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Classics & Collectibles

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Classics & Collectibles (#p182362)

by **smallworld** » Thu Apr 14, 2016 8:25 pm

I've had "The Complete Dusty Springfield" book for about a year now and I've been dipping in and out over that time. The other day I happened to read the entry in the back for the "Classics & Collectibles" 2CD set. It notes that several of the mono mixes aren't the original mixes at all, but merely fold downs from stereo. The tracks are:

Some of Your Lovin'
How Can I Be Sure
In the Middle of Nowhere
Give Me Time
I Will Come to You

What's the rationale behind this? I can understand if the mono masters have gone missing, but why not dub from vinyl? I believe "Something Like Butterflies" on the same set is a vinyl dub. Are all of the aforementioned tracks fold downs on other CDs where they are in mono? I noted that the "Complete A & B Sides" set has those tracks in mono (and "In the Middle of Nowhere" in a very obviously different mix) except for two: "How Can I Be Sure" and "I Will Come to You" are in stereo, which might suggest that the compiler(s) of the Singles set chose not to pass off fold downs as mono mixes. The 2008 UK "Gold" set has all of the tracks in mono. Are the "Gold" tracks, particularly "How Can I Be Sure" and "I Will Come to You" just digital clones of the "Classics & Collectibles" tracks?

Dusty's reissue discography really is a mess 🤔

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Re: Classics & Collectibles (#p182382)

by **countrycake** » Fri Apr 15, 2016 8:08 pm

Jay, I would guess that, where a multitrack tape existed for the performances used on 1960s mono singles, the tapes with those mono mixes will have been disposed of. In the 60s the Philips Record Group tended to delete singles from their catalogue much sooner than, say, the Decca Group. The other two major record groups in the UK, EMI and Pye, fell between these two extremes. Once Philips had deleted the single, they probably thought that it was unlikely that the mono master would have been needed again. Where the track was only available as a mono master, eg I Only Want To Be With You, the mono master will have been kept.

You have to bear in mind that in the 60s pop singles were regarded as somewhat ephemeral. If you

had asked me in the 60s whether I thought that major radio stations would have been playing Dusty records in the 21st century, I would have doubted that that would have been the case. Also, the move from mono to stereo would have been regarded as the march of progress, such that the industry would have not envisaged anyone ever wanting to hear mono recordings in the future. I know for a fact that when Philips/Phonogram moved from Stanhope House to Park Street Mayfair, in the 1970s a lot of the artwork for albums was thrown away. When it came to reissuing Dusty's albums in the 1990s, Phonogram had to obtain LP sleeves from Dusty collectors. It photographed these to create the CD artwork.

As for dubbing mono mixes of 1960s singles from the 45rpm vinyl, you are probably too young to know this, but vinyl singles of that period were not of particularly high quality even when brand-new, never mind after having been played frequently. Because they were regarded as ephemeral, no thought went into making a quality product, whereas the LP market was viewed quite differently.

The situation with Sometimes Like Butterflies was quite different in that no master recording of any kind was available, so that dubbing from vinyl was the only option. Fortunately, that track was issued on 7" and 12" singles and I would guess that that it was the latter that was used to create the CD version, as a 12" single has a greater dynamic range than a 7" single. That coupled with improvements in pressing vinyl between the mid-60s and 1985 meant that dubbing from vinyl was viable.

The results would have been quite different if you tried to create a CD version dubbed from a 1965 7" single. The problem is that 1960s singles had varying levels of distortion and surface noise, which would have been even more apparent on a digital playback system.

You are probably right in what you surmise about the mono tracks on the UK 2008 CD Gold, ie that they were dubbed-down from stereo master tapes. The Complete DS was published in 2007, so it is of no help to us. When the Deluxe Edition of Dusty In Memphis was issued in 2002, it had the original 11 tracks in stereo plus mono versions of the eight tracks from the album which had been issued on singles in the US. These were described as 'bonus mono mixes' in the booklet, but, as you can see from Paul Howes' book, they are actually dub-downs from stereo masters.

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Re: Classics & Collectibles (#p182733)

by **smallworld** » Fri Apr 29, 2016 8:01 pm

Thanks for your detailed response. That makes sense about artwork - I saw a new release of Phil Spector's Xmas LP in December and the cover shot was so blurry - they must have scanned a print to make the cover, rather than been able to use the original cover image and lettering in sufficient resolution for a sharp image.

I have to counter your argument that 60s 45s are unsuitable for dubbing for CD release. I can point to several CDs in my collection that have dubs from 45s because the master tapes are AWOL. I even have tracks on CD dubbed from acetates because they were never released in their original era and master tapes were again not an option. Is "I Wish I Never Loved You" - the mono take - not sourced from a 45 for its CD release? I've noticed that both the fade up at the beginning and the fade out at the end are very abrupt - one suspects because the engineer/producer wanted to avoid audible vinyl surface noise at those points. Still, the track is listenable.

And as for missing multitracks of Dusty's singles, we know that isn't the case for "Goin' Back", which

has a new stripped mix by Tris Penna on the "Goin' Back"/"Magic of" sets ("Close to You" has a similar radical revamp on CLASSIC & COLLECTIBLES). I wish there was more transparency from TPTB in relation to Dusty's masters. I loathe how they dole out rare and/or new mixes piecemeal.

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