



# SHE'S GONE!

song satirist ANNE SOULÉ

the sweetheart of sigmund freud



# she's gone!

## anne soulé

SONG SATIRIST

ONCE IN A WHILE there occurs in the realm of art a new experience so completely overwhelming, so astoundingly magnificent, so astonishingly stimulating that the honest public can only maintain a stunned silence, aware of being in the presence of true genius. While this isn't exactly true of Anne Soule, it is worth bearing in mind.

However, as this dissertation will attempt to prove, there are certain aspects of Anne Soule's contribution to the world of art that *are* unique, and it will be my purpose to bring a certain analytical acumen to bear on these phenomena, attempting to assess the position of this artiste in the cultural heritage of the Western World (*i.e.* California). It will be no easy task, but musicologists must prove worthy of such problems if their art is to serve.

Wherein lies the uniqueness of the Soule approach? First, it is important to bear in mind certain basic considerations of environment, of its action and conditioning effect on the attitudes, outlook & growth of those within it. We must consider that Anne Soule is a product of San Francisco, where it is often rather foggy. No matter how one may struggle to transcend this basic natural principle, we cannot escape it completely. It is there, that cursed fog . . . swirling, timeless, immutable.

But let us, for a moment take a broader view. San Francisco is an American city, and Anne Soule is, above all, an American artist. This fact is also inescapable; native San Franciscans *are* American, and that's all there is to it. In the artistry of Anne Soule there is the expression of the joys and sorrows, the struggle and the triumphs, the hopes, the fears, and the aspirations of the American people. Whether we can say that no other country could have produced Anne Soule is unimportant; the fact remains that no other country has.

There is also something wonderfully and overwhelmingly American in Soule's whole approach to her art. As Harpoot Thigbein so aptly put it "The American artist must bear in mind at all times that he is, first of all, American." Had Mr Thigbein known Soule I am certain he would have amended his statement to read ". . . that he or she is, etc.", but in any case I think you will agree that his words are enormously applicable in the present instance.

It is indeed difficult for the humble critic, when confronted by an artist of the first magnitude, to attempt to capture the essence of this great art in terms of mere prose. He must stand somewhat apart, hoping that his few awestruck statements will somehow put across the great thrill that is in his heart. Who, for example, can attempt to communicate by word of mouth alone the stupendous joy in the discovery of a new masterpiece of art, of literature, of music, so that those who have been denied the experience can still share it with him? Humble words recoil before the task, and we must, in the words of Von Onderdonk, "let the record speak for itself."

As everyone now knows, it was largely through the efforts of Von Onderdonk and his devoted seminarians that the unique gifts of Anne Soule were first discovered and presented to the world. In his well-known and universally admired series of 71 monographs (now at last available in an authentic English translation by Sweeple & Flack!), Von Onderdonk calls particular attention to the dynamic drive of the Soule B flat, a special tone several commas removed from that of any other singer. It is this tone, or "*sicherheitsveränderungsm assigkeit*" that is principally responsible for the driving intensity of her interpretations.

I personally feel that this particular tone is only one of many purposeful deviations from the normal diatonic system that Soule has worked with and codified. Careful measurements of all 19 tones of what we now know as the Soule Scale indicate that we are faced here with an entirely new approach to the problem of voice production. Without fear of contradiction I think one can postulate that this brilliant, inventive, yet self-effacing artist has finally succeeded where many have failed: she has freed music of the harsh restrictions imposed by a thoroughly arbitrary harmonic system dating back to the decadent times of Pythagoras, and has opened vast new horizons. No serious composer, after hearing this record, will ever be the same. Even the layman cannot remain unmoved.

This full sound spectrum recording utilizes advanced techniques which insure faithful recreation of the original performance when played on high fidelity reproducing equipment. The single microphone used was the justly famous Telefunken U-47-M. Ampex recording equipment was used to make the master tape. The studio facilities of KPFA-KPFB-fm (Berkeley) were found to provide acoustical conditions most suitable for this recording.

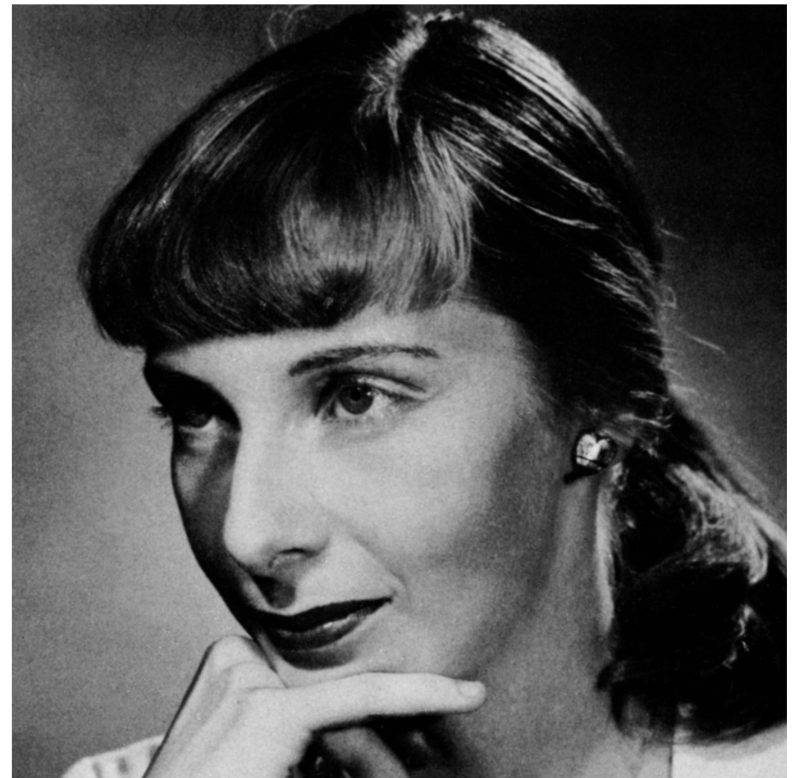
For best results with this precision manufactured 33 1-3 rpm pure vinylite record use a diamond point stylus and set for standard RIAA Bass Boost & Treble Roll Off.

To this humble *observateur* the most remarkable aspect of Anne Soule's overwhelming achievement is the great modesty the artiste has retained through it all. I found her, one day, sipping tea through a straw in one of those charming and secluded little cafeterias on San Francisco's exotic Market Street. I introduced myself as I slipped into the seat beside her (deftly avoiding the slumbering spiny anteater who is her inseparable companion). "Miss Soule," I said, "how have you in the face of your overwhelming achievements in the realm of music, managed to retain such modesty through it all?" She fixed me with that stare that has become world famous as the "Soule-Blick" and answered slowly, thoughtfully, almost in a whisper "I owe it to my Muse, to my country, and to Welch's Grape Juice."\* Modesty, genuineness, true beauty of soul . . . none but the really great command these attributes.

And so, we give you Anne Soule. It has been the purpose of these notes to provide, within the humble power of this writer, some dedication that will enhance the stirring experience that lies in wait within this humble record jacket. But in a larger sense we cannot dedicate—we cannot consecrate—we cannot hallow—this great and noble creature. It just isn't worth the effort.

Humbly & gratefully, ALAN RICH

\*Note here the absence of the customary tribute to Mom. Von Onderdonk considers this important. My own feeling about it is that it may or may not be significant.



SIDE A		SIDE B	
Band	Time	Band	Time
1. Angelique	1:10	1. Do de Do	1:55
2. Oedipus	3:26	2. Dr. Lapdad	4:51
3. Raven	1:21	3. Myrtle Mavis & Maude	1:51
4. Riding Jacket	2:46	4. Caubel	2:36
5. Always a Princess	1:01	5. Alone With You	2:11
6. Amanda Barefoot	4:36		

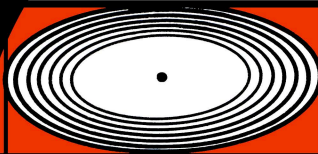
Recorded under the direction of Jerome Sieler.

Cover design and typography by Harlan R Crippen.

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HIGH FIDELITY

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RECORDINGS

NS 3001

Side **A**

**SHE'S GONE**

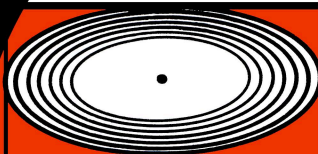
**Anne Soule,**

**Sweetheart of Sigmund Freud**

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