

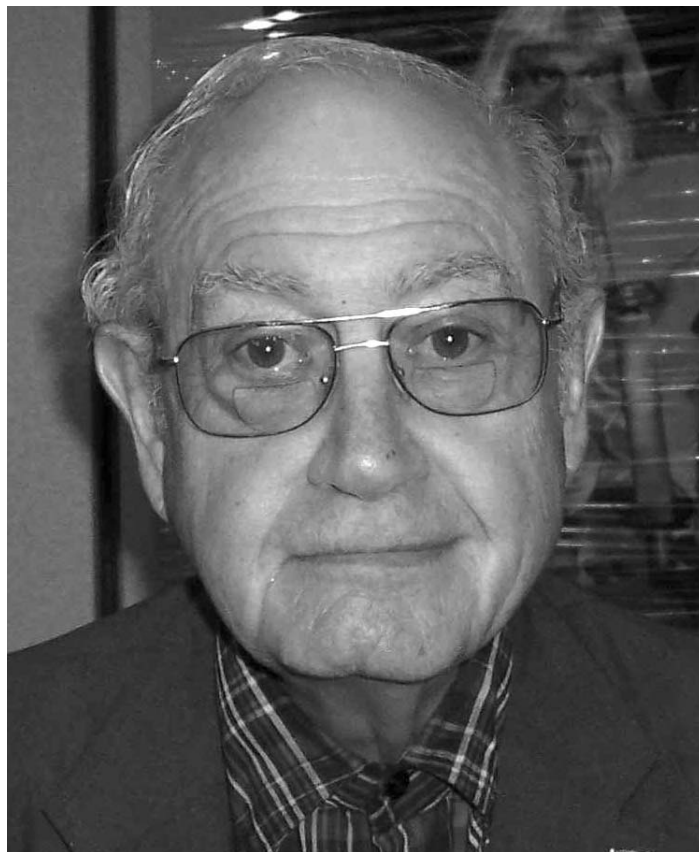


HIGH COUNCIL

An Interview with

Booth Colman

by Jeff Krueger



Booth Colman was born in Portland, Oregon and as a child actor in local productions became active in the early radio programming. Booth's credits include science fiction classics like the ant-themed 'Them!' (1951) and the original 'Outer Limits' TV show (the episode "ZZZZZ", also insect themed; during it's production John F. Kennedy was assassinated). Booth even guest-starred on Ron Harper's series "Garrison's Gorillas" ("Bankers' Hours") but doesn't remember anything of import about that.. He would eventually work with Ron again as Zaius in the 'Planet of the Apes' TV series. Of course there's much more to Booth than just that but it's best we hear it in his own words:

JEFF: First of all, Booth, I want to wish you a happy birthday. March 8th, right?

BOOTH: That's right, yes.

JEFF: Did you know that was the date that they filmed the makeup test with Edward G. Robinson (as Dr. Zaius)?

BOOTH: Really? Well, I knew there was something about March the 8th. I thought it was me. You may be right.

JEFF: Sounds like it was destiny that you play that role, huh? Did you ever meet Edward G. Robinson?

BOOTH: Yes, as a matter of fact I did. I met him very fleetingly at a party, twice, Jesse Lasky Jr. gave. And I had a pleasant conversation with him. You know, he was a very well known Broadway actor when he was a young man. And was in a number of productions for the Theatre Guild. And one, an obscure little story called 'Little Caesar' turned out to be a modest hit. And Warner Bros. bought the property and brought him out to the Coast. And that pic 'Little Caesar', that was the part that made him in pictures.

JEFF: And then Roddy played Caesar in two of the 'Planet of the Apes' movies.

BOOTH: Yes, but a rather different Caesar.

JEFF: I guess we can start at the beginning. How did you decide to become an actor? I know you were in radio when you were a teenager.

BOOTH: Yes. Well, I wasn't a teenager, I was about eight years old... pre-teen. And this was in Portland, Oregon. And one of the radio stations there planned to do a serial treatment of 'David Copperfield'. And they were looking for a young actor to play David as a boy. And I auditioned with a number of other people. Can't remember too much

about that. This was about 1934, something like that; 1932. At any rate, I got the part. That was the introduction.

JEFF: I guess that would be when you fell in love with acting?

BOOTH: No, it sort of grew on me. Because I did plays in Portland, the Civic Theatre Group. And I found that I enjoyed that very much. Like most people, especially children, I think, are actors. You enjoy pretending to be somebody else, sort of hiding behind another personality. It seemed to take with me, I enjoyed it. And there were those who thought I was good at it and I went from there.

JEFF: Did you ever consider another kind of career?

BOOTH: I thought for a time, when I was planning to go to college, I was very attracted to archaeology and I wanted to do something about that. But the world was in such a terrible state of, as they say in the Irish play, "a terrible state o' chassiss". It was chaos and I was dissuaded from that because the war clouds were gathering and the Army and the Navy needed people in the Japanese language field. So attractive offers were made and I enlisted in one of those. So, although I minored in drama at college, I had an opportunity to act in plays, I majored in oriental studies. And when I was inducted into the army I was sent to the University of Michigan where the Army had a Japanese language school. I was there for a year and then I worked in an office in New York City and I was discharged from the army in New Jersey, Fort Dix. I stayed in New York because I wanted to be an actor, to be a Broadway actor, and things developed and that's the way it worked out.

JEFF: Anything to mention about your experience during World War Two?



BOOTH: Well, my experiences were all in this country, in New York City. I had what was called "rations and quarters". In other words, they paid you a small sum, you had a rented room somewhere and they helped out with your meals and you worked in an office, morning until evening. And we were supposed to supervise a team of nesai and esai people, Japanese Americans and what they were doing. Of course, we were nowhere near as proficient as they were working with the Japanese language. It was office work and some of it, what shall I say, was not confidential but it wasn't to be discussed. I don't think it would make much difference today. That's what I did in the service, I was not overseas.

JEFF: *I know that you were a part of the movie 'Casablanca'.*

BOOTH: Oh. Yes, I was auditing, it was called "auditing", that summer at Warner Brothers. That was the summer of, was it 1940? And I was able to go to the studio every day and sit in on the lectures. In those days Warners had sort of a "silver circle", whatever they called it, of promising young actors and actresses, good-looking young people that their talent scouts signed from campus theatres all over the country. They were brought to Hollywood with a minimum salary and, out of the group, one or two would get somewhere. Like Robert Cummings, he was a member of that group. And I remember attending their sessions, watching them do scenes. Ronald Reagan was there, he was a contract player at the studio, he wasn't a student. But he was interested in seeing their work. And Elia Kazan, who was an actor then, was working on a movie. And he would come in and lecture on the subject of acting and watch and critique the scenes. And they had a couple of other current directors, current at that time. So if your mind was open to these things it was very rewarding to listen to their opinions, to study how a scene was put together and what motivated actors. This was before the Actor's Studio and all that sort of thing. I learned a lot, as we all did.

Well, 'Casablanca' was being shot and I was on the set a lot. Why? Because I was interested in talking to an actor named Claude Rains. And I marvel now at his patience, answering all the questions I put to him and so forth. And

watching him, I thought he was a wonderful actor, which he was. And I saw a good deal of 'Casablanca' (being filmed). And there was one scene where they used some of us. You just see our backs running away from the Gestapo or something in one quick shot. But I was on the set a lot.

JEFF: *Were you acting professionally then?*

BOOTH: No, not in films. You had to be a SAG member and I certainly wasn't at that time.

JEFF: *When did you get into movies?*

BOOTH: Well, I worked on Broadway in the '40's. All through the '40's up to '51. In '51 I auditioned for a part in a Howard Hawks picture in New York and I got the job and I came out to the Coast. That picture was called "The Big Sky" with Kirk Douglas. That was the first film I did out here.

JEFF: *And you did a John Wayne picture?*

BOOTH: That was later on. It was a small part in "The Comancheros" (1961). And I effected some kind of Western accent which Wayne seemed to like. And I was on the picture, well, less than a week. But it was a great experience. I remember when I met him shaking hands with him and my hand and wrist disappeared. He was a big man. A very nice fellow to work with.

JEFF: *How about Maurice Evans?*

BOOTH: I was with Maurice Evans a long time. I was in his production of 'Hamlet', which Margaret Webster directed. We played nearly eleven months, eight times a week. We played on Broadway, they changed the name of the Theatre to accommodate us. It had been the International, they changed it to the Columbus Circle Theatre. That's where it was located. I played all those performances with him. I was also on the radio with him on one occasion. He and Helen Hayes did a truncated version of 'Romeo and Juliet' and I narrated it. Somewhere I have those records, big discs. I was very friendly with him. He was a wonderful chief for the actors. We called him "Maurice". He was a distinguished man and really the last of the actor/managers. It was his own company. He was his own boss and a very good one.

JEFF: *You've known or worked with so many of the people that are now considered to be icons, such as John Wayne, Humphrey Bogart... and Stan Laurel you knew as a friend.*

BOOTH: Yes, I did. We were very good friends. He and Ida, his wife. I met them when I was out here in Los Angeles. That is, at the Biltmore Theatre for ten weeks, with Gertrude Lawrence and Noel Coward, in six of his one-act plays called collectively 'Tonight At 8:30'. There were nine plays, we did six of them (at one time). So, if you wanted to see them all you had to come twice to the Theatre. The matinee day we played three in the afternoon, the other three in the evening.

And while we were out here I was invited to have dinner at the home of a girl who had gone to college with me, who was married to Tony Romano, the musician who was always with Bob Hope. And it must have been on a Monday night, our dark night. And we were talking about comedians and comedy. And I said I thought the best were Charlie Chaplin and Buster Keaton and Stan Laurel because they were so original. And she said, "That's funny. Stan Laurel is our next-door neighbour. I'm going to invite him in for a drink after dinner". Which she did. That's when I first met Stan.

And he wanted to see our shows and I was very pleased to arrange for that. And he and Gertrude Lawrence and Noel Coward met. They all met, it was a mutual admiration society because they admired each other. And then I saw Stan and his wife, and "Babe" Hardy and his wife when they came to New York on their way to Europe for their vaudeville tours. And I saw them here (in Los Angeles).



Humphrey Bogart pits his wits against Paul Henreid during a break in filming, 'Casablanca'. Booth Colman looks on



I was at their home a couple of times a week. I was very close to Stan. Lois, his daughter, said that he looked on me as a son. Well, that may be a slight exaggeration but the affection was certainly there.

Yes, I knew him all those years, corresponded with him. Even in the city he would send clippings of something he thought funny from the newspapers. And then on their tours, he wrote to me from every stop, sent me the drama critics' critiques of their act. I have, I think, seventy-eight or eighty letters and cards from him still. And I miss him very much. He died in '65. And (Oliver Hardy) had died in '57. And I certainly didn't know him except that I saw him at Stan's home in Santa Monica a couple of times, once for lunch and once when Stan came back from the hospital, having had a minor stroke. He was in a wheelchair and Oliver Hardy and his wife Lucille rang the bell. Mrs. Laurel opened the door and there they were. And there Stan was across the room in a wheelchair and "Babe" Hardy said, "Well, here's another fine mess you've gotten into". And went over to him and kissed him on the forehead and they visited . It could've been an emotional moment. It was as far as I was concerned.

JEFF: When did you start working in TV?

BOOTH: That was out here, I don't recall doing any of that in New York. It hardly existed there, although it was there but I think there were about four television sets in the United States at that time. No, I didn't do anything like that in New York but out here I did. But I don't remember the first one.

JEFF: And you kind of jumped back and forth between TV and movies and theatre?

BOOTH: Yes, that was certainly the case in the '50's and '60's, and today it's either one or the other, it seems. Although big stars can do both. But it's hard to do both today.

JEFF: Anything in particular that stands out in your mind from your career? I don't know if you had a preference of movies or TV?

BOOTH: No, today you have to take the work as it comes. There isn't much choice in these matters. I think the standard is perhaps a little lower than it used to be for television. There's so much going on, so many projects in the wings. I think that was one of the troubles with our



In this rare shot from the never-aired 1932 Apes pilot, (Episode 1: Another fine mess), Ollie Virdon (Oliver Hardy) and Stan Kovak (Stan Laurel) are held captive by Chief of Security Ursus (Charles Gamora).

JEFF: What do you think the stars from back then had that the stars of today don't. Like Bogart, Wayne and Stan Laurel...

BOOTH: Well, they all had distinctive personalities. And I think that's in short supply today. There's a certain sameness. Many of them are very attractive young people and so forth, but they're not distinct personalities in the sense that these people you name were.

JEFF: It'd be hard to imagine a Tom Cruise or a Jim Carrey being icons like Humphrey Bogart or John Wayne.

BOOTH: Yes, and I don't think they even intend that. And there isn't something you can catch onto if you were going to be a vaudeville impersonator of these (current stars). It'd be awfully hard to find a hook for that, I would think.

'Planet of the Apes' series. The studio had so many projects waiting to come on that they didn't really develop 'Planet of the Apes' as well as they might have if they'd spent a little more time and effort on it. I've always felt that. Including having people in charge who show a little more affinity for that kind of story. If you're going to do weird, strange stories you want someone at the helm who has a fondness for that type of thing. I'm talking about someone like Edgar Allen Poe or a modern equivalent of sorts, like Ray Bradbury. Someone who was comfortable with that kind of story. Because otherwise there's a sameness about it and something that doesn't fit what you're trying to convey.

JEFF: Do you have any other favourites as far as projects you've done, either movies or TV? Or theatre?



BOOTH: Theatre, yes. Because I would go up to the last couple of years. I would go to the Meadowbrook theatre in the Detroit area to do many plays. I did Dickens' 'A Christmas Carol' there for nineteen years. I played 'Death of a Salesman'. I played 'A Man For All Seasons'. 'A Merchant of Venice'. 'The Andersonville Trial'. 'Inherit the Wind'. The last I did twice, with twenty years in between. I mean, that was, you might say, the true love of mine. Those are wonderful plays. Terry Kilburn ran that theatre. Terry had been a very successful child actor. He was the little boy in 'Goodbye, Mr. Chips' with Robert Donat (not the Arthur Jacobs version). Several generations of the same family. And then he went into direction, being a director, when he outgrew his childhood parts. And he ran that theatre for twenty-five years. He sent for me for many of these things. We did 'Andersonville Trial' here (in Los Angeles) in '61 at the Players Ring theatre, which he directed. And then he sent for me to do that in '71 there in Michigan. And then we did it again in '89. That's a very powerful play; historical piece. There was a trial after the Civil War here of Wirtz, who was the commandant of that terrible camp in Georgia with fifteen thousand Union prisoners. I mean, everything but cannibalism broke out there. It was dreadful. He was tried and hung by the Union government after the war. The point of the play was there are some things where you do not follow orders. And the excuse that "I was only doing what I was ordered to do" doesn't hold water.

JEFF: Kinda like Nuremberg.

BOOTH: Yes. Like lots of things that have happened since.

JEFF: You vote for the Oscars. You're on the Academy.

BOOTH: Yes.

JEFF: So, obviously you like movies.

BOOTH: Oh, yes. Of course!

JEFF: Are there any particular favourites, pictures that you've liked over the years?

BOOTH: Yes. There's so many, though, I couldn't begin to name them. And then, I always see something worthwhile in a picture even though I might not care for other aspects of it. But you realise the amount of work that goes into it on everybody's part - the writing, the direction, the acting, the photography, the sets, the editing, everything - it's very hard to dismiss something and say, "Well, I didn't like it". I mean, there has to be something you liked in it. No one sets out to make a lousy picture. And sometimes they turn out that way, but even then there's something praiseworthy in it. I wouldn't be able to condemn a picture out of hand because I know too much about it, that is, from a point of view of the labour that went into it.

JEFF: What's your view of television? Some people look down on it. Do you watch TV?

BOOTH: I don't watch it as much as I used to, it's true. One thing that I am offended by is a laugh track. When I hear a laugh track it dulls my appreciation, if it's supposed to be a comedy. Although sometimes you can be fooled. I always thought that 'Frasier' had a laugh track. Not at all. When I did an episode of it, they had a huge audience there and they are laughing at all these things.

JEFF: For example, you did recently 'My Name Is Earl'. That's filmed, right? So they'd probably have to use a laugh track.

BOOTH: They do, they use a laugh track.

JEFF: Let's talk a little bit about the 'Planet of the Apes' TV show. How did you become involved in that?

BOOTH: Well, I was sent for by Marvin Paige (casting director) and my agent, along with a number of other



Galen, Zaius and Urko discuss the threat of the 'as-tro-naughts'.

The pilot, 'Escape From Tomorrow' was the only episode in which Roddy and Booth appeared together.



people, who were candidates for the part. Then I remember auditioning for Marvin Paige. He evidently thought it was alright. And I was sent for to repeat the audition in front of the "jury"; the producers and the writers. There must have been a dozen people in the room. They had me do a dramatic scene of confrontation. One of those explosive, angry moments and so forth. And I did it and they seemed receptive, although at most of these auditions they sit there with stone faces like Buster Keaton at work, and you don't know whether you've made out or not.

But one of them asked me, describing the makeup that was necessary, "Would you feel confined? Would that be claustrophobic?" and so forth. I didn't know what to say, so I said, "No, it wouldn't bother me because Lon Chaney's ghost would come down and protect me". They thought that was funny, or good, or something. Anyway, I was told later in the day that I got the part.

JEFF: *Did they ever tell you what they were looking for or what they thought you would bring to it?*

BOOTH: No. I think they left you on your own to conjure up something. You know, many times at auditions they don't really know *what* they want. That's certainly true with commercials. And it's what the actor brings to them that may please them, or they might just like your necktie or something. You never know. You might resemble somebody they liked, or you might resemble somebody they didn't like, in which case you wouldn't get the job.

JEFF: *Since you knew Maurice Evans, did he ever talk to you about that role, since he played it in the films?*

BOOTH: We had one conversation. He wished me well and said something about keeping my weight down. Well, it was never a problem with me. But his costumes did fit me. Maybe that's why I got the job. (Laughs)

JEFF: *Was that a heavy costume to wear?*

BOOTH: It was heavy material, but it was nothing compared to the makeup on your face and your head, the wigs and all of that. Which you learn to handle without too much trouble except on a very hot day when we're working outside on horseback. That was difficult because they had to be "at you" all the time, fixing things and dabbing it with glue. I didn't particularly care for that but you get used to anything. And remember, you're being paid for it, too.

JEFF: *That helps. And I noticed you had a stand-in for some of the horse riding.*

BOOTH: Yes, although for close-ups and riding into shots you have to do it yourself.

JEFF: *Did you guys have a good feeling about the series going into it? I know there was a lot of excitement about it. They didn't have to shoot a pilot.*

BOOTH: Yes. That's true. We were very expectant because it was as close to a ready-made hit as you could reasonably expect at that time in Hollywood. And it's true, we didn't have a pilot. It was an immediate sale. I don't know the details of all that but the network and the studio were all very pleased with it. I've always felt we could've had another year out of it, maybe one or two, if it'd been handled just a little differently. I'm talking in terms of story and that sort of thing. Yes. Because the potential was certainly there, *and* the audience, which they weren't fully aware of. I don't know, they thought it was some kind of kids' show or something and it had a tremendous adult audience, which they found out about later.

JEFF: *When was the point where you realised the series probably wasn't going to make it?*

BOOTH: You hear these things, sort of rumours get



around and so forth that they were not going to renew it. Well, as I say they had so many projects waiting to come on, waiting in the wings, that was understandable. They just had too much on their plate at that time.

JEFF: *What are your reflections on Beverly Garland? She was an actress in "The Interrogation" episode. She had some nice things to say about you in one of our interviews.*

BOOTH: She certainly did well with her part. She was/is a very beautiful woman and, of course, covered with all that makeup it's hard to appreciate that. But she's always been a very good actress and I knew her husband Richard Garland also, years ago. He died quite young, I believe.

JEFF: *Also in the episode with Beverly Garland, 'The Interrogation', there's a scene in the original script, a sauna scene where you're talking with Mark Lenard. Do you remember anything about that? Was that ever filmed?*

BOOTH: I remember that we never did anything like that. I've never even seen it in script form. No.

JEFF: *Did you ever see the first sequel, "Beneath the Planet of the Apes"?*

BOOTH: I believe I did.

JEFF: *There was a scene like that with James Gregory and Maurice Evans, in a sauna. That must be where they got that from.*

BOOTH: It could be. I don't recall that, though. Maybe I didn't see that picture. (There was a last minute scene in 'The Interrogation' filmed with Bill Blake as a chimp being questioned by a gorilla (Lee Delano) about the cart the fugitives abandoned on his property. Maybe that was a replacement for the sauna scene)

JEFF: *How durable was the makeup? Did it have to be touched up every scene?*

BOOTH: I think I still have some behind one ear! The makeup took three hours. I had to be in Frank Westmore's chair every morning at five o'clock, to be ready at eight. When he got the top half on it was all done by hand; the hair was human hair and yak hair and had to be done very



carefully. They would bring in a tray of breakfast and so I

would have a few minutes to eat some eggs or whatever it is. And then they would put on the lower half with the animal mouth being about two inches away from my own, which precluded eating anything, except through a straw. So I could never eat lunch. Just some sort of milkshake thing that they had. But later they got very good at it so that usually they were through with me in the early afternoon.

But when we started out I spent two or three days fully made up and bewigged, waiting to work. And the schedule would be changed and I wouldn't work at all that day. So it was frustrating a bit. But the makeups were beautifully done and they were carefully removed at the end of the day's shooting. They would spend ten minutes or fifteen minutes taking it off carefully. They would use it on an extra player the next day. Of course, today you wouldn't be allowed to do anything like that. It wasn't very hygienic. But they did then. I mean, this was thirty two years ago, you know.

JEFF: *Yeah. Now it's all computers. How come they didn't use you more? Was it a circumstance of they didn't know how to use you?*

BOOTH: Well, they were several scripts ahead, and evidently when they were writing it before production they didn't pay as much attention as they should have to Dr. Zaius. And, of course, if it had gone on, as a series, I would have had a great deal more to do. I was told that more than once.

JEFF: *It must have been tough to write you in because you're always in the office.*

BOOTH: Yes, but they would've found ways and means of doing that. They had quite a few writers at the time.

JEFF: *You only appeared with Roddy in the first episode. What do you remember of him?*

BOOTH: He was very good. I remember a rather humorous incident. We never spoke or met without the makeup, so he didn't recognise me on the studio street one day when I greeted him until he heard my voice. (laughs) Then he hugged me or something because we hadn't spoken without the makeups on.

JEFF: *Did he kind of take you under his wing? When he did the movies I know he helped out Sal Mineo and Kim Hunter to get used to the makeup.*

BOOTH: Oh. No, I don't recall anything like that. But he was very pleasant. He talked a couple of times about life in England. And he had

known Terry Kilburn. They were sort of rivals when they were child actors. And Terry had been my continuing boss at the Meadowbrook Theater, so we chatted about some people we knew and so on. But my memories of him are very sketchy except at the very end of his life. There was an affair at the Academy, I think you were there. And I had a conversation with him, I remember, and he was gone ten days or two weeks later.

JEFF: *How about Mark Lenard (Urko)? How did you feel about him?*

BOOTH: I thought he was a very good actor. He was a New York actor, theater actor, and we got on well. But I never really cultivated a friendship with him. It was just at the studio.

JEFF: *Because most of your scenes were with him.*

BOOTH: Yes. We were both "angry apes".

JEFF: *He said that he had a deal where if the series continued he'd have a chance to direct. Did you have anything like that?*

BOOTH: No. Nor would I have wanted it.

JEFF: *There were no perks at all?*

BOOTH: No. I didn't know that, but no. I didn't have any such arrangements.

JEFF: *No deals as far as the merchandising, since they were using your image?*

BOOTH: Yes. I remember signing a rider to the contract regarding that, the merchandising. But as it happens, I've never seen anything, any rewards at all. So I'm afraid that was a zero.

(Fox crowed in 2001 that 'Planet of the Apes' merchandising in the '70's reached \$100 million; Booth was "the face of Zaius" for much of it)

JEFF: *I've noticed in some of the publicity stills and some of your scenes...I think it's your left eye that kind of sticks sometimes? Did you have any problems with the makeup or allergic reactions?*

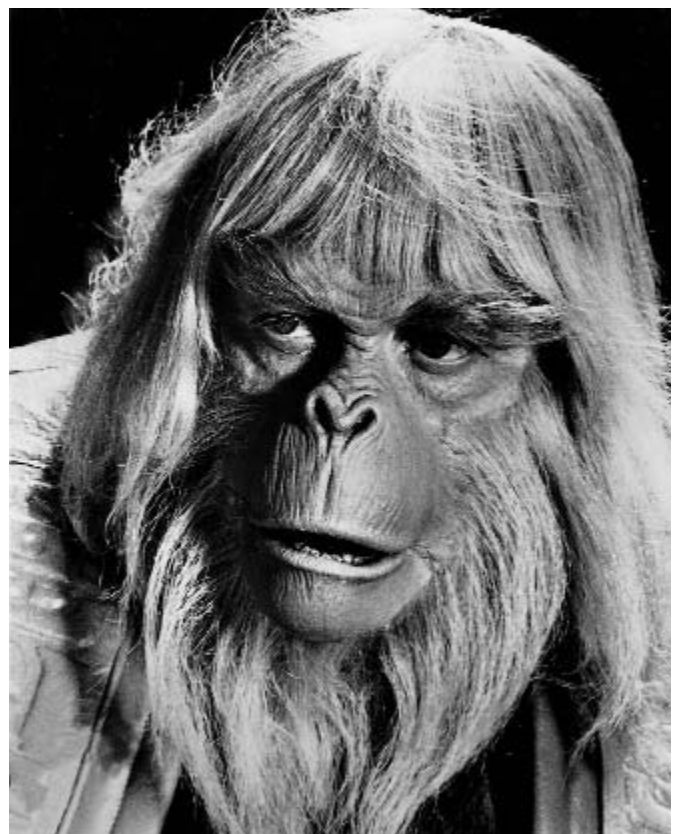
BOOTH: No, it's the first I've heard of it.

JEFF: *I thought it might have been just you winking to the camera or something but I see it in scenes, too.*

BOOTH: Must be a tic of some sort.

JEFF: *And then, on to the bad news... Did you ever see the recent remake that Tim Burton did?*

BOOTH: Yes, I did. I couldn't give it high marks. I could appreciate all



the technical work that went into it but the story was baffling, I thought. I'm sorry it turned out that way because it reflected on the work that some of us had done years before. And it didn't elevate the public interest in the project.

JEFF: Do you have a life philosophy that you adhere to from your career or your life as far as things you've learned, and lessons you might want to pass on?

BOOTH: I'm still a young fellow learning as I go. I haven't really formed any strong opinions yet. But I would say if you're an actor today, at least in this society, you have to take what comes. If you enjoy a status of some sort and can choose things, that's pleasant. Then you have to give that very careful consideration so you make the right choices. But unless you're in that rarified atmosphere, you have to take what comes. In the case of commercials, a television episode, a part in a feature picture. Whatever it is. It's much better to do it and give it your all. Maybe it will lead to something else and something better. It's much better than sitting at home decrying your agent.

JEFF: Speaking of ape remakes, did you ever see the recent "King Kong"?

BOOTH: Oh yes. I thought that it was quite a production. Rather long. And, again, remarkable technical work. I haven't any idea how they do these things but it certainly was impressive.

JEFF: And nobody has to wear (ape) makeup!

BOOTH: That's true. In my condo, I live on the sixth floor and about four stories above me a lady lived whose name was Fay Wray. She also had an apartment in New York. She passed away in New York, she was 97 years old. I didn't know her but I chatted with her a couple of times in the elevator. Fay Wray, of course, was the leading lady in that original,

JEFF: What have you been up to lately as far as your career?

BOOTH: I haven't been in a feature picture for a while, since the Coen Brothers. I've done television episodes and commercials. This year I did the Super Bowl commercial again, as I did last year. And an episode of 'My Name Is Earl', my most recent credit. And I understand from the agent that I'm up for a job or two at the moment. But I haven't got them yet so I never talk about them.

JEFF: Sounds like you have a good relationship with the Coen Brothers.

BOOTH: Yes, I do. I'm told they like my work and they, through a third party, promised me a good part in something they do next.

JEFF: You played the same character in two of their films, right? Which is kind of interesting. The judge in 'The Man Who Wasn't There' starring Billy Bob Thornton and 'Intolerable Cruelty' starring George Clooney.

BOOTH: I did, yes.

JEFF: I know when I met you ten years ago you'd just got into the convention scene as far as meeting fans. Do you enjoy that?

BOOTH: I do very much. I've been to Europe, perhaps three times. To Germany, Holland and Belgium. And once in England. And I would like very much to do a show in London, because I find that the show has an army of fans out there. It's a cult favourite. And I'm always given a great welcome. And I'd be delighted to do it in London where there must be a great many people who remember the 'Planet of the Apes' series with affection.

JEFF: Any particular stories you have, or memories, of meeting fans?

BOOTH: No, except that I meet a great many. A great many people will take the trouble to stop by and say some nice words about my performance or how pleased they are to meet me.

JEFF: No one got married in a Dr. Zaius mask?

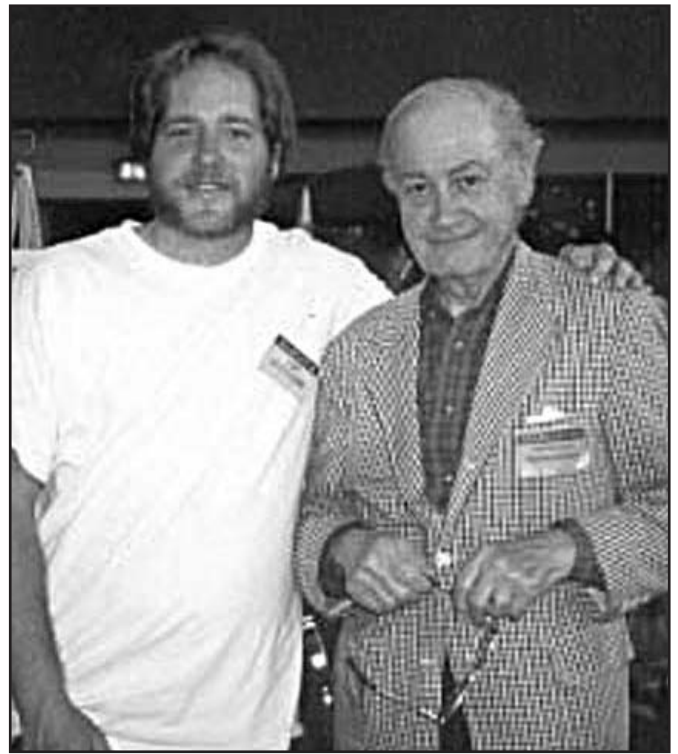
BOOTH: No, you mean to perform a marriage ceremony? (laughs) No. I can't claim that. I think they're safely locked up.

JEFF: Do you enjoy the idea that people still enjoy your work. For example, Zaius thirty years later?

BOOTH: Oh yes. I'm amazed by it. That they remember these things with a great deal of interest. It is amazing. So many shows have long been forgotten and here we are thirty-two years later and there's still interest to the extent that one is invited to go to New Jersey or Arizona or Germany (or Japan) for something like this.

JEFF: On their tab!

BOOTH: (laughs) I enjoy it very much.



Is that Lon Chaney's ghost with a protective arm around Booth?
Nahh, it's none other than interviewer, Jeff Krueger

Zaius (Booth Colman) gets in a lift with Ann Darrow (Fay Wray)

