

Let's Talk Dusty!

The Ultimate Forum for Dusty Springfield Fans
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Archive

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Archive

by **Susan**

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Posted: **Tue Oct 24, 2017 1:49 pm**

Hello everybody,
i hope this is the right spot to ask.
I´m trying to go through the archive and some site work while others not.
I`m looking for these newsclippings
[http://www.dustyspringfield.org.uk/ltd_ ... action.pdf](http://www.dustyspringfield.org.uk/ltd_..._action.pdf)
Is somebody still having them in a better readable quality?
This would help a lot.
Thanks
Nadine

Re: Archive

by **Sweetbaby**

Posted: **Wed Oct 25, 2017 12:04 am**



I'll see if I can help out with some other cuttings: for now I've only found a legible version of the Peter Jones review from the April 1969 **Record Mirror** - click to enlarge:

'DUSTY IN MEMPHIS'

PETER JONES

REVIEWS HER NEW ALBUM . . .

WITH three producers throwing in their varied talents—Messrs. Jerry Wexler, Tom Dowd and Ani Mardis—Dusty Springfield was clearly in happy mood way down in Tennessee when she visited there to make her new album.

"Dusty In Memphis" is a stand-out album, judged by any standards. It doesn't preclude her continuing to record in Britain, but it does pinpoint several startling variations in style, power and overall production. Let's look at the album more closely track by track.

"Dusty In Memphis"—Just A Little Lovin'; So Much Love; Son Of A Preacher Man; I Don't Want To Hear About It Anymore; Don't Forget About Me; Breakfast In Bed; Just One Smile; The Windmills Of Your Mind; In The Land Of Make Believe; No Easy Way Down; I Can't Make It Alone (Philips SBIL 7188).

First track, a Mann-Weill song, sets a suitably soulful romantic mood—nice easy tempo, simply backed at first, then building lively . . . This is Dusty in a vocally thoughtful mood, flexible, shimmering over the strings behind. Next a Goffin-King song, again romantic, with neat little touches of piano, verse first, then some super emotiveness from that voice. Girl chorus on the main theme, which really works well—a lovely production in all respects.

"Son Of A Preacher Man" hit the singles charts—and rightly so. Very much a typical Memphis-styled production with that raw-edged blast of brass, into a Randy Newman song, with a lazy languid sort of approach, accent on worthwhile lyrics—and another sympathetic, together sort of backing track based on strings. Not so melodic, but classy.

Back to Goffin and King for "Don't Forget About Me". This one needs a bit of studied reading to get the poignancy across and Dusty studiously reads it, yet still with that air of relaxed intuition as the arrangement builds. And into a breathless, final side one track—"Breakfast In Bed"—with its gradual build of message and lyrics, Dooey bending phrases into a most compelling whole. Really a beautiful track.

Side two starts with Randy Newman again—I think. Anyway, "Just One Smile" is purred as much as sung, purred pensively what's more, but there is also space for some upper register power. Then "Windmills" shows how it fits a girl singer and there just ain't a word of criticism from either me, OR the song itself . . . deliciously-subdued backing here. Then a Bacharach-David number with Latinish percussion and a high register Dusty soaring delicately as she reaches the Land of Make Believe.

Goffin and King come in again for "No Easy Way Down" which gets right off with a determined backing beat, featuring piano, and featuring that real Memphis urge-along sort of approach. From a soft scene a moment or two of staccato lyric-singing, with that girlie group entering to jerk more attention. Slings away and swirl . . .

Great Goffin and King-isms for the final track. Again, a slow-tempoed piece, with full value granted to the lyrics, and a backing that fits ok but never overwhelms. This is another good example of perfect balance between voice and orchestra.

Now is there a criticism? Could be that those who dig Dusty really belting out stuff will be disappointed because there is somewhat similarity of style and tempo in the material selected. Against that is the fact that each song is a complete entity usually telling a story, often sad-tinged, which suits Dusty well.

If one takes it as a step ahead, a change of direction, it stands up as the best yet from Dusty. For sheer musicianship and sense of style, it's way out in front. Maybe the next one will be more of a better. In the meantime, this one is a guaranteed vast seller.