CANNELL: [01:00] Good afternoon, I’m Karen Trivette Cannell, Head of Special Collections and Archives here at the Fashion Institute of Technology. We’re here today with Yolanda Boot. And we’re continuing our series of oral histories of models who have made their stamp on the fashion industry -- fashion and beauty industry, and we’re very happy to have you here today with us.

BOOT: Thank you.

CANNELL: Speaking of here, we are actually on the campus of the Fashion Institute of Technology, in the library where Special Collections and Archives are held. It is April 8th, roughly three o’clock in the afternoon, and let’s get started. Tell us how you got involved in the modeling business, and what age were you?

BOOT: I’m reading a real story. I won’t --

CANNELL: (laughter) What did you think you were going to get?

BOOT: I was young, and I was 17 years old.

CANNELL: Oh, wow.

BOOT: And somebody offered to take pictures of me. And I was still going [02:00] to school, and, of course, if you go to school, you never have money. So, I’m like, “Sure.”
And I think he gave me 50 Dutch guilders, which is round about 20 bucks, or something like that?

CANNELL: Nice!

BOOT: And, which, you know, allowed me to buy cigarettes again, so. (laughter) This is 30 years ago. And so I never heard from him again. But -- but what happened -- a lady called at my mom’s house. She said, “I’m [Corinne?] from Corinne’s Agency, and I’d like to meet your daughter.” And it turned out that his ex-girlfriend was a model, and they had sent the pictures to a modeling agency. And I met her, and she was lovely, but I had no idea what it meant to be model. I had no idea -- I’d never c-- you know, it never entered my mind. And she asked me to become a model. I’m, like, “Sure, I’ll do that.” But I still went to school, so. But Holland -- this is in 1979 -- Holland, in those days, it was very -- everything was very easy. It was kind of -- [03:00] they -- laissez-faire, everything.

CANNELL: Casual.

BOOT: So we -- yeah, very casual. So, very quickly -- very quickly, I became, you know, very big in Holland. You know, there’s only three other models. And then Eileen Ford came to Holland and asked me to come to New York, yeah.

CANNELL: Oh! Well, you fast-forwarded --
BOOT: Yeah.

CANNELL: -- because I thought there was going to be, like --

BOOT: No, no.

CANNELL: -- all this exquisite experience and then, boom!, that you were going to tell me.

BOOT: Well, of course, no, no.

CANNELL: How was she -- how did she happen to be in Holland?

BOOT: She used to come and scout.

CANNELL: Oh!

BOOT: And one afternoon, my agent came, picked me up from booking. She goes, like, "We have to go. Eileen Ford is in town, and she only wants to meet you." And I had no idea who Eileen Ford was. And she drove me to the hotel. And I remember, you know, it was very proper level, Dutch common, but, "Can I shake your hand?" She goes, like, "No! I have a cold!" And I was, like, standing there. And, it turns out, at my age, [04:00] in years ago, had been Miss World. But she was an Eileen Ford model, so she was still nervous to see Eileen again. It’s like, but, you know. It went wonderful, and I -- I lived -- I went to New York and I lived in Eileen’s house.

CANNELL: Amazing!

BOOT: Yeah, yeah.
CANNELL: Amazing, now, what was -- what did it feel like -- the prospect of moving, from Holland to New York?

BOOT: It -- it wasn’t so daunting because what happened -- Eileen, basically, was very -- she goes, like, “Fine! You will come and live with me, such-and-such will be your booker.” And don’t forget, I lived in Paris. I had, by that time, moved around a lot. It’s -- so Eileen -- but coming to New York, and walking the streets of New York for the first time was fantastic. I felt like I was in a movie because you -- you recognize the street names, you recognize Park Avenue, and you rec-- I thought I walked in a movie. I thought it was [05:00] fantastic.

CANNELL: Did you -- did you have any sense of expectation, or anticipation of what --

BOOT: No!

CANNELL: -- the future was going to be like?

BOOT: No, it was a big adventure to me. I felt like, really, like being in a Woody Allen movie.

CANNELL: Oh, yes, of course!

BOOT: After getting the newspaper, pay-- I remember I was going to get a coffee. And the guy goes, like, “To stay or to go?” I had never even heard that. So I’m, like, “Yes!” And he goes, like, “To stay or to go?” and I’m, like, “Yes!” and I -- you know, and I said quickly because I
wanted to be seen as a New Yorker, but I had no idea what he meant.

CANNELL: I adore that story.

BOOT: It -- it was just fantastic.

CANNELL: Oh, my gosh!

BOOT: But the modeling was much less important to me than --

CANNELL: Oh, my gosh! Well, what were some of the early modeling experiences you had here, with the Ford Agency?

BOOT: We -- one of the first big jobs I got here was -- we were going on a trip for Glamour magazine. And, at the time, I lived in Eileen’s house. And Patricia -- Patty, do you remember Patricia’s last name -- the Belgian girl, beautiful girl?

PATTY: Van Ryckeghem.

BOOT: [06:00] Van Ryckeghem, right. She went on the trip, too. And we were being picked up with a limo! So that was, you know, the Belgian girl, the Dutch girl, you know. Of course, you know, limos don’t even fit in our cities. I mean, it’s like... So it was all that, being picked up and, of course, you know, you meet the editors. And I remember we were on one of the Caribbean Islands, and you know, we -- of course, we wanted to call home. I had to call Mom, I had to call -- and you would think you have to
pay yourself. And I remember the editor telling me, “Oh, no, we have a budget. We pay for that, because otherwise next year, we get less.” So they picked up my phone bill and everything, and I was just amazed by that.

CANNELL: Oh, my gosh!

BOOT: So it was -- it was this very, you know, this total different world suddenly. So that was -- that was --

CANNELL: When -- was it at all glitz and glamour?

BOOT: No, it wasn’t.

CANNELL: I thought you were going to say that.

BOOT: No, it wasn’t. [07:00] It -- it, you know, there were moments I was very homesick. And -- and I always thought that they were going to figure out that I wasn’t really a model. That, this was just this --

CANNELL: You know what? I’ve heard that --

BOOT: -- scam.

CANNELL: I’ve heard that from other --

BOOT: Yeah.

CANNELL: -- people I’ve interviewed --

BOOT: Yeah.

CANNELL: -- that they felt mostly unsure --

BOOT: Yeah.

CANNELL: -- of themselves.

BOOT: That is absolutely true, because --
CANNELL: It’s just amazing that just a regular gal like me --

BOOT: But we are all regular girls.

CANNELL: Oh! But you’re, no!

BOOT: But of course! No, but of course!

CANNELL: No!

BOOT: There’s nothing more spe-- no, but we are all regular girls. The way -- what makes you different at one point, and I think that comes with age, is how you see yourself --

CANNELL: Sure.

BOOT: -- not whether your nose is crooked or not, or whether your eyes are straight or not. It is -- you become more beautiful and more sure of yourself because how you feel about yourself. But believe me, every 17-year old girl will stand in front of the mirror and go, like, “And I don’t like this! And I don’t like this! And I--” [08:00] So there is -- and I -- I remember being very -- being amazed by some of these other girls. I’m, like, (snorts) what am I doing here?

CANNELL: Oh, and -- and from what I’ve heard, I’ll bet they were thinking the very same thing.

BOOT: You know, we -- we were also innocent at the time.

CANNELL: Yeah, yeah.

BOOT: We were all so young.
CANNELL: When do you think you turned a corner, as far as your self-awareness?

BOOT: Gosh, I think I’m still turning the corner, so it’s like... (laughter)

CANNELL: It’s become now a roundabout for me.

BOOT: It’s a circle, I think!

CANNELL: Yes!

BOOT: No, I think once you -- once you grow -- the older you grow, the easier it gets, you know. It -- it -- the -- the notion might not be perfect, but it could be -- it’s pretty good, you know. It’s like -- and I think -- and I think -- I think that just comes with age for every woman, you know. But I don’t think there was a day that I’m, like, well, [09:00] I’ve -- no, no, I don’t think -- you, kind of, you -- because of the experience, you get to know the world better, so you are not so surprised. What is my next move, now, what? Or it -- it becomes more, like, all right, I’ve seen this, your hair, your makeup, you’re the photographer, you know, it -- it -- you are, the more you do it, the more you’re ready for any situation, of course.

CANNELL: Now how did Ford, as an agency, in particular, sort of, propel you towards a -- a greater self-confidence?

Just --
BOOT: I think Ford has always been very -- they’re like a rock. Now, some people don’t like it. I’ve always liked it. They’ve always been -- there was no pushing them around. You could -- Ford would never mess with not paying a bill. But Eileen wanted you home at a certain time, and you’d better be home, you know. And that was -- it’s like -- it’s like -- so you need to get [10:00] around that, you know, it’s like... But that -- that -- but they were always very solid, very -- very good to me, very -- I remember when I first came, Bill -- Bill Ford would drive me around --

CANNELL: Oh!

BOOT: -- because he would, you know, he would -- because, of course, I had no idea. And he would take me everywhere, and he -- so he was like my little guide, you know. My little guide -- he was a grownup, of course. But that -- but they’ve always been very supportive and very -- very solid there, you know. They -- they --

CANNELL: That’s the impression I’ve been getting --

BOOT: Yeah, yeah.

CANNELL: -- over time, with other models.

BOOT: Yeah, yeah, yeah. And in this business, you know, where, you know, the hardest thing is here, there, here -- they never did that. You -- you could count on them being
there. They might, you know, I mean, Eileen might yell at you, but if you could sit that out, you know, you’ll be fine again.

CANNELL: This, too, shall pass.

BOOT: Yes, exactly! [11:00] And that, you know, it’s again, she was usually right, but who wants to hear that when you’re, like, 20 years old.

CANNELL: Exactly. What do you recall was some of the spectacular, either shoots or commercials -- I guess maybe first we should first talk about, what was the modeling that you did predominantly? Was it print --

BOOT: Mostly editorial, mostly print --

CANNELL: OK.

BOOT: -- and when I came to -- I had done some TV in Europe, but it’s very different. When I came to America, I remember my first commercial -- and it was for hair, for shampoo, I think it was called Prell -- could that be Prell?

CANNELL: Uh-huh.

BOOT: And the Prince of Monaco came to the shoot, and I was, like --

CANNELL: What!

BOOT: -- yeah, I don’t know why, or how, but he did.

CANNELL: Holy!
BOOT: And I remember, I’m like, man, this is the big league, you know.

CANNELL: Yeah. (laughter) For Prell!

BOOT: Yeah, it’s like -- but everything was so professional.

You had these big RVs -- and in Europe, you basically, you know, [12:00] undress in the back of a Volkswagen Beetle, you know. It’s like, out you go! You know, and here, it was very different, you know. Very --

CANNELL: Yeah.

F1: Who was the photographer?

BOOT: I don’t remember who the photo-- could it have been Jim -- James --

F1: James Moore?

BOOT: James Moore? I think it was James Moore. I’m not sure. I remember who the makeup artist was. He -- he died, but he had this little -- he was fantastic if you --

F1: Was it Way?

CANNELL: Way Bandy.

BOOT: Way Bandy, Way Bandy. And he had this little napkin. And he came in the morning, he came in the RV, and he undid the little napkin, like, great, you know, here we go, I get a commercial and we get, you know, the nutcase. But he had this one little brown pencil and one -- and he started
doing ch-ch-ch, ch-ch-ch, ch-ch-ch! He made me look beautiful!

CANNELL: Wow!

BOOT: We didn’t, you know, with this one -- he really -- he literally, you know, it’s like -- and they were doing, you know, what kind of warning? I looked [13:00] fantastic! I looked fantastic! It’s like, you know.

CANNELL: I recently read an account from Gia --

BOOT: Sure.

CANNELL: -- of -- of his work -- very much like what you just described.

BOOT: Yeah, he was very -- he was very sure of what he was doing. He was -- he had almost no tools. He really had -- he had it in a napkin. I am not -- I think he had a base, one brownish-reddish pencil -- and he did lips with it, and eyes.

CANNELL: Yeah!

BOOT: And he made it beautiful!

CANNELL: But that’s art -- that’s an artist.

BOOT: Yes, he was really an artist. He --

CANNELL: Wow!

BOOT: And he had that whole air about him, too. He was very kind to me. I -- so that’s not it, but he was very -- he
came in, and he, you know, you know, he held the room, he - - you know. Yeah, yeah, yeah.

CANNELL: Yeah, yeah, yeah. Were there photographers, though, that you worked with that just --

BOOT: I never wanted to work with again? Yeah!

CANNELL: -- gripped you? No, well, feel free, feel free!

BOOT: (overlapping dialogue) Oh, no, no. No, no, no. No, no, no.

CANNELL: This is for educational purposes only!

BOOT: There were photographers that, I mean -- guys, [14:00] they’re guys, and those usually are the guys that really know their light.

CANNELL: Oh, yeah.

BOOT: And they’re artists. They really -- they will -- and they will -- that’s something you have to get used to as a model. They will look at you, and then they will go like this, and they will do it with the white tape. And they will -- and -- but they see what light does, they see your face, they see everything. And the guys who do that best, take a picture that is most vulnerable. They get really close. Those are the -- the wonderful, beautiful photographers. There is -- there is, you know...

CANNELL: And do you recall any?
BOOT: Oh, who do I think was very good? I think Mike Reinhardt was very good. I think Scavullo was very good. I think Brigitte Lacombe, actually, I think is very good -- a woman photographer, fantastic, you know, she is... Who else do I remember that I worked with? [15:00] That I, you know --

F1: Denis Piel? Mark O’Donnell?

BOOT: I worked with Denis -- I’ve worked with both of them. Denis Piel, I thought, was pretty good.

F1: Jimmy Moore?

BOOT: Jimmy Moore was fantastic. Mark, I always thought, was a handful. (laughter)

F1: His lighting was great.

BOOT: His lighting was great. His lighting was great. He -- I burned my eyes one day, and I had to work with him the next day, and we had to show him pictures from the hospital, because he was --

CANNELL: Oh, wow, wow, interesting!

BOOT: Yes, but, he was a fantastic photographer, yes.

F1: Neal Barr?

BOOT: Neal Barr, of course! What a beauty! Yes, yes, yes. See, that’s why she picked him... (laughter)

CANNELL: Yes, yes, yes! Our resident encyclopedist.
BOOT: (laughter) Yeah, she -- she remembered him...

(laughter)

CANNELL: H-- how do you think, as a model, you held any responsibility for how you influenced how women thought about themselves, or how young women thought about themselves? Because of the -- the -- there is [16:00] power in the image.

BOOT: There is power in image. I -- I think that is true, and I think -- I have a young daughter. I have a 13-year old. And, I think what you need to do is to hold your own power. You should never do anything you’re not proud of. You should never do anything you don’t want your children to see. And that limit is different for everybody.

CANNELL: Sure!

BOOT: That is something -- but there shouldn’t be any regrets. What you do, you should do your very best, and you should do well. There’s certain things I would not be comfortable with, somebody else would. Somebody -- but I -- and I think that’s -- that’s where it stands with me. You do -- you do your very best and you do what works for you. If there is a situation, you say, “You know what? I don’t feel comfortable.” You need to step up to the plate and say that.

CANNELL: Did you ever face that decision?
BOOT: Yes, I have, and -- and -- [17:00] only once or twice. I would say, “You know what? I can’t do this, you know. You need to get yourself another model, you know, it’s...” And usually you create a lot of dust, but that’s all right. That’s, you know -- and it’s scary to do. I’ve also had, once or twice, that I’ve called the agency and said, “This, you know, I finished your job, but I don’t want to work with him again.” -- and sometimes people in -- in position of power, you know, sometimes they’re just the photographer. You don’t have to agree with that. You don’t have to let people treat you badly. Just don’t, just say no, you know, it -- it...

CANNELL: Would you care to share what the booking was that you rejected?

BOOT: One I remember, it -- I found so offensive. I remember, I was standing on the set, and this photographer was so abusive to -- there was a young art director, a female art director, and [18:00] his assistant -- and I will never forget. He asked for the garbage to be put next to him. And he was yelling and screaming, and the little assistant was, like, you know -- and the art director didn’t dare to say anything because she was young, she had... And he -- the assistant brought the garbage, and he kicked the garbage. He said, “I said here!” And I was
just -- I’m looking at that, and then he walked up to me, and I said very quietly, I said, “You talk to me in that tone of voice, you will lose your model. Nobody talks to me like that.” I was furious. I was, like -- and he was totally -- but he did -- he backed off. He was very polite. He didn’t know what to do with me. And I would have walked off the set, absolutely. And I called -- I think I spoke to you afterwards, or, you know, a very trusted booker at least. And I said, “Get this guy off the list!” And basically, the answer was, “Consider it done!”

You know, [19:00] because that -- but usually, if people are, like that, it’s because they are so insecure themselves, you know, in certain ways.

CANNELL: Right. Certain ways.

BOOT: You know, as soon as somebody starts throwing their might around like that, they’re, you know -- really good ones don’t do that. They don’t need to, you know.

CANNELL: Well, to shift the conversation to a slight lighter place, what were some of the designers that you really enjoyed wearing? And did you ever collect --

BOOT: Oh, gosh!

CANNELL: -- any designer’s work?

BOOT: No, no, you know, I -- you know what? I actually saved one dress. And we got it out at the basement the
other day, and it’s all stretched out. An Azzedine Alaïa dress that I had, that I, you know, realized 10, 15 years ago, even -- I don’t care if I fit it, I can’t wear this any more. But we got it out because my husband had saved it for my daughter. But we got it out, and it’s like an old picture in that it all stretches [20:00] out every (inaudible; laughter). So I loved -- and I loved, you know, at the time, Norma Kamali. Remember Norma Kamali?

CANNELL: Oh, yes! Yes!

BOOT: I did some shows for her. And I remember, I thought, that was so hip at the time -- all this sweatshirt stuff and the -- the shoulders. And she had these fantastic bathing suits --

CANNELL: Oh yeah.

BOOT: -- very ’40s. Calvin Klein, just because Calvin -- yes, of course, so American. So was Ralph -- it was very sheikh if you’re from Europe to have that, the Ralph Lauren, the Calvin Klein.

CANNELL: Oh, yes, yes.

BOOT: It -- yeah, and I kind of always liked Donna Karan, just because of her way of thinking --

CANNELL: Yeah!

BOOT: -- her allowance for women curves and kind of, you know.
CANNELL: I always felt there’s something of a kinship --

BOOT: Yeah, yeah, yeah

CANNELL: -- styically, between Kamali and Donna Karan.

BOOT: Donna Karan, yeah, yeah, yeah.

CANNELL: Absolutely.

BOOT: Well, they’re both women --

CANNELL: Well, there’s that.

BOOT: -- and they kind of go from, you know, women might actually have curves, you know, where, you know, Calvin Klein would never think that.

CANNELL: [21:00] Point taken! How would you say modeling has changed your life? I mean, since you started so young, I mean, what -- when you think of your life, how can you extract modeling from it? I guess I’m -- I’m answering my own question, which I shouldn’t do. But -- but -- had -- had -- are you able to separate it from --

BOOT: Oh, yeah.

CANNELL: -- how you developed as a person?

BOOT: Oh, yeah. I mean, I -- it’s a great way to make a buck, but it’s not me. It’s not me. I mean, my, you know, I have many other interests. My first job, really, is a mom to my children, you know. I mean, nothing comes -- comes close. But I’ve always seen it as an amazing,
wonderful opportunity to see the world. But I am not a model.

CANNELL: And -- and --

BOOT: I am just me. This is, you know, it’s like -- it’s a -- it’s a -- it’s a fantastic way for me to make a buck. I’m like, I’m basically the sales -- sales girl. It’s, like, you know, the dress is made, they put it on me, I help sell it, and, [22:00] you know, I’m -- I’m -- I’m a chain, you know, I’m a link in the chain. But I don’t consider myself a model, if people, you know -- I’m just here on the boat, you know.

CANNELL: Most -- most of the people I’ve interviewed have left and come back.

BOOT: That’s what I did, yeah, yeah.

CANNELL: OK. So what was it -- with the realization of -- of, you know, you’re, albeit, maybe still a circle, but obviously you’ve -- you’ve come to a wonderful place of self-awareness. What was it that -- that brought you back?

BOOT: Katie Ford’s phone call. (laughter) I did -- I still did TV. And I’ve done this beautiful Revlon commercial with Herb Ritts at the time. Yeah, I was the sidekick, Halle Berry was the main attraction, but I was the sidekick. And she had seen that, and she called. And I had, at the time, quit, because when I started, models did
not become old. You know, you had to -- and I remember that. I remembered not wanting to be an old model. [23:00] And -- but I still did TV, because it kept my family in the health insurance, you know --

CANNELL: Sure, sure.

BOOT: -- Screen Actors Guild. And she called, she said, “You know, I saw you, you know, in the commercial. Would you consider doing print again?” I said, “Well, I don’t know, I have children now.” And she said, “No, but you could, you know, you could do it every now and then. You, you know, you do just nice jobs and, you know, you wouldn’t have to travel so much.” I’m, like, “You know what? I will.” And what happened, after coming back, she -- once she -- I’m 48 now, right? Once you’re older, it doesn’t matter if you’re a pound overweight, or, you know. Or you get some gray head, they go, like, “She looks great for 48.”

CANNELL: Oh, no!

BOOT: You know, it -- it -- it’s -- the -- it’s much looser, you know. We -- it’s like, you know --

CANNELL: It sounds less stressful.

BOOT: Oh, it’s much easier.

CANNELL: Yeah.
BOOT: You know, I’m the mother of the bride now, it’s fantastic! If I don’t fit in the size 6, they’ll have an 8 waiting for me! It’s like (laughter) -- it’s --

CANNELL: What was the -- you mentioned the age issue. What was the age as you were, [24:00] I’ll say, seasoned, in your modeling work? What was the age you felt was --

BOOT: Done, done.

CANNELL: -- a cutting off point? Yeah.

BOOT: Probably, like, 26, 27.

CANNELL: Wow.

BOOT: Yeah, yeah. But you really, you know, I mean, I think it still is. You know, from, like, 27, you know -- I spoke to a model friend of mine, and she’s like 32. She goes, like, “Well, work has dried up.” I’m, like, yeah, you’re too old. You’re too old, or you’re not old enough. I think it is still -- and correct me if I’m wrong -- I think, above 40 is easier than between 30 and 40. Because people want to see young girls, or they want to see real women. Between 30 and 40 is still -- is still a tough age, I think, for models.

CANNELL: That’s interesting.

BOOT: Yeah, it’s the market really is, you’re young, happy, you know, beautiful. And then, basically, you get real women after 40, and people are willing to see that and
identify with that. Between 30 and 40 is still tough, I think.

CANNELL: Well, I think you -- you [25:00] touched on it. At that point, beyond 40, hopefully, these women bring a different kind of beauty --

BOOT: Oh, I’m sure.

CANNELL: -- to whatever the set is at the time --

BOOT: Yeah, yeah.

CANNELL: -- whether it’s print or commercial, because of that self-confidence.

BOOT: Yeah, because what happens is, you’re not -- and I think the market -- they’re not looking for perfection. Because that -- you can get that in a 16-year old, of course.

CANNELL: Or Photoshop.

BOOT: Or, yeah, you know, it’s OK, Photoshop helped my career. No, but, after 40, you’re looking for something else. Beauty comes from, you know, from -- from a -- a life experience or from, you know, from -- from a different point, you know, really, you know.

CANNELL: Sure.

BOOT: That’s why, you know, I think it’s a mistake to start taking that away out of your face because you’re not going to make people think you’re 18.
CANNELL: No.

BOOT: You know, and what actually makes you you at this point, [26:00] you then take away, you know, it -- it -- so...

CANNELL: What -- what would you say was one or more -- feel free to elaborate as you want -- those highlight either jobs or experiences or moments in your career?

BOOT: Oh, I remember the first cover I saw of myself.

CANNELL: Oh! Tell us about that.

BOOT: I -- well, this was in Amsterdam, right, so it’s like -- but I remember, you know, being in a magazine store and looking. I’m, like, “Oh! That’s me!” And I thought everybody would recognize that, but, of course, they don’t. People go about their daily b-- and they would never make that connection that this is actually a person.

CANNELL: Oh, that’s true!

BOOT: And I remember thinking that, and I remember buying it, and, you know, it -- it -- it -- but the guy never blinked.

CANNELL: I was going to ask you, did the sales clerk at least -- oh, la, la!

BOOT: It’s funny because I had a big campaign in Europe last year -- the year before, [27:00] for Nivea, and it was everywhere. And my children were with me in Paris, and my
little boy -- he wanted to -- these -- these creams in boxes, of course, my face was over them. And he put them on the, you know, in front of the cashier, to pay. And, you know, the woman, of course, doesn’t blink, and he goes, like, “That’s my mom!” (laughter) And of course, he said, le français, “Est-ce que vous...” Pff! It’s like... (laughter) I said not a (inaudible). First cover, first -- first commercial in America.

CANNELL: What was that?

BOOT: That was the one for Prell, you know.

CANNELL: Oh, oh, oh.

BOOT: Trip to Egypt, trip to Kenya, you know, these big, you know, these -- these -- these fantastic shoots, you know. I remember going to Jerusalem for the first time.

CANNELL: Oh, wonderful.

BOOT: You just, you really, I remember, you know, going to Senegal, you know, being at the markets and, the -- the traveling is something [28:00] that’s fantastic. That’s really fantastic. It -- it -- because once you travel, you open your mind --

CANNELL: Oh, sure.

BOOT: -- and there’s no way of going back.

F1: Yeah, and there’s no substitute for it.
BOOT: You see different things, you smell -- there is no -- and that is actually what makes you a different person, more than, you know, all the fancy dinners or all the, I think, the traveling. And, of course, it’s a little bit, the -- you know, and people still, they go, like, “Oh, I saw you there and there.” And it’s a little bit like, it’s not, you know, it’s this --

CANNELL: It’s an image.

BOOT: Yeah, it’s not me.

CANNELL: Yeah, yeah.

BOOT: Yeah, yeah, yeah.

CANNELL: I would -- well, let me ask you this. As you’re traveling, do you appreciate the rarity of the experience --

BOOT: Yes.

CANNELL: -- as you’re experiencing it?

BOOT: Yes, I do. It --

CANNELL: Wow!

BOOT: I really do hit -- and let me tell you, there’s also days that you’re, you know, getting up at five in the morning, (inaudible), you need to get this first light, you know, it’s, like -- [29:00] but, it is -- it is, of course, you know, it’s a great way, you know, to pay the rent. It -- it -- but it, of course, it is, also, there are also
times that, you know, you sit in the van for days because it’s raining. And you need to get the shot no matter what. I mean, it’s -- it’s, you know, there’s ups and downs, but how you’re going to experience this, of course, how you’re going to approach it.

CANNELL: Right.

BOOT: I mean, it -- it -- you -- you own that, you know, that... But it is, you know, I hear people say, “Oh, he’s going to, you know, rough, this sounds like --” No, it’s actually (inaudible, laughter). If you can do it, it’s like, go for it.

CANNELL: See, and I love this -- I love this -- this candidness because as a person who isn’t a model, you come to each cover and each, you know, new September issue with all these conceptions -- usually -- probably, misconceptions.

[30:00] So that’s what --

BOOT: Yeah.

CANNELL: I’m getting a true education, conducting these interviews.

BOOT: I mean, it is really -- let’s face it. If they want to have a beautiful, exotic, you know, girl -- I mean, everybody is unique in how -- who they are and what they look like. I mean, they will book me, you know, for who I am. It’s like, I would never be jealous, or I would never,
you know. It -- it -- it doesn’t work like that. It --
that’s so, you know, lost time, you know. It -- it -- it -
- and, you know, you make jokes with each other and --
because you, you know, it is -- it’s a job, like, every
other job. And, you know, once you, you know -- you know,
you try out the clothes, and, you know, no, these pants are
too tight, and it’s like -- it’s like -- it’s like... It’s
like -- it’s like, you don’t have a size 10 shoe? You
know, it’s like -- it’s like all these -- it -- it --

CANNELL: So, whatever the look of it, reality seeps in --

BOOT: Yeah.

CANNELL: -- no matter what.

BOOT: No, and, believe me, I mean, people will see pictures,
[31:00] and we are, of course, regular people. There are
so many pictures out of -- out there, that I’m like, oh,
man, it’s like, can you tell me what size you are? I’m
like, no, no, I know she looked like it, but it’s not --
not -- but because, it’s like, you, I mean, we all have
pictures that look, oh, man --

CANNELL: Oh, please.

BOOT: -- cut me out.

CANNELL: Yeah. (laughter) One thing I do want to ask you is,
was there ever a -- a capture, whether it’s print or
commercial, that was most capturing of who you thought --
who -- who you know yourself to be, and, likewise, 
something that was really different from who you are?

BOOT: Yes, absolutely, absolutely!

CANNELL: Yeah, what -- what were both of those?

BOOT: I remember there was a picture I did for -- I think it 
was called Amica at the time. It was [Marky Spar?]. And I 
remember opening that, and I was -- I was amazed by how 
well he had captured me. It was almost no makeup. It was 
this beautiful [32:00] kind of shot, I mean, it wasn’t -- 
it was just -- the light was beautiful, but it was so me. 
And that’s what I said earlier on. If a photographer -- if 
you trust the photographer, they can get close, almost 
where you’re vulnerable, and those are the real shots. 
Those are really, like, whoah, you know, it -- it... If 
you hate the guy, you will probably hate the picture 
afterwards because you will never be trusting enough to 
really give --

CANNELL: Yes!

BOOT: You know, it -- it -- I --

CANNELL: And that comes through.

BOOT: For me -- oh, I think, I think, it definitely comes 
through.

CANNELL: I agree, I agree.

BOOT: Yeah, yeah, yeah.
CANNELL: What about that antithesis of you?

BOOT: Oh, my mom still has it. It’s one of --

CANNELL: Mom’s?

BOOT: It’s one -- yeah -- its one of the covers, you know, if we have, like, 20 people sitting in the room, my mom will go, like, “And this is your (inaudible, laughter).” I’m, like, “Mom, put that away.” She go, like, “Well, this is so you!” (laughter) It’s, like, you know, everything I hate.

CANNELL: Oh, no!

BOOT: [33:00] You know, it’s like, well, my eye’s really crooked, and I’m, like, you know, it’s not -- it’s really, like I hate the guy, I hate the clothes, my hair is so (inaudible), too much makeup. But she loves it. It’s, like -- and she still -- she saves it, of course.

CANNELL: There you go. There you go. Maybe it was, it’s just startling to her, in a way.

BOOT: And it’s also, of course, what a mom sees. Because I was going through old pictures yesterday. And I found this one picture of me, standing on a beach in a pair of jeans. It’s very -- it’s almost -- I’m almost a little more chubby, right? And I kind of like that picture. There’s like an innocence in it. And I said to my husband, I said, “Oh, don’t you think this looks like [Ave?], like my
daughter?” And Ave looks and she goes like, “I don’t look like that at all!” Which means, she thinks I look horrible in this picture --

CANNELL: Oh, no! Oh, no!

BOOT: -- because, but of course, because what we see as moms --

CANNELL: Of course.

BOOT: -- sometimes is something, you know --

CANNELL: Of course, yeah.

BOOT: -- different, so it’s kind of -- it made me laugh inside because, like, oh, man, I’m turning into my mom. It’s like, yeah.

CANNELL: [34:00] Well, before we close, I wanted to ask how, if any way, you’d like to be remembered for your career as a model?

BOOT: I, you know -- it’s funny, because that question came up -- I think I would like everybody to remember, I had a ball doing it. It’s -- it’s -- it’s, you know -- I wish I could have changed to all to it, but I didn’t, you know, it’s like, I was really just not a pretty face. But it was a great ride, you know, a great ride.

CANNELL: It sounds like it still is.

BOOT: It still is, you know. You know, it -- it -- it -- but what I’d like, if people think of going into modeling,
you know, always know that you own your power. You don’t need to do anything you don’t want to do, you know. Ask the tax-man, you are your own boss. So know that, and -- and -- and [35:00] work like that, because it stays much more -- you will have much more control, you know, and you only have yourself to blame, which is much easier.

CANNELL: Right. Right, right.

BOOT: Yeah, yeah, yeah, yeah. But don’t become like a -- don’t feel like you have to please other people. You don’t. You really need to hold your own, yeah.

CANNELL: Well, there’s no better way than to end on invaluable advice.

BOOT: There you go.

CANNELL: Thank you so much, Yolanda.

BOOT: You’re welcome.

CANNELL: This has been great fun.

BOOT: You’re very welcome, very welcome. You can cut anything. (laughter)

CANNELL: I don’t think I’ve laughed as much in any other interview. I mean, it was just, you -- you could just end on it.

BOOT: I mean, sometimes -- sometimes I need to put my foot in my mouth. My husband said that.

CANNELL: Eh, no!
BOOT: He said, you know, you go to a party, you go, “Don’t talk politics, Yolanda, all right?” It’s like...

(laughter)

CANNELL: I’ve heard the same thing from others.

BOOT: Yeah, yeah, yeah? Good, good!

CANNELL: Yes! But, really, it was great. Thank you.

BOOT: Thank you. Thank you.

CANNELL: Huh! I think I’ll take this little -- [35:58]