -- what was drawing you to these different places?

In Miami, there was only so much acting you could do. At the time, it was all acting and I really wanted to act. When I was in New York, I did the daytime soaps. Eventually, I moved myself and the kids to Los Angeles so I could work and we could be together a lot more.

So, you were getting a lot of work in soap operas, and that, I take it, led to your guest-appearances on shows like *Law and Order* and *Early Edition*.

Exactly, exactly, and then it was the excitement of getting that job and realizing you had to memorize like 30 to 40 pages a day. You would do a scene, then you would race to your script and memorize that next scene. It was grueling, hard, hard work. Wonderful, but hard.

The first time I saw you in anything -- it wasn't *Sliders*. You played a down-on-his-luck gambler on *Early Edition* who was also the estranged father to a little boy. You were great! You really sold that arc of

redemption.

Oh, thank you! I loved that show. They wanted me to come back for six episodes!

Really? That would've been great! Why didn't you do it?

It was that same day that I got the offer for *Sliders*. It was so funny. As an actor, when it rains, it pours. I had three offers in one day. That would never happen again! Oh, God! Why couldn't this happen a year apart from each other? The idea of doing *Sliders* was a dream. But *Early Edition*, shooting in Chicago, that was awesome, awesome!

The thing about *Early Edition* -- the lead character played by Kyle Chandler was always a straight arrow. He gets tomorrow's newspaper today and he won't use it for personal gain. Your character was a little more self-serving and streetwise and you would've been a great counterpoint to Kyle.

I would have loved it! Oh my gosh. It really felt like -- it just killed me that those offers happened at the same time. Kyle Chandler was awesome. *Early Edition* had a terrific cast of really great people.

What's it like to be a guest-star on all these different shows?

It was a lot of fun. You go in and it's a different world every time. Each show is so different. Sometimes, you get on a show and it's a little more of a pressure cooker or you get on a show and the actors are not so nice or you get on a show and the actor just -- I worked with Mark Harmon and he knocked on my door and introduced himself. He was like, "Do you need anything?" And I was like, "I knew you when you played quarterback at UCLA!"

Each one was completely different. Each role was usually different. If I was playing a little more of a bad guy, I would kind of stay a bit more to myself just because it was a little easier that way.

So, you got the offers for *Early Edition*, *Sliders* -- what was the third offer?

It was *The Darwin Conspiracy*. I played someone with special needs who got a shot that would make me really strong. It was a great pilot. And then they wanted to go to series. But of the three offers on the table, being able to take over for Jerry O'Connell was the one that I felt was a home run.

How familiar were you with *Sliders*?

I hadn't seen too much of the show. I'd seen episodes. I knew Jerry as an actor. Also, as an actor, I was working a lot, thank God, a lot. So I didn't watch too much TV. Back then, you had to tape it on a VCR! It's not like today where you just click on that series! Which is just fun to do now. I also have Amazon Prime now. I'm watching *The Americans*! And *Game of Thrones* on HBO Go!

But then, you had to set up your VCR and hope the tape's in right. I'd seen a couple episodes of *Sliders*. I was a big fan of Jerry's already. I knew it and I knew it was a really exciting premise. I was just thrilled by the idea of getting in there. I didn't know how they were going to work me in there.

How did you meet Jerry O'Connell?

At a really fun bar. I didn't go out that much, but when I did, it was usually to one of the Hollywood hangouts because I would go with friends, they were working actors. We would to a place at the Mondrian Hotel on Sunset Boulevard called the Skybar.

A buddy of mine, Vincent Young, was on a show called *90210*. We'd been friends and theatre buddies for 10 years and we'd occasionally go out. He knew Jerry, so he introduced us. And we talked for a bit. I met Jerry one other time there after I'd taken the role of Mallory.

Jerry was super-nice! You'd never know he was a TV star or anything. He was really down-to-Earth and having fun and a good time.

Before Season 5 started, there was a lot of confusion over who you'd be playing. There were documents saying your character might be named Derek Quade or Michael. Were you aware of any of that?

I had no idea about any of that stuff! I'd say it's only in the last year that I've learned more about my hiring and more about the show than I did in the past 10 years!

The producers were sending me script pages, but they were still trying to find it themselves. I think they were in a real quandary for how to move on without the guy who really built this show.

From the pages, I started to build around the idea that my role would be two guys trapped in one person.

How did you prepare for taking over from Jerry O'Connell?

I hired a guy named John Kirby as my acting coach. For *Sliders*, we would work on the scripts, pick it apart and find nuances to develop. Because it was so dynamic to have these different ways of playing two guys in the same body.

I really wanted to develop this in each scene. Asking myself where this is with for Quinn where this is for Mallory, where this is for the two, who's fighting to be on top. And I wanted to really try to find every nuance I could in that, every difference I could in that.

And I was studying. I put on old episodes. I was watching a lot of Jerry's mannerisms. His talking. I didn't want to only imitate him, but I definitely wanted to have that as one of the layers to the character.

I felt that Jerry had built something so great. He'd put blood, sweat and tears into an amazing program. I wanted to do the best I could.

You do a note-perfect imitation of Jerry's voice in "The Unstuck Man."

Are you a natural mimic?

I'm pretty good at it. I felt I had to try to be Jerry as much as possible when Kari and Cleavant first see me. Otherwise, it wouldn't make sense for them to be confused by who I am. I felt like I had to get there with that scene.

I wasn't really keen on the idea of someone imitating Jerry O'Connell -- but when you played that scene, I completely believed that you were Quinn.

That's phenomenal. I felt like transition had to be right there, right up front. Otherwise, you would take weeks trying to get your audience back if you could ever get them back.

You don't imitate Jerry's voice too much after that -- could you have kept up doing the voice and the mannerisms for the rest of your time on the show?

I could have done it for an episode. For several episodes. I could have done it for a season. I just felt that I didn't know that the viewers would appreciate it. Or if it would grow old after awhile. I would have needed to trust the director and the people to know whether it's working or not, because you kind of lose that sense when you're deep in, working in character.

But I loved when I would be able to play the two characters off each other with science smart versus the street smart. It felt like it would have been a really great dynamic to explore more during our shows.

In the scene where Mallory confronts Dr. Geiger and Quinn's personality comes to the forefront, you play Quinn, but you don't play Jerry's voice or mannerisms. Instead, you play this confidence, this moral strength of character -- that vanishes when Mallory regains control and Mallory is hesitant and awkward. Why did you approach it this way?

I felt like at that point, Mallory was starting to get the upper hand as far as getting control of the body.

Even though he had these incredible moments coming through, almost an enlightenment from Quinn, I saw them both very confused. Scared. Neither knows what's happening.

I would try to find little things that either Quinn or Mallory could grasp onto, even if it was through the other's voice or the other person's intelligence. I wanted there to be fear behind them. I wanted something to be at stake for both characters. Otherwise, you're just playing schtick.

With “Applied Physics,” there’s a sequence where Mallory experiences Quinn’s emotions. This is another approach to the identity crisis where Mallory’s in control, but aspects of Quinn are mixed in. What was your approach here?

I felt that Mallory had pretty much won. He was a little more secure that he wasn't going to disappear. And then having Quinn's emotions was a betrayal. It was scary, frightening -- all of a sudden, you're living through someone else's memories and you could possibly lose yourself permanently. And that was terrifying.

It’s one of the best scenes in *Sliders*. I think fans like that scene where Mallory grieves for John Rhys-Davies and his mother and his home because in a way, Mallory was expressing the fans’ grief for having lost all these parts of *Sliders*. Were you aware of this as you were performing it?

No, I think that's beautiful! I'd never even heard of that!

I had such empathy for the fans. Wherever I would go, I loved talking about it and loved talking to people all of it and their experience of the show. Some loved me and some hated me and that was all great. You would get passion and people to really invest in it.

The *Sliders* fans were so different from everyone else. They were passionate. They were intelligent. They loved all these different ideas.

At this point in the show, it seemed like there were four possible routes for your character. Mallory could regain his body and Quinn could be lost. Quinn could take over the body and Mallory could be lost. The two personalities could merge into a single being with aspects of both. Or both personalities could share the body, each one coming to the forefront based on the situation.

Which one would you have wanted?

I would have liked them to share.

I just felt there was so much that Jerry brought in the years before. I felt he would come out whenever Quinn needed to. And then Mallory, he'd still be the street smart guy that could show and take over in different situations.

I would have loved being able to play them off each other and kept the cast guessing and people guessing about who's there, Quinn or Mallory. It seemed like a big opportunity. I get goosebumps right now in thinking about it. That's how I would have liked to see it go.

And how did you feel when “New Gods For Old” removed Quinn’s personality from your character entirely?

“New Gods for Old” -- that was one I loved. I loved that! I thought the writing was brilliant, the concept was amazing. That was one of my favorite shows. There was great writing behind a great concept. And then there was an emptiness. It took some cards off the table.

The dual-personalities?

The one thing I wish we would have been able to keep more than anything.

I had expected so much from the merging. Maybe Quinn and Mallory would constantly get in arguments and you’d get to fight with yourself. Maybe Mallory loves spicy food but Quinn hates it. Maybe they have to

order two different meals in a restaurant and each eat half. Or maybe Quinn and Mallory go on a date with Quinn's old girlfriend, and Quinn is horrified to find that his girlfriend likes Mallory more than she likes Quinn?

Yes, absolutely! That's hysterical! I get goosebumps just thinking about it! There were so many great opportunities at that moment! So many fun things to play. To get rid of them was a bummer.

Do you have any idea why they would do that?

I don't! I really don't.

There's a persistent fan rumor that you asked the producers to remove the merging, that you didn't want to imitate Jerry. Is this true?

No! No no no no. I liked having both. It was more fun to play as an actor! And more fun to play with the other characters.

And also -- why would you take away the guy that built the show? It just doesn't make sense.

Bill Dial was brilliant. We'd work together. We'd sit. We'd go to lunch. He was so smart. But I felt like the producers and the writers were so under the gun to produce the show that they just didn't have the answers.

Did you protest the loss of the two Quinns?

I did! I did. But they felt like "New Gods for Old" was one of the best scripts they'd had and they wanted to leave it alone. They said that this was one of their best shows and they didn't want to touch it. And I was still new to the show.

If I had been on longer, I think they would have given me a window to work in what I wanted.

That is odd! "New Gods for Old" is one of the most heavily rewritten scripts of *Sliders*. It was bought for Season 4 and it had to be rewritten for Season 5.

I didn't know that! Learning a lot today!

What are your favourite memories of the show?

I think working at Universal was just spectacular. That backlot was so much fun to be on!

And then -- I think the vortex. Being on wires and jumping into the greenscreen to go into the wormhole. I remember that to this day.

I remember the first time. Doing it with Cleavant and Kari, and they said, "This is how I'm going to do it." And they did a flip through it. You're strung up on these cables and you're like, "Ohhh my God," and I'm scared of heights anyway. I think that's one of the most vivid things, jumping through wormholes.

The cast was amazing. Tembi Locke was the new girl with me and she's brilliant -- just a terrific actor and such a nice person.

Kari Wuhrer was great. I got along with her real well. She was really smart. I always thought that she had an eye to direct. I thought that she was really smart in the way she would understand how to film something, sometimes even quicker than our guest-directors would do.

Cleavant Derricks is amazing. He is the coolest guy in the world. He is awesome to work with. I'd say, "Hey, listen, I'm having a hard time with this scene, could you give me a minute?" He'd tell me, "I got all day for you, Rob! Come on in!" Just literally one of the greatest guys ever. Nicest guy, most talented guy and just a rock. You could talk about anything. You could talk about the script and where we're going with the show. He had a lot of respect for the people who loved the show.

What was your relationship with Bill Dial?

At least once a week, I would go in [to the writers' office] to see him. He was really great about setting aside a half hour or 45 minutes of me-time. And he was so much fun. We would go to lunch and he was a really special guy, a really loving guy who absolutely adored the show.

I felt like when I worked with him, I could do no wrong. He would always steer me the right way. And he would always have time and he would always work with me.

What was sit you wanted to see the writers about?

A lot of times, just altering dialogue. A lot of the later scripts were written by freelance writers and there would be -- I felt like we've said this here and we say it here; if we say it a third time, there's no payoff, no reverse, no anything -- I'm just reminding the audience and that's a bad place to be.

Were the writers receptive to your input?

I felt like they were very receptive. If they said, "No, we have to do this way," that's great -- I don't have to be the smartest guy or the most right guy in the room, I just want do the best.

Did you work with Keith Damron or David Peckinpah much?

Bill was the main guy I worked with. Peckinpah -- I loved watching him direct. When he would direct, he would know exactly what we're doing, where we're going, how we're starting, do we have it, are we moving on -- he was almost a ninja behind the camera.

I didn't have a personal relationship him, but I did have that with Bill.

Chris Black is another one where I had a great working relationship. He was so smart. Bill and Chris were in the office working and writing so I knew where they were and I could track them down. They would always make time

and it was wonderful to work with them.

What was Chris Black like?

Energetic, smart, and had all the time in the world for you. He always wanted to make things better. It was terrific.

Chris Black, like you, is another success story: he went on to write for so many shows. *Desperate Housewives, Enterprise, Mad Men, Ugly Betty.*

You could tell that he was going to keep going on and on as a writer. He was phenomenal.

One of the greatest disappointments of Season 5: you never got to play a double. It's sort of a *Sliders* tradition that every regular cast member should get to argue with themselves and fight themselves.

Oh my God, that would have been incredible! Awesome awesome awesome! I would have loved to play so many different doubles. I would have loved to play one where Mallory's not a good guy. There's so many options. You just feel like a kid in a candy store in that point.

I still dream about Season 6 and getting to do that.

What are your memories of the final episode of *Sliders*?

I loved working with Linda Henning (Mrs. Mallory). She was a terrific actor. It peeled away a lot layers. It was a lot of fun to do. I loved my scenes with her. We had lunch together and I asked her a million questions. She had such a phenomenal career and I loved being able to hear her stories.

You were very much stepping into Jerry's role in working with her; tapping into the mother-son relationship that Jerry had built with Linda Henning. Did you watch the *Pilot* episode to prepare for this?

No, I didn't. I didn't on purpose. I wanted it to be very new, raw and

uncomfortable to meet Linda.

And what was it like to perform these scenes where Quinn's absence was such a factor?

It was great because I had always wanted to have that back. The two personalities aspect had been taken away and I wanted that dimension back.

When Mallory tells Linda Henning that a piece of Quinn is inside him -- did you feel that was true?

I felt that Mallory was just saying that to comfort her. But in my heart of heart, I wished that Quinn was still there.

It would have been brilliant to have them both.

Yeah -- it was a real shame, but as with "Applied Physics," I thought you were once again playing a scene that really expressed how the fans felt that so much had been lost.

I get it.

I just loved the show. I loved doing it. I loved working with those people.

At what point did you know that there wouldn't be a sixth season?

I wanted there to be a Season 6. I went to my agency at the time and said, "What can we do to have this go on? Do we need to get out there? Do we need to campaign? Do we need a write-in? What do we need to do?"

They kept saying that the numbers are great for the show. There was no reason the Sci-Fi Channel wouldn't pick it up. I was expecting, in my heart of hearts, that we'd did great numbers, we're doing strong, we've got things to do, we've got a great fanbase.

Bill Dial did say to me: "The Sci-Fi Channel isn't paying attention to what

we're doing and they're not behind us."

But I felt we had the numbers and the people to go on. We filmed Season 5. We had a month or two off. And then we found out it was over.

I was absolutely devastated when it was cancelled. I was really heartbroken when I found out in the first day or two of July.

For a long time, I had people blaming me. Saying it was because I wasn't good enough. That I was part of the demise of this show. Or that the numbers fell, which wasn't true. Or saying it was because I wouldn't sign a contract for Season 6! I mean, go *fggmmm* yourself! Of course I would have signed for Season 6, are you kidding?

I felt like a scapegoat.

Well, I'm not sure how aware you are -- Sci-Fi renewed *Sliders* for Season 5 so late that they missed Jerry O'Connell's contractual deadline and he took another job. So, they now had a Season 5 without their leading man. They were sure Season 5 would fail and they budgeted their money after Season 5 to *First Wave* and *The Invisible Man*. Planning for failure. When the Season 5 ratings came in, they wanted Season 6 -- but they'd put their money elsewhere and it was too late.

How aware of this were you?

Not all of it.

Anyone who blames you for the show getting cancelled is very uninformed. There is nothing that you could have done.

Right, right, absolutely. I didn't know any of it until about a year or two ago. I'd heard things but nothing concrete.

Nothing you can do about it now, but I still dream about Season 6 and getting to do all that fun stuff!

After *Sliders*, you had quite a bit of guest-star work on *VIP*, *Walker Texas Ranger*, *Rude Awakening* -- but then you left the acting profession. How come?

It was very tough. It was a wonderful career and I loved it. But I ended up having to leave acting. I was a single parent. I raising two boys alone. I was working 16 - 18 hour days.

I was on *Dark Angel* working with James Cameron at the time. *Dark Angel* was great, working with Jessica Alba was great. And that night in Vancouver, I couldn't fall asleep in my bed.

I just felt like I was always taking off on them when I had work and I had to travel across the country.

I knew that I wasn't being a dad and I felt like that was my most important job at the time. I didn't want my kids to grow up raised by somebody else or to be a stranger to them. I absolutely adored everything I'd done up to that point. It had been an amazing, fun ride, but it felt like the most important thing were my two boys. At that time, they were 4 and 5. They're incredible boys.

I did the one *Dark Angel* episode and never went back and stopped auditioning completely. I did one or two things after that for friends, but I became dad again.

So, did you jump straight into bartending and mixology after *Dark Angel*?

No, I went and started working home repair and roofing so I could be working during the day and being with the kids at night. And about two months into working on roofs -- I was working in Pasadena. It was 100 some degrees out. I was melting. And I was like, "I'm going to go get a bartending job!"

I really enjoyed making people happy across the bar and I went back into bartending. I ended up taking over a real famous place called the Chateau Marmont. When I went into the Chateau, I decided, this was going to be a clean turning of the page and I'd still be doing what I loved to do. But I want to do great work.

I started studying, and that's really when I was lucky to have worked with the team at Employees Only [in New York] as far as learning the difference between really good cocktails and great cocktails. I took that knowledge to the Chateau and I was able to work and build a cocktail program there.

And a lot of the time, I was helping actors who really needed to make ends meet with bartending work. I was lucky and blessed when I was young to work with great people who did the same for me at Employees Only.

How were you helping actors?

Everybody's hustling. This is something I tell actors, especially younger actors: I say, "Listen, you were a guest-star and you got paid well. Don't live off that money or you will be broke, you will have nothing." I say, "Keep this [bartending] job, even if it's one day a week, so you always have money coming in, and live off this money. Then, when you need headshots, when you need your reel done, when you need something have, you have savings, you have that freedom."

There's nothing worse than an actor that's desperately auditioning, desperate for money. It reads in a room. When you love doing that reading or audition, but you're not desperate for it, it reads like you're a winner. That's my usual advice to everybody.

I was blessed with great people. My team has a great time and they're making great money and they're able to pursue their dreams, whatever they are. I've got a guy who's a phenomenal painter and I still put him on the schedule two nights a week. And he says, "But I just sold this!" and I say, "Don't care, you're working!" It keeps him grounded.

So, you were bartending, you were creating cocktails -- how did this lead you creating performances in making cocktails for a live audience with *Cocktail Theater*?

I left acting. But I still love storytelling and taking people on a journey. So when I started go into the cocktail world and the beverage world, I never stopped telling those stories or taking people on a journey. Even if it was across the bar.

And making cocktails and serving them -- it was fine, everyone does a tasting, you're talking intelligently -- but it's really friggin' boring. So I started writing a show. An experience where I would make cocktails but perform and tell some fun, exciting story that ties into the cocktail and there are performers that act out the story as we make the cocktails. So, you're not just having a drink. You become part of this show and this great experience together and you get five cocktail experiences and food.

I try to keep the tickets as low as possible, around 75 bucks. Vegas, it's \$175 and I just did United Cerebral Palsy fundraiser and that was \$225 and that sold out. That was a fundraiser, though, and we were able to raise 40,000 in two hours.

It's one of those where it's a great experience, it's great entertainment, and I can do some good work with it, which is really important to me.

***Cocktail Theater* is really successful. You've had sold-out shows in LA, San Francisco, Santa Monica, New Orleans, New York City -- and it's led to you managing cocktail programs all at restaurants and bars over America -- and you do cocktail design at events for clients like Adobe, Google, Aston Martin and the Emmys, the Oscars and the Grammys. Why do you think you have such a wide range of clients?**

Well, the Emmys. For that, I met with the host, who was LL Cool J and talked to him about how the cocktail we'd make could really mean something to him. For LL, I wanted to create a cocktail that would exemplify his career. And we ended up doing a drink at 350 degrees below zero with liquid

nitrogen. A cocktail you ate with a spoon.

When I'm working with different brands, I try to create a branding experience that's unforgettable. And whether it's awards or a financial group, it's never just about the drink, it's about the experience, the story they want to tell.

You're also working on a book called *A Life Behind Bars*, about your bartending experiences. What can we expect from this volume?

The book is off at the editor. I think it's going to be groundbreaking! Every author says this. I think it shows you a unique and different way of how to build a drink. I can't go into it too much, but it shows you what ingredients can go together in ways you never would have thought. You become more of a liquid chef instead of following a recipe.

For me, recipes are boring. I must have 50 to 60 recipe books downstairs and some of them are pretty interesting, but I've never read one the whole way through. I want to be free, I want to learn what to do what to do with it and create an experience. The book is geared towards the reader making their own experience as opposed to being told two ounces of this, two ounces of that, three-quarter ounces of that.

Where will we be able to buy it?

I'm not sure. Creative Artists Agency has wanted to rep my Cocktail Theatre and rep my release of the book. I'm not sure if I'll go through them.

For me, it's about getting it out there and letting people enjoy it, especially with a first book. I'll have to follow up with you on that one.

Well, please do and we'll definitely mention on EarthPrime.com that you've published a book!

Oh, that's awesome! That's awesome. I would very much appreciate that.

Was there anything we didn't cover today that you thought we might?

No, I think -- I just really enjoyed to you today. It was so much fun. It was such a blast! Hopefully, we get to talk more!

There's something I always wanted to tell you. Well, two things. The first is that I'm a huge fan of the Quinn Mallory character as Tracy Tormé wrote him and Jerry O'Connell played him -- but I really loved your portrayal of the character.

I thought you really captured Quinn's scientific-minded nature and the sense that he's a moral crusader. I would have loved it if you'd played Quinn in the *Pilot* and in all five seasons of the show.

Ohhhhhhhh!!!!

I love Jerry O'Connell, of course, I love what he did with Quinn -- but I really like your approach to really engaging with a character and altering yourself to match him, if that makes any sense.

Right, right it does. Yeah. Oh, thank you!

I had so much fun. I had such a great time. It's a magical moment that you get to work. And sometimes, I remember, I'm on my way to work and thinking -- I get paid for this? It was that kind of time.

I felt like it was always about the work, trying to do great work every day and there was so much freedom and fun. It was just a blast, such a pleasure.

And another thing I wished Season 5 had done for you -- I think they should have established that because Dr. Geiger ripped Quinn Mallory out of reality and merged him with you, this had a side effect on the rest of the multiverse where all Quinn Mallorys in existence now look like Robert Floyd instead of Jerry O'Connell and only the sliders would notice the difference.

For everyone else, they now remember Quinn as having had Robert

Floyd's face all along! It's an absurd contrivance, but I think it would have made it easier for you to take over from Jerry and you could have played his doubles.

That's brilliant! I never even thought of that. That is really friggin' smart. That would have been incredible. Of course.

Thanks so much, Rob!

Of course, it was my pleasure! I hope we get to talk again soon. I'll get some of my stuff done and I'll just shoot you an E-mail and say hey, what are you doing, let's get on the phone!

Oh, real quick, real quick -- are you watching *Game of Thrones*?

Hmm. It's not really my thing. I'm more into shows like *The Flash*.

Oh, yeah, yeah. I have not seen that, I'm going to marathon that too.

But I've heard lots of great things about *Game of Thrones*!

Yeah. You know -- the effects -- I marathoned a lot of it last night and the effects are unbelievable! And I read the books too. I was thinking of the battle scenes and thinking so much was never done with the Kromaggs.

Yeah. Sci-Fi Channel budget. What can you do, right?

I guess, for me -- TV is like a friend. It's comfort. It's there for you at your best and worst. And sometimes it has a bad day. And sometimes it loses three-quarters of the cast and gets the budget cut by a third and is dragged out for season after season for syndication while losing everything that made it special and failing to give great actors like you the material they deserve and then it gets cancelled and goes away forever.

And that's okay, because everything has to.

Oh.

Right. Right.

I guess I'm more into shows like *Community* or *Fringe*. *Fringe* is kind of a spiritual successor to *Sliders* -- it has all the crazy ideas but a strong sense of family, love and teamwork and hope.

Oh, I've heard of that, but not seen it! Okay, that's my homework. Next time we talk, I'm going to watch *Fringe*!

Yeah! I'll check out *Game of Thrones*. Maybe I'll like it. Maybe you'll like *Fringe*!

Oh, I like any time I get to sit down and get to watch TV.

Well, my friend, I will shoot you an E-mail, and I'm looking forward to catching up again!