

DUSTY IN MEMPHIS

STEREO



DUSTY
SPRINGFIELD'S
FIRST
RECORDING
WITH THE
MEMPHIS SOUND

SD 8214



For the past several months, since it became known that Dusty Springfield had signed an agreement to record with Atlantic Records, one of the recurring topics of conversation in the international pop community has been this, her first album. Long before it existed, pop people everywhere were wondering what it would be. The question was a bit puzzling. On the one hand, there was Dusty, one of the very biggest English pop stars, a really good singer of, as she has described them, "big ballady things," and on the other there was Atlantic, which does many things well, but probably does, and has done, rhythm-and-blues better than any other record company. There was a general feeling that they might come up with something exciting, but nobody was sure what.

Then word got around that Dusty would be recorded in Memphis, Tennessee. The plot thickened. The "Memphis Cats" have a great international reputation also, but they are mostly associated with such artists as Aretha and Wilson Pickett—not singers of "big ballady things." A lot of people weren't sure Dusty in Memphis was such a good idea, and one of them was Dusty herself. Jerry Wexler, Atlantic Executive Vice President, who conceived the idea of recording Dusty in Memphis, remembers that "she was pretty shook up about it."

"Like most people, perhaps," Dusty says, "I associated Memphis with one kind of sound, a hard R&B sound. That's not the thing I can do, and I'd rather leave it to those who can."

As it turned out, she needn't have worried. That was not what Atlantic had in mind. As Wexler puts it, "We wanted to let her do her own thing, but we also wanted to give it a new validity."

Memphis was surprising to Dusty in several ways. "I had no idea how far out of the R&B bag the Memphis musicians could go. I discovered that their versatility is amazing, and their musical knowledge is extremely wide."

The Memphis method of record-making, however, was different from any that Dusty, who has recorded in London, New York, and Los Angeles, had ever encountered. "For five years, since I started recording, I had been coming into studios and finding everything all done beforehand—the arrangements worked out, and nothing to do but bounce off what was written. In Memphis I was a little intimidated at first, because I'd never worked the way they do—making head arrangements, sorting things out. We'd listen to a demo record of a song and then might sit down and mess around with it for two hours, sometimes more, sometimes less, trying out different approaches until we eventually came to some agreement between everybody, myself included. Being used to working in a different way, I felt very tight about it, almost entirely on my own and exposed all of a sudden. But I sort of grew up as the album progressed. I became less inhibited, and I feel I can do much more now than I've ever done. Working this way forces you to be creative, to try to do something

really good, because it's like laying down a foundation, it has to be very strong."

Starting with a tape of a song, sung probably by its author with only piano or guitar accompaniment, listening to it, learning it, and working with it until you have made it express your own real feelings, must inevitably produce music with greater involvement and more genuine emotion than that which results from reading a chart while standing alone in a studio. If you have heard Dusty's hit single *Son Of A Preacher Man*, you know that the Memphis sessions revealed something new in Dusty's singing that we had not heard before—a softness, a vulnerability that is quite moving and attractive.

Another quality of Dusty's voice, one which seems quite miraculous these days, is that it manages to express emotion without screaming, grunting, going out of tune, or using any of the other devices common to singers who attempt to make bad taste a substitute for soul.

Taste, modesty, and restraint typify the music in this album. Each musician does his job, plays his axe, but somehow the whole adds up to more than the sum of its parts, and a texture is created of intricate patterns and harmonies, with a depth seldom found in any music. No one is trying to overpower the listener with his virtuosity. Listen, for instance, to the cooking bass of Tommy Cogbill at the end of *Preacher Man*. Cogbill, for many years an accomplished

jazz guitarist, is a musician's musician; he plays bass as if it were a lead instrument, implying the bass line as Charlie Parker implied melody. Reggie Young, who plays guitar, also plays electric sitar on certain tracks, not as a gimmick, but because he wanted a particular sound. And throughout the album there is the rock-steady time-keeping of drummer Gene Chrisman. The strings and horns, which were arranged by Arif Mardin, play swinging lines, and harmonies which, while sometimes surprising, are always rich and warm. And there have not been background singers as good as The Sweet Inspirations since the days when Margie Hendricks was with Ray Charles' Raelets.

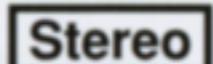
Dusty Springfield's Atlantic debut album, while it is quite different, is worthy to be compared with Aretha Franklin's great Atlantic albums—and that's saying a lot. Hopefully, it is only the first of many to come. Dusty may soon be returning to Memphis; she says the barbecue down there is "really something."

STANLEY BOOTH

DUSTY IN MEMPHIS DUSTY SPRINGFIELD

1. JUST A LITTLE LOVIN' (2:16)
2. SO MUCH LOVE (3:29)
3. SON OF A PREACHER MAN (2:26)
4. I DON'T WANT TO HEAR IT ANYMORE (3:09)
5. DON'T FORGET ABOUT ME (2:49)
6. BREAKFAST IN BED (2:55)
7. JUST ONE SMILE (2:40)
8. THE WINDMILLS OF YOUR MIND (3:50)
9. IN THE LAND OF MAKE BELIEVE (2:30)
10. NO EASY WAY DOWN (3:09)
11. I CAN'T MAKE IT ALONE (3:53)
12. WILLIE AND LAURA MAE JONES* (2:47)
13. THAT OLD SWEET ROLL (HI-DE-HO)* (2:57)
14. WHAT DO YOU DO WHEN LOVE DIES* (2:43)

* Denotes Bonus Tracks



CAPP 8214 SA



The rhythm section is: Gene Chrisman, drums; Reggie Young, guitar and sitar; Tommy Cogbill, bass; Bobby Emmons, organ & electric piano; Bobby Wood, piano. On The Windmills Of Your Mind, Bobby Emmons plays conga. On Don't Forget About Me, Tommy Cogbill and Reggie Young play guitar, and Mike Leach plays conga. On In The Land Of Make Believe, Mike Leach plays conga. Vocal backgrounds are by The Sweet Inspirations. Horn arrangements are by Tom Dowd & Arif Mardin. String arrangements are by Arif Mardin. The string section is under the direction of Gene Orloff.

Recorded at American Studios, Memphis
Recording Engineer: Ed Kollis
Album design: Haig Adishian
PRODUCED BY JERRY WEXLER,
TOM DOWD & ARIF MARDIN

Reissued by Analogue Productions
Mastered by Kevin Gray
at COHEARENT AUDIO

ANALOGUE PRODUCTIONS
P.O. Box 1905 Salina, KS 67402-1905
TEL (785) 825-8609
AnalogueProductions.com