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Author

Topic

**Tom Lovett**

Little by little



Posted - 05/04/2007 : 19:05:44



Bought the above book today, and of course, first person I looked up was Dusty.

Thought you might like the author's playlist and comments.

### **I Only Want To Be With You.**

Among the finest Phil Spector impressions ever recorded.

### **Wishin' and Hopin'**

Among the finest Dionne Warwick impressions ever recorded.

### **You Don't Have To say You Love Me.**

Completely and absurdly overblown, but all the more effective for it.

### **What's It Gonna Be**

Dusty at her best on top of a brilliant arrangement.

### **Don't Forget About Me**

Springfield excelled at the desperate blues - this might be her best.

### **I'll Try Anything**

Try to ignore the production and you'll hear Dusty at her most emotional

### **Son Of A Preacher Man**

Springfield rides the killer memhis groove for all its worth

### **Breakfast In Bed**

She comes on like a cross between Al Green and Bill Medley on this gauzy postcoital reverie.

### **Willie and Laura Mae Jones**

Springfield's fake countryisms are a bit annoying but the groove is pretty good.

### **Silly, Silly Fool**

Springfield at her most soulful, with the bonus of a wonderfully cheesy dangling wah-wah rift.

I'm sure you must have some comments ?!?

I'll try and type up the full article over the holiday.

Happy Easter to you all, looking forward to the 14th and 15th.

Old Tom.

In sparkle gown, perfection, spinning impossible arcs of vibrato through smouldering waves of invisible sound.

**MattMidd1**

I've got a good thing

United Kingdom  
4270 Posts

Posted - 05/04/2007 : 21:14:25

Thanks for this ol' Tom! 🙏 I'm so pleased to see some of the lesser known Dusty songs there like Willie and Lauramae Jones, Silly Silly Fool, and What's It Gonna Be.

Matt.

16 weeks; then a different country, here I come!!

**daydreamer**

Moderator

United Kingdom  
5404 Posts

Posted - 05/04/2007 : 22:18:06

There seem to be some strange choices of Dusty music there considering the book title is Soul and R & B. I don't think W&H, YDHTSYLM or IOWTBWY would normally be thought of as part of that genre if not for the fact that they were sung by Dusty. Perhaps he should have taken a listen to the likes of I Had A Talk With My Man, Chained to a Memory or Wont Be Long for instance. I'll look forward to the rest of the article though Tom.

Carole x

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

**paula**

Moderator

USA  
5012 Posts

Posted - 06/04/2007 : 02:29:16

I agree..strange list of Dusty songs under a book of that title...I would have thought more from 'Brand New Me' ...along w/ 'Silly,Silly Fool'. ...thanks Neil, I might have to check out that book. 😊

paula x

Edited by - paula on 06/04/2007 02:30:37

**MattMidd1**

I've got a good thing

United Kingdom  
4270 Posts

Posted - 06/04/2007 : 16:35:04

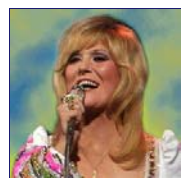
Neil?? - I think you got Ol' Tom mixed up with Neil.

Matt.

16 weeks; then a different country, here I come!!

**Tom Lovett**

Little by little

United Kingdom  
944 Posts

Posted - 06/04/2007 : 20:10:22

The Article as written by Peter Shapiro

Dusty Springfield was born Mary O'Brien in London on April 16, 1939. She began her career in the late 50s as part of The Lana Sisters, a forgettable pop vocal group, but in 1960 she formed a folk-pop trio The Springfields with her brother Dion O'Brien and friend Tim Field. The group had big hits with "Bambino", "Silver Thread and Golden Needles" and "Say I Won't Be There", but broke just before the dawn of the British Invasion.

Hearing girl-group records for the first time during a tour of America with the group in the early 60s inspired Springfield to go solo. She transformed herself into a gutsy vocalist and became, along with Dionne Warwick, the new generation's best interpreter of the Brill Building's pop material. While she sounded great on on huge Phil Spector-style productions like "I Only Want To Be With You" and "Wishin' and Hopin'" she sounded completely out of place on "Can I Get A Witness" which wasn't exactly Marvin Gaye or Rolling Stones.

Even more impressive than her records was her political commitment. Springfield was one of the very few white singers in the African-American

idiom to acknowledge the fact, and in 1964 she was thrown out of South Africa for refusing to perform in front of segregated audiences. Her music, however, was still showing signs of growing pains. "Long After Tonight Is All Over" was the kind of stuffy, string laden, over-the-top exorcism that British soul fans love, while "You Don't Have To Say You Love Me" was a wrenching ballad that showed she could sing when given the right material.

Dusty Springfield came into her own as a bona fide soul singer in the late 60s. On top of production that was sort of a combination between Motown and garage rock with its stomping beat, swirling strings and tremolo guitar runs, 1967's "What's It Gonna Be" featured a really great performance from Springfield that was fully of smoky desperation. Equally superb was the similarly styled "Don't Forget About Me". Her fine performance on "I'll Try Anything" was undone by the wink-wink-nudge-nudge arrangement which was also the case with the rather cheesy "The Look Of Love".

Springfield never sounded as credible or as powerful as she did on the fine 1968 album *Dusty In Memphis*. Recorded at Chips Moman's American Sound Studio in Memphis, *Dusty In Memphis* was easily the best album of her career and quite possibly the greatest 'blue-eyed soul' album ever. The 827 Thomas Stret Band and backing vocalists The Sweet Inspirations - must take a lot of the credit. Although co-producer Arif Mardin gussied up the Memphis sound with concert master Gene Orloff's strings, the Al Jackson inspired drums, churchy keyboards, guitar slurs and driving basslines ensued that enough barbecue grease dripped from the arrangements. The Sweet Inspirations meanwhile, took Springfield to church, injecting a bit of sass into the proceedings, It all rubbed of on Springfield and, unlike many imports to Memphis, she didn't sound out of place.

Her next album 1970's *Brand New Me* was rerecorded in Philadelphia with Gamble & Huff who created "Silly, Silly Fool" which was perhaps her most soulful performance and one of the great ricocheting guitar intros. Cameo recorded in LA in 1973, featured "Breakin' Up A Happy Home, one of her best vocalsof the 70s and 80s which was almost ruined by the clumsy arrangement.

After a decade's worth of inactivity and utterly forgettable records, Springfield made a triumphant return in 1987 on a duet with The Pet Shop Boys, "What Have I done To Deserve This?" Neil Tenant and Chris Lowe also produced several tracks for *Reputation* in 1990, her best selling album in nearly 20 years.

After releasing a couple more records in the 90s, Springfield died of breast cancer on March 2, 1999.

### Recommended listening

#### **Dusty In Memphis**

#### **1968, Atlantic**

Springfield's finest album has as its signature song "Son Of A Preacher Man", one of the most perfect matches between downhome values and mainstream pop sensibilities. The funky, Memphis soul stew is evident across the whole album, she shouts convincingly on "Don't Forget About Me" and has all the heartache of Lorraine Ellison on "I Can't Make It Alone".

So there !!!

Tom

In sparkle gown, perfection, spinning impossible arcs of vibrato through smouldering waves of invisible sound.



**daydreamer**

Moderator



Posted - 06/04/2007 : 22:19:44



Ok, so everyone is entitled to their opinion...but....did she really sound out of place on Can I Get A Witness? Not to my ears she didn't. And The Look of Love "rather cheesy" Excuse me! I do agree with a lot that he says but he should have looked deeper at the "utterly forgettable records" from the decade preceding WHIDTDT.

Carole x

United Kingdom  
5404 Posts

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



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