

## MASTERS by Winn Claybaugh Kelcey Fry: Celebrity Makeup Artist



**Kelcey Fry** is a hairdresser and one of Hollywood's leading makeup artists, with a 30-year career including films like *The Artist*, *Hitchcock*, *Indiana Jones and the Kingdom of the Crystal Skull*, *Pirates of the Caribbean I and II*, and *Something's Gotta Give*. With a daytime Emmy award (*General Hospital*) and primetime Emmy nomination (*Six Feet Under*), Kelcey's celebrity clientele includes Diane Keaton (personal makeup artist for the last 12 years), Lily Tomlin, Helen Hunt, Nancy Travis, and Donald Sutherland. Interviewed by **Winn Claybaugh**, Kelcey confidently shares the secrets for succeeding in any career while keeping your head and heart balanced.

Winn: Hi everyone, Winn Claybaugh here. This month's MASTERS classic features Emmy-winning Hollywood makeup artist Kelcey Fry. With a résumé that includes hairdressing, cosmetic sales, education, television, film, and celebrity clients like Helen Hunt and Diane Keaton, Kelsey is more than qualified to share the secrets for succeeding in ANY career while keeping your head and heart balanced. Listen in and share with your friends, then visit [MASTERSbyWinnClaybaugh.com](http://MASTERSbyWinnClaybaugh.com) to sign up for our mailing list. And remember: MASTERS podcasts are also available on Apple, iHeartRadio, and Spotify podcasts. Enjoy this MASTERS classic interview!

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Winn: Hi everybody, this is Winn Claybaugh, and welcome to this wonderful issue of MASTERS. I love the opportunity that I have to stay true to the beauty industry, where I get to interview people who have just made such a huge difference, and they have their stamp on this incredible industry. Every once in a while, I get to step outside and interview, like, the president of Southwest Airlines and the president of Outback Steakhouse and those outsiders. But of course, I started MASTERS in the beauty industry and my very first interview was with Vidal Sassoon. Isn't that cool?

Kelcey: I think that's actually great.

Winn: I thought, "If Vidal says yes to me, who's going to say no to me?" So he was my first interview. So I thought, "You know, let's stay true to the beauty industry," and I love these opportunities to interview people who are living an entire, beautiful, incredible, successful career, and they're doing it in the beauty industry. And that's your story, correct?

Kelcey: It is. And it was definitely by happenstance. I certainly did not grow up dreaming and wishing and hoping and begging to be into the beauty industry. It really fell into my lap.

Winn: Well, those are the best stories. You know, where it's like it was meant to be. You were just kind of a little pawn in the bigger picture of life, and those are the best stories. You didn't force it to happen, you were just kind of surrendered to it happening.

Kelcey: I call it autopilot. I think there was an autopilot, soulfully, in my life. And there were some turns in the road that I tried to distract myself from guiding me to. And I was realigned and found myself in the beauty industry. Started with hairdressing, actually.

Winn: Actually, I saw that in your résumé. Oh, we haven't said who you are yet. This is Kelcey Fry. Kelcey, welcome to MASTERS. I guess I should get to that point. Now I have to—okay, I've got, like, four pages of your bio here. So everybody just kind of sit back and listen up for a while. And I have some questions as I go through this. So you said you started off in hairdressing, and I've seen that on your résumé a couple places. But mostly in makeup. Your résumé says that you were the department head for films such as *Something's Gotta Give*, *The Pagemaster*, *Imaginary Crimes*, *Tollbooth*, *The Waterdance*, *Twenty Bucks*, *Relax... It's Just Sex*. So what is a department head?

Kelcey: A department head is a position that's acquired sometimes instantaneously, or it takes a long period of time and a lot of training and experience. And it's utilized by the industry to denote somebody who is in charge of the overall look of a film. And that sometimes comes with the communication skills, management skills, budgeting skills, the ability to understand what the script and the writers are wanting to say, and then how the director is going to interpret that story for the audience, which means you come in contact with, sometimes, costume designers and production designers to collaborate, to come up with something very specific that is going to be told in the story. And so with that comes a lot of responsibility to then, you know, to get the work done, to get the manpower, to hire the people that you know—there may be specialty jobs such as prosthetics application, or character work, or bruises, or injuries, or specialty beauty period makeup. It can be a wide range of whatever is needed, based on what the script is saying.

Winn: So as the department head, you're in charge of looking—

Kelcey: I'm the boss. I'm the boss.

Winn: Thank you, thank you. So you would go out and hire all the different experts for the makeup department to be able to pull off what the script entails.

Kelcey: I mean, with all due respect, I don't hire—because the studio is the employer—but what I do is I put together a team of people that I know that, in the industry, can provide me with the expertise, the timing, the attitude, and the ability to get the job done the way I need it to have done.

Winn: Okay, now you've been on other films where it says you were the personal makeup design. So that means that you're brought on under the department head. And is that usually with one specific actress or actor?

Kelcey: Yes.

Winn: Because I see Diane Keaton's name here everywhere.

Kelcey: Yes, I have the privilege—

Winn: So Diane loves you, and any chance that she is working, she wants you there by her side?

Kelcey: Well, I mean, put it honestly is—yes, yes, and yes. But we had a relationship for twelve and a half years. And sometimes relationships by no means of anything negative, they part. And I need to grow and keep myself consistent and updated with the industry. And you know, sometimes actors don't work as much. And you're not paid when you're not working. You're paid when you are working. So a personal person is someone where they don't really work under the department head, but they parallel and they work with. They are kind of separate and they are just responsible for that actor, for that look, you know, for what the actress needs. And it sometimes goes outside the box of just the craftsmanship of makeup. A skill for a personal person is the ability to nurture, to communicate, to have the ability to not take things personal, you know? If somebody says to you—you know, sometimes actors are in character and sometimes they will respond to you or they will talk to you in a way that—and I'm kind of squishy inside. It took me a couple of personals to understand that sometimes actors, in their method of acting, will react to you in a certain way, but it's not personal, because they're preparing themselves. So you have this very close, intimate relationship with someone one-on-one. And as a personal, you're not just doing makeup. I mean, I have some wonderful, gifted letters from people I've been personal with such as Helen Hunt, Donald Sutherland, Stefanie Powers, Diane Keaton, Minnie Driver, that require attention, they like the process, they like the professionalism in the process. And so you're doing a lot more than just eyelashes and mascara and blush.

Winn: Well, you said some of the skills, like communication skills, nurturing skills, management skills. Like, if you had to guess why would a Diane Keaton or a Minnie Driver choose you over somebody else, what percentage of that, of their decision is based on your nurturing skills, they love being around you? And what percentage is your brilliance and your actual talent as an artist?

Kelcey: I'm going to say for me, because I have a lot of experience in lighting—I understand cameras, I understand everything from a 16 millimeter camera, 35 millimeter camera, high definition, red camera, I know what a black dot filter is, I know what a soft filter is, I know all the filters, I know the lights, the key light, I know how lighting is affected, I understand digital intermediate, I know what happens in post production—so I know when an actress has issues, what can I do in the makeup trailer and how can I protect them when they're

out on the stage so that they can come out and feel beautiful and then help the director of photography understand. Sometimes I have to play a damsel in distress, like I know the answer to the problem but because I'm dealing with men, you know, that I have to say, "How is it that I can fix my problem?" so that they'll provide me with the answer so that I won't burst their ego, when I could just say, "Listen, if you could just move that light ten feet over and bring that barn door down, you'll really flatten out that area in the neck where it doesn't look quite so crepey." So, you know, sometimes you have to be tender-footed in your approach. And I would say that for me, that I'm a really good makeup artist. I understand the dynamics of correction and highlighting and shading and all the things in their subtlety to their maximum necessity. But I also understand how to nurture and how to compose myself with an actor so that, you know, it's not about me. I'm not the big diva makeup artist. I'm Kelcey Fry the craftsperson, okay? When I go home, I can be the big Kelcey Fry makeup artist. My ego is in check, okay? But my intuitiveness and my ability to be able to communicate without having to have my ego in the way—I let the actors' egos take predominance because that, you know—basically actors and performers, they're insecure, you know? They're afraid. I know this for a fact. No matter how they throw themselves out and do this or do that, there's an insecurity that lies very deep below. I'm very confident. I'm not insecure. So I'm able to check myself at the door, and when I walk in and it's a bad day for them for whatever reason—maybe the script was changed, maybe something was pulled, maybe the kids didn't get off to school right, and now they're in my chair, and I'm the very first person they see. Four A.M., 5:30 A.M., you know? Cup of coffee, what can I do for you? Maybe it's the clothes I wear, maybe I shouldn't be so fancy. Maybe they're the fancy person today. So there's a lot of things that you have to be sensitive to and be able to kind of route your day with working with people that will make them feel like they need to feel.

Winn: How often have you seen a makeup artist or a hairdresser or a wardrobe stylist be the diva on the set?

Kelcey: Constantly.

Winn: And the next question is how long to they last?

Kelcey: You know—let me just tell you this: evil rises just as fast as good. Yes it does. The thing is—

Winn: So they can act that way and they still get rehired?

Kelcey: Sure they do. And I've always wondered what that was about, and I don't know that I'll ever know the answer. But I will say this: what I have seen in my 33-year career is, for me, success is not how much money I have in the bank and it's not how many statues I have, it's not how many accolades I have. It's the reputation of my peers in the industry. That is most important. And the longevity. If you can keep doing makeup for 33, 44, 50 years, if that's what you want to do, then you did something right.

Winn: And everybody around you loves and respects you.

Kelcey: Right. If you're hired by your own peers when you're not department heading, that speaks about who you are. But when you're just isolated to do the jobs that you're thrown and you need an agency to sell who you are—until I was connected with Alee and Peggy with Cao Cosmetics, I never had, ever, anyone representing me, ever, because I always represented myself.

Winn: I thought you had to have some type of agency represent you in order to get certain gigs, no?

Kelcey: I don't think you have to, but I do think the industry has definitely an avenue by which you cannot meet certain clients, you know, high-profile clients like, you know, Armani or, you know, corporate sponsors and things like that. You're not going to get in the door unless you go through an agency, because those agencies—the corporate sponsors who are looking for those makeup or those photographers, they're going to go through agencies. So I think there's a communication that's just with agency per agency.

Winn: Got it.

Kelcey: But in the industry of film and television, you know, we have a union that—if you want to call it, and I don't mind saying—is representative. I think you still have to represent yourself. You know, they may cover you if it's not warm in the trailer, if there's something that—you know, the food has roaches on it or something. But the union is just a byway to get through the doorway.

Winn: What I hear you saying is, yeah, those are all avenues, but how you've chosen to do it is you're a good person with these other skills. You've got a good head on your shoulders. You've got the confidence and those other life skills that are actually keeping you so successful for so many years.

Kelcey: I will say that the key word I believe in—and I try to instill this when I—I've been teaching for over 20 years—and one of the things that I say to students—and I know this is going to come off really unusual, but bear with me—is that when I see a classroom of students, I say, "You know, not all of you are going to make it." And I get this look. But what I want them to understand is that you all can make it, what you need is initiative. Things are handed to people too easily. And things weren't handed to me. I started at the bottom of the barrel. I did the non-union. I did things for no money. I did things charitably. Because life tells you that you don't know what situation is going to bring you to the next. And what your attitude and your persona and everything is, by the time you're training yourself to do a new career, is already instilled. And so you have to have motivation, initiative, and most of all personal integrity and character. You know, I will take anybody to the back room that wants to step on my reputation or my character because I've worked very hard. You can say anything to me—

Winn: Tell me I'm a bad makeup artist; don't say I don't have integrity or character.

Kelcey: That's correct.

Winn: Beautiful.

Kelcey: And I've honed that and worked on that and I've polished that with all that I can do outside of a makeup brush and a foundation. That requires work at home, that requires looking at a lot of other things inside of me. And so I believe that that has been the assist, you know, spiritually for me. And I'm not speaking religiously. Just spiritually. When I'm at home and maybe I don't have the best day, or maybe an actor yelled at me—like somebody snapped at me and I was like, "I just did the best I could possibly do." But you know, maybe it's not personal. And so I go home and I rework and I think—you know, when I parted ways with Diane on a good note, the thing I remembered saying to myself most was, "You know what? I did the very best. And in every movie that my name's on with her, she looks the best. So wherever she goes and wherever I go, that's all I need to know. And I'm ready." And you know, we have to move forward sometimes. Staying with somebody beyond a certain time when you organically know it's not good anymore, that's signs of life when you need to move on. And you know, that comes with maturity, that comes with knowing and listening to your intuitive self inside, and not your ego going, "More, more, more, more, more."

Winn: Well, because your ego has fear. Don't give up this gig because maybe there's not something around the corner. And what you're saying is, "I'm organically moving on because life is going to give me something better or something more."

Kelcey: And I also live within my means to protect that. So I have that freedom, you know. A lot of people that do this work, you know, it's very lucrative. I mean certainly I've done jobs where I can make \$3,000 to \$5,000 a day. And when you have a day like that, you know, for somebody like me that comes from, you know, Kentucky Fried Chicken, you know, \$1.36 an hour in the '60s and the '70s—I mean, I'm just saying, when you have a day like that, it puffs up your chest a little bit. But I learned, you know—my mother taught me about business, and that's something that kids don't realize—you know, and some professionals, even people that are my peers—you have a craft, you're an artist, but in order to sustain, you know, the freelancing—you know, freelancing is a whole other avenue of learning how to work. You know, some days you work and it's really lucrative, so that \$3,000 day or that \$1,000 day seems really good, but you might not work for another two weeks. So you have to learn how to provide yourself the freedom to accept what is in your best interest. And if all you're working for is the money, then to me it's just a ring in your nose and you're just being tagged along to do the next gig. And I don't want to do that. That's my luxury. When people say, "Gosh, you still drive that old Volvo?" It's like, yeah, I bought it brand new, cash, and it's got 140,000 miles. But you know what? My luxury, you don't see. And that's okay because it's my luxury. And my luxury is being able to choose the projects I want to do, choose the transitions I want to be in, okay? And to sit at home—and if I want to take two days off to do nothing but garden, I have that luxury. Okay, so—I mean, doesn't mean I'm not a workaholic, don't get me wrong.

Winn: I love the direction of this interview. Like all of a sudden, man, that's just—like you're coming alive with that message. I have so many questions because you've taken me everywhere.

Kelcey: Yeah, please.

Winn: You mentioned how, like when you're teaching a group of people and you say that to them, "Not all of you are going to make it. It's available for all of you, but not all of you." And I think we have this society now, like if you're a little kid on the Little League team, everybody gets a trophy. Whether you win doesn't matter; if you participated, you get a trophy. And that's not real life.

Kelcey: No, it's not.

Winn: I understand why they do that, but it's not real life. And so as a teacher—and you said you've been teaching for 20 years, and so you've seen several different generations come through—compare that to the generation of today who's trying to break into the industry, and they're sitting in your class and they're wide-eyed thinking, "Once I become a brilliant makeup artist, I'm going to win an Emmy next week."

Kelcey: Well, I think what's happened is—when students I had in the late '80s came to class, they were really doe-eyed at the masters of makeup. Now I was very lucky to have been given tools from an industry that started—I was at the homestretch of the studio heads. You know, in the early '80s they started to dissolve this generation of studio heads that would guide you for all the master techniques. You know, I was saying to somebody the other day something about eyelashes, like, "Wow, you can really do eyes." I had a department head—if my eyelashes weren't right, he didn't say anything. He would come by and just take them off the actress and drop them on the floor. And what that meant was, "When they're right, I'll walk by. But if they're not, the lash will be on the floor." And you just kept doing it. If the hair for your beard was not right, they just pulled it off and put it on the floor. Now nothing was said, it just meant you're not there yet. You're not there yet. So you strived—you know, it was your own motivation to just go, like, "I don't want that eyelash dropped on the floor. I don't want him pulling the hair off the beard," you know what I mean? And so you weren't given something. You earned it. And when you earn something, that's character building because then you—when you're all alone and you get an accolade, you go, "You know what? I freaking earned that. I did those eyelashes. I did that hair. I was there hours and hours on end." So the generation in the '80s were very doe-eyed and wanted that passionate training. What I've seen over the ages is, somebody must've thrown out in the wind that, you know, being a glamorous makeup artist in Hollywood will bring you lots of money and lots of fame, and you too can be a Hollywood makeup artist. It's like, it is true that, yes, can anyone dream to be a Hollywood glamorous makeup artist? Yes. But the glamour is not the main shine. It's like, don't look at the shine of the glamour because glamour comes in bits and pieces, and having a passion for something means that you have to struggle along the way because passion is

what's going to pick you up and put you on your feet when you're feeling not very passionate about an experience or a job or something that's happened. And that's what passion is. And kids today, like for instance—and this has nothing to do with any teachings that I'm looking forward to doing with Cao Cosmetics; this has to do with past teachings. But my student body in the past, you know, I'd be doing a demonstration and they would say—I'd have kids kind of slouched in their chairs and I'd say, "Listen, no cell phones." If you were late for my class, the door was locked, okay? And if you didn't pass, you didn't get a certificate. But school started to get Title IV funding and they didn't want to turn things down. They just started to say, you know, "Could you maybe look to the other side of that?" Like, why? I am teaching people that are maybe going to work alongside me. I can't tell you how many people that I've worked in the same room that were students of mine that are successful in their own right, that we worked in the same movie, side by side. So I've got students—not today, but in the last year or two—that slouch in their chair, you know. They've got this kind of like privileged, you know, "Yeah, I paid the money. My mom and dad are paying the money," that say to me, "Well, you know, Miss Fry, that's not how the smoky eye is on the YouTube." And I'd say, "You know, let me tell you something. There's a thousand smoky eyes. There's no one smoky eye. Artistry is interpretive. Right here, right now, because you made the choice to come through the threshold of this school, this is the smoky eye I'm showing you. And it's a basic smoky eye. I don't have all day to show you a thousand smoky eyes because we've got to move onto the next thing. But if you think YouTube is your go-to master, then maybe you should go to the front and get your money back and go home and study YouTube." It should be a tool. It should be something that you add in. I'd get students that wouldn't want to copy notes because they don't understand that, you know, pen in hand and writing, not texting, actually stimulates the brain to hold and retain information. And it's true in language. You know, I studied Russian and Spanish when I was younger. And any teacher in college will tell you, pen to hand retains it in the mind. And students would be like, "Well, you know I'm going to—," and it's like, no. There's a basic theory and it works, and I'm going to keep to that. So that's what I've noticed in the change.

Winn: So for you, closing the door because they're late and not allowing them in the class was just as important of a lesson to teach them than the smoky eye?

Kelcey: It's even more important because as a makeup artist, you have a 3 A.M. call. You can't afford to be late. I have—and I am not kidding—I'm always above and beyond before my time. And the reason being—I've only been late twice in 33 years. I am not kidding. And those were both earthquake related. The reason I was late is because the electricity went out. And since that, I have an electric and a battery operated and a cell phone and an iPad. I've got four alarms that will go off because I don't know, when I'm sleeping, what's going to happen in the day. Being punctual: number one. You could do a bad makeup, but you're late, now production is like, where is she? Now you've thrown the whole wheel off for everybody. You've thrown production off.

You've thrown the hairdresser off. You've thrown the actor off. Now you've put a log in the wheel. And who are you to do that? Because you can't get up and figure out where the traffic is? You can't read a map? You slept too hard? You drank too much? Whatever it is, get your butt up and be early.

Winn: I love that message. Be early. If you're there at 3 AM and you arrive at 3 AM, you're late. You should've been there at 2.

Kelcey: You're late. Because you have parking—I mean, the industry is not just pull up and step into the trailer. It's park over here, shuttle over here. I mean, I just did a Capital One commercial and we had to park a mile and a half away and be shuttled to the location by the nature of the location. So if I just arrive at 3, by the time I get shuttled over—I'm just saying you have to think about—so that you are ready for when the actor steps in to go, "Good morning" at 3.

Winn: Back when you were talking about, like, you're not just makeup, you understand lighting, you understand cameras, different kinds of cameras, lenses, all that, where'd you learn all that?

Kelcey: Photography. I started—

Winn: So you took photography classes?

Kelcey: No, I actually worked intimately with a photographer, Tom Clark—we worked—I did all of his photography with him, it was that relationship.

Winn: You were his makeup artist?

Kelcey: Makeup artist / hairdresser, and we worked intimately together over a period of years before I actually started in my fashion photography. Those were the days with, you know—and with no disrespect to, you know, how the future has brought in high definition and the way photo fashion situations are done now—this was the old set up the lights, do the four by six camera, and your makeups were not going to be corrected, you know. Touching up in those days was very expensive. Retouching. It was retouching. You weren't doing computerized Photoshopping like they can do, like—I've done photo shoots now where they click the actor and they've Photoshopped it before she has a chance to go from where she's standing over to where the picture is to look at it on the computer. So in that, I learned a lot about, you know, chiaroscuro, highlighting, shading, and you know, how makeup was affected in the value and the tone and the brilliance and the dullness of makeup and how it communicated with light. And I knew from photography that light is my sister, because whatever I do, the lighting can change it. So I needed to understand my sister so my sister could understand me, so to speak, so that when my makeups are under the light, that the image is understood properly. I mean, obviously there are adjustments. It's never out-the-door perfect. There are always going to be adjustments because the director of photography and lighting designers, they make adjustments. But when you know what's going on, there's such a great feeling artistically when you do something, you know, and whatever it is, a character makeup or prosthetic, a design, whatever you're doing, fashion makeup—and you see it in the light and you understand

what the coming-together of that image is going to be, based on your makeup and the lighting design of that, and if you needed to correct it, what the answer is. There's nothing greater than to know how to solve something because you know both sides of the coin. I mean, I'm not a lighting designer by any means. But I know really well a lot of information that helps me with what I have to do.

Winn: So when you're on set, you're paid to do your job. But then you're still kind of hanging out and you're watching what they're doing, you're watching what they're doing, you're asking questions, you're—

Kelcey: I'm making notes of questions that I'm going to ask later because we're all in that world of working, but I'm watchful. And what's happened is a lot of generations today are—they feel that their work is finished in the trailer, and now they're—they're not in the moment. Stay in the moment. If you've got a family emergency, I understand that. But get out of your iPhone, okay? I'm just saying to you, it's rampant. And the thing is, I understand that people are doing business. I'm not talking about people who use iPhones for business. I'm talking about you're being paid really well to look at your actor, to look at the image, to look at the monitor, to watch what you're doing, to be mindful.

Winn: You're not done.

Kelcey: No. If an actor breathes and all of a sudden something comes out of their nose and you're not watching and you're in the corner and the image goes up and all of a sudden somebody says, "Um, makeup. Makeup." That's—I don't ever want to be called out. You know why? Because I'm already in. I want them to go, "Okay, makeup. Out." Like, meaning I'm doing my job.

Winn: How often do you get behind the camera to see your work? Always?

Kelcey: When I'm a department head, because out of respect for whoever is the department head, 100% of the time. If I am just—

Winn: And the director and the camera people, they're all—they want you to be there doing that? Or are they bothered that you're in their way?

Kelcey: I think you have to let everybody do their adjustments. You have to respect what everybody does. And that's also learning—when you're watching what people do, you understand there's a whole different communication that happens on the set. You have to know when to step in. It's like a dance. You have to know when to step in and to step out. You can't just go, "Hi, I'm makeup, I'm coming in." They're like, "We've got the stand-ins in." So there's a little dance of understanding how that is. But I had a DP once in my early years—

Winn: A what?

Kelcey: DP, a director of photography. And I whispered, I said, "Do you mind if I could look through the eyepiece of the camera?" And he said, "One should never mind, because the camera is the tool to us all." Because we are collaborators. So the art director needs to look, the costume designer needs to look,

because we need to see the image. And this was before monitors. Monitors are very prevalent now. But you know, let me just say this, there's nothing more critical than the human eye. Monitors, they don't always tell, they're not always accurate. So your human eye knows the best.

Winn: And if you're off in the corner texting, you're not really—you've got to be present.

Kelcey: Right. And that's what also makes people want you to be their personals. Because you are watching them. You are looking. I'll never forget, you know, one time—just as a professional courtesy I won't name the actor, but a very prominent actor, a gentleman, and we were working on a show, and he had his collar up and he had his tie, and his neck was kind of folding over. He was an older actor, and it was folding over. And he came up to me and he said, "How do I look?" and you know, I've never been able to lie. I'm not a liar. And I paused too long. And he said, "What's wrong?" And we walked over to the side, and I said, "Your shirt collar is so tight that your neck is folding over and it doesn't compliment the shape of your face." And he said, "Thank you." And he said, "You know guys, I need to take a ten-minute break in the trailer." He went to the trailer and very professionally he called the wardrobe guy and he said, "You know, is it possible you could get me maybe a 15½? This 14½ is just a little too tight." He didn't put anybody out, he didn't embarrass anybody, but he knew I was looking out for him. But if I was over in the corner and I'm getting a Coke or flirting with the grip or doing whatever—I mean, there's always time to do all that. There's time to socialize and time to take care of phone business. But when that actor or that, you know, star or whoever, that model or whoever you're doing is in front of the camera, your duty for the money you make—and we make good money most of the time—is to watch that person.

Winn: And they're so vulnerable. It's all about them—

Kelcey: And insecure, yeah.

Winn: So to have all these people around them looking out for them, that's what you're saying you're doing. You need people around you, and that's what makes you successful.

Kelcey: Right. And it's being aware of that and being, also, part of my persona is it's okay to be a nurturer. Some people are not nurturers. Some people think that when you nurture somebody—and let me just say this—and it's going to go back to the very simplest of understandings for anyone listening—I don't care what capacity of makeup, hair, what star, Britney Spears or whoever you do—we are service people. Bring it down to that level. And when you are a service person, you are expected to do the best service possible. When I go to a restaurant, I'm going to tip like nobody's business, but I want the best service. And I want the best service in the hospital, I want the best service in the restaurant, and I am going to give the best service possible. And when I fill out my invoice, I'm going to charge for that service. But you're not going to be able to say that I didn't give you 1,000% for that service.

Winn: Brilliant.

Kelcey: And that's the bottom line. But people are distracted. They're everywhere else but where they need to be. So be where you need to be, because that's where you're asked to be.

Winn: Okay, I have so many questions. We're not going to follow any order here. I'm still on page one of your bio. So now you've also done makeup for *Pirates of the Caribbean*?

Kelcey: Yes.

Winn: What was that like?

Kelcey: I call that the tour of duty.

Winn: Why?

Kelcey: Because working on a show like *Pirates of the Caribbean*, first of all, I'm very—I want to say I'm grateful and I'm very proud to have been part of the team. I mean, that is a team of like 40 some-odd people. I'm not department head. I'm not even in the main trailer with the main actors. I work in what they call the background or the bullpen, which is the extended artists that help with the hundreds and hundreds of people that have to be ready for those big scenes that you see in wars, and parties, and things of that sort. When you see more than three people, there are extended background artists and makeup artists that help them. So in *Pirates* we had a lot of character work, we had a lot of pirates. And what I mean by tour of duty is that, you know, it's only glamorous when you're in the theater after you've done the job, eating popcorn, being able to say, "Did you see my name roll on the credits?" But the hot sand and the chiggers and the bugs and the storm and the flies in the food and the overloaded Porta Potty and all that is not glamorous.

Winn: Where was that shot?

Kelcey: In the Caribbean.

Winn: Okay. And how long were you there for?

Kelcey: Several months until there was a hurricane warning. And let me just tell you this. When you go on a tour of duty like that, when you go to do a movie like that and your feet hit American soil, just remember it's hard to get people to go back. It's literally—you know, I was in the military for two years of my life. And I understand that when you are under duress and trying to get a job done, that what happens is that after a while, like, when you first get to a foreign place like that and you're thinking, "Oh, makeup. *Pirates of the Caribbean*. We're going to do lots of fun. Oh no. You're spraying DEET around your station, you're tying your shoelaces with dryer sheets, you're getting bit by bugs, the storm's coming in, you're down for the count. I mean, this is like makeup military. I'm just telling you, it aint pretty.

Winn: Okay.

Kelcey: And you've got to be ready.

Winn: But this is the stuff people need to hear. You know? You want this really, you really want it?

Kelcey: Right. But here's what it does. You know what? For me it puts a badge on me. It says, "I can do it. I did it. I can do it." It made me resilient. It made me tough. It's like, yes, I can get out there and I can do it. My feet hurt, my knees, I'm sunburned. I come home, I'm fatigued, I'm beaten down. But I was asked to do a job, and I can get the job done. And here's the other thing. If you don't think you can do the job, don't go out there and do it. Because the last thing you want to do in front of your peers is to wimp out and go, "Oh, I think I need to go home. I can't do the job. Oh, the bugs are biting my toes and I didn't get ten hours of sleep. Oh, the sheets in my room—looks like somebody else slept in them before I moved in. Oh, there was a fly in the couscous at lunch today." It's like, you know? No, it's like, get in there, you know, get in there, get it done.

Winn: I love this other career you have as an actress. I think it's—I'll be your agent. Okay now, but you've also done tele-features, you've done television, you've done talk shows like *David Letterman* and *The Tonight Show* and *The Academy Awards*. And you were in the Miss Hollywood Pageant; did you win?

Kelcey: No, I wasn't in it.

Winn: I'm just kidding. I'm just—I'm ad-libbing here, I'm ad-libbing.

Kelcey: I was going, "I didn't see it in there. Who wrote that?"

Winn: Was it the swimsuit that clenched the crown for you?

Kelcey: It was the French bikini.

Winn: Okay, got it, got it. And then you've done—

Kelcey: Let me help you. I've done everything.

Winn: Okay, you have.

Kelcey: I've done everything. And I'm not saying I've done everything in the sense that I've been awarded with awards for everything. Here's what I took with me when I came to Hollywood from Phoenix—because you know, I didn't get just planted here. I actually—

Winn: I haven't asked you about your personal story yet.

Kelcey: Well, I just said I did a diversion—when I came here—what I'm going to say—why I've done everything is I said to myself, "Self, how am I going to get a job?" And I started thinking, "What needs makeup?" I mean, I used to work in a department store first, which gave me great communication skills. I used to sell this product called Beverly Hills Dirt, and it came in a little ceramic container—

Winn: It really was called Beverly Hills Dirt?

Kelcey: Yes, and it came—it was when they had mineral powders and you put it on—it could be an all-over color, it could be blush, and it had a little cork, and you use the cork, and I'd walk around the floor going, "Hi, good afternoon ma'am, how are you today? I'd like you to try the new Beverly Hills Dirt." So you had to learn kind of your ability to just approach people on the fly, never meeting them, having a great attitude, getting them in the chair, and sell them on the spot something. So that is extremely helpful. I have students all the time that say, "What can I do?" I say, "You know what? Just do anything that has makeup to it." You know? It's like, get into a store, the retail, because you'll get familiar with the product and it helps you to communicate with people. If you have an inhibition of communicating with people, retail will help you because you'll get so many different people—I'm sure you're aware. You work in retail, you're going to get that woman that comes in who's going to be like—you're thinking to yourself, "Really?" But you think it's a challenge. You go, "You know what? Have a seat. Let me take this on. This is now a challenge. I'm going to win this one." You know? She's not going to get me down and I'm not going to think that she's a pain. I'm going to actually make her walk away so happy that she's going to come back and she's going to buy from me.

Winn: Love it, love it, love it.

Kelcey: That is a challenge, whereas most people would go, "Oh, I hope she'll go off to the shoe department and never come back." I would go, "You look great in that sweater."

Winn: Give her to me.

Kelcey: "Come over here and sit down." All the other girls would be kind of, "Oh, we're going to go to lunch," and I'd go, "Nope, that's good." So it drove up my sales and it gave me the confidence that, you know—I was the kind of little kid that, you know, my mother told me, she goes, "One day I heard you talking in your bedroom and I come in and you're talking to the peeping Tom through the screen window." It was like, back in the '60s guys would just come up to the screen window—and she said, "I literally had to grab you." She goes, "You'd talk to anybody. You had the initiative to just communicate," you know what I mean? "Sometimes I had to rein you in for your own safety purposes." But I'm saying that even people who feel closed in but they feel artistic, they can initiate that by maybe slowly providing themselves with an arena that allows them to communicate in a more comfortable way. You don't have to just plop yourself into a makeup trailer. You can kind of wean yourself to develop yourself. And that's the kind of self-understanding a person has to have is that, you know, maybe that's a weak area. When I know my weak areas, I try to improve them. You know? Self-development also is part of the wedge of success.

Winn: And what does self-development look like, if you had to describe self-development?

Kelcey: Alone, at home, listening and hearing what it is that's going on inside. Having that moment to connect with yourself and being true to yourself. There are times in my career where I had to adjust things that weren't working for me. You know, I'm not perfect, and I know that. And yet I was driven, so I was coming from a good place, but it wasn't working because there's all these other people involved in the collaborative effort. And it took good friends—people that are my closest friends—to take me aside and go, “You know, you need to kind of bring that down a little bit. It's not working for you. They may not want you to come back.” And me going home and thinking about that and not being all, like, “Well, blah blah,” antagonistic about it and defensive about it. Me going home and going, “What was that? What was that about me that did that? I don't want to be that person. I want to be me, but I want to look at that.” And so any time I would listen to myself and I would feel that reaction that wasn't serving me in the best interest of myself as a person and secondarily in my career, you know. I always had this little tool I used for myself, and any time I felt that coming, I would either go get breakfast, go get a cup of coffee, or go to the bathroom because that means you need to walk away from the situation. Don't antagonize it, don't try to fix it, don't try to make it yours. Sometimes you need to know when to walk away and self-assess where you are in that moment and then come back to it. And so good friends helped me see that. I mean, I fixed it quickly because I didn't want it to get in my way. But I did have to do some work. I had to file down that little jagged edge that wasn't serving me.

Winn: You mentioned—again, I'm all over the place here—you mentioned that throughout your career you've done stuff for free, stuff for charity. And I think a lot of people maybe have the attitude like, “No, I'm never going to give it away. I paid all this money for this education, I'm not ever going to give it away for free.” Can you actually connect the dots between gigs that you did for free or charity that you did—connect the dot to then a paying gig that was just ridiculous for you?

Kelcey: Absolutely. And I'll tell you, the only way that you can connect those dots is having longevity. Because the point between dot A by doing the charitable—whatever that may be. It may be someone who can't afford to have a makeup that needs a makeup. And then the dot where the end result is what you just said about where the payoff, whatever that may be, was sometimes five years. Somebody says, “I remember you and you did that for us, and you did that for my daughter or for me. And now I am in a position because my husband is producing this show and I saw your name or I put your name in the hat.”

Winn: Because you did this for me five years ago.

Kelcey: Right. And I think that students—everybody wants something for something, and I want to say in the big picture—and this is not me just saying this for the interview. This is really how I feel in the deepest part of my soul, is that charity is absolutely necessary in life's balance, in whatever you do. You cannot be successful as a person or as a career-motivated artist without balancing your

spiritual self with something charitable. And that can be as little or as big as you want it to be, but it has to be a woven thread in yourself.

Winn: How often? Every day? Once a year? Once a month? Like for you—

Kelcey: I think life presents me with different charitable situations. If it's not daily, then consistently through the week. When life asks of me to look at the situation I'm in, and if I can be charitable in whatever that is, I do it.

Winn: Do you have an example of that, of what that could look like?

Kelcey: Yes. Every day that I'm on a set—and I'm not kidding you—I get food. I'm privileged and grateful that I'm catered to every day. I can—for 30 years, I've eaten like a queen. And what I mean by that is that food is provided consistently all day long. There's a caterer. You get this. There's steak. There's chicken. There's lobster. There's food another time of the day—there's breakfast, it's just food, food, food, food. Keep them fed, keep them working. And every day for the last three years, I have helped a lady named Doris Jean Bonano who lives four doors from me who was bound in her house as an 84-year-old woman who would not come out. And every day, I create a plate of food and take to her, and she stays up late and I can call her even if I get home at like 12:30. I go, "Jean, meet me out on the curb, I got you some food." And I take her food almost five days a week, if I'm working five days a week. So to me, that's charitable because I am helping an elderly person who is otherwise homebound, no family, no kids, no extended anything. I'm helping her not only by the food, but extending to her the ability to communicate and to socialize and to not be inbound and homebound. And I also help her in other—in Medicare as well.

That's not all. I also—because I have a—I would like to do voiceovers. And not cartoon characters or anything, but I got connected—I figured, what can I do? I took some classes and it didn't go well because everybody wanted to be a cartoon character. And so I just thought, "Well, I still want to do what I can do," so I connected with somebody and I read *The Los Angeles Magazine* every month for the Braille Institute, and I love it. It's not just as easy as reading, I learned. That's what I learned. So I love that.

Winn: Okay, so do you have a favorite of the type of work that you're doing? Whether—meaning, do you like three months on location doing a film? Or showing up to do one actress's makeup before her appearance on *The David Letterman Show*? Or do you like doing the makeup for a catalogue? Or do you like doing where you have a paid gig every single day as part of a soap opera? I mean, do you have a favorite?

Kelcey: No. I know that sounds really strange. I don't have a favorite. But what I do enjoy is that my career allows me a smorgasbord. I mean, I'm differently placed than a specialized editorial or fashion makeup artist, or a special makeup effects sculptor, like on *Face Off*, an artist like that. I like to—you know, I worked on *General Hospital* and won an Emmy. I do commercials. I've done music videos. I've done catalogue and fashion and TV and movie.

What I like is, I like the smorgasbord. And why I chose to do film is I like stories, and I like to create the beginning, middle, and end of a story. And I also—here's my ego talking, because I do have one, by the way—is that in the end what really holds up historically, when I'm gone, is someone watching a movie and seeing my name roll across. A magazine gets tossed in the trash. Bye bye. It looks good now. I mean, unless you're in a *Vogue* archive. But movies and—especially movies—your name—and so my ego—when I did those—like, I want to do something where I'm going to be remembered, you know? And the investment that I made to my artistic community of makeup artists and hairstylists is going to have longevity.

Winn: So what's your specialty in makeup then? Is it prosthetics? Is it glamour? Is it—

Kelcey: I understand and do prosthetic application; I'm not a designer and a sculptor. That's special makeup effects. I'm a good educator. That is a specialty. I'm also really well versed in the basics and the fundamentals of all aspects of makeup, up to prosthetics. I understand, you know—and that's part of the teaching. So in the union, you have to be all around. You're a journeyman. Your bruise has to be just as good as your 1968 go-go fashion makeup. I mean, that was something I just finished. I did a 1968 period piece and was doing go-go girls. Like three sets of lashes, Pearl Essence, you know, the eye socket, you know. Shaping the brow exactly right. The lips. Color tones that you have to select that work with the wardrobe. And a simple bruise has to be realistic, too. I will say, one of my favorites is I love bruising and character, and the reason I like that is because it's like painting, it's like water coloring. You have to understand how the color wheel works and the prism of how red flows into the blue and the green so that you can really bring the undertones of the skin out and make somebody go, "Oh my gosh, what happened to you?" and they go, "It's makeup."

Winn: So you won an Emmy. Tell us about that.

Kelcey: You know, it was very early on, it was very exciting. It was 1985 with *General Hospital*. And we won, not just singularly, because the department head submitted all of us as artists. So there were four additional artists as well as the department head. And that was back in the day when the academy wasn't so selfish with their statues, and they would give them out to all the people that were involved in the winnings. Nowadays, they're a little bit more limited in how many statues, so you can only put two names up. So that was just exciting, it was just—you know, it was 1985, I had just come out of the box, I was with a group of people. It was just a really—you know, accolades are not something to be led by, but they're something to be supported with. An accolade might get me a job because a producer or someone thinks that an Emmy is important to hire somebody with an award. But there are so many great makeup artists that don't have the awards. And I would say that the best part of the accolade of the Emmy for me was how it made me feel to see my mother see that I didn't take those wrong turns, and that when I got myself together, I was able to showcase myself at my best with my peers, and that I

could work as a team. And that's part of what you have to do. You may be a single artist going off to do one actress in a photo shoot, but you're still working as a team. And you have to know—it's really important to know how to work with people like that.

Winn: So where is the Emmy?

Kelcey: It's with my mother, who passed away. I keep the certificates.

Winn: Okay, let's talk about education. You said you've been teaching now for 20 years. What drew you into that? In fact, I think you even said that that was one of the things that you really enjoy the most about your career.

Kelcey: Well, you know, I never knew. I mean, let me just say again, I was given an opportunity at an educational center that was very prominent in Hollywood.

Winn: Fred Segal?

Kelcey: No. Joe Blasco Makeup Center.

Winn: Oh, so you've done Joe Blasco, I'm looking at your bio. Fred Segal, MAC Pro, Elite Modeling Agency—

Kelcey: Right, but you know—and I don't want to carry it too much on Joe's school, but his school was the pioneering school back in the '70s. There just wasn't a place to go. If you wanted to do makeup, where do you go? So his was the pioneering—and so when I came to town, I had an opportunity to meet a makeup artist doing a commercial. And I had come from Phoenix and this guy was an old-timer. He had been around for a while and I don't think he really appreciated me kind of coming to the set at the Jack in the Box commercial and visiting him. But I was invited by a friend, so he was a little kind of like, "Well, so what do you do, little lady? What do you do?" And I was kind of like, "Well, I do beauty makeup." And he was like, "Yeah, well do you do beards?" And I was like, "Um, nope." He goes, "Well, can you do a bruise?" And I'm like, "Um, no. Where is this going?" And he's like, "Well, you're not going to get anywhere in this town unless you can do all facets of makeup. I mean, this is Hollywood. I mean, you know, you might have to do a pretty beauty makeup, but she might have to have a bruise at the end of the day. And you might have to put a moustache on, and you may have to make somebody look older," and he started to go through the whole thing and it started to scare me a little. I started to be like, "Oh my gosh," you know? And I said, "Well, how do you get to do that?" and he says, "Well, you're going to have to educate yourself." I'm like, "Where do I go?" And so that was the only place to go. I mean, beauty schools at that time, which I was—I've been licensed in Arizona and California for equal amounts of time over 25 years. You know, I mean in those days it was Q-Tips and cotton balls. I mean, that's it. I mean, you didn't really learn anything at all. So I went over to this pioneering school, and you had to submit a portfolio, and I submitted a portfolio. And this is the truth. At the end, I was offered a job teaching beauty makeup. I remember stepping outside of Sunset Gallery Studios, where this school was, and

standing out on Sunset Boulevard with my portfolio going, “What just happened? I came to get into a course.”

Winn: As a student, they hired you.

Kelcey: And they hired me, for not a lot of money, but minimum wage. And what ended up happening is I was given this opportunity to train in the format and all of the curriculum and understand cosmetics, you know, actual, like—because the cosmetics were being developed at that time. So there was a wealth of information, and I studied and taught. And in exchange, I was Joe Blasco’s apprentice. And so I got to go through the whole thing with one of the last hands of the old-timers taking you through, you know, old age and stipple and latex and bruising and, you know, putting witchy noses on and elf ears and you know, burns, third- degree burns, first-degree burns, blisters, scars, sun damage, desert survivor, beauty makeup, the old kind of Rona Barrett beauty makeup in those days.

And so then what happened was, he part of a union—the union, 706, that had what they called craft meetings. And I had been doing my training and teaching and everything. And I went to one of these craft meetings that the union holds, and a bunch of artists get together, and I think it’s just an excuse for wine and cheese. But they get together and go, “So, did you use an orange wood stick on that?” and they actually teach some things, but I think it’s more of a social gathering. And so I was there very like, you know, just sitting in a chair because I was invited to come. And I was a little overwhelmed. I was not in the union. And I went up to get an hors d’oeuvre and this very kind of jolly—his name was Rudy, he’s since passed—he was the department head of all of ABC Studios—and very jolly, white hair, beard, kind of Santa-ish, you know? And I went up and he goes, “Hey young lady, and who are you?” and I said, “I’m Kelcey Fry,” nice strong handshake, not a fishy, limp, thin handshake, you know? And he goes, “Oh, so *you’re* Kelcey Fry?” and I thought, “Oh my gosh.” He said, “So *you’re* the one I have to blame?” I said, “I’m sorry sir, I don’t know what you’re referring to.” And he says, “Well, Joe sends me all of his graduates over there to ABC. The makeups are looking really good. I hired—I put these kinds into ABC Studios and I’m hiring them—you’re doing really great work over there.” I said, “Oh, well thank you.” He goes, “So what TV show do you work on, young lady?” And I go, “Uh, I’m sorry, sir. I don’t.” He goes, “Oh, we can’t have that. What kind of credibility is that? You’ve got to be working on a TV show. What are these students going to think if you’re not working on a TV show? I want you in my office Wednesday, 3:00 with a model over 55.” Turned around, grabbed a scotch, turned around and walked away, and I stood there kind of stunned at the hors d’oeuvre table. I was like, “Oh my God.” So I flew my mother in.

Winn: Moms are always the models!

Kelcey: Well, I needed feeling that safety, and she was over 55. And I took my little wooden makeup box with my little engraved brass “Kelcey Fry” and took my mother in and we went to the studio. It was a big studio and he had those old

barber chairs—sat in—it was like the old studios with the mirrors just like you see in the vintage photographs. He's busy at a desk because, you know, he's running all these shows and all these studios and doing all this stuff. And I walk in and he goes, "Yeah, just go in there, set up, have a seat and everything and I'll be in there in a minute." He's on the phone and talking, so I'm set up and he goes, "Just get started, just get started and I'll come in there." So I'm starting, and I'm doing, doing, working, and he'd walk in. He met my mother and was very courteous and everything, and he'd say, "Why are you doing that? Why are you shading that jaw line?" And I said, "Well, I'm shading that jaw line to create a contour to reduce the sharpness, the structure of that bone," and everything, which is—something I'm going to say that I learned is you always should know why you're doing what you're doing. You don't just do something because somebody told you to do it. If you don't know why you're doing what you're doing, then you don't know what you're doing. And so he'd walk away and get on the phone and talk and do something else, and he'd come back. I wasn't even halfway done with the makeup and there was a phone by the makeup chair, and he picks up the phone and he says, "Hey, PK," PK was, who I didn't know at the time, but she was the department head of *General Hospital*. He says, "Hey PK, I got a girl here, name's Kelcey Fry, yeah. Listen, try to get her in the schedule in the next couple weeks, will you? Okay, great." Hangs up the phone and goes, "Great job kid, I've got to go to stage 57. Pack it up. And PK will call you in a couple of days." I was like, stunned. My mom and I are just like in the mirror, stunned. I packed up my stuff and I left. I didn't hear from anybody for like two weeks, and I thought, "Oh, so this is a load." You know, this is not going anywhere. Literally two weeks, and I'll never forget—

You know that wooden case I was talking about? I didn't have the money for that wooden case. That wooden case was \$300. Because I had a tackle box. And I remember when I was going, my grandmother, and I was excited, my grandmother goes, "Are you going?" and I said, "Yeah, I've got this tackle box," and my grandmother sent me the \$300. Probably going to make me cry right now, but she sent me the \$300 and goes, "You can't go in there with a tackle box. You go get that special professional wooden box and you walk in there like you know exactly what you're doing." And I got that wooden box—she goes, "And you even put a couple of dings on it to look like you've been working around for a while." So I did that and then I started working on *General Hospital*, and I'm very grateful.

Winn: And that's where you got the Emmy.

Kelcey: And that was where I got the Emmy, and that's where I got the lessons of politics because in this industry are politics. And you have to know how to avoid the political bullets.

Winn: You have been kind of guided in your career. Life's been good to you.

Kelcey: Yes I have. Yes. Life is good to me, I'm very grateful. And a lot of it comes from the basics of home, doesn't it?

- Winn: Oh yeah. Sounds like you mentioned Grandma and Mom, you know, those lessons.
- Kelcey: Exactly. Yeah, and I think that's what I was trying to say when the students come in, that not all of you are going to make it, because people are who they are who they are, okay? And if you come in and you're not going to open up and accept ways that can help you launch where you want to go and let the mentors help you and be guided, and you're just going to fold your arms and look down at the keypad of your iPhone and only rely on what you think is right, then you're not going to be able to get through the foliage to see the light at the end of the horizon, you know, because everybody needs the guidance and the hand-to-hand. And that's charitable. I look at some of the guidance that people gave me for my success as charitable. I'll never forget the gal who said to me, "I wouldn't do that if I were you," and I said, "Well, that's my job." She says, "Yeah, that's your job right now. But if you want to come tomorrow it won't be your job." And that's because she was showing me that you can't always be the hot dog, you know? Sit down. You're not the hot dog right now. Someone's going to see you, you're going to overwhelm them. This is the politics. Just go get a cup of coffee. And that lesson taught me that sometimes you have to just—don't try to over-brighten other people. Allow other people to have their place as well. It is important to be humble. You don't always have to take the credit for everything.
- Winn: Where do you see yourself in the next two, three, four, five years in your career?
- Kelcey: I am ready. I learned never to want because I'll just sit wanting, but I am ready to take the guidance of two wonderful people that I've met. And I'm not just saying this because they're right here, but I've been given an opportunity with Alee and Peggy, and the way that they're driven in their artistry and their business, to possibly help them launch Cao Cosmetics, and education through Cao Cosmetics for their schools. And I'm not saying that I don't ever want to do makeup in my industry, but the truth is that I'm 55 and I don't want to carry a makeup case and go up hills and things in my 60s. I would really like to mentor, and I would really like to place myself and all that my work history has for the future and to give myself something that is different. I want something different.
- Winn: And that's a legacy. Teaching creates a legacy because now you've got all these students out there who are successful and they're carrying your name. Long after you're gone, they're carrying your lesson.
- Kelcey: And you're inspiring people.
- Winn: Yeah, as opposed to just one paid gig to the next paid gig. Have you written a book?
- Kelcey: No.
- Winn: Do you plan to?
- Kelcey: No. I didn't plan on it.

Winn: You have some stories, and you're a really amazing storyteller, too. You speak very, very well.

Kelcey: Thank you.

Winn: Do you have a final message for our listeners?

Kelcey: I think for me, passion is my surviving, it's my water. There have been times when times haven't been good—but because I still love what I do—I mean, when people say that all over the world, you know, be grateful that you can do something that you love what you do—it is true. And you know that privilege is not provided for every person on this planet. So if you can venture and whatever it takes for you to do what you love to do, do it. Because it's not going to come on a silver platter, and if it does, you won't appreciate it in the same way. Nobody gave me a silver spoon, and I'm very glad because, you know what? I don't need a silver spoon. That's not what I need.

Also, something that I've learned is that you can want, want, want all your life and you'll sit wanting. But when you're ready, it's going to come. And you know, I will say this. I'm ready for whatever Cao Cosmetics and Peggy and Alee are ready to bring on, because I am ready for a new venture. Does not mean I'm leaving the old venture. But I can sense my soul saying, "You know."

And part of this—I'm just going to share something very personal with you, is my mother passed away earlier this year. And this is truly personal, and a revelation that comes from grieving. I hit some bad roads when I was younger. There isn't anything that I couldn't have done to destruct and somehow I picked myself up with my passion and I got on the right road. And I needed, through all these 30 years, to prove to my mother that I did good, and when I walked down that Emmy red carpet for the nomination of *Glee* two years ago, that was my mother-daughter banquet. And now that Mom's gone, you know, and it's not a negative thing—she's where she's supposed to be—I had a revelation that, "You know what? You're good. You're good to go. You did it. Mom's proud. You did really well. Now what do you want to do?" I didn't realize that all that investment was for something I needed to prove because I had, you know, 30 years to prove 5 years of bad, hard road. But that was my passion and I was driven and motivated, okay? And I did whatever it took—and all these things you see—and maybe that's why my résumé is a smorgasbord, because I wasn't going to say no to anything.

So now that Mom's in peace and resting, the revelation for me was, "I can do what I want to do now." And what do I want to do? I want to live a life that's not quite so tour of duty. I want to still do what I do. I want to use the resources and the mentoring and the communication skills and the makeup artistry that I'm really good at—I want to use that toward something else. And somehow Cao Cosmetics came through Jen Parsons, who emailed me while I'm in Boston doing an Adam Sandler movie. I didn't prompt anybody. I didn't type in and say, "Somebody come and get me." The truth is, I got an email from Jen Parsons that said, "We think we might like to represent you." And I

wrote back in a sarcastic way going, “Really? Have you looked at my body of work? Nobody represents me because I don’t want anybody taking my money.” And then she said, “Let’s meet,” and then we met at a coffee shop and I’m thinking—she said to me, she goes, “What’s your dream job?” And I said, “My dream job is to be a personal makeup artist to Giada De Laurentiis and travel to Capri, Italy while she does her Food Network special with her family.” That would be—

Winn: I’m up for that job.

Kelcey: That’s my dream job, okay? And I said to her, I go, “Can you get me that job?” Because I was being sassy, thinking, “She’s not going to do that.” And I said, “Well, then the only other thing is I would love to be, trailing out into, you know, in my late 50s I would love to be a senior artist, or someone who is a senior artist educator for a corporate company.” I didn’t think she’d do that either because L’Oreal has their own—everybody’s got their own people, and they hand pick them from fashion and editorial and all of that, you know? So I thought, “That’s not going to happen either.” So coffee’s over, we’re done here. And she said, “Well, I think I might have something for you. There’s this couple, Alee and Peggy, who run Cao Cosmetics, and they might be looking.” She couldn’t tell me everything in that moment because I had to, you know, sign a confidentiality agreement. But that’s how it started. And I remember going home going, “I felt like I did when I was on Sunset Boulevard again. Where did that come from?” You know, so keep on keepin’ on.

Winn: Grace. Surrender.

Kelcey: Yeah, I’m ready.

Winn: Wow. This was great. Do you know how long we’ve been speaking? Ninety minutes.

Kelcey: Doesn’t feel like 90 minutes.

Winn: Can you believe it?

Kelcey: Yeah. I could talk to you for another 90 minutes.

Winn: You’re right. This was perfect. I got every emotion. I got the crying, I got the laughing, I got the sarcasm. I got it all. I’m a happy man.

Kelcey: Good. I feel good, you know? I’m very pleased.

Winn: Thanks, Kelcey. This was perfect. I know our listeners are going to love this. This is going to be a favorite that they’re going to listen to over and over again. And hey, I’m all about that next generation, too. I’m all about inspiring those of us who’ve been around for a very long time, and we just need that constant inspiration and reminder of how we really do have it good, and turn around and sharing that with the next generation. And you are just brilliant at both, so thank you.

Kelcey: Well, I hope to see you again very soon.

Winn: I ain’t going anywhere.

Kelcey: Okay, good.

Winn: Thanks, sweetheart.