Let's Talk Dusty!

The Ultimate Forum for Dusty Springfield Fans http://www.dustyspringfield.org.uk/forum/

Archive

http://www.dustyspringfield.org.uk/forum/viewtopic.php?f=8&t=7890

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by Susan 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

Is somebody still having them in a better readable quality?

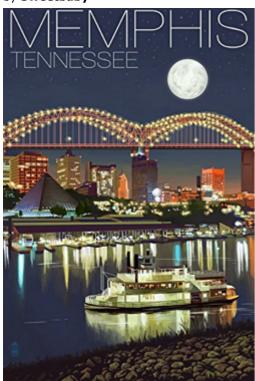
This would help a lot.

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:

PETER JONES REVIEWS HER NEW ALBUM. WITH three producers throwing in their varied talents—Measrs, Jerry Wexler, Ward and Jones and Arit Mardin—Outyl Springleid was clearly in happy mood way down in Tonnessee when she visited there to make her new album. "Dusty in Mamphia" is a stand-out sitsum, judged by any standards. It doesn't preclude her continuing to record in Britale, but if does pin-point several startling variations in sylve, power and overall production. Let's look at the album more closely brack by track. "Dusty in Mamphia"—Just A Little Levin: So Much Love. Son Of A Preacher Man, I Don't West To Hear About It Anymore. Don't Perget About Me. Breakfast in Stead dast Services and Service of the Service of

just air1 a word of criticism from eithern me. Off the song itself deliciously-subdued backing here. Then a Bacharach-David number with Latinish percussion and a high-register Dady scaning delicately as the reaches the Land of Make Bellieve. Golfin and King come in again for "No Easy Way Dawn" which gets right off with a determined backing beat, featuring piano, and recturing that real Memphis urgealing sort of approach. From a soft scene a moment or box of stocato lyric-selling

Great Gottin and Kingloms for the final brack. Again, a store-tempored piece, with still waiter granted to the cyrics, and a backing that Itils out but never overwhelms. This is eitsther good example of perfect balance between voice and orchestra. New is there a cellscian? Could be that those who dig Desty really beitting of still and fempo still will be disappointed because there is somewhat similarity of style and fempo in the material selected. Against that is the fact had each song is a complete eatity usually felling a adory, often and dinged, which statis busy well.

If one takes it as a step ahead, a change of direction, it stands up as the best yet from Dusty. For sheer masticianship 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 soller.

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