

# Let's Talk Dusty!

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## The Cath Carroll Interview

<http://www.dustyspringfield.org.uk/forum/viewtopic.php?f=8&t=4884>

### The Cath Carroll Interview

by **donellac**

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Posted: **Fri Mar 08, 2013 12:10 pm**

Hi folks, I have just recently found the Cath Carroll interview with Dusty.

It is thrilling to hear Dusty just chilling and chatting to Cath for almost twenty minutes. It seems to be from the time she was promoting 'Sometimes Like Butterflies' in the UK.

I have found discussions in the LTD archives from around the time this first appeared on the internet. But I haven't been able to find anything more recently about it. Has there been any more discussion of the interview?

Cath Carroll was writing for NME at the time. Do any of you have a copy of the article Cath wrote following on from the interview?

It would be great to read.

Donella 

### Re: The Cath Carroll Interview

by **donellac**

Posted: **Fri Mar 08, 2013 3:20 pm**

By the way, for anyone who hasn't heard this, here is the link to the interview.




<http://blog.lilypadrecords.com/2008/07/...-pt-1.aspx>

Enjoy 

### Re: The Cath Carroll Interview

by **darren2722**

Posted: **Fri Mar 08, 2013 3:53 pm**

Thanks Donella, That was really great.  Nice to hear Dusty swear like the rest of us.   
Interestingly Dusty's Speaking voice hardly changed over 40 years unlike her singing voice.  
Reckon Dusty would have been the greatest news-reader ever. 

### Re: The Cath Carroll Interview

by **pat.dunham**

Posted: **Fri Mar 08, 2013 4:16 pm**


Thxs Donella, what a nice natural chatty session this was to listen to. Is there a Part 2 or was that with Roy O?

Thanks again, off to listen to it once more.

### Re: The Cath Carroll Interview

by **karen**


Posted: **Fri Mar 08, 2013 4:31 pm**

Yes it was nice to hear her on this and re the animals too.. 

### Re: The Cath Carroll Interview

by **oboe93**

Posted: **Fri Mar 08, 2013 9:11 pm**

 Thanks Donella. What a great find. I really enjoyed it.

# Re: The Cath Carroll Interview

by Cardiff Bluesgirl

Posted: Sat Mar 09, 2013 11:23 am

yes it was a nice casual chat she seemed very relaxed. it was very difficult to hear at times or was that me and my computer probs?

# Re: The Cath Carroll Interview

by Cas19

Posted: Sat Mar 09, 2013 3:02 pm

No you are right Liz it is soft at times, it was hard to hear. I thought I'd not heard this interview, but looking back on LTD I see I did way back in 2008. Its odd how its so easy to forget these things. I don't think I have the article you are looking for Donella

Casx

# Re: The Cath Carroll Interview

by IWannaBeABluesSinger

Posted: Sat Mar 09, 2013 3:09 pm

Ironically the parts that are hard to hear begin when she starts to discuss the then current controversy Donna Summer stirred up with her comments about gays and AIDS.

Maggie

# Re: The Cath Carroll Interview

by daydreamer

Posted: Sat Mar 09, 2013 9:03 pm

The article is quite large and so I've folded it and scanned as best I could. Hope it's readable, should come up bigger if you click on it.

Page 20—New Musical Express 17th August, 1985

**S**O, YOU think of Dusty Springfield and you think of *Ready Steady Go* and the Swinging '60s and Lulu and beehives and Dusty's 'I Only Want To Be With You' or 'You Don't Have To Say You Love Me'.

Her last chart hit was in 1970 and you can be forgiven for thinking that's where the story ends. That's what I thought until a flame forced myself and our immediate neighbours to share in her one-way affair with Dusty, with particular reference to her later works.

Even a cloth-eared woman couldn't fail to fall for that exquisitely soul-flecked voice of later years. In fact, the story really begins in 1969 when Dusty made 'Dusty In Memphis' for Atlantic Records, full of performances that don't just pull at your heart strings, they stretch, twist and positively plait them. Then there's 'Frost Dusty With Love', 'See All Her Faces', 'Caruso', 'It Begins Again' and 'White Heat'—and that's not all.

So, while everyone in the early '80s was ripping out on press releases and check singers in book and last parts, Dusty was steadily holding her own and singing better than ever. During this time, most of the people who flew the flag for her were gay, something Dusty won't forget.

But when she stepped in those years she only 'The Long Silence', from the release of 'Caruso' in 1973 and her 'comeback' in 1978 with 'It Begins Again'.

"You got me! That one's a blast!"

**I**T'S BEEN over 20 years since Dusty had her film hit—and that's not counting the hits she had before with The Springfields—and she's spent the last 12 of those in Los Angeles. But the high-spirited Dusty decided to re-visit some of her old and new favourites. There's none of the L.A. sleazebait Manhattan that affects many of her peers—and yours—and she's not one of those people whose every private moment is

## BLUE-EYED SOUL BLACK MASCARA



willed. I've called him all the names under the sun, but he will forgive me. He does things which drive me crazy, like removing the record without telling me, I could smother the fucker!"

The Springfield barking remains a very affectionate, in a Dusty kind of way. The single, which was Springfield's choice, was the vocal that was put down as a guide track, which is unusual for Ms Springfield—she claims 'You Don't Have To Say You Love Me' took 47 takes!

The woman is very self-critical, especially of her singing.

"It's made me miserable so many times. It got so bad I couldn't accept any praise, then it struck me that if people like it, then shut up Dusty... I still witness... drop things and cough when I hear a bad note. The only song I took home and played incessantly was 'Some Of Your Lovin''. (It comes and all. That was the one which got me a contract with Atlantic Records."

And brought to the world was 'Dusty In Memphis'.

"I didn't have to that record for 12 months. I thought it was empty. I was into heavy drama. I was pushing for a year!"

You were later produced by Bill Gaschke and Hudd, who later went on to produce the Philly sound.

"I was very intimidated by my environment. A lot of them sang better than me. I felt very white and isolated, that they were being highly critical. It never occurred to me that they might like something I did."

But hang on! It was Dusty, who way back in '63, introduced the idea of a white English girl singing soul music. Cliff Richard gave her the highly delicate title, 'The White Negress' (!).

"As a woman, I signed whatever happened to be my child of the month sketchy... I had an influence in my voice that no one else ever had in that time. That's all changed now."

**O**VER IN L.A., Dusty has been supporting a project which means abused and adult from small crimes and looks after abandoned pets, the green-eyed sign-walks that were first taken on in a car. Little steam revealed then began to rise too much.

"I'm also going to be working with Pete Townshend's wife on a project to help battered women." Dusty continues. "I've been beaten up a couple of times."

...professionally engaged.

At last, Dusty spent the night before her first press conference in ages (the previous (or more) single) in the bath, giggling hysterically at her predicament: how on earth was she going to wash that night-soggy hair and then peel away the traces in time for the photographs. Dusty was up at night with a packet of Pearl (formerly, Mr Springfield). That's what happens to you if you fall asleep at the hairdressers ...

Anyway, Dusty, your career. Let's take it from the '80s.

"After 'It Doesn't Matter' was an album called 'Living Without Your Love' which was rather astonishing. 'White Heat' (yeah—'83) was released soon after."

There was a great contemporary dance 45 called 'Baby Blue'.

"Mmm. Too hard for me. It should've been better than it did, though ... if you'd known the history of 'White Heat' you'd be amazed that it was ever released. Every time I make an album, the company I'd made it for would get swallowed up. They'd fire everyone you'd been working with and the excitement would disappear with them. I remember Century Fox was the original company which got swallowed up by a re-nationalised Canada which then got taken up by Phonogram."

"Then I had to fire the original producer because he just had the budget up his nose ... there was a poster when I began to feel that I was just some country 'cass' law."



DUSTY SPRINGFIELD has been living in LA for 12 years, but now she's back to prove she's still the best white soul singer in the world. CATH CARROLL hears how the ex-Ready Steady Go star used to nick her make-up tips from Vogue, was intimidated by Gamble and Huff, and is anxious that she may have upset her large gay following by recording a Donna Summer song!

Pic by EMILY ANDERSEN

**T**HE NEW single 'Sometimes Like Butterflies' was co-written by Donna Summer and appeared as it side on one of her less successful singles. Donna has not been popular with gay since she linked Adele with divine retribution. Given that many of Dusty's disciples are gay and that Dusty has refused to clarify herself as either heterosexual or homosexual (giving me no sense of 'Cath Carroll'—but maybe she's got more than one out of it, how does she feel about linking herself with Donna and the backlash?)

"It's not really sure that it would affect me."

But how do his remarks affect you?

"I think it was really dumb. I truly believe that she's concerned of her opinion, because that's what her-again Christian people. I had visions of her manager bringing her, but it turns out that she's her-again too. Donna made a very dumb business error. I know there was a dramatic trading of her records ... do you think that will last?"

"Surely it will, at least until somebody realises that Adele is their problem too."

"I hope that they won't boycott me ... the song was written in 1981, before she got 'homo-again'?"

It seems reasonable to make it ideologically sound to have to pre-empt with Donna Summer records.

"I can't find Donna down for her convictions. I might not approve of what she said—I don't. Happen to think that a person's wrong to think that. They're doubly wrong to go public. If someone thinks they're doing their duty, they're ... complete idiot."

"I don't think, essentially, that my gay following is particularly militant. I don't think they'd do the issue that far, they've always been loyal to me. Perhaps

it will be just a peripheral issue."

It is satisfying to note that the bitterly, addressed in the title of the song in question, is often used as a symbol of gay liberation and visibility—see, 'Don't Sleep on a compiler for Jesus'.

Dusty came to be on Pat Springfellow's Hippodrome Records because of the man's short persistence while Dusty was engaged in talking to larger companies and wondering if she'd got lost in their account charts again.

"Pat and I are both very strong."

"I've been doing up a couple of times and I still do it."

"I'm not sure I should have been here, but that woman gets that kind of idea. I've been to that shop that I've seen other women in, you get so frightened that you are afraid to tell anyone what's going on, you retreat. I did get myself out in the end—it had been a very destructive relationship. We're hoping to get a few of us on stage and just go on."

She weighed the word again.

"It's my ambition to sing with Adele Meyer and Annie Lennox ..."

She was to be gagged after the minutes on the subject of In France Of A Man. Maybe she she'd never finish.

Dusty is looking better than ever, and she's picture shows, the eye make-up is still visible.

"The look I had around Ready, Ready, Go developed by mistake. It was a bad copy of something I'd seen in French Vogue, I couldn't do it properly, so I did it my own way and it caught on. I began to enjoy fighting with the BBC make-up department."

**B**ACK IN 1970, Dusty told The Evening Standard that she would, grrrr, to pry clubs, which brought on a tidal wave of prattles into her private life. In 1979 she told Gay News that she was not prepared to define her sexuality but did confirm to being a "three-way with Princess Anne and one other horse". (Wonder what Donna Summer would have to say about that?)

Dusty dislikes appearing in clubs because she feels uncomfortable with all the "passers" and the air of indifference that protrudes to parties to an audience that has come to see her, not just to socialise. This was why she turned down an appearance on a Monday (gay) night at The Hippodrome. Mind you, she did get in a visitation to The Kitehawk pub, a gay venue on the Rye Road Rd, no less, where her fan club were having a convention. This was not an appearance, she states freely.

"Although, I'm sure it could have been classified as one, since I felt like a dog spayed I hear all my make-up tips from there."

## Re: The Cath Carroll Interview

by donellac

Posted: Sat Mar 09, 2013 9:22 pm

Wow Carole, it is amazing that you have this article.

Thank you so much for posting it! 🙏🙏🙏🙏

I have so much to catch up on that I spend hours of my days attached to my computer searching the internet, but more so LTD and it's archives!

Yes Pat Part 2 was the Roy Orbison interview.

Dxx

## Re: The Cath Carroll Interview

by Dotty86

Posted: Sat Mar 09, 2013 10:58 pm

Great listen and read! Thanks for posting 🌟

## Re: The Cath Carroll Interview

by oboe93

Posted: Sun Mar 10, 2013 4:54 am

I spy... a claddagh ring on her right hand, in the "taken" position. :)

## Re: The Cath Carroll Interview

by Cas19

Posted: Sun Mar 10, 2013 10:14 am

Thank you for the article Carole, I don't recall seeing it before.

Casx

## Re: The Cath Carroll Interview

by Cardiff Bluesgirl

Posted: Sun Mar 10, 2013 11:54 am

yes I realised I had heard the interview before but couldn't remember where til Karen told me it was on ltd somewhere. when you see so much you forget... I also recognise Carole G article, was it in one of the bulletins?? love the first section of her singing Sometimes like butterflies but don't like the end where her voice was cracking up. all that Hippodrome thing with Stringfellow was yet another bad decision in managing and

promoting her.  
so frustrating as in the interview she was very much our Dusty.....so many badly handled returns to public performance..... 🙄

## Re: The Cath Carroll Interview

by **darren2722**

Posted: **Sun Mar 10, 2013 1:08 pm**

Thanks Carole, 🙌 great article. 😊

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