SICULAR: Hi, it’s Patty Sicular from the Ford Model Agency, and together with Professor Karen Cannell from Fashion Institute of Technology, we’re interviewing Jack Scalia. We’re at the Celebrity Vault in Beverly Hills, and today’s date is July 19, 2010. And Jack Scalia was the first male supermodel, and he was so famous for his campaigns for both Jordache and Eminence, and we’re going to start right now.

SCALIA: Now get over there and ask your questions but don’t block my camera. OK.

SICULAR: So Jack --

SCALIA: Yes.

SICULAR: -- I was -- I was one of Jack’s booking agents at Ford Models, and it’s such a pleasure to be sitting and talking with you all these years later.

SCALIA: Well, it’s nice to be asked.

SICULAR: Thank you. And you’ve had such a vast career, so I know you were a baseball player, and then you were injured, and then you segued into modeling.

SCALIA: Right.

SICULAR: And how did that happen?
SCALIA: Well, actually, I started in San Francisco at the very small agency there called the Grimme Agency, and Jimmy’s no longer -- no longer with this, and God rest his soul. But he was a lot of fun to work with, and it was a great opportunity for me to break into a market in an arena that was small, and it wasn’t -- [02:00] it kind of prepared me for what was hopefully I was dreaming would come true, was to work in the Big Apple, work in Europe, travel, and so it was a great introduction for me and a great, kind of like, kind of training ground. There wasn’t as much pressure, but it -- I still had that desire to really want to work and do something that was, at that -- at a very young point in my life, significant, and so a lot of thanks to Jimmy and to this very small agency out in Sacramento, California that was --

SICULAR: And what year was this, approximately?

SCALIA: This was nineteen seven-- no. Nineteen seventy four.

SICULAR: OK.

SCALIA: And a small agency in Sacramento called Mannequin Manor, and a woman, [Trudy Mansour?] said, “You don’t belong in Sacramento. You belong in San Francisco.” And I said, “Good. Take me there.” And she said, “OK, I will,” and that’s -- and she introduced me to Jimmy, and then I was [03:00] there for probably about a year. Then decided
I’m going to take New York by storm and went to New York with about $20 in my pocket. Actually, I stayed with Scott Webster, one of the great models of all time. And I could not get an agency. Wilhelmina wouldn’t take me. Nina -- who else was it?

SICULAR: Zoe.

SCALIA: Zoe wouldn’t -- Zoe wasn’t around then, I don’t think.

SICULAR: OK.

SCALIA: But possibly Zoe, and there was another one. And Eileen and Jerry wouldn’t take me, so I was a little bit disappointed, and I went to this party one night. And this guy comes up to me and he tells me who he is. “I’m [Adante Faizina?]. I have this agency in Italy and in London. Would you like to come to visit,” and I said, “Sure.” He goes, he goes, “You like to come?” I go, “Sure.” I go, “Are you going to take me?” He goes, “Si.” [04:00] I said -- he said, “When do you want to leave?” I said, “Tomorrow.” Because I was broke. And anyway, about a week later, I was in Italy -- actually, in London first with an agency called Askew Models, and I was there for six months, and it didn’t work. And it was during the winter season. There was a lot of rain, and it was cold and just the way you see pictures in England, and they decided to move me over to Milano where I was with fashion and Georgio Piazzi.
And it was about three or four months, and I didn’t work there. It was very, very difficult, and then I did my first booking.

SICULAR: For what?

SCALIA: And that happened to be six pages in L’Uomo Vogue for Georgio Armani.

SICULAR: Wow.

SCALIA: And then that kind of changed things for me, and then I started to work after that, and I spent another six months there. Went back to New York. None of the [enzoli?] were [05:00] there then. None of the agents would take me, and I went to Joey, and he said he would put me on a test. And I said, “Why do I have to be on a test?” He said, “Well, the one who -- we can’t send you out because the person who is our normal booker that sends people out on then-called go sees is not here,” and I said, “Give me their list.” And he gave me the photographer’s list, and I just started making calls, and two days later, I started working. And then the rest is I guess what brought us here.

SICULAR: Right, and then you weren’t on the test anymore.

SCALIA: No, then I was very fortunate and blessed, and I started to work on a regular basis. And then, you know, the really -- the one of the great memories I have, other
than some of the campaigns that you mentioned that I was associated with --

SICULAR: And the Sabra liqueur ad was even before this.

SCALIA: Yeah, the Sabra Israeli liqueur ad was, and Sabra is a region in Israel, and men look a certain way, and I imagine the women [06:00] do, too. And so I’m just a model doing a job. What do I know? And then maybe three weeks later, there’s an article in the Advertising Weekly about the guy who was in that job [wasn’t even?] in that picture isn’t even Jewish. You know? And I was like, yeah, so what? I just did the job. But it was kind of -- it was interesting that somebody had pointed that out. But I heard the ad really helped sales, so I guess they didn’t stop talking. They stopped talking about it. And then, there were, of course -- there was the catalogue jobs which was our bread and butter because you wanted to be able to do catalogue work. And then the opportunity to work with all of these beautiful women, travel the world, and they wanted to pay me for it, too. And so it was -- it had always been -- it was really a great ride for me and a great experience, and to have done the Eminence underwear ad.

SICULAR: How many years did you shoot that campaign [07:00] for?

SCALIA: We just did the one shot.
SCALIA:  For Eminence. And Francesco Scavullo shot that. This is kind of when I really -- I was like, wow. I was living in Italy at the time, and I get the call from Joe, and then they fly me back to New York. It was a three-hour photo session, and then I flew back to Italy. So I had never -- the women were doing that at the time. Excuse me. So, for me, it was like, wow. I guess this is, like, kind of really starting to, you know, to happen and really, you know, doing something with it in my life. And I had no idea what that campaign was going to turn out like or what the effect it was going to have, but then it was actually -- I believe it was Nina from booking -- came to me and said, “Jack, have you seen your ad in the underwear?” And I said, “No, no. I don’t think they’ve released that [08:00] yet.” And she said, “Well, they have, and it’s at the bus stops.” And so I said, “What bus stop?” And then she -- I went down to the bus stop, and I didn’t see it. I looked around, and I went back, and she said, “You didn’t see it?” I go, “No, I didn’t see it!” And what had happened, from the time she had walked to work to the time I got back there, someone had broken the glass and had stolen the poster. And then, this --
SICULAR: That was all over New York. People were stealing your posters.

SCALIA: Right, and then I -- I didn't became really aware of that until Liz Smith wrote about it in her column, that this ad was being -- the bus -- at the bus shelters --

SICULAR: They were all being --

SCALIA: They were, they were --

SICULAR: -- vandalized, your posters.

SCALIA: -- yeah, they were being vandalized, and they were stealing the posters. And I still hadn't seen it yet. So that was -- that was -- the biggest, the most exciting part of that, for me, was to work with the legend, Francesco Scavullo, who did the Cosmo ads, I think, [09:00] for 20 --

SICULAR: The covers.

SCALIA: -- covers for 25, 30 years. I mean, so that was -- that was the most exciting part for me. And then, there was the -- the Jordache jeans campaign which kind of was, you know, it was -- jeans were becoming hip and chic at that time, and it was -- it was just nice to be involved in a campaign that, first of all, paid fairly well, and I was being linked with a certain product. And then, I think that it was as successful for them as it was for me, and that -- that was the, the great part of it. And you know, there were -- the -- probably the part that I take away
with me and have all these years was the camaraderie of the
guys at the time. You know, whether it was the Tony
Spinellis and it was the Bob Pittards, and it was the Ted
Dawsons, and then Tim and [10:00] Bob Menna, and this whole
group of us that, you know, we not only were working
together in an atmosphere, but we were all guys, and we
would hang out afterwards and we would --

SICULAR: You played baseball together.

SCALIA: We would play -- you know, Ford softball team, you
know, and then we would have these, the advertising agency
league, and we had all these guys that thought they were
tough guys and athletes, and it was inevitably -- we would
wind up -- Ford models, they thought we were kind of wore
dresses because we were Ford models -- going into champion,
you know, to play for the championship of New York City
every -- almost every single year. And it was always a
battle, but you know, we all hung out together. We would --
we’d get together and party on the weekends or we’d go
afterwards, and you know, go to the bars and hang out
together or have dinners together. To this -- you know,
Tim [Saunderson?]. To this day, we all still -- Keith Gog
-- you know, we all still communicate and talk to one
another [11:00] and get together at Christmas dinner, you
know, that we meet -- we all, as many as possible, we all
meet in New York. So I mean, there was a -- I’m godfather to Joe’s daughter, Jamie. He’s godfather to my daughter, Olivia.

SICULAR: Joe Hunter?

SCALIA: Right.

SICULAR: People -- was vice president of Ford Models.

SCALIA: Of Ford Models. Basically ran Ford Models. He, you know, to me, he ran the place. I mean, Jerry and Eileen were the king and queen but Jerry, to me, was always the prince. And Joey was the one who did a -- did a lot of the, the day-to-day workings and made a lot of things happen for us. And he was kind of our protector. We managed to get ourselves in enough trouble, and you know, it was the years of Studio 54, and there were great, great days, and we had a lot of fun. And at least people told me I had fun. I don’t remember so much of it because there was a lot of partying going on at that time. But you know, we’re sitting here [12:00] in this galleria, and I’m looking at people that -- whether it was Mick Jagger or whether it was Andy Warhol or, you know, a lot of these people -- Eric Clapton, whoever, and they were there. You know. And it was just like you would -- some of the books are written. It was like that. I mean, but to work with -- I remember the first big job that I ever had, I was
working with Lisa Taylor, Patti Hansen, and Beverly Johnson, and these were the big three at the time, in the modeling world. And we were doing a job for Vogue magazine in San Francisco, and so as I was -- it was about 6 o’clock, and I was walking to the elevator. We were staying on the same floor, and I believe we were at the Fairmont. And I’m walking to the elevator, and I hear their three voices. And I’m thinking, this is it. They’re going to come here. I only hear them. [13:00] The elevator’s going to come up. I’m going to turn around and say, “Let’s go to dinner together,” and this was it. This was my dream because I had seen them for a few years on the covers of the magazines, and I know who they are. And I’m just this nobody Jack, you know. So I get all, all psyched up inside, and I’m just so excited about it. And the elevator comes up, and there’s a bing! And they’re right behind me, and they said, “Jack, we’d like you to meet someone,” and I turn around, and they’re standing with Warren Beatty. Who, in 1978, ’79, was at the top, top. I mean, he had just probably finished Shampoo and McCabe & Mrs. Miller. I mean, he was the quintessential, handsome Hollywood leading man. And I went like, [noise]. And then they said, “Well, come on! Why don’t you come out with us? We’re going to do this and do that!” I was like, “I don’t
think so. I’m going to go -- I forgot something in my room.” You know? It was one of those just anecdotal [14:00] stories that was just -- it was funny. But I got to work, you know, with that. I remember doing one of Christie Brinkley’s first jobs ever with Glamour, and that was a great experience. And then I worked a number of times with her after that, and I remember she was kind of in this little sailor’s outfit with the pleated dress and everything. And I look at her, and they were curling her hair. And I said to her, I said, “You look so cute! You look like this adorable little girl.” And she says, “Go stand out in the front.” And so the stagers set up the lighting, everything is lit, and she came out, and she sang On the Good Ship Lollipop. She did the whole routine. I mean, and it was like a beautiful, grown-up Shirley Temple. So I mean, [15:00] it’s a little -- it’s stories like that, you know? And there were just so many fun times. There was -- there were really, really good times during that era, and I remember going out to Eileen and Jerry’s house. I believe it was out in Southport.

SICULAR: Was it Quogue?

SCALIA: No, no, no. It was on -- it was in Connecticut.

SICULAR: In Connec-- (inaudible).

SCALIA: It was Southport or Westport.
SICULAR: OK.

SCALIA: Yeah. But I remember going out in the back yard, and Tim Saunders was there and Bobby Pittard was there, and Eileen and Jerry, and the kids were all kids then. They hadn’t grown up yet, and we were invited over for tea and for, for drinks and playing tennis in the back yard, and --

SICULAR: Were the female models there also?

SCALIA: There were a few. There was, to me, I always say the great Mary Maciukas, who was later called Mary [Mac?], but Mary and I were dating at the time, so Mary was there, and I’m not sure, but I think Tim was dating Kim Basinger at the time. But [16:00] there were -- oh, there was never a lack of beautiful women around.

SICULAR: I’m sure.

SCALIA: But, but, but, to Eileen’s credit, she always watched them like hawks.

SICULAR: I was going to say, did she give you guys any --

SCALIA: They were -- yeah. No, because we didn’t have any of her, her little, her girls from the brownstone where she used to put them up. So -- but Eileen and Jerry were always great, great, and cordial hosts.

SICULAR: Did they ever give you any advice? Did Eileen ever give you any advice?
SCALIA: Yeah, she said, “Don’t go near her, and don’t go near her. She’s underage.”

SICULAR: And how about Jerry? What are your thoughts of Jerry?

SCALIA: Jerry -- what I remember most about Jerry -- so this was probably in ’79. I was 30. I was 29 at the time. And I don’t know, Jerry must have -- I don’t know. He was probably in his, I don’t know, 50s or maybe just a pinch older, if that. And I had been a professional baseball player, and I was still and athlete and still am, but then, I was still, you know, I could lick any man twice my size. So he invited me out to the club because I -- he said, “Would you like to play squash?” And I was like, “You want to play me in squash?” I didn’t know what squash was, but I just knew it had a ball and it had a racquet. And I’m figuring, nobody can beat me in this. Well, we went onto the squash court, and we’re just kind of warming up, just -- and he’s explaining to me some of the rules. And then, probably about an hour later, he probably hadn’t moved more than two or three feet from the serving spot that he was in. I was drenched in sweat. I had bounced off every wall and the floor, 15, 30, a hundred times. And the score was always 15-0, 15-0, 15-0. And that’s where experience taught me a lot.
SICULAR: Then, he was invited to play football for the Los Angeles Rams (inaudible).

SCALIA: Oh, is that right?

SICULAR: Yeah.

SCALIA: OK, see, well, I didn’t know that. But I just know, [18:00] he could kick my butt in squash.

SICULAR: Right.

SCALIA: And he, and he was always a gentleman. Always, always a gentleman. And Eileen was more eccentric and had this wild, great energy to her, and --

SICULAR: When did they first know you by name?

SCALIA: Just now. No, I’m just kidding.

SICULAR: You have the same laugh.

SCALIA: I don’t really -- I don’t know. I think it took Eileen -- Jerry knew my name, OK? Eileen, it took a while, you know? I’d always -- I don’t know if it took -- I always introduced my first self. I learned that growing up, is when you meet someone that maybe you’re not sure if -- because they meet so many people if they would remember your name. But I would always say, “Hi Eileen. I’m Jack Scalia,” and she would say, “Oh, how nice to see you again.” And I wasn’t quite sure if she remembered or not, but I do [19:00] know that she was busy, busy, busy, and her focus was with the girls. You know?
SICULAR: Right.

SCALIA: So I just -- she did know my name -- whenever she said Jack, she’s staying at the brownstone, and she’s staying at the brownstone, so that’s when she remembered my name. When she -- when there was a purpose to it, she would remember. And I just always found them to both be -- her to be eccentric and charming, extremely bright, and Jerry was just this very elegant, charming man that, you know, you could -- first of all, you could only look up to him because he was about 6’3”, 6’4”. And I just found him to be just a very elegant man, and there was a very -- his nature and his stature was a kind of very grounded. And so, you know, I just always respected [20:00] him just by the -- first of all, because of the Ford Models’ name and knowing what they had built it into, and --

SICULAR: Did you realize how lucky you were at the time to be associated with the agency?

SCALIA: Yeah, if there was -- they don’t say it nowadays, but you know, because there were so many cars, but that was the Cadillac of agencies.

SICULAR: Right.

SCALIA: And that was the place for me to be. There was Ford Models. And there -- and to me, anything other than that, that was it. That was the pinnacle of an agency to be
associated with, and when you said Ford Models to someone, it carried weight. There was, there was something very -- there was a mystique about it. There was, there was substance to it. There was Ford Models.

SICULAR: And no one else. (inaudible)
SCALIA: And that was it.
SICULAR: The Ivy League of agencies.
SCALIA: Yeah. Yeah, it was -- even bigger than that. There [21:00] was -- there was a -- it was, it was, it was an industry unto itself.
SICULAR: Right.
SCALIA: You know? That’s what it was.
SICULAR: (inaudible) yeah.
SCALIA: And so, Ford and Jerry -- Eileen and Jerry -- were just -- it was synonymous with the business.
SICULAR: What’s the biggest surprise of your career, professionally modeling? Before going into acting.
SCALIA: The fact with all of the crazy things I did that people would still book me.
SICULAR: I can tell you, as one of -- I was one of his bookers, and that’s like a booking agent -- that every day, every day, it wasn’t just one booking. He’d have -- we’d take the definite booking, and there’d be tons of tentative and secondaries. Well, there’d be one tentative that would
turn into a definite and like, ten, twenty secondaries, and we’d have to decide which would be the best because it could either be a cover of GQ or it could be a big money booking such as a campaign for Jordache which we’d have to set aside. [22:00] (inaudible) or catalogue or other money bookings, and then trips that would come along, and we’d have to -- always have to fit it in, in his charts.

SCALIA: Yeah. It was -- yeah, I was just surprised that the people would re-book me after some of the crazy things that I did.

SICULAR: Constantly. And I also have to say this. One of the booker’s at Valentine’s Day -- he bought every booker on the board and Jerry Ford’s secretary, long-stemmed roses. Every Valentine’s Day, for all his girls.

SCALIA: Yeah. I was a model, not an idiot. [laughter] I knew where the jobs came from! No, but then you also -- you know, in any business, in any industry, yes, you have the owners and you have the ones that maybe are, say, the ones that are producers of the money. But then, there are other ones that kind of hold the whole, the ship together, and that’s what you girls did in the men’s division.

SICULAR: The four of us, yeah.
SCALIA: And then that’s what was done down in the women’s division, so I mean, you know. There was also you -- you did a lot for us, [23:00] you know.

SICULAR: We loved it.

SCALIA: And, yeah. Yeah.

SICULAR: It was Rita, who’s still there, Rita runs the men’s division now.

SCALIA: Right.

SICULAR: [Joanne?].

SCALIA: Right.

SICULAR: [Kristy?].

SCALIA: Right.

SICULAR: And myself.

SCALIA: Right.

SICULAR: And we were your booking team.

SCALIA: And then, yeah. And then there were the ones -- but I think it was just -- I was just -- it’s the way to say thank you. That’s what the roses were for because I knew, I knew -- it’s not easy handling -- you had a handful -- you got a handful of guys to handle, and we were wild and crazy, without a doubt.

SICULAR: It was a great time. It was a lot of fun.

SCALIA: Yeah, because I’m sure there were times you were saying, “Where’s Jack? Where’s Keith? Where’s Joe?” Where
is Tim? Where is Pittard? Where is he?” You know, we had a --

SICULAR: We’d have to track them down. Yeah.

SCALIA: -- yeah. We’d have a tendency of disappearing once in a while. Oh, I’m in the Bahamas right now. I don’t think I’m going to make that booking.

SICULAR: Yeah.

SCALIA: Yeah, so there was -- it was, it was really, truly a great experience, and there are too many really -- I’d say women -- that I had the [24:00] opportunity to work with that were just -- I mean truly beautiful, beautiful women. And I’ve actually -- you know, I can bump into Cheryl and say -- Tiegs -- and say, “Cheryl, how are you doing?” and that was through modeling. Rene Russo. You know, there -- I see Beverly. I play golf with Beverly Johnson. You know, I’ve occasionally -- it has been a few years now, but to bump into Lisa Taylor. But, you know, there are -- there have been some wonderful, wonderful women that -- one of my favorite models of all times, who I never, ever worked with but became friends with later on, is Lois Chiles. And Lois was truly one of the most beautiful women --

SICULAR: She was. I remember her. She (inaudible).
SCALIA: She had that black hair and those violet blue eyes. Just absolutely stunning. And you know, there were just a lot of great experiences, and, and you know and the whole, the cornerstone of the industry was Ford Models. [25:00]
That’s -- everything was --

SICULAR: Did you find it very different working with other model agencies? The professionalism, working with agencies in Europe compared to New York?

SCALIA: (inaudible) Italy. Everybody’s (inaudible) late to sometimes. Come on. We take a (inaudible). A lunch, OK, is a 1 o’clock. I see you in six hours. They were -- it was a little bit different working in Italy, but there was --

SICULAR: So more artistic with --

SCALIA: But the creativity part of it was -- they were looking, in taking a photo, it was more of their thing -- they’re painting a picture. And we were more that kind of work driven, oriented, to get the job, get it in on time, and you know, get this picture. And you know, and there was more of a formula to it which is a great formula, and it’s -- even when I’ve done my films in Italy or films in Spain or Germany, [26:00] they’re not just too -- they’re just not so concerned about the, the formula. It’s how do we go outside the formula. And I think that in the, the
modeling, working with fashion, with Georgia Piazzi in Milano, was a whole ‘nother thing. You know, they start to have dinner at ten, you know? And they start -- and the food comes at midnight. And then, and then they’re still going, and it’s 2:00, 3:00.

SICULAR: Did you enjoy it? Did you work and do that?

SCALIA: No. No, I was one of the ones -- unless I ran -- if I ran out of drugs, then I couldn’t do it. Just kidding. But, no. I couldn’t -- that was tough for me. I remember the first time we, we broke for lunch, and I ate in 25 minutes or less. And I’m ready to go back to work, and they were just ordering their, their second plate, you know? And I already had my pasta, but I didn’t realize you had pasta, [27:00] your salad, then you had pasta, then you had the entrée, then you had the dolce, and then they brought wine out, and then, and then, and then, so now, it’s like 4:30, five o’clock, and it would take (inaudible) take, OK. [Italian]. And then, you know, you take the photo, you do a couple of more shots. [Italian] it’s raining out. And people -- where you go? We shoot the rain. It’s beautiful. Otherwise, we have to pay for this. OK, Marco. [Italian] when you square the piazzas and this (inaudible) Marco fills up, I want you to run through the
water with the splashing in the water, and I’m thinking, this never would have happened in New York.

SICULAR: What would have -- I can picture the photographs.

SCALIA: But now, you know, now the piazza (inaudible) Marco is filled up with water, and we’re running through it, and we’re holding hands, and I’ve got a beautiful girl here and a beautiful girl here. And we’re running through the thing, and I’m thinking these [28:00] Italians are out of their frickin’ minds. And then, you look at the photos, and you go, wow.

SICULAR: (inaudible) beautiful. Yeah.

SCALIA: You know? And I think that was the first time I worked with Marco Glaviano. And so, there was that whole different approach to it, and then you go to work in Hamburg, and --

SICULAR: It’s fast, fast, fast.

SCALIA: Yeah, it’s -- we shoot it this way and that’s this one and that’s the next one and that’s, that’s, that’s -- and then I remember where the great catalogue company called [Autovisand?].

SICULAR: Right, in Germany.

SCALIA: In Germany. Was in Hamburg. Was an actual [German]. It was a bunker during the war. And you could see, still, the hole marks from, you know, this strafing or whatever
the airplanes were doing. And they had these elevators that were the same ones they used during the war, and they had a little platform that came out about -- it was about this wide. Maybe two, two and a half, three feet wide. And it [29:00] was on a conveyor belt, and it would just keep going around like this so that -- there were no doors to it. You would just -- it was mass mobility is what it was. And so you would just, two people, three people could step into it. You lean back, and the next thing you know, you have a wall in front of you. And then, as you’re coming down to the next level, you just step off. The thing doesn’t stop. It just kept going around. So I mean, and they had their -- their way of doing things which was very organized by the rules, and so that was a whole ‘nother approach

SICULAR: (inaudible) maybe so worldly because you had to learn to deal with so many different people from all over the world and different countries’ way of working.

SCALIA: Yeah, but I think at that age, I was still saying, this is the way I do it, and that’s the way it’s going to be. But -- but then I started to, then I started to loosen up and realize that there was -- well, I lived in London for six months, and I got to -- I lived [30:00] right down the road from Albert Hall. I got to walk the streets and
go down to Trafalgar Square, and you know, I stood in front of Ten Downing Street, and I started to experience the cities for the beauty and the history that they represented, and I remember the first time when I was in London, I was living above -- I was living in the station. I got off. It was Old Brompton Road, and it was in South Kensington, which then was kind of like The Village was 50 years ago, and you could have bought a loft for a dime, and this area in South Kensington, now, is kind of like the Bel Air of London. But I lived above -- it was a hotel that was above a pub, and it was maybe 6 o’clock in the morning. I hear all this clop, clop, clop, clop, clop. So I opened my window which faced right out onto the street, and I see this line in twos of maybe 40 horses, and there are these guys in front with these red coats and these hats with the feathers in them. And they go right past my door, and then they’ve got these horse -- these saddle-less horses going by, and then there were men at the end, and they went right by me. And I was like, wow! What was that? So then, when I went downstairs to have my breakfast, and I said, “All these horses went by, and the guys in uniform!” He said, “Oh, those are the queen’s horses. They’re just taking them out for a morning run.” I’m like, the queen’s horses? I mean, you know. That,
being from Brooklyn, being from the projects and then
growing up on Long Island -- Long Island.

SICULAR: That’s where I’m from.

SCALIA: Yeah. And so, the idea was -- is I had never seen
that before. I -- and then I could walk to the Thames, and
I could see Big Ben and then, they still had it at the
time, they still had London [32:00] Bridge there. So I was
like -- not like, I was in history. And I -- everywhere I
turned, there was a building that was older than our
country. You know? So it was an unbelievable experience
for me, and then that existed in Italy, to travel
throughout Italy and to go shoot at Capri. I mean --

SICULAR: Where are some of the other locations you got to go?

SCALIA: Well --

SICULAR: While working.

SCALIA: -- there was London and Italy. Venice, [Firenze?],
Roma, Germany and Munich, Dusseldorf, Spain, Canary
Islands. You know, Paris. I lived in Paris for six
months.

SICULAR: Oh, of course.

SCALIA: Yes, I mean, and this was --

SICULAR: Amazing what this --

SCALIA: -- yeah.

SICULAR: What this --
SCALIA: The business gave to me was to work with the most beautiful women in the world, take me to the most beautiful and exotic places [33:00] in the world, and hey. We’re going to pay you. I mean, so it’s like -- even me, with being numb and dumb at the time, it couldn’t help but just to make the experience, you know, to this day, I think it still puts a big smile on my face, and I just -- I don’t look back and go, I wish I could have done that. I could have done this. I was always, you know, had enough of a presence of mind that I was -- I would go visit the Louvre, you know, or I would take a boat ride on the Seine, or you know, somebody would invite me out to their family home or farm outside of the country. There was just -- everywhere I turned in Europe was some place that had -- ours, America, is the greatest country in the world. Hands down, bar none. This is the place, and I’ve been all over the world. And that’s including in my acting life. [34:00]

But to have the experience to go travel and basically, you know, pretty much go first class, you know? And it’s great walking into a restaurant, and you’re with maybe two or three women that are, perhaps, arguably, the most beautiful women in the world --

SICULAR: But you were their catch (inaudible) too.

SCALIA: Well, I don’t know.
SICULAR: (inaudible).

SCALIA: All I know is when I got -- when we got a good table, it wasn’t because of me.

SICULAR: I don’t think so.

SCALIA: As I was telling -- I’m telling you right now. So that was always, always for me, the fun part was I realized just how special these women were. Because I got to see them at their best and at their worst. I mean, I got to -- you know, I saw them both ways, as they probably saw me, but there was always something -- I always had the opportunity just to stare at them without them knowing for 30 seconds or 30 minutes and just looking at how beautiful they were in the setting that we were in. That I always appreciated. And then, it was all because of doing something that I was just learning to -- I was learning it, and learning to enjoy it. It was never a job to me. Never, ever.

SICULAR: How far into your career before you got your first GQ cover, and what was the response from everybody?

SCALIA: I think that it was -- I think about a year and a half into the business.

SICULAR: Was it -- who photographed it?

SCALIA: I’m trying to remember that right now, and I should, because it was someone that I only worked with once or
twice. And someone who I respect his work very, very much, and he was a big name. I just --

SICULAR: And had it been such a big thrill for you?

SCALIA: Yeah. I mean, that was kind of like --

SICULAR: That was like Vogue for men.

SCALIA: Yeah. That was it. You know, the cover of GQ.

SICULAR: Did you have two covers or one cover?

SCALIA: I did one.

SICULAR: One.

SCALIA: And that was -- Tony Spinelli did a few of them.

[36:00]

SICULAR: Right.

SCALIA: So Tony was kind of, like, the guy, the GQ cover guy.

But (inaudible) did, of course, I called him the great one.

Was Ted Dawson.

SICULAR: Right.

SCALIA: I mean, Ted was kind of the elder statesman of the group, and he was a very polished gentleman.

SICULAR: Very elegant, very nice.

SCALIA: Yeah, and Ted was just, you know, usually when I worked with Ted, I kind of kept my emotions and my Jack ways out of things. I just kind of behaved a little bit more.

SICULAR: He made us all behave a little.
SCALIA: Yeah. Yeah, there was -- just a great guy.

SICULAR: Classy.

SCALIA: Just a great guy to be around, and it was kind of like -- not that it was because of the age, but like, Dad’s here. You know? So it was like, everybody get a little bit cooler and then realize that, you know, for the male portion of modeling really exploding at that time in the mid ’70s [37:00] into the ’80s. Then, when the [Jeffrey Aqualungs?] came in, and the new blood started to come in. But without a doubt, hands down, Ted was the guy. You know?

SICULAR: He’d already reached.

SCALIA: Yeah, he was -- because he was -- we were in our twenties, and maybe in our early thirties, if that. But he was the guy. And there were a few other ones that had been around for a while, but he was, he was the man.

SICULAR: But I have to tell you, sitting across from you, you’re praising everybody but yourself. You’re giving everybody credit.

SCALIA: Well, I --

SICULAR: I know, but it’s just so sweet to --

SCALIA: I didn’t -- thank you. But I mean, I’m here. So I did something somewhere that caught your attention, but these -- but these guys, you know, were -- I’ll tell you a
great Tim Saunders story. Tim was, of course, Tim was English, you know.

SICULAR: Right.

SCALIA: And fun to be with, [38:00] and we were at -- it was myself, and it might have been Joey and Tim and possibly Bob Pittard, and we were at the 1977 World Series with the Yankees, and Reggie Jackson in that game hit three consecutive home runs. It was the sixth game, and when Reggie Jackson hit the third home run, the place -- first, it exploded on the first one, and then on the second one, and then on the third one, it was just like mayhem. And all of a sudden, a loaf of bread goes flying past us, and he just looked, and he goes, “They bring loaves of bread to the ball games?” And I said, “Well, somebody did.” But the place is -- now the game is over, and it’s REG-GIE, REG-GIE, REG-GIE! And this goes on for 20 minutes. He goes, “Are all baseball games like this?” And he -- you know, he knew something big was happening, but what happened was, like, beyond spectacular. [39:00] I mean, it was just unreal. And then, an hour later, I would say two thirds of the fans were still there, still chanting Reggie, and it was just -- it was just the great-- it was a great Tim moment, you know?

SICULAR: Yeah.
SCALIA: “Are all baseball games like this?” But there are so many anecdotal stories. There’s so many of the things that we did together from, during our crazy years. There was always the group. There was Pittard, and there was Tim, and there was Joey, and there was myself, and there was Keith Gog. Once in a while, Mike Edwards. There was always, God rest his soul. I can’t think of his name. He was just --

SICULAR: Tony Hamilton or [Kilani]?


SICULAR: Joe?

SCALIA: No, he was older than us. He died in a car accident in Florida. I’ll think of his name. But we would go to The Palm every other Friday and have [40:00] lunch. And then, we would start. And then, at three o’clock, they’re closing The Palm. And then, they would move us upstairs, and we would just keep partying. And we went from lunch to dinner. So that was on a Friday. That anyway --

SICULAR: I’m sure the bookers were trying to reach you, and no one knew where you were. No one called us.

SCALIA: Right, from Friday at one o’clock until seven or eight o’clock that night because the weekend was coming, you were not going to find us.

SICULAR: I know. We couldn’t find them.
SCALIA: [laughs] Well, that’s where we were. And that was one Friday out of the month, that’s what we always did. We all just kind of, you know, we booked out. We’re not going to be there, and it was -- it was just the greatest of times.

SICULAR: And you went to Studio 54, and you hung out at Jimmy McMullen’s?

SCALIA: Jimmy McMullen’s was the gathering, was the gathering place [41:00] for where we would always -- Joe or a group of us, we would turn up, and there would be --

SICULAR: At least four tables there.

SCALIA: -- a table of 14, and it’d be right down the middle of the restaurant, and you know, it was -- you look at it this way. It was arguably the best-looking guys in Manhattan and, without a doubt, the most beautiful women in Manhattan, and it could have been anywhere from 14 to 30 of us. We’re all sitting in that place, and Jimmy McMullen, who was a model, got smart and opened up that restaurant. And then there was also -- Steve had opened up his bar right around the corner. Steve [Herlihy?].

SICULAR: Steve Herlihy.

SCALIA: Herlihy. But it was just -- it was kind of our -- the 1930s and ‘40s of Hollywood. That was our time in the modeling world. During those ‘70s, in the mid ‘70s to the, probably, ‘80s -- ‘80 is when I then moved, came out to
Hollywood. Los Angeles, sorry. [42:00] And but it was, it was our heyday. It was truly an amazing time.

SICULAR: (inaudible) business. I have to tell you one thing about that. One time on Christmas time, we had a Christmas party, just like 20 of the top Ford models, male models, and they were all wearing tuxedos, and the only women were the bookers. And I remember looking at this table and seeing [Joan Hunter?] and 20 of you guys. I’m sure you were there. We never (inaudible) the chance of men in our lives. Just sitting at that table.

SCALIA: It just shows you what a tuxedo can do for a guy.

SICULAR: Now (inaudible) Eileen’s Christmas parties, and you’d have to wear --

SCALIA: Right, right.

SICULAR: -- at her townhouse, at their home, during (inaudible) you wore a tuxedo for that. Small (inaudible), small.

SCALIA: Right. Yeah, yeah, and that was always when you would be invited to Eileen’s, and there was a dinner or a party or something.

SICULAR: And you had to behave and be on time.

SCALIA: Yes, behave, be on time, and you can’t go up those stairs.

SICULAR: Because that’s where the models were.
SCALIA: That’s where the girls that were entrusted to her by their parents, that they weren’t going to be --
SICULAR: Those girls always snuck out.
SCALIA: We know. [43:00] I never touched them! I never touched them! [laughter] That was one thing, is that when I knew that person was entrusted to Eileen, never went near them.
SICULAR: Did you ever get the wrath of Eileen? Did you ever have any infractions?
SCALIA: No.
SICULAR: No?
SCALIA: Nope.
SICULAR: Wow.
SCALIA: Nope. I just --
SICULAR: Because you look kind of like a naughty boy, like a rebel.
SCALIA: Oh, I was a bad -- I was a bad guy. Yeah.
SICULAR: (inaudible).
SCALIA: I was a bad guy. A bad boy. That’s a good way to put it.
SICULAR: Bad boy.
SCALIA: Yeah, I had my share of trouble.
SICULAR: Just naughty.
SCALIA: Yeah. Just, I had my share of things that went wrong, and I remember Joey making a call. Somehow, I ended up in a -- how I don’t know -- but a jail in Monte Carlo. I don’t know how I ended up there, but -- I don’t know. But I do know that Joey made a phone call, and I was out, and then there was that other time in San Francisco where I was in jail. And I don’t know. But a phone call was made, and somehow I got out. [44:00] But --

SICULAR: What did you do in Monte Carlo?

SCALIA: I was playing cards. I was having fun. No, I don’t know -- I just know I got in trouble. I was just being -- I was, you know, a (inaudible) bad boy.

SICULAR: Yeah.

SCALIA: And I just got a little bit too rambunctious or something, but it couldn’t have been that bad because they let me out the next day.

SICULAR: Right.

SCALIA: I mean, Joey made a call, and then everything was OK, so. Let’s see. He didn’t have to bail me out of France. France, I got away. And in Italy I got away, too. But they did have me.

SICULAR: In Italy?

SCALIA: Yeah. In Italy, they just said, they said, how did they tell me? They said, [Italian] put me in the
carabiniere car, but they didn’t lock it. So I opened the other door, and I ran out the other side. So. [laughter] France and Paris, I outran them. So you know. It wasn’t that --

SICULAR: Did Eileen know about any of these?

SCALIA: Huh?

SICULAR: I’m sure Joe kept it from her. Did Eileen know about any of these? She would have been very upset.

SCALIA: No. [45:00] No, she would have -- no.

SICULAR: Yeah, she would have been upset.

SCALIA: But you know, one of the things about, though, with Eileen, though, she kind of knew I was a little bit of a (inaudible) bad boy, so she kind of turned a -- not that she turned a blind eye to it, but she knew what I -- Eileen, come here, honey, and I’d give her a big hug, and I’d pick her up off the ground. And she’d look at me and give me that stare for a second. I go, “What?” And she just said, “Jack.” I go, “What?” and she’d just kind of slap me in the back, and I’d go on my way, you know. And I could hear her giggle behind me after I left. So I think she was -- she was -- she was amused by whatever my mis-- my inapprop-- no, not inappropriate because I didn’t do anything to her people, much. Women. But I think that she understood that I was kind of a little bit of a, of a
rebel, yeah, and yeah. So, and she kind of took that with a
grain of salt because, [46:00] I think maybe underneath,
she saw much more of myself and being a pretty nice guy
than I did of my own self.

SICULAR: Now, she could size people up quickly.

SCALIA: Yeah. And she knew -- I think that one thing, she
knew that she could trust me. She knew that if -- because
one time, she said -- I actually did go out with someone,
one of her girls, and I took her ice skating, and it was
Renee --

SICULAR: Was it Rene Russo?

SCALIA: No.

SICULAR: Or Renee Simonsen?

SCALIA: Simonsen.

SICULAR: Oh, she was so gorgeous.

SCALIA: Right, and this is -- and I took her out to go ice
skating. And I asked Eileen if I could, and she said, “Of
course. That would be OK.” And I said, “You sure it’s all
right?” And she said, “I trust you.” And I think part of
it was she trusted me as a person, and she knew that if
anyone came near her, I would -- she trusted me that I
would kill them.

SICULAR: Right.
SCALIA: So I think that that’s -- so it kind of like worked for me, [47:00] that little bit of the bad boy in me, and so -- and that’s what -- I took her out ice skating, and then I -- and I promptly brought her home by 9 o’clock because I wasn’t --

SICULAR: Did Eileen give you a time that you should bring her home?

SCALIA: No, I brought her home by nine o’clock.

SICULAR: OK. You didn’t go up the steps?

SCALIA: No. Oh, no, no. You wait downstairs.

SICULAR: Right.

SCALIA: Right, and so -- and then that was kind of -- there was no sneaking out or doing anything like that. But I always -- I always enjoyed being around her. I always did, and Jerry was just, you know.

SICULAR: Such a gentleman.

SCALIA: Yeah. But the whole experience, for me, was from top to bottom, I’m sure there -- I could talk for many hours about situations. I really couldn’t talk about some of those situations, but I always had a great time. But I always had a great time.

SICULAR: That’s great.

SCALIA: You know, and then that was the -- that’s the most important part, and the fact that, actually, the being in
the modeling world and having had all [48:00] of the experiences that I did in some ways prepared me for, for the acting world.

SICULAR: Right, you’ve made quite a lot of movies and television shows.

SCALIA: I’ve been very fortunate. I’ve been very, very blessed in this business.

SICULAR: What are some of the movies you were in?

SCALIA: The most recent one -- I just finished one called *The Black Tulip*. I was in Afghanistan for a month, and then I -- the next -- and then, for six weeks, I spent time with our men and women of the Armed Forces, the best trained, the most intelligent force ever gathered, ever, in the annals of military history, and I just love them and adore them and support them. And I billeted with them, slept with them, spent a lot of significant time with them, and I just -- what I took away from there most was their compassion, and their [49:00] compassion for -- not just for the man or the woman to the right or to the left of them, but for the compassion that they, they have for all that they do. Their job isn’t just to be a fighting force. Their job is also a force in peacetime, and I watched the significant amount of work, of time, energy, and effort that they put into the different areas, that they are
risking their lives to better the lives of the villagers and the people around them, and that is all good will aid. That is not -- I’m talking no politics. I’m talking about me seeing what is in their hearts. That film is being polished right now, or they’re doing the finished product. I believe it’s been accepted to the Venice Film Festival. It’ll be in the foreign film category. [50:00] It was all shot in Dari, which is the purest form of Farsi. And there is that, and I just finished -- I had a film that came out about a year ago called The Genius Club. That was with myself and with Stephen Baldwin and Tom Sizemore. Yes, he was sober. And -- Tommy’s been sober a year now.

SICULAR: That’s great.

SCALIA: Yeah, absolutely. And so that was called The Genius Club. I played the president in that.

SICULAR: President of the United States?

SCALIA: POTUS. President of these here United States.

SICULAR: Wow, that’s great.

SCALIA: Yeah. And then I just filmed with Cuba Gooding, James Woods, Daniel Craig, Anne Archer. I play the president in that, and that’s called End Game, and the one that -- the big one that was out just a few years ago with Rachel McAdams and Cilian Murphy, that was called Red Eye. And I played [51:00] the director of homeland security in that.
SICULAR: And tell us, before we close, about your foundation.

SCALIA: My foundation is called OAS, Operation American Spirit, and it is to better the lives of the returning, disabled vets from Iraq and Afghanistan and to help to mesh the torn fabric of the family for our veterans that are coming back. It’s -- having only been away two and a half months, I know what my daughters went through only from my return. And although I was in, in very -- I was near [AIED’s?] 12 fire fights. It was pretty intense where I was. And I, I just got a small understanding of what these, of what our family, our brethren -- forget the politics, these are our fellow Americans. And they’re our brethren, and you and I are here sitting doing this in this beautiful [52:00] galleria because there are some men and women --

SICULAR: Right.

SCALIA: -- in a place that’s a 120 -- 120 degrees right now. They’ve got 85-pound packs on, and they got somebody that’s looking to kill them because, if they don’t kill them there, they’re going to kill us here. And that’s just bottom line. That’s nonpolitical. It’s just a reality and a truth. But what I will say is that, you know, it’s just, you know, the modeling is an extremely, extremely special time in my life. And all I do is, with all the crazy
things I did, and of course, we can’t talk about those -- it was always fun. It was always a great time. It was, also, I’ll say this much, though, that I’m coming up on my 35th year -- 31st year of sobriety. It was also from the insanity that -- modeling didn’t cause it. I was already nuts when I went in. [53:00] But I also had the opportunity to become sober during that particular part of my life, too. So there was a great -- it was a cathartic part, and then there was that cocooning into a whole ‘nother life that allowed me to step into the, to the acting world which I have been very blessed in, too.

SICULAR: Before we close, two things. Did you want to give an email address or website in case anyone wants to reach your foundation?

SCALIA: Well, there’s -- we’re going through a changeover right now, a complete overhaul in the foundation with -- three years ago, we were all fighting for the same dollar. And now, with the economy being what it is, we’re fighting for the same nickel. So there’s a complete overhaul now. We’re going and doing something with possibly merging with three other organizations.

SICULAR: So but mention the name of your organization again, so people --
SCALIA: It’s already down, though. We’ve already taken it down because, legally, we had to do it because of what we’re going to be going to do to make it even bigger and better.

SICULAR: So if someone wants to reach out to you, how do they?

SCALIA: If someone wants to reach out to an organization to contribute to our men and women of the Armed Forces, for the disabled vets, one that I do a lot of work with, is the Coalition to Salute America’s Heroes, and that is out of BAMC, which is the Brooke Army Medical Center --

SICULAR: What state?

SCALIA: In San Antonio.

SICULAR: OK, Texas.

SCALIA: Yes. And then, of course, you have the Fisher House which is an organization that was started by two -- a dad and a son from Long Island -- that build homes and to help build facilities where men and women and their families can go through their rehab together. They provide locations so that the families don’t have to incur that expense of traveling. Then, of course, you also have Wounded Warriors, but there are so many 501(c)(3)’s out there right now.

SICULAR: OK.
SCALIA: So there is -- all you have to do is go to just to Google, veteran’s charities.

SICULAR: OK.

SCALIA: And something will come up, and there are just so many out there, and I’ll say this. All of the men and women that I’ve spoken with that have come back disabled, have said that the government has done a great job in taking care of them. But they can’t take care of us all of the time, and this is where the American public can have the biggest effect. If we can raise however -- three or $400 million we did for -- deservedly so -- for people in Haiti or the other -- the tsunami in another country, we can certainly do something for our men and women because, without them, we don’t have this great opportunity, and that slogan that was used when Washington crossed the Delaware, which was the call [56:00] signal. Liberty or death. So I thank you for asking that, though, and there are many, many charities out there, and --

SICULAR: And do you have any last thoughts on your modeling career before we close?

SCALIA: Let’s do it again.

SICULAR: There you go. That’s Jack Scalia.

END OF AUDIO FILE