

Let's Talk Dusty!

The Ultimate Forum for Dusty Springfield Fans

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Beautiful Soul album

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Beautiful Soul album (#p85090)

by [Corinna](#) » Fri Jan 13, 2012 1:46 pm

I don't know about you, but I love liner notes. And since I've been lucky enough to win the Beautiful Soul album on ebay recently, I want to share the insightful booklet with you. Click on the pictures to enlarge. Enjoy!



[./download/file.php?id=7809&mode=view](http://www.dustyspringfield.org.uk/forum/download/file.php?id=7809&mode=view)

Having established herself as one of England's most popular and critically acclaimed female singers of the 1960s,

DUSTY SPRINGFIELD

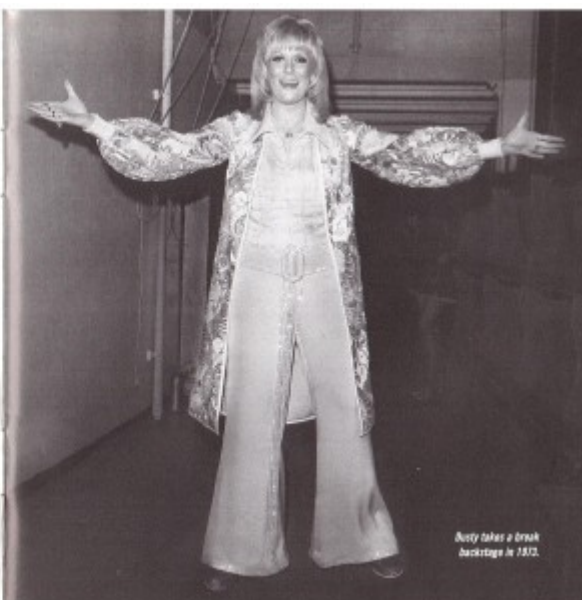
relocated in the 1970s to Los Angeles, where she could focus on her American career.

Of course, Dusty had already made an indelible mark in the U.S. with a string of standards, including *Son Of A Preacher Man*, *The Look Of Love*, *You Don't Have To Say You Love Me*, *Wishin' & Hopin'*, *The Wreckon Of Your Mind* and *I Only Want To Be With You*. Although she had recorded in America as early as 1964, the majority of Dusty's sessions had been produced in England. Among the exceptions was her 1968-71 output for Atlantic Records, most notably her masterpiece, *Dusty In Memphis*.

After seriously exploring her soulful side with Atlantic, Miss Springfield (real name: Mary Isabel Catherine O'Brien) signed with ABC/Dunhill in 1972. This was Dusty's first affiliation with a west-coast based label, and her signing was a prestigious move by Dunhill, an outfit heavily associated with rock groups such as The Mamas & The Papas, The Grass Roots, Three Dog Night and Steppenwolf.

Dunhill Senior Vice-President Steve Barri, a veteran of the Los Angeles music scene, assigned writer-producers Dennis Lambert and Brian Potter to create a customized album for Dusty

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which would showcase both her pop and soul sensibilities. The team was experiencing success by utilizing a similar formula with revitalizing former Motown stalwarts The Four Tops. Lambert remembers, "We were huge fans of Dusty's, no question about it. She could emotionally attach herself to anything she sang. When we heard she was available, we reached out and tried to get her."

In July of 1972, recording commenced on what would eventually become Dusty's *Cameo* album. The intermittent sessions spread through November. Lambert and Potter composed no less than half a dozen new songs for Dusty, as well as one which Lambert himself had previously recorded (*Of All The Things*). "Everything we wrote we ran by her and she ultimately made the choice of what she would record," explains Lambert. "Dusty was a very tough critic and was very hard on herself. She would give us a great performance and we'd think it was really close, but we'd play it back and she would turn around and throw her lyric sheets across the room and be close to tears. It was difficult to understand. She didn't think of herself as being as important as she was. Otherwise, she was a joy to work with and in the end she was happy with the project."

The album was launched in February, 1973, simultaneously with a single release of Lambert and Potter's *Who Gets Your Love*, a mid-tempo teaser which inexplicably garnered only light radio airplay. Oddly, when Dusty soon appeared on NBC-TV's *The Bobby Darin Show*, she sang the poignant *Upside*, *Of All The Things*, instead. The coy and catchy follow-up single, *Mama's Little Girl*, became a minor hit on the *Billboard* Easy Listening chart.

In addition to the *Cameo* selections written exclusively for her, Dusty would also place her distinctive vocal imprint on several songs from other established tunesmiths such as David Gates (the highly introspective *The Other Side Of Love*), Alan O'Day (the slyly sensual *Easy Evil*) and Nickolas Ashford & Valerie Simpson (the supremely joyful *I Just Wanna Be Tired*).

Following a Spring, 1973, repeat broadcast of a 1972 ABC-TV Movie Of The Week entitled *Say Goodbye, Maggie Cole* (starring motion picture great Susan Hayward in her final role), Dunhill decided to flip the *Mama's Little Girl* single and re-release it with the original B-side, *Learn*

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Re: Beautiful Soul album (#p85091)
by [Corinna](#) » Fri Jan 13, 2012 1:47 pm

To Say Goodbye, now featured as the A-side. Dusty had sung the touching song over the opening and closing of the television film and then re-recorded it, with some lyric changes, for inclusion on Cameo. A hauntingly absorbing ballad with music by Hugo Montenegro (noteworth for the theme from *The Good, The Bad and The Ugly*), *Learn To Say Goodbye* was another modest middle-of-the-road charter which deserved a better fate.

While the lack of a substantial hit song from Cameo was a major disappointment to everyone involved with the project, it could be argued that the decision makers simply made some wrong choices with respect to single releases. Dennis Lambert admits there was an uncertainty at Dunhill regarding which song should be the lead single. Over the nearly thirty years since the album first appeared, a number of critics, as well as Springfield fans, have often pointed to Van Morrison's *Japelo Honey* as the set's standout track. Dusty's sweet vocals and a southern-style horn section (with a jazzy sax solo) merge with sterling results. Lambert feels it is probably the one Cameo track that most closely captures the soulful styling Dusty accomplished so strikingly on *Dusty In Memphis*.

As with many albums, a handful of extra songs were recorded for Cameo and not used. The outtakes included cover versions of Michael Jackson's *Ben* and Johnny Nash's *I Can See Clearly Now*, as well as Lambert and Potter originals *When The Boys Come Out To Play* and *It's All Been Said Before*. (The latter was subsequently recorded by the post-Diana Ross Supremes). Unfortunately, Dusty never laid down vocals for those four tracks. Even though Cameo did not achieve its potential in commercial terms, it did earn favorable notices. Unexpectedly, it would be Dusty's only album released on ABC/Dunhill.

In the summer of 1974, producer Brooks Arthur (who had engineered Dusty's 1964 New York sessions for the Philips label) was enlisted to oversee Dusty's infamous, aborted second ABC/Dunhill album. The set was originally to be called *Elements*, but was renamed *Longing*, perhaps in recognition of the intense emotionalism that has always been at the center of Dusty's music. *Longing* was also assigned a catalogue number and given artwork, which even appeared in an October, 1974, ABC Records preview ad for various artists in *Billboard*.



Brooks Arthur, MC engineer, a 1964 New York recording session with guitarist Jerry Remick and Dusty.

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Recording sessions for the album began in early July at Arthur's 914 Studios, about an hour north of New York City. It was a heady period with Arthur also producing Janis Ian's acclaimed *Between The Lines* album and Bruce Springsteen recording at 914 as well, where he could be seen watching and admiring Dusty at work. Arthur decided to emphasize deeply personal material, on the grounds that these songs would best show off Dusty's richly vulnerable timbre. Singer-songwriters were experiencing a heyday, and Arthur chafed from among the very best of the genre in his attempt to give Dusty a contemporary sound. Arthur recalls, "Recording Dusty, with her grainy vocal quality and her expressionistic body language, was like viewing a magnificent black-and-white photograph."

Exclusively *For Me*, written by Colin Blunstone (former lead singer of the British rock group the Zombies, who performed on tour with Dusty in the 1960s) and David Jones, is one of Dusty's most intimate recordings and is the perfect opener from the *Longing* selections. Her seductive delivery belies the loneliness conveyed in the lyrics.

Dusty in London, 1972. This photograph was later used to create the cover illustration for the unreleased *Longing* album.

Chi Coltrane's *Turn Me Around* gives Dusty the opportunity to be, by turns, soft, pleading, forceful and energetic. Dusty liked the song so much that she chose to record it again in 1977 for her United Artists' album *It Begins Again*. She used virtually the same arrangement, but deleted the second verse.

With Janis Ian's chilling *In The Winter*, Dusty displays her dramatic abilities with devastating results. This heart-tugging tale of lost love is one of Dusty's (and Ian's) greatest achievements. It was under consideration for release as a single and Ian herself has acknowledged Dusty's interpretation as definitive.

I Am Your Child is a tender Barry Manilow/Marty Parizer ballad which Manilow introduced on his 1973 debut album. He also plays piano on Dusty's version, which went unissued until 1977—when she added a new vocal. The revised track, erroneously labeled as *I'm Your Child*, was featured on the flipside of her United Artists single *Let Me Love You Once Before You Go*. The version included here premieres Dusty's original 1974 vocal.

Dusty gets funky with Holland/Dozier/Holland's *A Love Like Yours*, a sassy slice of vintage Motown first sung by Martha & The Vandellas, one of Dusty's favorite R&B groups. A single candidate in 1974, this is another *Longing* track that Dusty wowed once more in 1977 for *It Begins Again*.

The songwriting team of Melissa Manchester and Carole Bayer Sager provides Dusty with a warm statement of self-fulfillment in *Home To Myself*. Manchester plays piano on this spilling cover version, which was the title track of her own 1973 debut album.

Dusty gives an especially yearning reading of Barry Mann and Cynthia Weil's *Make The Man Love Me*. The following track, *Angels*, is a deeper, spiritual excursion. It's also a vibrant celebration that allows Dusty to soar.

Beautiful Soul, the title song of this anthology, is the final offering from *Longing*. The emotionally charged Margaret Adam composition explains a progressive premise for 1974—love between two women. Dusty handles the delicate material with her typical sensitivity and a trace of sadness.

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Though the Brooks Arthur sessions yielded some of the most compelling tracks Dusty has ever recorded, the *Longing* album was never completed. A few of the selections (*A Love Like Yours*, *Make The Man Love Me*, *Angels*), as heard here, feature rehearsal vocals—Dusty didn't have the opportunity to return to the studio to perfect them to the exacting standards she set for herself. A tenth track intended for *Longing*, *Cover Of The Sky* from the 1972 stage musical *Pippin*, remains unfinished. Pleased that Dusty's last work is at last being issued, Arthur expresses his heartfelt gratitude to both Dusty and the musicians "who rolled up their sleeves and worked overtime on the album."

Personal difficulties prompted Dusty to take an extended break from her recording career following the *Longing* sessions. She ceased her nightclub and television appearances and, at her request, was contractually released from Dunhill in 1975. She would later attribute her problems to a combination of insecurity and substance abuse, the latter which she eventually conquered.

Following a three-year sabbatical, Dusty resumed recording in April, 1977, after signing with United Artists Records. The label subsequently released a number of singles as well as the albums *It Begins Again* (1978) and *Living Without Your Love* (1979).

Dusty went on to record for various labels in the 1980s, achieving a career renaissance in 1987 when she teamed with The Pret Shop Boys on the number one single *What Have I Done To Deserve This?* In 1994, during recording sessions in Nashville for her final album, *A Very Fine Love* (Columbia), Dusty was diagnosed with breast cancer. Although she was thought at one point to have won the battle, she sadly succumbed to the disease on March 2, 1999. Ironically, within two weeks she was inducted into the Rock & Roll Hall of Fame.

Dusty's days at Dunhill may have been brief, but the twenty tracks heard here provide an essential chapter of '70s Springfield, an all-too-rare glimpse of an icon at her vocal peak—singing, as always, deep from within her beautiful soul.

-Jim Pierson
December, 2000

The Beautiful Soul Of Dusty Springfield

*Dusty Springfield possesses one of the most identifiable and soulful voices of our time. I was aware of her in my teens as she began to emerge with her unique scintillating hits. But with the release of *Dusty In Memphis*, I became a life-long fan.*

When, as a young singer-songwriter, I was told that she was about to cut the first song I had ever written, I Am Your Child, I was flummoxed beyond belief. When Dusty and Brooks Arthur requested I play for her, I was honored.

At the session in 1974, I remember that Dusty insisted I play the exact same accompaniment that I had played for my own version of I Am Your Child. I remember having to do a little math on the spot because my key was totally different than hers. She loved the song and my accompaniment, and I loved her for loving them!

I'm so glad to see that because of this loving tribute to Dusty, these songs and her intimate and beautiful interpretations will live once more.

-Barry Manilow

Listening to Dusty brings back memories of my junior high school years. When she arrived on the scene, she really made a serious impact. No whole session had ever sounded like her. As a developing singer-songwriter, Dusty was one of the voices I would try to emulate—she has such a rich, soulful quality.

*Recording *Home To Myself* with her in 1974 was an incredibly rewarding experience. I believe it was the first time another artist had recorded one of my compositions and I was flattered that I was asked to play the piano. I'm delighted that Dusty's performance of the song is finally being heard. It's wonderful that this anthology allows us to hear Dusty shine again. She's one of the truly great singers.*

-Melissa Manchester

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Re: Beautiful Soul album (#p85092)

by **Corinna** » Fri Jan 13, 2012 1:48 pm



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14. IN THE WINTER
(C/N Cochrane)
Recorded July 22, 1974
15. I AM YOUR CHILD
(Barry Mannline-Marty Pappas)
Recorded July 23, 1974
16. A LOVE LIKE YOURS
(Charles Holland, Jr - Lambert Dozier-Brian Holland)
Recorded July 23, 1974
17. HOME TO MYSELF
(Melissa Manchester-Carole Bayer Sager)
Recorded July 15, 1974
18. MAKE THE MAN LOVE ME
(Barry Mann-Cynthia Weil)
Recorded July 23, 1974
19. ANGELS
(Arthur Resnick-Christie Thompson)
Recorded July 15, 1974
20. BEAUTIFUL SOUL
(Margaret Adam)
Recorded August 14, 1974 & September 4, 1974



A rare candid shot of Dusty, Los Angeles, 1974.

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Anthology Producers: Jim Ponsar
Executive Producers: Pat Lawrence
Digitally Mastered by Don Herick
At Top-Notch Mastering, Hollywood, CA

Project Coordination: Bruce Sweet & Michele New
Art Direction & Design: Tomada Design (Los Angeles)
Photography: Courtesy Michael Soto Andrews, Venice, CA

Thank you to Bruce Pascoe, Brooks Arthur, Maurice Bradford, Chris Butler, Tom Cyprien, Jim DeLo, Richard Egan, John Frederick, Ron Furuseth, Nicky Gallo, Beckie Goodman, Paul Goto, Anthony Hayes, Tony Hendrix, Paul Jones, Marc Kallert, Jeffrey Lantz, Arnie Kaplan, Jason Rivers, Steve Kolarjian, Jon Kopyeas, Lisa Latta, Dennis Lambert, Melissa Manchester, Barry Mannline, Ron Macken, John McEvoy, Andy McKain, Chris Reed, Clay Patterson, Joe Patrick, Lisa Redlick, Michael Rosenberg, Warren Salyer, Gene Santoro, Helen Schwartz, William Sawaluk, Rhonda Shanks, Steve Sobeloff, Jerry Stone & BWW Sales, Ann Wilson, Henry Weiss-Melick

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Re: Beautiful Soul album (#p85094)

by **terri** » Fri Jan 13, 2012 4:23 pm

Boy I love this album!!! I love all of it!!!!!!!!!!!!!! 😊

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Re: Beautiful Soul album (#p85097)

by **allherfaces** » Fri Jan 13, 2012 5:12 pm

OOoh, lucky you. Thanks for the liner notes...very nice booklet and pretty pics of La Dust. 😊

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Re: Beautiful Soul album (#p85107)

by **jeffery** » Sat Jan 14, 2012 12:41 am

😊 I live for liner notes.

Thanks Cor, 🌹

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Re: Beautiful Soul album (#p85116)

by **karen** » Sat Jan 14, 2012 9:17 am

Someone else that loves all this how couldn't you.. ❤️ . glad you got it Cor.. 🙌 😊

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Re: Beautiful Soul album (#p85118)

by **trek007** » Sat Jan 14, 2012 9:39 am

It's like buy one get one free , cause Beautiful Soul gives us Cameo and Longing, a very nice package which I play alot.

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Re: Beautiful Soul album (#p85121)

by **Cardiff Bluesgirl** » Sat Jan 14, 2012 10:02 am

yeah me too Trekkie. its a great album. 😊

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Re: Beautiful Soul album (#p85458)

by **paula** » Wed Jan 18, 2012 3:36 pm

Corinna wrote:

The attachment **007.jpg** is no longer available

The attachment **007.jpg** is no longer available

so glad that you finally got your hands on this, Cor. congratulations 🙌

I also bought mine on ebay years ago and I remember how crazy I was to get it and how exciting it was when I did 🌟... a combined cd of Cameo and Longing..a MUST have!

I fell off my chair when I first saw this insert photo of Dusty...no makeup, no wig...I absolutely love this photo of her



*A rare candid shot of Dusty,
Los Angeles, 1974.*

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[\(/download/file.php?id=7863&mode=view\)](#)

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Re: Beautiful Soul album (#p85475)

by [Corinna](#) » Wed Jan 18, 2012 4:46 pm

Agree, Paula. She's very pretty in this picture. 🍷

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