SICULAR: [00:28] Hi. My name is Patty Sicular. I’m with the Ford Model Agency, and we’re in the flagship office in New York City, together with Professor Karen Cannell from the Fashion Institute of Technology. We’re archiving the history of fashion, beauty, and Ford Models. Today is June 23rd, 2010. We’re so happy we’re interviewing one of my favorite models, which is Eugenia McLin, who started modeling around 1959, and she modeled through the 1990s. So we’re so lucky to have her. Eugenia, welcome [01:00] back to Ford Models.

MCLIN: Thanks, Patty. It’s good to be here.

SICULAR: How did you get into modeling?

MCLIN: Well, I always wanted to model, even when I was in high school I wanted to model, so I sort of went to a little modeling school in Tampa, when I lived in Tampa. I was right out of high school, and I decided, so I came to New York after I went a year to Florida State University, and then I came to New York, and I stayed here for a year. I was scared to death. I was really young and I didn’t know anything about living on my own, so I went back home after a year. Then I came back three years later, after I had met some New York photographers in Miami, where I was
at that time working. They said, “Well, why don’t you come to New York?”

SICULAR: And were you a model in Miami?

MCLIN: I was modeling in Miami, for two and a half years, and then I got my courage up and came back to New York. They were really a nice couple, I’ve forgotten their names, but they were a nice couple, and they said, “We’ll do test shots for you, and we’ll send you over [02:00] to see Eileen Ford.” So that’s what they did.

SICULAR: And then did Eileen and Jerry take you right away?

MCLIN: They did, yeah, but Eileen -- Jerry really thought I had a good look, you know, for the agency, but Eileen was really much more interested in girls that were very tall, very high-cheekboned exotic look, the Wilhelmina, Veruschka look. I stayed with the agency for about six months, and then I changed agencies because I thought I might get more work through an agency that wasn’t as organized and as well into the really high fashion look that Eileen was into. So I worked for another two years with that agency, and then I went to Europe and lived in Europe for 12 years.

SICULAR: And I know you worked with Madame Chanel there.

MCLIN: Worked with Coco Chanel, Mademoiselle, they called her.

SICULAR: You had a contract with her.
MCLIN: I did. I did. I did one collection with her. It was quite interesting. She was a real character, and talented as you can imagine. It was really, it was a lot of fun. I had a good time.

SICULAR: And who else did you work for in Paris? And that’s the early ’60s, or mid-’60s.

MCLIN: Yeah, that was about ’63, ’64.

SICULAR: And who else did you work for?

MCLIN: And I worked for Nina Ricci and Dior and, oh, what was the name of that guy? Balenciaga, no. It was Dior. [Karech?].

SICULAR: And did you do their print or runway?

MCLIN: I did both actually, I did both.

SICULAR: And which did you prefer doing?

MCLIN: I love doing shows. That was really a lot of fun, and I loved having the clothes, because the clothes were so gorgeous, and when they’re fitted on you and they’re beautiful, it was just, it was heaven.

SICULAR: Did they let you keep the clothing?

MCLIN: Oh, yeah. And they would make outfits for us every season, several times a season. Every time the new season came in they would make us an outfit, just give it to us, you know, so that was really nice.

SICULAR: And I know you also fit with the queen of Thailand.
MCLIN: I did, yeah.

SICULAR: Because you have the same body type.

MCLIN: [04:00] For many years, I fit for her. And we went to Thailand and did a show for her, and all the clothes that I had worn were her clothes really, because I had fitted them for her. So it was really interesting. I had a really great time.

SICULAR: And then coming back to the United States, did you prefer doing print or runway, or what did you prefer?

MCLIN: I preferred doing print when I came back. I did a few shows, but I really, it was hard for me to do both. I just kind of wanted to do print, so I really started doing that. But before I left here to go to Europe, I did the Jackie Kennedy look, which is what happened when Jackie Kennedy became the president’s wife there, in the White House. Everybody was looking like her, and so they did a series for Life magazine with myself and two other women with our pillbox hats on.

SICULAR: And how many pillbox hats did you wear between 1960 and 1963 (inaudible)?

MCLIN: Oh, my gosh. I can’t even count. I can’t count, it’s been so many.

SICULAR: Do you have any pillbox hats [05:00] in your wardrobe now?
MCLIN: I don’t have any, no, I don’t. (laughs) I don’t have any hats. I have two hats, but not like that.
SICULAR: So coming up through the years, who were some of the great photographers you were so lucky enough to work with?
MCLIN: Oh, my gosh, so many. Albert Watson. I worked with Sokolsky once.
SICULAR: Melvin?
MCLIN: Yeah. Gideon Lewin, I loved Gideon. He was a great photographer and a very nice guy. Albert was a nice guy also. Oh, so many, gosh, it’s hard to remember them all.
SICULAR: I know, but it’s so lucky you got to work with them.
MCLIN: Oh, they were just --
SICULAR: And did you get to work with great magazines in Europe and the United States?
MCLIN: I did. I worked for Vogue in Italy and I worked for *L’Officiel*, which is a French kind of -- it used to be the version of *Vogue* in Paris, and I worked for them. And I worked for -- I did a lot of other things that I never even saw myself, you know, that I shot but I just never followed through to get the pictures.
SICULAR: When you were doing all these things, working with Chanel and [06:00] for *L’Officiel* and *Vogue* and so on, did you realize how lucky you were? (inaudible)
MCLIN: Well, at the time I didn’t, you know. I liked doing it, but I never realized I would like it as much as I do now, when I look back at all the memories that I had.

SICULAR: (inaudible).

MCLIN: It really was, and I just kind of thought, well, everybody can do this, it’s no big deal, when I was doing it. Now I look back and I think, gee, I really have had an interesting career, you know.

SICULAR: A fabulous career.

MCLIN: Yeah, I have.

SICULAR: Fabulous. We have some pictures that we can take.

PASSERO: OK, sure.

MCLIN: Yeah, I had a good career.

SICULAR: I know the business was very different and not quite as glamorous in the United States when you came back.

MCLIN: Right. Well, it wasn’t so glamorous. There weren’t like big, big stars like there are today, where you see them on television and they have their own shows and this kind of thing. But there were always women that worked a lot, kind of in a circle of maybe 40 people, you know, out of all the models that were in New York, and there were always the ones you saw at the same studios and they worked [07:00] a lot. But it wasn’t the same. First of all, it wasn’t the same pressure in terms of competition. If you
had a look, then that was your look, and really nobody else looked like that, and it wasn’t quite like it is today.

SICULAR: When you were growing up, who were some of your favorite style icons? Movie stars?

MCLIN: Babe Paley was one, who was a big socialite here in New York, but I used to love her clothes. She had simple, elegant clothes that I loved. And Jackie Kennedy had beautiful, simple, classic clothes, and she -- Oleg Cassini designed for her, and I did some shows for Oleg, and I’ve got some pictures of him, some of his clothes that I really liked a lot. Oh, there were just so many beautiful women here in New York in those days. It was fun just to watch them walking down Fifth Avenue or Park Avenue.

SICULAR: Just like I’m sure people liked watching you.

MCLIN: And just looked at their clothes.

SICULAR: I’m sure people, just like they liked looking at you.

[08:00] How do you think you and your personality contributed to the model and fashion beauty business?

MCLIN: Well, I think, especially now that my hair is white, it’s been white for a long time, but I dyed it for so many years because it --

SICULAR: How old were you when you let it go white?
MCLIN: I was 40. I was 40 years old. It was white though since I was 18. It started going white when I was in high school.

SICULAR: Did it make you more special? You stood out then.

MCLIN: Yeah, when my hair started coming in white, when I let it grow out, I was still pretty young, and so having white hair was really different. I had moved back from Paris to Boston, and I started commuting from Boston to New York, and that’s when I came back and went with Eileen. That’s when sort of the older woman was coming back in, and some of the older women that had worked with me years before were still modeling. [09:00] So I started working a lot when I first came back with white hair, because it was sort of new and different. It was really a lot of fun. I was really thrilled to be able to go back to work.

SICULAR: Did people not in the business ever come up to you and thank you for letting your hair grow white?

MCLIN: Oh, yeah, a lot of times. A lot. I had people come up -- in fact, today people come up and say, “When did you let your hair grow out?” and I say, “Oh, it’s been like this for years,” you know.

SICULAR: You’re like a role model.

MCLIN: Yeah. But it’s been very nice. I really had a wonderful, wonderful career.
SICULAR: You’ve had a great career from a teenager to young woman.

MCLIN: To old woman. (laughs) Yes, I have.

SICULAR: Have you enjoyed it all? Is there one part -- have you enjoyed it all differently?

MCLIN: I think I enjoyed the older part more than I did the younger part for some reason.

SICULAR: How come?

MCLIN: I don’t really know why, but I just felt more at ease, felt happier when I was older, and it was much easier for me to keep my hair white than it was to dye it. So that was one thing I liked about having white hair.

SICULAR: [10:00] When you worked, did you like working a lot with the same teams?

MCLIN: I did. I worked with a lot of the same studios for years.

SICULAR: Did that make you feel more (inaudible)?

MCLIN: Yeah. And I really knew them as friends, so that was really nice, too. Although I didn’t really socialize so much in the modeling field, because a lot of my friends from Florida had moved to New York and they had jobs here, and so we used to sort of hang around together, my Florida friends.
SICULAR: And did they look at you as being something very special or different because you’re a model and the glamour?

MCLIN: Well, maybe sometimes they did. I never played it up that much, you know. I always wanted to fit in and be like everybody else. Yeah, I guess they did, I guess they did. They were always sort of, some of them were always interested in what I was doing, and then some weren’t interested at all. It just, you know.

SICULAR: Why do you think the public is so interested and fascinated by models?

MCLIN: I have no idea really. I don’t really know. I think [11:00] it’s probably because maybe they live a little bit vicariously, thinking that it’s such a glamorous business, which it is really a glamorous business when you think about it. I mean, you get to travel and you get to go to wonderful places and meet wonderful people. It is a very exciting job. So maybe they just live a little more vicariously than other people do. But at the time that I was doing those things, I didn’t think it was anything so special, you know.

SICULAR: When you started out, did you have any expectations? Or when you knew you were going to model and come to New York?
MCLIN: I was just very determined, really determined. Nothing was going to stop me from doing this business, and I think that’s the way you have to be to do this business. Unless you really have a stroke of luck where you just immediately every photographer wants to use you, if you have to get started and you’re new in the business, you really have to just become like dogged to get it. I mean, I stopped smoking. I stopped -- I never drank. I would go to bed at [12:00] 8:30, 9:30 at night if I had to shoot the next day. So I was really determined I was going to do this business.

SICULAR: So you were prepared.

MCLIN: I was always ready, because had to do our own hair and makeup in those days. We didn’t have anybody do it for us.

SICULAR: And at every step of the way, did you always have a booker that you were close with that got with you?

MCLIN: I did usually. I had somebody that was really good to me. I mean, nobody like you, Patty, but --

SICULAR: That’s sweet.

MCLIN: But yeah, I had a couple of women at some of the other agencies, at the other agency that I went to.

SICULAR: There was usually one person -- there’s always one booker that really believes in you, that really pushes you.
MCLIN: Well, that was you. (laughs) That was you. Yeah, there was somebody else, and I can’t remember her name now, but she was with the other agency that I went with. I just can’t remember her name. Anyway.

SICULAR: It’s nice that you have nice thoughts about her.

MCLIN: Yeah, I do. I do.

SICULAR: And the bookers had the same [thoughts?] about the models, too.

MCLIN: I do have a good feeling about that.

SICULAR: When you came to New York, did your parents give you any advice?

MCLIN: No, they gave me $500 and told me [13:00] that when that was finished if I didn’t have jobs by then I had to come home. That was the only advice they gave me, except they did make me stay at the Barbizon Hotel for Women, where they knew I wouldn’t be in any place that was not safe. So I stayed there for about three months.

SICULAR: And there were a lot of models there then, I’m sure.

MCLIN: There were in those days, yeah. It was a very nice place to be, because you didn’t have to worry about anybody breaking into your rooms and things like that. It was a nice place to go when you were young.

SICULAR: What do you think is the biggest surprise for your career?
MCLIN: Oh, the length of time I’ve been able to model. I mean, I never had any clue that I’d be able to work --

SICULAR: Because when you started out the average age I think was like 17 to 24, and that was it.

MCLIN: Yeah, that’s right. It wasn’t -- they didn’t have really, you know, older women in those days at all. If you were 30, forget it. You didn’t work really.

SICULAR: I know.

MCLIN: So I was young enough to start and continue. It’s just been sort of very strange that I’ve been able to work [14:00] so long.

SICULAR: It’s not strange. You’re a beautiful woman.

MCLIN: Well, it’s very funny though that, I mean, so many of my friends that I used to work in the business didn’t work when they got older.

SICULAR: By choice or maybe they didn’t take the jobs?

MCLIN: I don’t know. They just didn’t do it. One of them just dropped out, and some of them just went back to their hometowns.

SICULAR: And you did it.

MCLIN: I just hung in there.

SICULAR: I know, you did --

MCLIN: I just hung in.
SICULAR: -- beautiful photography, beautiful magazines, and catalogues.

MCLIN: Well, I’ve done it, and I had done it for so long, I thought, gee, this is -- I would sometimes think to myself, gee, how was I able to do this for so many years?

SICULAR: But also (inaudible).

MCLIN: I mean, I’ve tried to quit many times.

SICULAR: I know, I was just going to say, you were trying to quit and I wouldn’t let you quit (inaudible).

MCLIN: I know. Every time I would say, “Patty, I’m going to quit,” you’d, “No, no, no, you can’t quit.”

SICULAR: No, no, no, you can’t quit. Because I loved working with you.

MCLIN: But that was good. But that was wonderful.

SICULAR: It wasn’t even for the money, it was because I loved working with you. I’m like, no, no, no. It’s true.

MCLIN: I felt very honored that you kept wanting me.

SICULAR: Every time she tried to leave, I wouldn’t let her leave. I’d go, “No, you’re not leaving.” She couldn’t go. “I’m stopping modeling now,” I’m like, and I go, “No, you’re not.”

MCLIN: (laughs)

SICULAR: Then she had to move away to leave the business.

MCLIN: [15:00] I had to move away, right. Right.
SICULAR: I wouldn’t let her leave.

MCLIN: You were very, very sweet though, really. I really appreciated that.

SICULAR: You’ve always looked so beautiful and fabulous. What are some of your beauty secrets?

MCLIN: Oh, gosh. I don’t really do too much, I have to tell you. I wash my face every night with Cetaphil, which is a soap which my dermatologist told me to get at the drug store, very simple stuff. I do use sunscreen every day, because I know that it’s just really deadly for your skin, and I grew up in Florida on the beach, so it was really -- it was horrible in those days. Everybody put baby oil on with iodine so that they’d get darker, you know, and you’d just come out burned.

SICULAR: Me, too. I know, me, too.

MCLIN: Those days are over. I’m hoping that some of the young girls what the sun does.

SICULAR: I think they’re smarter than we were really younger.

MCLIN: Yeah, terrible stuff for your skin, even though it’s fun.

SICULAR: And how about nutrition?

MCLIN: I just try to eat really well, you know. I just eat vegetables and fruit and sometimes [16:00] too much ice
cream, but I kind of do what everybody else does, you know. I don’t do that much special.

SICULAR: Who were some of the greats that you met along the way, besides the photographers? Any great editors that you remember or models?

MCLIN: Well, I knew Carmen. Carmen is still working.

SICULAR: Right. And you would have been also, if you hadn’t moved to Florida.

MCLIN: Carmen, and who else did I know? Oh, and Wilhelmina. I used to work with Wilhelmina, and she was very dear, very beautiful and a nice, very nice lady, really nice lady. Let’s see who else I knew in those days. I loved Suzy Parker. Now, Suzy Parker had retired when I started modeling, but she was just gorgeous. And I worked for Dorian Lee, her sister, in Paris when I went there. She had an agency in Paris.

SICULAR: And what was that like? (inaudible)

MCLIN: She did mostly fashion shows, and so I did some shows with her. Then I was with another agency that did photographs, and so -- but I started doing more photographs than shows, so I sort of didn’t stay with Dorian Lee that long [17:00] and started doing mostly photos. Then I met a lot of -- I met Cindy Crawford, and, you know, she still works.
SICULAR: And were they so amazed, looking at you, thinking how beautiful you looked?

MCLIN: Well, I wasn’t really -- I didn’t work right -- I didn’t do doubles with her. I would see her in the studios and we’d just say hello, and that was about it. But I worked, well, I just worked a lot. Do you remember Susie Patchett, not Susie. Jean Patchett.

SICULAR: She was so beautiful.

MCLIN: She was the one that had the mole right here.

SICULAR: Yes.

MCLIN: I remember she was still -- well, she had sort of retired, but she was trying to get back into the business, too.

SICULAR: She was beautiful.

MCLIN: I remember she called me one day, because I was really starting to work and she knew that I was with the agency. She asked me if I could maybe give some of her composites out for her, which I did. She was very nice. I didn’t know her well, but I did know her pictures.

SICULAR: Do you think certain faces like that are almost a product [18:00] of your time, and Jean Patchett, I mean, she was so big in the ’50s.

MCLIN: Oh, she was, absolutely.

SICULAR: And that was basically her time.
MCLIN: Yeah, it was.

SICULAR: And she was beautiful.

MCLIN: She was. There were -- Sara Thom. I don’t know if you remember Sara Thom, a very small, beautiful girl, blonde hair. She did a lot of hair and makeup and commercial and she was very beautiful. I remember her very well.

SICULAR: Did you do a lot of TV commercials?

MCLIN: I didn’t do so many. I did some for Adorn Hairspray.

SICULAR: Did you enjoy doing them?

MCLIN: I did, yeah. I liked doing that. I didn’t mind doing that. It was fun. I did some other things, like for some of the soap operas. Like they would have models on soap operas, and I would do some shows and things like that on the soap opera, on the soaps, and that was fun. It was interesting. But basically I did print work, yeah.

SICULAR: And when you went on go-sees, which is, go-sees are appointments when models go and see photographers and clients, [19:00] did they tell you how to dress a certain way, when you started out? Did you ever wear jeans, sneakers?

MCLIN: No, no. I didn’t even own jeans. In those days you didn’t wear jeans, you wore skirts. You never wore pants. That was a no-no. So I was always -- and you were always
dressed when you went to a go-see. But a lot of times if I was working I would wear my hair in these big curlers, because we had to do our own hair, and then you’d wear a big scarf over these curlers. I did that for years, I mean, rolling up my hair in those things every night and wearing them every day to work. Of course, they don’t do that today, because everybody’s got makeup and hair people, you know, and they’re very spoiled. They don’t realize how lucky they are. We had to carry wigs and waist cinchers and all kinds of girdles and all these things to wear every day when we worked.

SICULAR: So when you did a job, how many times during the day would you change your hair style?

MCLIN: Oh, we had to have three or four different hair styles, and we carried hair pieces. So we’d stick a hair piece on and wear that for a few shots, [20:00] and then we’d take it off and put on a wig. I have a lot of shots with wigs, a lot of things that I did, especially in Europe, with wigs, because they didn’t have hairdressers there either. Unless you were doing things with Vogue or L’Officiel, some of those magazines, they would have a hairdresser.

SICULAR: Hair and makeup?

MCLIN: Yeah. But basically we had to do our own.
SICULAR: I guess you learned fast.

MCLIN: Oh, yeah, you do. And you have to learn, because if you don’t, you can’t work. In those days you couldn’t work if you couldn’t do it.

SICULAR: And any of the secrets that you learned doing hair and makeup, did you carry off to private life?

MCLIN: Well, yeah. I mean, I just did my makeup like they would do me at work, and I’d try to do the same thing. If I went to work for a magazine, I would sort of see what they were using and try to do the same thing. I’ve had a long, long, long time doing this.

SICULAR: Do a lot of fans, have a lot of fans come up to you?

MCLIN: Especially in New York. More in New York than they do anywhere else, because I think once you’ve worked a lot around New York City, [21:00] and you do a lot of fashion things around New York and people see the pictures, then they sort of recognize you, more than they would if I went -- sometimes when I would go away they would recognize me. But mostly people today recognize me from the movie that I did, that cameo role that I had in League of Their Own, and that still runs like two or three times a year, especially during baseball season.

SICULAR: I watch it. I’ve watched it.
MCLIN: Everybody sees that a couple times a year now. So I’m always amazed that somebody even remembers, because it’s been so many years since I did that, you know.

SICULAR: You have a distinctive look. No one looks like you.

MCLIN: Well, and I played the older woman, so that made a big difference in the movie, too, because there weren’t that many -- there weren’t any older women with white hair in the movie but myself. So that made a difference. But it’s been --

SICULAR: Did you want to ask?

PASSERO: Yeah. One thing I noticed about you is like yes, you’re very striking, but you seem very genuine. Where does that stem from? Or are you just a really good actress?

MCLIN: No, no, no. (laughs) I don’t think I’m a good actress, [22:00] that good of an actress. You know, I just grew up in a very sort of normal household, and people were just always very nice to me. I grew up in a small town, I grew up in Orlando, and I was always very genuine I guess. I don’t kind of know how to be very phony, because it was never a part of my makeup.

PASSERO: And humble as well. You don’t seem very full of yourself.
MCLIN: Well, I’m not, because I’ve never -- sometimes I’ll look at myself in the mirror, and I think, God, how did I ever work? I mean, I think to myself, this is really amazing, you know. But I don’t know. I’ve always just been pretty honest and pretty open I guess. I don’t understand people that can be phony, because it must be so uncomfortable being that. How does anybody live in that atmosphere of being on all the time and not being real? So that, for me, is really important I think, and it also helps in the business, helps in any business I think. [23:00] If you’re genuine, people feel that, and you attract what you are. If you’re phony, you’re going to attract phony people. So that’s always been for me an important part of my life, you know.

PASSERO: And another thing about you, and Patty said you wanted to leave the business a couple of times, and Patty convinced you. Why did you?

MCLIN: Well, I thought I was getting too old to do it, to tell you the truth.

SICULAR: She wasn’t. She was still -- she was getting bookings.

MCLIN: Yeah, but when I looked at my pictures when I was in my twenties, I just looked a lot younger and I thought a lot better than I did when I was older. But I had some
really good photographers that would give me great 
lighting, so that was part of the reason I continued to do 
it. I’d look at my pictures and say, “Gee, they did really 
good lighting on me,” you know.
PASSERO: Are there other reasons?
MCLIN: Not really. I just figured I’d been in the business 
for so long and I wanted to kind of do something [24:00] 
else, too. I wanted to say on my resume, on my tombstone, 
that I was a model but I also did something else. So I 
went in the real estate business here in New York, and I 
worked for three years. And then my husband retired, and 
so we both decided we’d just cut it short and go to 
Florida. He wanted to play golf and go fishing and do that 
kind of stuff, so we could do that there.
PASSERO: What do you think he would have done if you did keep 
modeling?
MCLIN: I have absolutely no idea, because I never wanted to 
do anything else. It was amazing. Actually I wanted to be 
an actress. I guess I started out, when I first came to 
New York, wanting to act, but since my dad would only give 
me $500, I had to start modeling to make some money. And I 
started doing that, and I really loved it.
SICULAR: How old were you then?
MCLIN: Oh, I guess I was 23. Yeah, I was 23 in those days. That’s when I came to New York the first time. I was so scared I wasn’t going to be able to stay here that I made sure [25:00] I got enough jobs to pay my rent and my food.

SICULAR: Did you live alone or with someone?

MCLIN: No, I had three roommates, and we lived right off Fifth Avenue and 55th Street. We had a great apartment, but it was very crowded. We had three beds in one room, and two beds in another room. It was very crowded.

SICULAR: Were they all models?

MCLIN: No, none of them were models. They worked different jobs. One of them didn’t work at all, she didn’t have to work, so she just played around and went to the movies and had dinner out. And I was really good. I mean, I didn’t go out a lot, I didn’t party. I never partied. I mean, I really didn’t. I would go occasionally and maybe have one sip of wine and then I’d go home. “I got to work tomorrow, I can’t stay here,” you know. I was always serious about it. I think you almost have to be serious about this business. I don’t know today if the girls are as serious as we were in those days, but we really didn’t abuse our[elves], you know, drinking or smoking or doing all that. We just didn’t do that, [26:00] because we knew we couldn’t work if we did.
SICULAR: It’s your business, your livelihood.

MCLIN: Yeah, but we knew we couldn’t work if we did that. And I ate a lot of liver, which I’ll never even touch again. Liver kept you skinny and gave you the vitamins that you needed, but I hate liver to this day. I haven’t had a piece of liver since I left New York. (laughs) In fact, Eileen was the one that said to me, “You smoke?” and I said, “Yeah, I smoke.” She said, “Well, you got to stop smoking.” She said, “You got to start eating liver every day.” And I ate liver every day, I can’t tell you how many months I ate liver, to where I can’t even look at liver. But she was right. She was right. Everything changes. Your skin changes, the tone of your skin, everything changes. It’s very telling. The camera tells it all. The camera tells it all.

SICULAR: I think it’s great that you’re a trailblazer, because you’re the first generation model that modeled from the time, I know you started as a teenager.


SICULAR: And you, but you did it also.

MCLIN: Carmen and myself and --

SICULAR: A few others.

MCLIN: Yeah, there were a few others that did stay for a long time.
SICULAR: But not a [lot?].

MCLIN: No, not a whole lot.

SICULAR: And you were the first generation that did it then, which is great.

MCLIN: Yeah, I think so, yeah. I guess we were, yeah.

SICULAR: You should be proud of that then.

MCLIN: Well, again, I don’t really think about it that much.

(laughs)

SICULAR: What’s the best thing about this business, for you? What has been?

MCLIN: I think being my own boss in a way, not having to sort of go a nine-to-five job. I would never have been able to have a nine-to-five job. I would have hated that. And I just loved the fact that I could take off for a month and go to Europe and vacation and go home when I wanted to do that. That was really wonderful to have that freedom. There’s a lot of freedom in the modeling business, which I really enjoyed a lot. I used to go away for about two months a year, because in those days the taxes would take so much it didn’t pay you to work, because the money that you made over a certain amount [28:00] you had to give to the government. So I’d say, well, to heck with that, I’ll just go to Europe and stay two months, just go and enjoy myself. But it’s been a great career. I don’t regret a
minute of it, and Ford has been wonderful to me, I must say. Ford is a great agency, the best. The best. In Europe you run around and you try to find the photographers to get your money and you don’t get paid, and sometimes you never get paid. It’s just a different -- in those days it was like a rat race trying to get organized. Then you’d get there and they wouldn’t let you bring your money home. It was very tedious working in Paris, as much as I liked the light in Paris. It was a difficult, more difficult job than here, because you all are so organized. Ford was so organized in those days, and still are, in the agency business, in the business side of it.

SICULAR: Right. (inaudible).

MCLIN: Yeah.

SICULAR: Aside from that creative end, and there’s so many different ends (inaudible).

MCLIN: And in Paris you really don’t make that [29:00] much money. You just go because you want good pictures also, and you want to be able to experience living in Europe, which is wonderful.

SICULAR: And you’re so different then, too.

MCLIN: Yeah.

SICULAR: It wasn’t as horrible.
MCLIN: It was. But I love New York, I must say. I miss New York.

SICULAR: New York loved you.

MCLIN: I miss New York terribly. I have to come here and get my fix every year at least, once or twice a year.

SICULAR: That’s nice.

MCLIN: You all don’t know how lucky you are to be living in New York. I mean, really, it’s a great town. I’d be back in a minute, but my husband loves to play golf. I said, “Well, when you pass away, you might just see me back in New York.” (laughs) And he says, “Well, I’m not going to go that soon.”

SICULAR: That’s funny. Did you want to add anything else?

PASSERO: Just one more. What’s next for you?

MCLIN: Oh, gosh. What is next? I guess the grave. (laughs) I’m not really sure.

SICULAR: Don’t say that.

MCLIN: I don’t really know what’s next. Actually I’m learning to play bridge, that’s what I’m trying to learn to do. [30:00]

SICULAR: Well, you worked hard your whole life.

MCLIN: I also go to a French, [30:00] they call it a salon, in Paris they would call it a salon. I go in Orlando, because there’s a French woman that lives at one of the
nursing homes there, and she’s French. Every Tuesday she has anybody that wants to learn, anybody that speaks some French, come and visit her in one of these beautiful rooms in her retirement home. We sit there for an hour, and we all speak French. We each bring sort of something that we can say, you know, read in French, but we’re not allowed to speak English. So that’s how I sort of try to keep French up, since I learned it when I was there. So I do that every Tuesday. Then my husband and I go all over Florida. We’ll just go anywhere for lunch, just to go to the beach, or we’ll drive two hours to go have lunch in Tampa on the water or New Smyrna or Daytona or one of those beaches. We don’t sit around. I mean, I can’t be too quiet. I have to sort of keep moving. We have a good time though. [31:00] And we got a lot of kids that live up in this area, so we visit up here a lot, whenever we can.

SICULAR: Do you have any last thoughts you’d like to add?

MCLIN: I guess my last thoughts are to be really grateful to you, because you really made my career, and you’ve always been such a good friend.

SICULAR: Because I love you. You’re one of my favorites.

MCLIN: And I love you dearly.

SICULAR: Thank you.

MCLIN: So cut the camera before the tears start rolling.
END OF AUDIO FILE