

Move over, Jon Hamm. These *Mad Men* scene-stealers have all the fun

BY STEVE POND



"Joan is the queen bee, running all the other women in the office. And she loves that!"

CHRISTINA HENDRICKS

SHE PLAYS Joan Holloway, bombshell office manager
WHERE YOU'VE SEEN HER Guest shots on *ER*, *Firefly* and *Life*

STOLEN SCENE In the episode "A Night to Remember," Joan helps out Sterling Cooper's TV department by reviewing soap-opera scripts for ad opportunities. She does it so well that the firm turns it into a full-time gig—whereupon they hire a man to do it. A final insult: Joan is asked to train her replacement. Hendricks perfectly captures Joan's pain and resignation. "That episode was such a blessing," Hendricks says. "I loved it so much. It was great to see Joan so excited and

smart. When people tell her she's doing a great job, she loves it. And when it's taken away, she's disappointed, but she knows the world she's working in. She might want to do more, but I don't think she can even admit that to herself most of the time." Hendricks doesn't think the glass ceiling has been fully shattered yet: "People say to me, 'Can you believe what women went through back then?' And I say, 'Yeah, but that stuff still goes on in this business today.'"

WHAT'S NEXT FOR JOAN "There will be something really big late in the season. I can't tell you what it is, but it's going to be big."



"Not only did I have to get in the mind-set of being a priest, but a priest in the early 1960s, pre-Vatican II"

COLIN HANKS

HE PLAYS Father John Gill, a progressive Catholic priest at the parish attended by copywriter Peggy Olson's family
WHERE YOU'VE SEEN HIM *Band of Brothers*, *Roswell* and the films "The House Bunny" and "King Kong"

STOLEN SCENE Father Gill made his debut in the "Three Sundays" episode, breaking bread with Peggy's family while regaling them with tales of his recent visit to the Vatican. Hanks' halting yet determined manner made clear there was more to this young priest than met the eye. "Everybody sees him and instantly says, 'Oh, he's gonna sleep with Peggy [Elisabeth Moss]," says Hanks, the 30-year-old

son of some actor named Tom. "But all he's trying to do is make the church appeal to younger people. If there's an ulterior motive there, I haven't discovered it. And if I did, I couldn't talk about it." **GETTING MAD** A fan of the show from the first episodes, Hanks says he badgered creator Matthew Weiner for a year before landing the part. "I wanted to be a dangerous ad guy in a suit, drinking and smoking and doing mean things," he says. "Instead, he makes me a priest." After some initial doubts ("I'm not a religious person by nature"), Hanks accepted. "And, as one of the wardrobe people told me, 'You are in a suit.'"

HENDRICKS: HANKS AND FISCHLER: CARIN BAER/AMC; BATT: CRAIG BLANKENHORN/AMC; BATT AND FISCHLER INSETS: CARIN BAER/AMC



"Sarah, who plays my wife, and Aaron, who plays Ken, are such fine actors, the scene was like playing Masters tennis"



BRYAN BATT

HE PLAYS Closeted art director Salvatore Romano
WHERE YOU'VE SEEN HIM Episodes of *Law & Order: Criminal Intent* and *Rescue Me*; films "Kiss Me, Guido" and "Jeffrey"; Broadway's "Sunset Blvd." and "Beauty and the Beast"

STOLEN SCENE In "The Gold Violin," Sal and wife Kitty (Sarah Drew) welcome co-worker Ken Cosgrove (Aaron Staton) to dinner, with Sal positively doting on his handsome (and very straight) guest—much to the bewilderment of his ignored wife. The sad, funny scene soars on Batt's heartfelt portrayal. "It would have been an easy choice to make this a marriage that was already falling apart," he says, "or to say that

Sal got married only so that Kitty could be his beard. But we chose to make it a very loving relationship. It's like a golden violin—it's a beautiful thing, but it just doesn't make music." **LOVE AND MARRIAGE** "Sal is very, very guarded and very closeted," says Batt. "I think he's pushed his true, natural feelings so far down that he can't get in touch with them." The openly gay actor suggested to Weiner that Sal should marry a woman between Seasons 1 and 2. "Many people who were gay got married," Batt says of the *Mad Men* era. "That was all society allowed. I don't think that has been explored on television. And the sad thing is that it continues today."



"That scene with Don, that's the thing people come up to talk to me about. It really affected people"



PATRICK FISCHLER

HE PLAYS Abrasive comic Jimmy Barrett
WHERE YOU'VE SEEN HIM Such series as *Burn Notice*, *NYPD Blue*, *Veronica Mars* and *Bones*, as well as the films "The Black Dahlia" and "Mulholland Dr."

STOLEN SCENE At the end of the "Gold Violin" episode, Jimmy flirts with an unreceptive Betty (January Jones) at a cocktail party, then quietly discloses that his wife and her husband (Jon Hamm) are having an affair. But Fischler's big moment comes a bit later, when Jimmy confronts Don Draper himself at the coat-check stand: "You're garbage, and you know it," he says, his searing delivery like a punch to the adman's (and the viewer's) gut. "When I got

the script for that episode, my jaw was on the ground," Fischler says. "I was like, 'My God, I get to tell off Don! No one's done that!'" **THE REAL MAD MAN** Fischler says Jimmy isn't based on a particular comic, but that his style is "Don Rickles meets Joey Bishop." Weiner told Fischler that the key to the character comes in a line Jimmy speaks after seeing the handsome Draper: "I've been standing behind guys like that my whole life." Says Fischler, "I think Jimmy is incredibly insecure, and I think his meanness comes from that." Will he be back? "I hope so! I can't let Don get the last word with that punch in my face. Are you kidding?"

the MAD SQUAD

MAD MEN Season finale: Sunday, 10/26, 10/9c, AMC (also online via video.tvguide.com)