

The David Soul Appreciation Club

NEWSLETTER

No 66 – June 2001

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Kindly authorised by D Soul

Dear Members,

Here is what David has been up to in May:

- **USA Visit** – David flew to Idaho on Wednesday 16th to attend Brendan's, his son's, graduation returning to the UK on Wednesday 23rd.
- **General Election Campaign** – David was on the campaign trail with Martin Bell throughout the month and made a speech at the Keys Hall public meeting in Warley on Wednesday 30th. On Thursday 31st he was knocking on doors and 'pressing flesh' on the main street in Brentwood.

Other Information:

- **Holby City** – David is in discussions with the BBC regarding directing some episodes of the medical drama. He will be shadowing some of the directors during the month of June to get a 'feel' for the show.
- **The Immaculate Conception** – This is the title of a play David is considering directing in Geneva, Switzerland.
- **UK Theatre** – David is also considering appearing in a play in Bath. Unfortunately, no idea of title.
- **One Night in Carlisle** – He is still planning this venture which he mentioned some time ago.
- **Man of the Moment** – Talks are still progressing and locations have been mentioned including Spain and possibly using Annie Lennox's villa in Madagascar. He is also in discussions with Sam Mendes (director of the oscar winning movie 'American Beauty'), Dick Clement and Ian Le Frenais (script writers) and Terry Gilliam (Monty Python) in making films for cinema and TV on digital film which will cut down on budget costs. They would then own the rights to these projects then distribute them worldwide hopefully reducing Hollywood's substantial control over film-making.
- **Idaho Concert** – Unfortunately, this concert scheduled for the autumn has been cancelled as WSPA are unable to fund the cost of the venue and Willie Nelson, whom David was to appear with. is now unable to attend due to other commitments.
- **Fool For Love** – David is considering taking the play, which he produced at the 'Edinburgh Fringe' last year, to The Olympian, Earls Court? London in November. However, he still has to cast this.
- **Merchandise:**

WSPA video – I have now seen the footage which follows David from the time he is introduced to Sally. He is then seen playing with the bears and chatting to Sally about what she's doing. Then the vet has to tranquilize the bears for the transfer into the mountains and there is a lovely scene when David feels sorry for the 'babes' because they didn't like the jabs, and goes to their cages and wills them to go to sleep quick! He also refers to them as 'sweet guys'... He is then interviewed close-up and explains that 'if the babes wake up again later, they'll have to have another shot – poor babes'....Quite endearing. Then the team is seen driving up the mountains, first by car and then by scooter (anyone who has seen the documentary with Amanda Burton will know what I mean). Then there are some photo-sessions done of David with the bear on his shoulder, and some shots of him helping John, the vet, slide the cubs down into the den (there is a close-up of Brendan then-the only one in the whole footage). Then there is a long 25mins interview which is really interesting when David chats to Sally about what else can be done to educate people, and how more could he help, etc. and this one is quite clear. Nice and relaxed. Obviously, because of the condition of the filming

(walking in thick snow, etc) some of the footage isn't all smooth-ie. it's not edited properly, and can jump from scene to scene without much logical order (or so it seems). You'll have to bear with that (no pun intended!). Remember that this is the 'raw' footage-the whole thing. (cont)

Other information – cont:

The overall feeling I had after watching the video was definitely a warm one. It made me understand David's passion for the cause even better. And I think that everybody will feel moved by the fact that these little orphaned bears were rescued because of one woman's vision and that her commitment motivated a team of 20 people to get them safely to a den just so they wake up as free bears in the Spring. Sally's testimony is one of total selflessness (she hardly gets a decent night's sleep as the bears need feeding 3-4 times a night) and as all the profits for the tape will be sent to her to buy food for the bears, etc. it is money well spent. I also think that anyone who's had a pet for a few months will feel for her all the more...they are so cuddly and are so attached to her (and her to them) and you just wonder how on earth she can let them go, knowing she'll never hold them again. But she does it because she knows that ultimately it's what's best for them-and that's what makes her so special to David's eyes.(as he explains in the GMTV interview).

The way I prefer to see it is: it's like giving a donation to a wonderful charity and get exclusive footage of David as a bonus...It really made me feel good to think that I could support the project in this small way-and who doesn't like 'feel good' factors?

The videos are now available to buy:

UK members send 2 cheques (1 made out to WSPA for £25 and 1 to Janet Williams for £2.70 for her expenses.) to Janet Williams, Flat B, Side entrance, 26 Chatsworth Road, Willesden, London NW2 4BS.

US members send a cheque/ money order for \$45 made out to Janice Starbuck to: 5866 Itaska, St Louis, MO 63109 (though she may have finished offering this service by now, please email her beforehand to check out the score at: JMStarbuck@aol.com or alternatively if you have no email access drop her a line).

Please note – When ordering videos you must sign a copy of the copyright agreement, which came with this newsletter, and enclose it with your payment.

WSPA photos – Shona has shown me the photos this week and they are well worth the money. The £15 picture of David with the bear on his shoulder is particularly memorable. The other 2 photos (£12 each) are of David playing with one of the bear's in their cage and David wearing the WSPA sweater.

They are now available to buy from Shona Reekie who will deal with all UK and US orders.

For the £15 photo, please send a cheque or international money order (Sterling) if you are outside of the UK, made payable to World Society for the Protection of Animals, for £11.75.

For the £12 photo(s) please send a cheque or international money order (Sterling) made payable to World Society for the Protection of Animals, for the amount of £8.75.

Please send a second cheque or international money order made payable to Shona Reekie to cover printing at £3.25 per photo plus 98p packaging plus postage at:

UK: £0.41 / US: £1.15

The packaging and postal charges are per order **not** per photo.

Send cheques/money orders to: Shona Reekie, Flat 5, 41 Lyford Road, London SW18 3LU.

Please note – When ordering photos you must enclose with your payment the signed copyright agreement, your name and address and which photos you want.

On the Millennium Beat CD's – Please note that I have only a few copies left so it's first come, first served (see May newsletter for ordering details).

Next Month: We will be doing a Special on David's appearance at **The Fab Café (12 June, Manchester), with photos and full report of questions and answers. We are also checking with David if we can offer a copy of the audio recording (90mins), which is extremely clear. More details then. If anyone wants to contribute please send me your report within 2 weeks.**

Reminder: David will be hosting the **Country Music Festival of Mirande (South West France)** from July 12-15. If anyone wants details, please send me an sae (he may sing one or two songs per night, no more). Accommodation would also be very difficult to secure. Nearest airport: Toulouse.

Interview Transcription:

I have recently got hold of a 45mns exclusive TV interview that David did for 'Top Ten 1977' in June 2000 (an unedited version of something that was shrunk to 5 mns!). I have checked with the producer, and David, and they are happy to allow me to share a transcript of the interview, as we cannot video-copy it for legal reasons.

Top Ten 1977 Interview – Part 1

TT: You actually wanted to be a singer before the acting thing started.

DS: Well, I didn't really want to be either one. If you want to know the truth. When I first started out, years ago, my dream was to be a teacher or a baseball player, and I worked for that. But music really paid my way through education. And then, as you know, life lays itself out there, certain things happened and I got married at a very early age. And divorced at a VERY early age and had a child at a very early age. And education went down the toilet and I needed to survive. And I happened to sing a lot of folk music, and particularly Mexican music, which may sound kind of strange coming from a blond, blue-eyed Norwegian-which is exactly why I got jobs. It's because nobody could believe I was not Mexican. So music sort of became the course, and that opened the door into theatre and provided an escape from the Midwest to New York. And then it was pretty much "throw it up in the air and see what happens". That was a very exciting time in the 60's in New York.

TT: First of all, you were on the Merv Griffin Shows as "The Covered Man" with a ski mask. Can you tell me a bit about that? That went over quite well.

DS: Well, yeah. This was not a gimmick. I believed this, which was the difference between hype and gimmickry and all that kind of stuff that's replete in the business. But, for me, I believed it. The 60's was a very strange time because it was really outlandish. Really out there. All kinds of stuff came off the wall. It was the time when The Who were burning their guitars, and Batman and Robin was the rage, all kinds of groups...And New York was like...was really happening. Well, I come from the Midwest. I'm a fairly shy, quiet guy who was there, kind of lost, didn't know anybody. And so I got into New York by...but I had a real reaction to this because it really didn't say anything about WHO the person was, more about WHAT they were. So I put a mask on my face and sent it off to New York, not expecting any kind of a response, but I got - and this is from Minnesota - but I got, in two weeks, I got contracts back in all fields at William Morris Agency to come to New York. So I did, you know. But I wore the mask. For the first four or five months I was there, no one saw what I looked like. And I would only say, "My name is David Soul, and I want to be known for my music." And I would stop; I wouldn't talk. So we would never have had this conversation at that time. Um, the whole idea was that I didn't want to be known for the external. I wanted to be known for what was going on inside. And I figured, you put a mask on the face, you don't have to, uh, you don't have to deal with the, you know, image. And, funny thing is, after five months of doing that, when I finally took the mask off, people would yell at me, "Why don't you put the mask back on?" (He laughs.) It was a very, very strange time. A lot of fun. I mean, talk about the theatre. I had a manager there who put me into...like every major play that was happening in New York, he called the agency, you know, get the girl on the phone, get the...Can you send over a beautiful broad tonight, you know. They'd hop in a limo, take me down to a show with this girl I just met, but with this mask on. We'd watch the show, I'd say "Goodnight lady, how are ya, see you around." We tried to open a bank account there with this mask on. I used to sit in the back of taxicabs in New York with this manager and say, "Can I do it now, Bill?" He'd say, "Not yet." "Can I do it now?" "Okay." I'd sit up in the back seat with this...This was a full face 7-11, rob your local 7-11; you know it was like a major mask. And the taxicab driver would take one look in the mirror and it, you know, be all over. But I made sure that whoever I met, I met with the mask on as David Soul. There were occasions I took the mask off and I changed my name to Richard Thompson. And Richard Thompson was Nobody. And nobody could care...no one cared less about Richard Thompson. But as soon as I put the mask on, Merv Griffin and all the record companies and PR people, everybody...they would call special meetings just to

have me take the mask off. It gave me a very early insight into the fickleness of this business and the penchant for the business to get into everything except your underwear and if they could do that, they'd do it too. It was a very interesting sort of lesson early on in my career. Interesting time.

End of Part 1.