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LOVE BITES

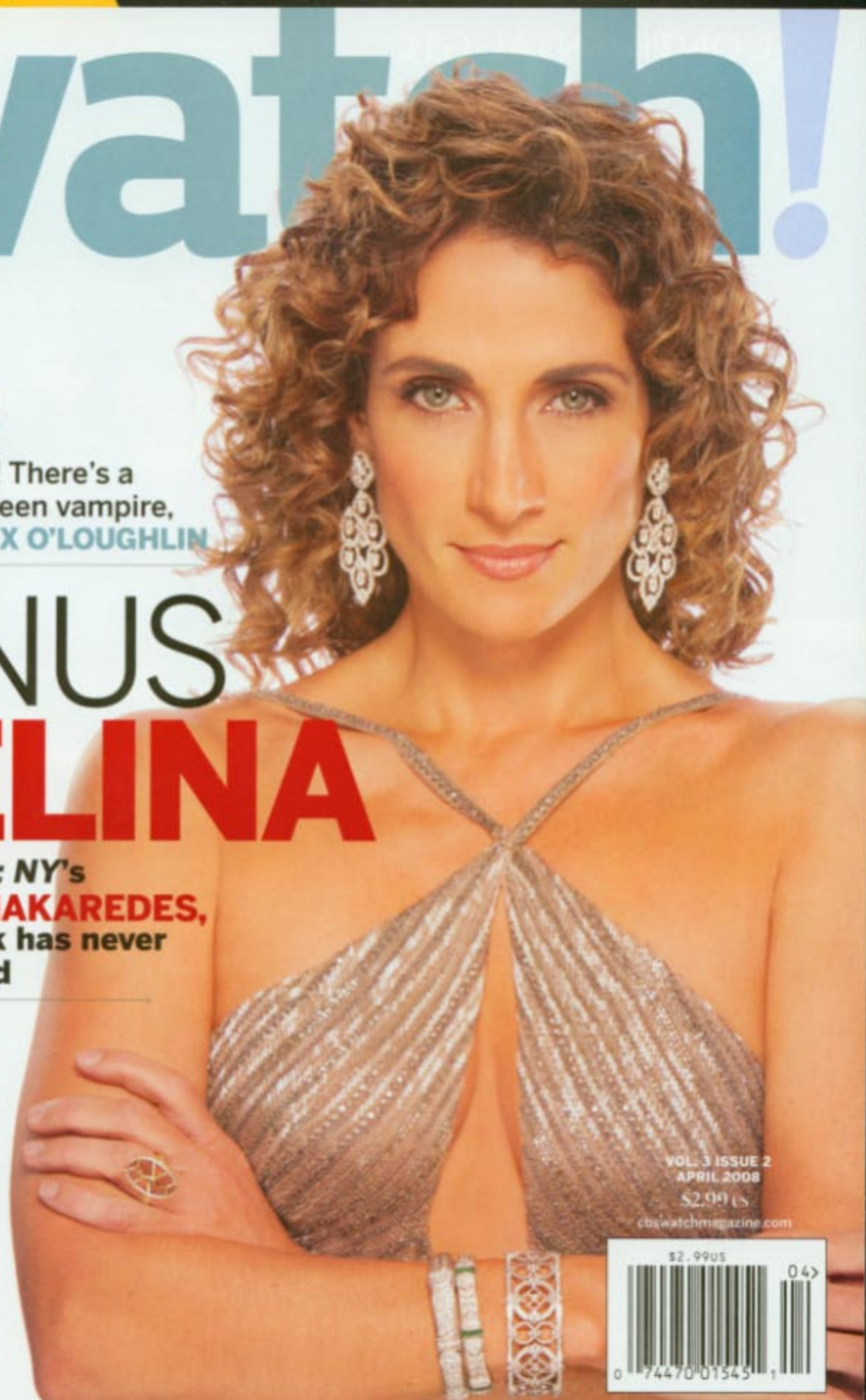
Look out, ladies! There's a HOT, new on-screen vampire, *Moonlight's* **ALEX O'LOUGHLIN**

VENUS **MELINA**

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Star Style!

From LASHES to LIPSTICK, makeup pros share their secrets



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The cast of *Cold Case* in Philadelphia: Jeremy Ratchford (Nick Vera), Kathryn Morris (Lilly Rush) and Tracie Thoms (Kat Miller).



Cast: Eric Liebowitz/CBS

ICONIC architecture.
GRITTY STREETS.
Colorful CHARACTERS.
For the producers of *COLD CASE*,
there's just nothing like
filming ON LOCATION in the
City of BROTHERLY LOVE

On the Case

By Jim Colucci

It's just after noon on a spectacular 80-degree August day in Philadelphia, and *Cold Case* Detective Lilly Rush and her coworkers are picking up some coffee at an outdoor kiosk while discussing their latest case. Suddenly, they're interrupted midsentence when a disheveled-looking man approaches and asks for a dollar.

Problem is, that last part wasn't in the script. The take is ruined, and still the man refuses to believe actor Thom Barry, aka Detective Will Jeffries, when he tries to explain that the pockets in his sports-jacket are empty, just as provided by the show's wardrobe department.

It's all just part of the beauty of leaving your California soundstage behind. Yes, this small setback may cost a few feet of film. But the people behind *Cold Case* just file the whole thing under the category of "local flavor." Sometimes it can ruin a soundbite, but more often it makes each overall episode taste that much richer. Executive producer Veena Sud says that since starting on *Cold Case* five years ago as a staff writer, she has fallen in love with a city which is, she says, a treasure trove for a writer. "Philadelphia is so full of contrasts, of beauty and poverty, of incredible buildings and war zones."

Philly has gotten quite a bit of screen time during the past four years, thanks to writer Meredith Stiehm, who had the idea for a new type of cop show set in the city where she had attended college, at the University of Pennsylvania. From its very first season, Stiehm's show began making twice-yearly pilgrimages back east



"I call this the City of Brotherly Love and Point-Blankedness," says Jeremy Ratchford, who prepares for a scene with co-star Kathryn Morris.

"When you shoot on the streets of **NEW YORK**, you don't have as many people hanging out all day and watching," says Tracie Thoms. "New Yorkers are like, 'Another *Law & Order*? Move it—you're in my way!' But in **PHILLY**, people seem so happy that there's a show representing their city."

to shoot exterior scenes among the city's iconic architecture. Take this afternoon, for instance: After grabbing their coffee, Lilly (Kathryn Morris) and Will (Thom Barry), along with Nick Vera (Jeremy Ratchford) and Kat Miller (Tracie Thoms), will be discussing their suspect as they cross Kennedy Parkway. Visually, the scene was made all the more compelling by the grandiose 1899 Norman-style Masonic Temple soaring in the background.

Once More, Around the Fountain

Earlier that morning, two more *Cold Case* actors, Danny Pino and John Finn, had shot a scene for a different episode, in which their respective characters, detective Scotty Valens and Lieutenant John Stillman, strode alongside the lip of the landmark Swann Fountain in Logan Circle. The splashing water made a vivid backdrop for the characters' heated dialogue as did the average Philadelphians sitting on benches on the far sides of the fountain, unaware that filming was even taking place.

That's because unlike many film and TV shoots in other big cities, which cordon off entire blocks around the action, *Cold Case* location production tends to be unobtrusive. Not that the show goes at all unnoticed in Philadelphia. In fact, throughout the day, a large part of production assistants' jobs will be to stem the tide of picture seekers calling for Morris and her costars. Periodically, during one of the many breaks in filming, a few do approach, and even when their timing turns out to be bad—they don't realize that there are lines to be restudied or makeup to be reapplied—the *Cold Case* cast is unflinchingly polite. A few times, they're the ones to approach the fans, such as Ratchford kibitzing with three tourists who say they watch the show in their native Italy.

The whole cast agrees: they love taking it to the streets of Philadelphia. And Philadelphia is most

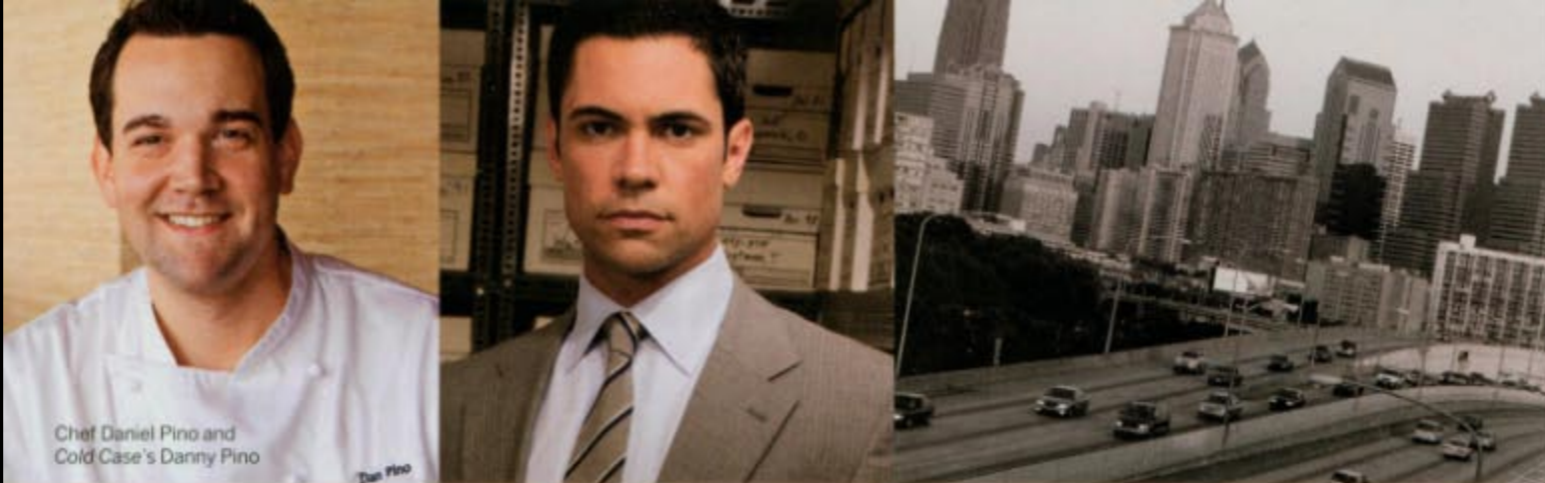
definitely a city that loves them back. "When you shoot on the streets of New York, you don't have as many people hanging out all day and watching," Thoms says. "New Yorkers are like, 'Another *Law & Order*? Move it—you're in my way!' But in Philly, people seem so happy that there's a show representing their city."

That ardor can cause problems—sometimes producers have to ask bus drivers not to give a friendly honk while they're trying to film—but, in general, even more than the city's famed murals and fountains, it's the people of Philly who are the prime reason why *Cold Case* spends the extra time and money to shoot on location. "They're not timid here," Ratchford says, laughing, as he notes that he tries to capture that honesty for his own character. "After Nick left his wife a few seasons ago, people would come up to me in the street and say, 'Hey! How could you do that to her?' I love that. I call this the City of Brotherly Love and Point-Blankedness."

You Can't Beat City Hall

By late morning, the production has set up on the steps of Philadelphia's recently restored 1871 City Hall. Distinctive Second Empire-style stonework like this can't be found in L.A., and so the show comes here often. But right now, the cameras have their backs to the monumental structure. Holly Dale, the director of this particular episode, explains her rationale; she's taking advantage of other angles that instantly signal that the action could only be taking place in Philly. So there's a hush as the camera crew moves and relevels the raised dolly tracks. Now, the next time Lilly and her comrades cross the street, in the background, there will be a sweeping vista down the Benjamin Franklin Parkway to the art museum steps Rocky made famous.

Carl Eric Lubowicz/CBS



Chef Daniel Pino and Cold Case's Danny Pino

A Tale of Two Pinos

In this corner: an actor. In the other: a pastry chef. Is Philadelphia big enough for two Daniel Pinos?

At 6 p.m., as *Cold Case*'s Danny Pino wraps shooting at City Hall, he has no idea that, mere blocks away, he has a namesake for whom a Saturday night's work is far from finished. In fact, at that moment, at the intersection of Broad and Walnut streets, another Daniel Pino—this one the executive pastry chef at XIX Nineteen restaurant in the city's historic Bellevue hotel—is still putting the finishing touches on his tartlets.

New to town and not yet indoctrinated into its *Cold Case*-watching ways, Daniel Pino the chef says he first became aware of Daniel Pino the actor only last fall, as he was flipping channels past the Emmy Awards and heard an announcement of upcoming award presenters. "It was unusual to hear my name on TV."

Unlike the Miami-born, Cuban-American TV star, Chef Pino is of Italian and German stock and hails from Clifton, N.J. After making his culinary name during stints up and down the Atlantic City boardwalk, Pino landed at that city's upscale Borgata casino, and later teamed up with Philly restaurateur/impresario Stephen Starr to open two new eateries atop the renovated

Caesar's Palace pier. By last year he was looking for "something bigger," Pino says, and so he wowed the management at Park Hyatt, the Bellevue's owner, with a tasting menu he whipped up.

"The Bellevue is a classic but an older property, and Park Hyatt wanted to step it up and make it more to date. So I did a lot of unique things and took some chances," he remembers, recalling a particular panna cotta: coconut with a passion fruit gelée, ginger cream and a mango bruinoise.

At Christmas, to borrow a phrase from a fellow chef, Pino kicked it up a notch, drawing crowds into the Bellevue's lobby to gape at his 120-pound replica of the ornate French Renaissance-style hotel, modeled entirely out of Swiss chocolate.

Although he admits that he personally dislikes chocolate, Pino says he loves working with the sweet stuff, putting his own spin on traditional desserts. "I would like to say that my 'wow' is that I don't have a specialty," he declares. And then, sounding quite a bit like actor Pino's cocksure character, Scotty Valens, chef Pino adds one more thought. "I like to think I can do anything."

Shooting on location can definitely be a challenge, Dale concedes. For one thing, this scene requires that a production assistant hold back traffic while the cast crosses the street—in perhaps the busiest city square. In other shots, noise or sometimes clearances can be a problem, such as when a bus passes, bearing an ad for a show on a rival network. Weather can't be counted on to cooperate; for the past few Januaries there has been a disappointing lack of snow.

But the most persistent problem can be what Holly calls "looky-loos." "People want to make their own cameos," she says. So where *Cold Case* might have 10 extras on the street corner waiting for Holly to call action, "somebody will join in and pretend to be number 11." Often, the interloper can be detected by what he's wearing: the episode may be set in chilly autumn, but the August looky-loo is wearing shorts. But because the extras are hired locally, the producers and director often have no way of recognizing who's legit. "There's always that one take that goes beautifully," Holly says, explaining her concern. "But then suddenly the camera lands on someone who's been staring right into the lens."

Enter the Real Cold Case

When lunchtime comes, it's a buffet in the basement of a Methodist church half a block away. During these weeks away from home, everyone on *Cold Case*, from stars to crew, eats together—there are no diva-like private meals in trailers for this group. Suddenly, producer and frequent director Roxanne Dawson walks in with a surprise for Thoms: her favorite Philly cheesesteak, from D'Alessandro's, with a birthday candle in it.

Afterward, filming resumes, and Pino and Finn have returned, each having slipped out of his wardrobe suit and into a T-shirt and baseball cap. They aren't required to be here right now—they're not in this scene. They just like to watch. They're joined by Tim Bass, who along with partner Chuck Boyle is one of the show's technical advisors. A cop for 20 years and a real-life homicide detective for 11, Bass was born and raised, and still lives, in the city's blue-collar Roxborough section. Since *Cold Case* began, he has taken each of its writers and cast members on police ride-alongs through areas both rich and poor, where he points out the colonial-era charm of the city's narrow rowhouses, and alleyways

	ACTOR DANNY PINO	VS.	CHEF DANIEL PINO
Hometown	Miami, Fla.	↔	Clifton, N.J.
Age	33	↔	32
Family	Married with 2 sons: Luca Daniel (born 2006) and Julian Franco (born 2007)	↔	Married with 1 daughter: Ava Grace (born 2006) and a baby due in 2008
Work Uniform	Navy blue suit	↔	White chef's togs
Job description	Solving cold cases	↔	Serving baked Alaska
Special qualifications	Knows his way around a rap sheet	↔	Knows his way around a cookie sheet
Skills acquired on the job	Dusting for prints	↔	Dusting with flour



Star Kathryn Morris chats with Cold Case technical adviser Tim Bass, a real-life homicide detective in Philadelphia.

and intersections where he remembers murders have happened. A few of Bass' stories, slightly altered, have then made it onto the air.

Part of his job, he says, is to make sure the show doesn't get, as he says, "too *NYPD Blue*." Every city's police department, he notes, has its own lingo; so whereas New York and TV cops might brag about making a collar, a true Philly policeman instead makes a pinch. But the well of material he has provided is much deeper than that. When Morris overhears a reporter talking to Bass, she rushes over. Bass, she says admiringly, inspires her. "His substance and integrity really gave me the window into my character. The job is about the drive to make wrong things right, to bring peace and closure to people who need it."

Around the Corner and Under the Trees

By late afternoon, the production has moved around the corner to the Broad Street side of City Hall, where Lilly, Scotty and their lieutenant—again with the coffee—ascend the subway stairs. Morris' sister and three young nephews from Connecticut watch from nearby as the cast appears to be getting a bit punchy from the long day. During some downtime, Pino motions two reporters over to a shady granite plaza about a hundred feet away from the main action. Moments later, a derelict-looking man approaches and starts ticking off his problems with *Cold Case* (he's freaked out by the switch of actors when the show jumps to flashback.) Pino plays along cordially, nodding, until eventually the man, who introduces himself as Howard, reveals his true agenda: He would like a dollar. Pino opens his lapel and turns his breast pocket inside out to make his point about wardrobe, but Howard merely waves in disgust and walks away.


"It's stuff like that that happens," Pino says enthusiastically. "In L.A., you're always in your car, very

compartmentalized and isolated. But this is more like what it's like to be a cop. You don't get to choose who you run into. You have to deal with all kinds of personalities and hear them out."

At Home in the City of Brotherly Love

Of the five, Morris is the only cast member with Philadelphia in her background; she attended Temple University, "so to me it's great to come back home," she says. The others knew little of the city before *Cold Case*. Finn, though, is from an Irish family filled with cops, and so he says he particularly appreciates the time he and his castmates get to spend studying their real-life PPD counterparts. He did spend a brief stint in Philadelphia in the '80s, touring with a play. And both he and Morris agree, the city has blossomed since those somewhat troubled days.

Filled now with renowned restaurants, Philadelphia makes for a fun outing for the *Cold Case* castmates, who have made a tradition of dining out together on their first night in town. Each has his or her favorite discovery: for Ratchford, it's hanging out with the cops at Irish pub Tir Na Nog; for Thoms, it's jazz at club Zanzibar Blue; and for Pino, it's cigars at Mahogany.

For the writers, this trip comes only after a lot of hard work. On this visit, the show will shoot exteriors to be inserted into the season's first five episodes; before anyone can travel, the writers have to rush to make sure all five scripts are completed. For tomorrow's shoot, those scripts require more grit than majesty, and so the production will be shifting to a dicier neighborhood farther north. But whether it's Center City chic or the crumbling buildings of the Badlands, the *Cold Case* cast members say they're eager to absorb their surroundings and bring them to TV screens. "It's like a shot in the arm whenever we're out here," Pino says. "I feel like I go back to California, and I'm reenergized and refocused. I wish we could be out here more often." 

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