

Let's Talk Dusty!

The Ultimate Forum for Dusty Springfield Fans

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Dusty in Memphis Review for Soul Magazine

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Dusty in Memphis Review for Soul Magazine (#p187060)

by **Susan** » Sat Oct 07, 2017 8:07 am

Hello everybody,

as you may know I`m writing for a german soul magazine and I`m going to write a review about Dusty in Memphis.

I want to write it as accurate a possible and it would be great if some of you could provide some material or things they heard about the session. Pictures would great I will try to clear the copyright if possible. I really need all the help I can get as we are having a young audience and it would be great if I would be able to get them to want to know about Dusty.

Thanks for your help. I will write the review in english and german and of course give credit where it belongs.

If you have questions, please let me know.

The magazine www.soultrainonline.de (<http://www.soultrainonline.de>) I`m also writing for souldisco.de (which just started)

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Re: Dusty in Memphis Review for Soul Magazine (#p187063)

by **Corinna** » Sun Oct 08, 2017 8:01 am

To get you started with your research, lots of articles from the time can be found in this thread: [viewtopic.php?f=7&t=4675&start=740&hilit=memphis](http://www.dustyspringfield.org.uk/forum/viewtopic.php?f=7&t=4675&start=740&hilit=memphis) (<http://www.dustyspringfield.org.uk/forum/viewtopic.php?f=7&t=4675&start=740&hilit=memphis>)

Studio musicians talking about Dusty in Memphis at 1:55

Session Men: Reggie Young | American Studio Ba...

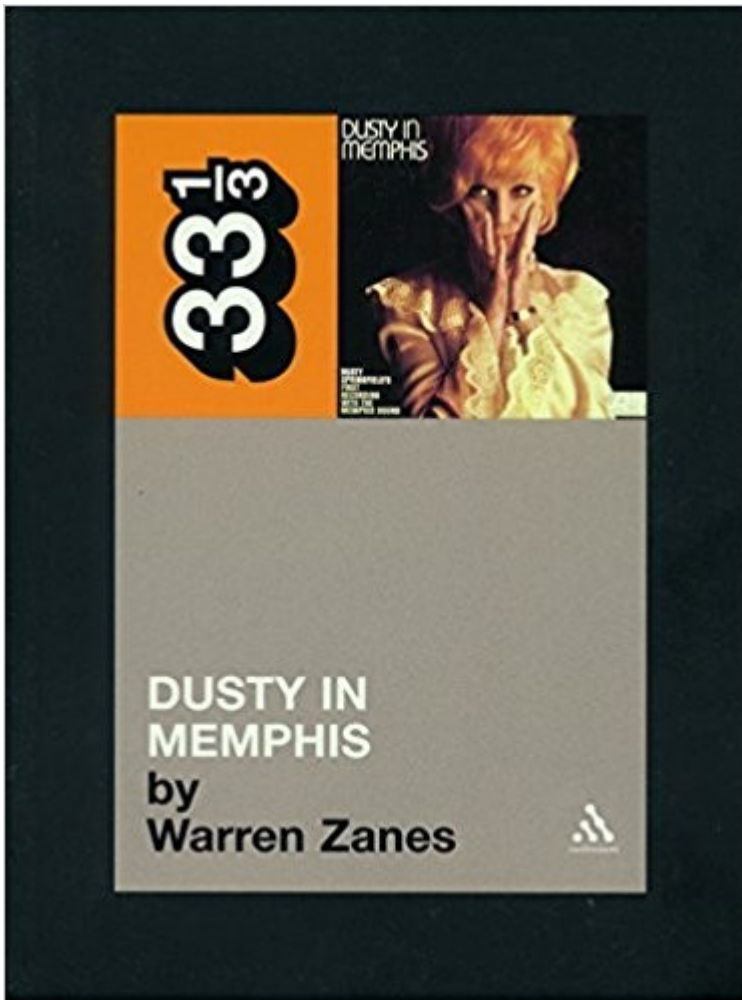


Photos from the recording session (with Tom Dowd):

Image

Image

And, of course, Warren Zanes has written a book about Dusty in Memphis.



41bwlyixel._SX372_BO1,204,203,200_.jpg (32.67 KiB) Viewed 4080 times

Good luck, and let us know if you have any other specific questions.

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Re: Dusty in Memphis Review for Soul Magazine (#p187069)

by **Sweetbaby** » Sun Oct 08, 2017 11:54 pm



Memphis.png (216.22 KiB) Viewed 4038 times

There's a fairly detailed account of the recording of DIM in the book **Memphis Boys: The Story of American Studios** by Roben Jones which is available in a preview edition at books.google.com: the DIM account is in Chapter 14 which is entitled *Early Departures & Late Arrivals*.

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Re: Dusty in Memphis Review for Soul Magazine (#p187070)

by **Susan** » Mon Oct 09, 2017 8:22 am

Brilliant thanks a lot the two of you for the input!!!

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Re: Dusty in Memphis Review for Soul Magazine (#p187086)

by **Susan** » Sat Oct 14, 2017 8:50 am

Hello everybody,

did somebody still have the tape/mp3 from the show about DIM?

http://www.dustyspringfield.org.uk/ltd_..._radio.pdf (http://www.dustyspringfield.org.uk/ltd_archives/images/stories/PDF/Dontforget/DIM_on_radio.pdf)

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Re: Dusty in Memphis Review for Soul Magazine (#p187087)

by **darren2722** » Sat Oct 14, 2017 9:29 am

Hi Susan, Good luck with your enterprise. I don't think this was the Radio Programme you had in mind, but here's another programme on Dusty In Memphis I uploaded to youtube. <https://youtu.be/sYs9DaiRzCA> (<https://youtu.be/sYs9DaiRzCA>)

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Re: Dusty in Memphis Review for Soul Magazine (#p187092)

by **Susan** » Sat Oct 14, 2017 12:52 pm

Hello Darren,
thank you very much.
Will listen to it right away.

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Re: Dusty in Memphis Review for Soul Magazine (#p187093)

by **Frans** » Sat Oct 14, 2017 2:21 pm

This could be what you're after, Susan. Here's the download link:

[https://drive.google.com/file/d/0B2Ube8 ... sp=sharing](https://drive.google.com/file/d/0B2Ube8...sp=sharing) (<https://drive.google.com/file/d/0B2Ube8BZRnXvUU1qQTBhREdTRzQ/view?usp=sharing>)

It's been on my computer since 2013.

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Re: Dusty in Memphis Review for Soul Magazine (#p187100)

by **Susan** » Sun Oct 15, 2017 12:14 pm

Thank you Frans will listen to it!!

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Re: Dusty in Memphis Review for Soul Magazine (#p187103)

by **IWannaBeABluesSinger** » Sun Oct 15, 2017 7:55 pm

I've listened again to these radio programs and I was struck by how wrong the commentators were about a few things. One of them said Dusty was accustomed to having people bring songs to her and producing them for her.

In fact, from 1963 to 1968, she had found, or chosen, all the songs; dictated the arrangements; and rehearsed the orchestra until she got the sound she wanted. She produced herself, and DIM marked the first time Dusty relinquished control of a recording session. That was what led to friction between her and the Atlantic recording team - the fear of having no control.

Also, Dusty couldn't record to anything but a completed track because, as she said many times, she thought of her voice as just another instrument in the arrangement and would weave her voice in and around the sounds she was hearing. The DIM producers wanted to get a vocal from her so they could write an arrangement later, another loss of control that Dusty couldn't abide.

Maggie

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Re: Dusty in Memphis Review for Soul Magazine (#p187104)

by **Susan** » Mon Oct 16, 2017 6:36 pm

Hello Maggie,
thank you for setting the record straight.
this helps a lot.

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Re: Dusty in Memphis Review for Soul Magazine (#p187184)

by **Sweetbaby** » Tue Oct 24, 2017 11:57 pm



Hello Nadine - I've done some browsing at books.google.com

and found that Jerry Wexler's 1993 autobiography **Rhythm And The Blues: A Life in American Music** may be viewed in a preview edition there: I'll upload the passages in which Wexler recalls working with Dusty ...in Memphis - they're already legible but will enlarge if clicked:

It was during this same period that I co-produced, along with Tommy Dowd and Arif Mardin, what turned out to be the semilegendary *Dusty in Memphis*. I still love the album, although the sessions themselves were grueling. Dusty has to be the most insecure singer in the world. When I signed her, she was coming off hits—"The Look of Love" (the theme song from the James Bond spoof *Casino Royale*) and "You Don't Have to Say You Love Me." I was criticized for taking Dusty down South—everyone said the South was for R&B, not pop—but I had a hunch. You won't hear much of a black influence in her voice, yet she's deeply soulful, her intonation

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pure. As with Aretha, I never heard her sing a bad note.

“All Jerry did was talk about Aretha,” remembers Dusty, “and I was frankly intimidated. If there’s one thing that inhibits good singing, it’s fear. I covered the fear by being in pain. I drove Jerry crazy.”

The craziness actually began before we went south. In searching for songs, I came up with over a hundred. Dusty came out to the house, where we sat for hours, ass-deep in albums and acetates. Out of the hundred-plus songs, she approved exactly zero. I’d struck out, but I persevered. An artist of her fragile sensitivity had to be selective; to say yes to one song was seen as a lifetime commitment. After months of agonizing evaluations, we settled on eleven tunes: four by Gerry Goffin and Carole King; two by Randy Newman; Barry Mann and Cynthia Weil’s “Just a Little Lovin’ ”; a song by Bacharach and David; and “Breakfast in Bed,” a sly piece of seduction by a couple of the better Alabama writers, Eddie Hinton and Donnie Fritts.

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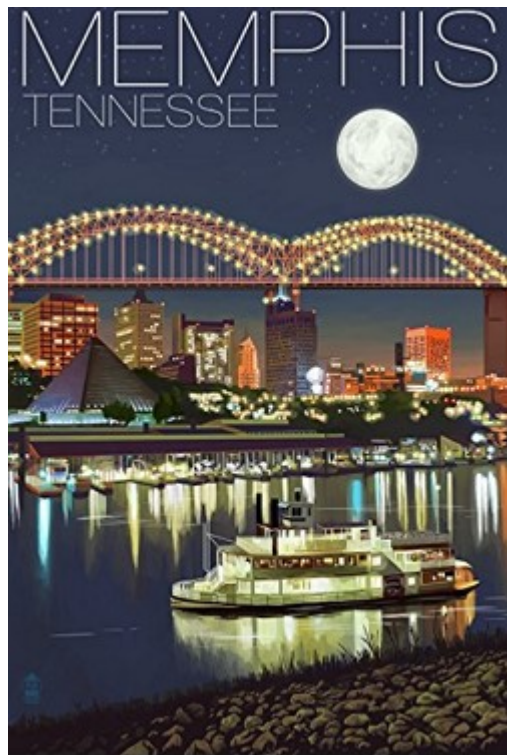
To be continued (there's a three upload per post limit).

Last edited by [Sweetbaby](#) ([./memberlist.php?mode=viewprofile&u=171](#)) on Wed Oct 25, 2017 12:22 am, edited 2 times in total.

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Re: Dusty in Memphis Review for Soul Magazine (#p187185)

by **Sweetbaby** » Wed Oct 25, 2017 12:14 am



My original plan was to record in Muscle Shoals, but selecting the songs took so long that we had to cancel and move the sessions to Memphis, where Chips Moman and crew were more than up for the job. Dusty, though, was all raw nerve ends and neuroses. She wouldn't put her voice on a practice track, making it tough for us to work up the arrangements. She wouldn't sing at all.

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[/file.php?id=32301&mode=view\)](#)

We finally cut her vocals back in New York, but in spite of the sturdy anchors provided by the Sweet Inspirations, the sessions were hell. The emotional push and pull between me and Dusty was tricky. Singers always cry for more track in their headsets; my method is to give them less, forcing them to sing harder. In Dusty's case, she pushed me to boost the track so high she couldn't even hear herself singing. At one point she hurled an ashtray at me. She also called Tom Dowd, a noticeably easygoing man, a "prima donna." "The only prima donna here, Mademoiselle Springfield," said I, "is you."

Yet, despite everything, I finally got the performances I was after, and I still marvel at her vocals. Her first single, "Son of a Preacher Man," went top ten. The song was marked for Aretha, but she passed, perhaps because it hit too close to home. The idea that Dusty—the Great White Lady, the Ice Queen—could turn the tune into a smash is proof that a powerful song is a powerful song and can be a hit sung by practically anyone. (Aretha finally did cut "Preacher Man," just as she ultimately did "Let It Be," the hymn written for her by John Lennon and Paul McCartney. She held off for over a year, until the Beatles tired of waiting and sang it themselves; Aretha's version, needless to say, was too late.)

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The above passage is followed by Wexler's discussion of *Windmills of Your Mind* which at present the preview edition cuts off midway through - however I did find the relevant passage quoted in its entirety at 45cat.com:

"Another song on the Memphis album was helped along by some promotional zeal. Though Atlantic was sold, I was pushing my records just as hard. I had flourished in a smaller context in a smaller time, before the advent of the mighty rack jobbers. So when it came to moving merchandise I believed in, I resorted to the old tricks - sending out white-label acetates to deejays and program directors, hyping the market with advanced copies of singles. In Dusty's case, we had recorded a marvelous, ranging melody by Alan and Marilyn Bergman and Michel Legrand, 'The Windmills Of Your Mind', nominated for an Oscar as theme song for The Thomas Crown Affair. To prepare for a possible win, I doped out a plan; I pressed up three thousand 45-rpm singles, had them packed special delivery and stamped ACADEMY AWARD WINNER! OPEN IMMEDIATELY! The minute the song won, Henry Allen - then head of the stockroom, later head of our R&B department - ran to the central post office, and the next morning deejays all over America got the good news."

Likely Wexler's autobiography features further commentary on **Dusty in Memphis** which may possibly be made available in the preview edition in future if you'd like to check back. If there's anything from Wexler's book you'd like to cite here are its publication details:

This Is a Borzoi Book Published by Alfred A. Knopf, Inc.

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Owing to limitations of space, acknowledgments for permission to reprint previously published material will be found following the Index.

Library of Congress Cataloging-in-Publication Data

Wexler, Jerry.

Rhythm and the blues : a life in American music / Jerry Wexler and David Ritz.

p. cm.

eISBN: 978-0-307-81900-0

1. Wexler, Jerry. 2. Sound recording executives and producers—United States—Biography. I. Ritz, David. II. Title.

ML429.W4A3 1993

781.643'092—dc20

[B] 92-31704 MN

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Re: Dusty in Memphis Review for Soul Magazine (#p187194)

by **Susan** » Thu Oct 26, 2017 11:18 am

wow thank you so much for putting this up!!

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