

## Dusty Springfield - Ev'rything's Coming Up Dusty (1965)

Written by bluelover

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1. *Dusty Springfield - Won't Be Long (3:23)*
2. *Dusty Springfield - Oh No! Not My Baby (2:48)*
3. *Dusty Springfield - Long After Tonight Is Over (2:39)*
4. *Dusty Springfield - La Bamba (2:36)* [play](#)
5. *Dusty Springfield - Who Can I Turn To? (When Nobody Needs Me) (3:25)*
6. *Dusty Springfield - Doodlin' (2:48)*
7. *Dusty Springfield - If It Don't Work Out (2:45)*
8. *Dusty Springfield - That's How Heartaches Are Made (2:46)*
9. *Dusty Springfield - It Was Easier To Hurt Him (2:45)*
10. *Dusty Springfield - I've Been Wrong Before (2:24)* [play](#)
11. *Dusty Springfield - I Can't Hear You (2:28)*
12. *Dusty Springfield - I Had A Talk With My Man Last Night (2:56)*
13. *Dusty Springfield - Packin' Up (2:04)*
14. *Dusty Springfield - Live It Up (2:28)*
15. *Dusty Springfield - I Wanna Make You Happy (2:27)*
16. *Dusty Springfield - I Want Your Love Tonight (2:05)*
17. *Dusty Springfield - Now That You're My Baby (2:10)*
18. *Dusty Springfield - Guess Who? (2:34)*
19. *Dusty Springfield - If Wishes Could Be Kisses (2:55)*
20. *Dusty Springfield - Don't Say It Baby (2:25)*
21. *Dusty Springfield - Here She Comes (2:21)*

Dusty Springfield's second British LP was roughly equivalent to the American *You Don't Have to Say You Love Me* album, which appeared ten months later in the United States and had the title hit and one other song ("Little by Little") added, and three of the U.K. edition's songs stripped off. The British version also appeared as a gatefold, filled with a series of beautiful photographs and extensive notes. More to the point, this second album presented a more mature Dusty Springfield, doing songs by Leslie Bricusse and Anthony Newley, Randy Newman and co.,

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although all of the material here -- even "Who Can I Turn To," from the musical The Roar of the Greasepaint -- still has a soulful edge. Moreover, she scales new heights of passion on Rod Argent's "If It Don't Work Out" and the ethereal "That's How Heartaches Are Made," and seems close to bursting her lungs on Gerry Goffin and Carole King's "I Can't Hear You." A little more than half of this album -- mostly the up-tempo numbers -- was recorded with her on-stage backing group the Echoes, and they have a nice, lean band sound that was also a departure from the lushly orchestrated, outsized production of her early singles sides. The whole record comes off as perhaps the greatest Motown album that was never made by Motown, and has a pleasing unity in its British form that the U.S. version lacks. ---Bruce Eder, All Music Guide.

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