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A and B sides review

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Author

Topic

Rob
Administrator
★★★★★

Posted - 08/09/2007 : 17:49:46



United Kingdom
4205 Posts

"Her assuredness carried her through every genre, making her recordings first and foremost Dusty Springfield songs; everything else was secondary."

Good to read 😊

<http://www.bohemian.com/bohemian/02.28.07/dusty-springfield-0709.html>

R☺B

Mark
I've got a good thing
★★★★★

Posted - 08/09/2007 : 18:09:00



United Kingdom
5309 Posts

Another interesting and new to me website Rob!.....can't say I've ever heard of the other singer though! 😊

Mark

daydreamer
Moderator
★★★★★

Posted - 08/09/2007 : 18:41:03



United Kingdom
5404 Posts

Dusty did record some fabulous B sides, in the main they could all have passed as A's. Summer is Over is one of the best and I expect Tom would be thrilled to be compared to Barachach!

Carole x
"Since you went away, I've been hanging around...."

Iceblink
Little by little
★

Posted - 08/09/2007 : 19:34:17

USA
268 Posts

Does anyone have a copy of this? I would be interested in reading the liner notes.

tidley papa I am a whoppa!

Mark
I've got a good thing
★★★★★

Posted - 08/09/2007 : 19:45:15



United Kingdom
5309 Posts

I agree, 'Summer is over' is my fave B-side (closely followed by 'Spooky')

Frank Ifield released 'Summer is over' as an A-side here in Britain in '64 and was a minor success reaching no.25 in the chart, I've never heard his version, but I bet had Dusty had it as an A-side it would of been a major hit! 😊

Mark

daydreamer
Moderator
★★★★★

Posted - 09/09/2007 : 08:40:48



In the age of downloading it's good to know some people are still interested in liner notes Jason! I am too, plus I just love to get my hands on a new Dusty CD.



United Kingdom
5404 Posts



Dusty Springfield

A vision in monochrome, eyes sooty with mascara, hair piled up to perfection, and a sequinned dress so glamorous that it suggests we could barely inhabit the same planet: the high contrast photo that adorned the cover of Dusty Springfield's Greatest Hits was iconic. In it's so-sharp black and white, there was much mystique - it was as much about what you couldn't see - which is exactly as it should be. These days Dusty is a gay icon, seemingly celebrated for her troubles and insecurities as much as she is for her records. For those who like pop music to have myth and legend, the ability to take you over the rooftops and out of your skin, the run of 45s on this compilation is all you really need to know about Dusty Springfield.

After all, she was a perfectionist. While contemporaries cranked out two, even three albums a year, Dusty would agonise over each one and only released five during the sixties. As for singles... the unerring quality of the b-sides says it all. It's easy to say that they were good enough for other people's a-sides, because frequently they were. No rush-released covers of Those Were The Days, or half-baked songs with the manager's name in the credits, not for Dusty. Time has proved her instincts right. From the moment she heard The Exciters' Tell Him on a 63 New York trip and dissolved The Springfields, to her prescient recordings in Philadelphia seven years later, Dusty never let us down.

I ONLY WANT TO BE WITH YOU was a manifesto, as far from the folk sound of The Springfields as you could get. It also kickstarted the sound of Britain's sixties beat girls - before this 45 the look and sound was very ballgown, very polite, all Helen Shapiro and Maureen Evans. With one record, Dusty liberated the Sandies, Lulus and Twinkies by re-inventing the American girl group sound for the kids of Bradford, Bellsill and Bournemouth. I Only Want To Be With You was irrepressible, a knickerbocker glory of a song, which reached number 4 over the cold Christmas season of 63/64, and would have gone higher if Beatlemania wasn't simultaneously at its peak. The song was written by Mike Hawker and Ivor Raymonde, and arranged by Johnny Franz who had the Dusty sound mapped out from the get-go.

ONCE UPON A TIME on the flip, written by Dusty herself, was an attempt at Spector's rumbling thunder quickly covered by Francoise Hardy as C'Est Le Passe. But it was the next a-side that replicated most closely the maestro's sound: STAY AWAY almost ran too rapidly for the melody to stick (which is maybe why it stalled at a disappointing 13), but production-wise it's even stronger than her debut. Bruce Springsteen's Born To Run owes more than a little to its all-stops-out, chiming intro. Fortuna act Maisie McDaniel thought SOMETHING SPECIAL was strong enough to cover as an a-side, too.

Dusty's first 45 brush with Burt Bacharach was I JUST DON'T KNOW WHAT TO DO WITH MYSELF. Tommy Hunt's 1963 original, arranged by Bacharach, was stoic and lonely; Dusty's rendition was total devastation. From a whisper to a scream, by the end of the song her life is in tatters. All the pain. No direction home. Hunt sounds like a whiner in comparison. Johnny Franz's arrangement is big enough to back the performance, again dwarfing Bacharach's effort. It reached number 3. MY COLOURING BOOK, from her A Girl Called Dusty album, was a soft counterpoint, just as resigned as the hit side but sung with the gentle timbre she would perfect a few years later.

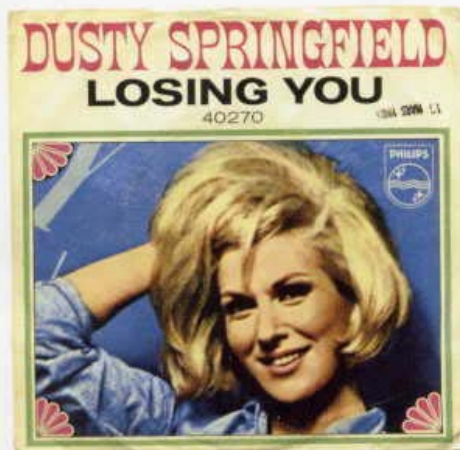
Brother Tom and Clive Westlake wrote LOSING YOU, the first of Dusty's Italianite ballads (the US plumped for Wishing And Hoping in its place and was rewarded with the bigger hit) as well as the flip SUMMER IS OVER. The Breakaways' backing vocals are prominent, especially on the fade. When the original master tape was dug up, Dusty's vocal did run right up to the end of the song, but was by then so hoarse it was dropped out a little early on the mono single mix. SUMMER IS OVER was again thought strong enough by another act to release as a top side - Frank Ifield took it into the Top 30. Apparently Losing You was picked ahead of another Bacharach song, They Long To Be Close To You.

For YOUR HURTIN' KINDA LOVE Dusty returned to the Hawker/Raymonde writing team and the beat ballad style. Her delivery is edgy, fraught, almost cracking in places. Emotional honesty that proved

a little too strong for all but her dedicated fans - it failed to reach the Top 30. The delicate DON'T SAY IT BABY, a Ted Darryl/Chip Taylor song, was one of eight songs recorded with Shelby Singleton in New York in September '64. Julie Driscoll chanced her arm with it as a single, but Dusty's pleading take is the keeper.

Always aware that her career could be over in a trice, Dusty took no chances after the failure of Your Hurtin' Kinda Love. Hanging out in a New York publishers' office she met new arrival Bea Verdi who bashed out IN THE MIDDLE OF NOWHERE on the piano. Back in London Dusty enlisted Alan Price on piano and - for the first time - Lesley Duncan, Madeline Bell and Doris Troy on back-ups. The result sounded very New York, very un-British, but must have sounded perfect on transistor radios. Bea Verdi found her first published song coupled with her second, the stirring BABY DON'T YOU KNOW.

No soundalike sequel, Goffin and King's SOME OF YOUR LOVIN' was one of the most sensual singles of them all. Who could resist such a come-hither call? The dense, rolling piano intro, the blanket of strings, and the great trio of backing singers couch Dusty's softest, most playful vocal to date. For once, she was "ecstatically proud" of her achievement and played the acetate 14 times in a row when she got home. Over a cup of tea in Bayswater, she played it to Atlantic's Ahmet Ertegun who at once told her "If you ever get free of your obligations elsewhere, come to Atlantic." Another, lesser, Goffin and King song I'LL LOVE YOU FOR A WHILE graced the flip.



1966 began with the finger-snapping simplicity of *LITTLE BY LITTLE*. Bea Verdi and Buddy Kaye were again called upon for this floor filler, as well as the ballad b-side *IF IT HADN'T BEEN FOR YOU*. Somehow it fell short of chart expectations, peaking at 17. Again, Dusty re-grouped for a fail-safe follow-up. She had heard *Io Che Non Vivo* as an entry at the '65 San Remo song contest and kicked it around, trying different English lyrics for the best part of a year. Eventually manager Vicki Wickham wrote a set with Simon Napier-Bell, famously finished in the back of a taxi on the way to Dusty's flat. All three thought *YOU DON'T HAVE TO SAY YOU LOVE ME* was a half-hearted attempt, but the studio was booked and time is money... it ended up becoming her sole UK number one, biggest American hit, and was nominated for a Grammy. *EVERY OUNCE OF STRENGTH*, a Cropper/Hayes/Porter song, was a great b-side, too, originally a Carla Thomas single which Sue And Sunny also covered in Britain.

GOIN' BACK began with the treble-free, compressed piano that introduced *Some Of Your Lovin'*. Gerry Goffin's gentle, philosophical lyric is perfectly matched by John Franz's arrangement - muted woodwinds, a fast burst of brass. Dusty, again, is the equal to both song and cohorts. The San Remo song was the bigger hit, but this reverberates deeper and longer. Dusty, Lesley and Madeline wrote its coupling, the selfless love song *I'M GONNA LEAVE YOU*.

Back in the continental bag, the melodramatic *ALL I SEE IS YOU* was another Top Tenner in October 1966. It was nominated for the Seattle Best of the

Belinda Music by Clive Westlake and Ben Weisman, an American who had written dozens of Elvis Presley's film songs. *All I See Is You* is rather more fondly remembered than *Clambake*, or *A Dog's Life*. *GO AHEAD ON* provided the requisite soulful, self-penned antidote to the a-side's Euro-appeal.

I'LL TRY ANYTHING had a strange gestation. Recorded in New York in December '66 with its composer Mark Barkan present, producer Herb Bernstein suggests that the final record had little to do with him and more to do with Dusty. It's a great song, but somehow the record is a little lacking - the chorus doesn't quite kick as it should. No matter. The flip was the great theme from *THE CORRUPT ONES* - aka *The Peking Medallion* - which leaves you wondering how Dusty never got to do a Bond theme (not counting the spoof *Casino Royale*). If *I'll Try Anything* wasn't quite the success it could have been, the decision over the next a-side was far more baffling. *GIVE ME TIME* was another blousy Euro ballad, only without the distinct charm of its predecessors, and better suited to someone like Vikki Carr. It stalled outside the Top 20. On the b-side, though, was *THE LOOK OF LOVE*, the seduction song to end them all. It had already appeared (in a different version) on the *Casino Royale* soundtrack - maybe someone thought that might affect sales. It didn't in the States, where the single was flipped after a Seattle DJ, Pat O'Day started hammering *The Look Of Love*.

Blind panic must have set in when *WHAT'S IT GONNA BE* failed to even make the Top 50 on

release in September '67. The club smash that *I'll Try Anything* could have been, it sadly only found its market a few years later with the northern soul regulars at Wigan Casino. Written by Jerry Ragavoy and Mort Shuman it was dark, brooding, and very loud. Total pop, no question, but a little out of step with the flowery creations then dominating the chart. Even the wall of soulful backing from Ashford and Simpson, Carole King, and Madeline Bell couldn't lift it higher. Re-issued in the seventies during its Wigan renaissance, it failed to chart again. The softer b-side *SMALL TOWN GIRL* had been recorded nearly two years earlier.

This single's failure led to Dusty to think very hard about a sequel. Her soaring take on Jimmy Webb's *Magic Garden* was scheduled for early '68, then scrapped, eventually surfacing on an EP. Patience was rewarded when, after an eight month gap, *I CLOSE MY EYES AND COUNT TO TEN* was Dusty's biggest hit in two years. The lyric is in the same heart-fluttering vein as *Will you Love Me Tomorrow*, only the singer here is no fifteen year-old. She's old enough to realise love is frightening and dangerous, and few songs convey its gut-churning highs and lows as well as this Clive Westlake song. He later told the *Dusty Springfield Bulletin* that, after he sent her the demo, she called him at home on a Sunday afternoon begging "please don't give it to anyone else." Westlake adored Dusty, thought she was the best singer in the world, a second Piaf. He wasn't about to play his best ever song to anyone else, and had recorded the lavish demo especially for her. Chord

and key changes swirl around Dusty's breathless, confused vocal. She recorded it at six in the morning with the dawn breaking outside the Stanhope Place studio - it shows.

American singer Norma Tanega was Dusty's lover at this time and naturally bequeathed her a few of her very best songs: NO STRANGER AM I and THE COLOUR OF YOUR EYES were sleepily seductive, love songs for both ends of a relationship, both suitably bittersweet. The former was recorded during the Where Am I Going sessions in the summer of '67, though it didn't appear for another year; THE COLOUR OF YOUR EYES was written for Dusty in Venice, California, and recorded with a beautiful acoustic wash of flute and Spanish guitar courtesy of Keith Mansfield. They rank amongst her very best songs. In The Complete Dusty Springfield, Paul Howes notes that "on all Tanega's songs Dusty's voice retains a purity; there are no affectations."

I WILL COME TO YOU provided a safe sounding follow-up to I CLOSE MY EYES - another Clive Westlake song, another big chorus, only this time with a minor verse and a major chorus. America ignored it and released the Lee Hazlewood-penned theme from Sweet Ride instead. A wise move - somehow I Will Come To You didn't click, failing to register in the UK charts at all, which again put pressure on the follow-up. No problems, then, when SON OF A PREACHER MAN came out of the blocks.

There's a distinct absence of ballgown on SON OF A PREACHER MAN and its equally strong flip JUST



A LITTLE LOVIN'. They were the first fruits of sessions in Memphis with Jerry Wexler and Tom Dowd producing. The a-side was initially offered to Aretha Franklin, but she felt uncomfortable with the lyric - being the daughter of a preacher man - and passed on it. The vocal we are familiar with was an early take and Dusty assumed it would be re-recorded, but according to Tom Dowd "the record came out before Dusty had a chance to re-sing it... she'd like to kill me for that one." Cut in September, rush-released on both sides of the Atlantic in November, it made both Top Tens but felt bigger and is arguably Dusty's best remembered song.

What made it - and the accompanying Dusty In Memphis album - work so well was her reticence (no Aretha blowtorch vocals) and the producers' understanding of her need for a good groove as well as lavish arrangements. The end result was a knowing suggestiveness mixed with innocence found on all Dusty's best work. On JUST A LITTLE LOVIN' this approach reached its acme. So sensual. Beats a cup of coffee.

In America the Memphis sessions were milked for further singles - Don't Forget About Me, I Don't Want To Hear It Anymore, In The Land Of Make Believe - but Philips (or possibly Dusty) vetoed their UK releases. It was a whole ten months before AM I THE SAME GIRL appeared. Already a middling US hit for Barbara Acklin, Dusty's bassist Douggie Reece suggested she cover it. With a super-soft, coy vocal it was a natural successor to PREACHER MAN - just several months too late. Dusty plugged the single on Top Of The Pops

wearing a red pageboy wig. It didn't help - the single climbed no higher than 43. The jazzy flip EARTHBOUND GIPSY was a quirky but lesser Norma Tanega song.

While AM I THE SAME GIRL toiled, Dusty was back in the States, recording her second album for Atlantic in Philadelphia's Sigma Sound studios. This was a particularly forward looking move - the Memphis crew had been well established, but in 1969 Kenny Gamble, Leon Huff and Thom Bell were still relative newcomers, just the odd Intruders, Delfonics, and Jerry Butler hit to their credit. Three years later they were the biggest production team in soul. A BRAND NEW ME had been no more than a Jerry Butler b-side a few months earlier, but it sashayed its way into the US Top 30 for Dusty. With the classically-oriented Bell mastering the strings, and the Sweethearts Of Sigma on back-ups, the whole From Dusty With Love album was a delight. No track sounded fresher than BAD CASE OF THE BLUES. Once more, Philips didn't take another single from the album, after A BRAND NEW ME bombed in the UK.

Instead, the first Dusty single of the new decade was a duet with brother Tom - MORNING PLEASE DON'T COME, a lilting Latin ballad. Again it failed to chart, while Silly Silly Fool - a contemporary US 45 - only made it to 74. The flip of MORNING was a Tom Springfield solo effort. HOW CAN I BE SURE had been a sizeable American hit for its composers, The Young Rascals, in 1967, but didn't register in Britain. A beautiful, waltz-time ode to the insecurities of love, it was made for Dusty.

Carole x

"Since you went away, I've been hanging around...."

Mark
I've got a good thing
★★★★★

Posted - 09/09/2007 : 10:59:50

Thaks for postin' the sleeve notes Carole, I like reading about individual songs, though I have to disagree with Bob's



United Kingdom
5309 Posts

Iceblink
Little by little



USA
268 Posts

review of 'Give me time' saying it doesn't have a distinct charm.....'Give me time' has an individual charm of its own!.....It's great!!

Never did quite comprehend what the term 'Blousy' meant though, in the Dictionary I have to hand the u is replaced with a w.....I won't say what it means! 🤔🤔🤔

Mark

Posted - 09/09/2007 : 15:45:41



Big thanks for taking the time to scan and upload those notes Carole. Your so right about missing the cover art and liner notes with downloads. I used to spend hours reading them. Hopefully they will remember to start adding those with the downloads maybe in ebook form or something.

tidley papa I am a whoppa!

Tim

Where am I going?



United Kingdom
3422 Posts

daydreamer
Moderator



Posted - 14/09/2007 : 20:10:24



Thanx Carole - great work as ever - and great reading too. I like to imagine myself having a cup of coffee with Dusty under that parasol..

Yes from LP covers shrinking to CD insertss and now... with downloads - nothing. That sure needs fixing somehow. Most of Dusty's B sides might as well have been A sides in my book. 'Summer is Over' is one of my faves too.

PS I am so glad you are a whoppa Jason - whatever that might mean of course...

; -)T

Posted - 14/09/2007 : 23:28:58



It's always annoyed me that they never bothered to cut those straggly bits off the fringe of that parasol!

Carole x

"Since you went away, I've been hanging around...."

United Kingdom
5404 Posts

Tim

Where am I going?



Posted - 15/09/2007 : 00:25:07



Oh YES - ha ha ha! I was too busy trying to get eye contact with Dusty to notice!

United Kingdom
3422 Posts

Kathy

Wasn't born to follow



Posted - 15/09/2007 : 02:57:10



Actually the straggly bit nearest Dusty is the thingy that you tie the umbrella up with when it is closed if that helps Carole. 🤔

xx

Kathy

"I sometimes smile when I think of how I looked then..."

Australia
6508 Posts

Iceblink
Little by little



USA
268 Posts

Posted - 15/09/2007 : 04:25:31



I love the dress she is wearing in that , it's so mod! Tim it's a line from my favorite movie Hairspray said by Motormouth Maybelle a soul DJ.

tidley papa I am a whoppa!

Tim

Where am I going?



Posted - 15/09/2007 : 09:25:19



Yes think you've solved it Kathy - and the one on the left belongs to the next one along.

I could just see Dusty reaching for her nail scissors...

2010-07-28

The Archives of Let's Talk Dusty! - A ...



United Kingdom
3422 Posts

But what's the odd central line running vertically that looks like a fishing line?? Is that holding the parasol up? (it's not holding Dusty up - fortunately)

Well they say life is in the details..

Jason - what a rubbish memory I have - and I have seen the movie too - maybe I wasn't paying attention properly as usual! I will watch it again now!



Kathy

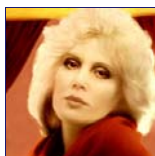
Wasn't born to follow
★★★★★



Australia
6508 Posts

Tim

Where am I going?
★★★



United Kingdom
3422 Posts

allherfaces
Administrator
★★★★★



USA
14235 Posts

Posted - 15/09/2007 : 12:38:18



That, Tim is the centre part of the CD insert (ie booklet fold) probably with staple! 🤔

xx

Kathy

"I sometimes smile when I think of how I looked then..."



Posted - 15/09/2007 : 12:59:43



I knew that!

(blushes hotly)

I wouldn't mind but I have a pin sharp widescreen monitor.. LOL



Posted - 15/09/2007 : 13:52:14



quote:

Originally posted by Kathy

Actually the straggly bit nearest Dusty is the thingy that you tie the umbrella up with when it is closed if that helps Carole. 🤔

xx

Kathy

"I sometimes smile when I think of how I looked then..."

But aren't there too stragly bits hanging from the umbrella?

This is getting as good as the debate about whose hand was on Dusty's leg. 🤔



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