



THE SON OF A PREACHER MAN
LOOK OF LOVE
FOREVER
DUSTY

A NEW MUSICAL ABOUT THE LEGENDARY
DUSTY SPRINGFIELD



Her voice was revolutionary.
Her story... extraordinary.

ABOUT THE SHOW

Forever Dusty tells the dramatic, revealing story of how a shy Irish Catholic school girl from West London transformed herself into the voice of blue eyed soul, the face of Swinging London, and a worldwide superstar – the legendary Dusty Springfield.

The provocative musical stars Kirsten Holly Smith in a tour de force performance, channeling the power and presence of Dusty in such memorable classics as Son of a Preacher Man, You Don't Have to Say You Love Me, The Look of Love, and more.

Dusty Springfield was not only one of the greatest talents of her (or any) era, placing 19 records on the Billboard charts and many more in the UK, Australia and Europe, she was a woman of tremendous courage, blazing a trail for decades ahead of her. She remains to this day as one of the most influential, important female singers in pop history. Dusty fought and sacrificed to control her own career and her destiny, inspiring generations to follow in her footsteps.

Bursting with all the joy and sadness, laughter and tears of Dusty Springfield's remarkable life, *Forever Dusty* features can't miss performances of some of the greatest songs ever written, by such Hall of Fame composers as Burt Bacharach, Carole King, Barry Mann and Cynthia Weil -- and many more.

Written by: Kirsten Holly Smith and Jonathan Vankin

RUNNING TIME: 96 Minutes, no intermission.

CAST: 5 principal, 2 swings.

BAND: 4-piece. Keyboard, guitar, bass & drums.



SONG LIST

Son of A Preacher Man

You Don't Have to Say You Love Me

Wishin' & Hopin'

Seven Little Girls Sitting in
the Backseat

Island of Dreams

Tell Him

I Only Want to Be With You

Just A Little Lovin'

Love Power

People Get Ready

Willie and Laura Mae Jones

Little By Little

Crumbs Off The Table

I Just Don't Know What To Do With Myself

What Have I Done To Deserve This
(with the Pet Shop Boys)

A Brand New Me

Quiet Please, There's a Lady On Stage

I Found My Way Through the Darkness

Don't Forget About Me



QUOTE SHEET

“Dusty Springfield is reincarnated! ...Forever Dusty uses song, story and -- yes -- fabulous costumes to explore the paradox that was Springfield.” – **NEW YORK TIMES, BEN BRANTLEY**

“TERRIFIC!... The real thing!” – **NEW YORK POST**

“Captures Springfield’s legend.” – **ENTERTAINMENT WEEKLY**

“Springfield sings again in Forever Dusty....An ambitious and stylish musical... Smith displays a nuanced command of Springfield’s unique vocal style... rare, richly developed.” – **ASSOCIATED PRESS**

“Captures the late star’s essence and emotionality.” – **TIME OUT NEW YORK**

“The most mesmerizing, breathtaking, dazzling biographical musical since Jersey Boys... Memorable, authentic, brilliant and phenomenal.... Forever Dusty is the best little Off-Broadway show of the season.” – **HOUSTON CHRONICLE**

“Kirsten Holly Smith BELTS IT OUT OF THE PARK.” – **BACKSTAGE**

“IF YOU LIKE JERSEY BOYS, THEN YOU WILL LOVE FOREVER DUSTY! Songs you know and a life story that is told with equal parts HUMOR AND HEART!” – **PEREZ HILTON**

“The musical soars... you can almost feel the audience melt... a spectacular evening of theatre.” – **DOWNTOWN MAGAZINE**

“Forever Dusty hits like a concentrated blast of pop candy... balances the luscious lightness of the music with the heavy human struggles.” – **HEEBMAGAZINE.COM**

“The rare jukebox musical with depth.... As Dusty, Kirsten Holly Smith thrillingly channels the passion and the pain.” – **FLAVORPILL.COM**

“Kirsten Holly Smith is an on stage talent to be reckoned with!” – **THEATERMANIA**

“Completely irresistible. I defy anyone to attend this captivating musical drama and fail to be transported.” – **IRISH CENTRAL**

“Mega-talented Kirsten Holly Smith not only conceived the musical, but gives a knockout performance... All we can say is: Go!” – **QUEERTY.COM**

“Kirsten Holly Smith has a tremendous voice. Barry Manilow may write the songs, but Smith as Dusty definitely sings them.” – **RESIDENT MAGAZINE**

“Forever Dusty is a tuneful homage to the legendary British performer, Dusty Springfield.... A bittersweet portrait of the blue-eyed Soul singer.” – **CURTAIN UP**

“Smith has a voice to reach the rafters, and the verve and versatility in pitch do justice to Dusty’s hits.” – **GALO MAGAZINE**

QUOTE SHEET (CONTINUED)

“Forever Dusty goes much farther than any other Dusty show I have seen in portraying the singer’s 30-year career and the emotional roller coaster that was her life. The script weaves Dusty’s hit songs cleverly into the biographical story line. Bravo to Smith and Vankin for bringing Dusty to life so richly for a new generation of fans.” – **ANNIE RANDALL, AUTHOR OF “DUSTY: QUEEN OF THE POSTMODS”**

“Forever Dusty is spectacular!... The show is terrific, the sing-a-long a blast, & the cast, crew & band the best! BRAVO!” – **LISA LAMPANELLI, COMEDY CENTRAL**

“Forever Dusty revives the spirit of a music industry still brimming with hope and possibility, when a pop star’s image emerged from within instead of being manufactured by marketer. Dusty Springfield wasn’t just born that way – she lived that way. This is a revival in the truest sense of the word, for Dusty and for anyone who still has soul.” – **DOUGLAS RUSHKOFF, CNN CORRESPONDENT ; AUTHOR OF PRESENT SHOCK**



ABOUT KIRSTEN HOLLY SMITH

Kirsten Holly Smith portrayed the legendary Dusty Springfield in the new musical *Forever Dusty*, which she also conceived and co-wrote and which ran Off Broadway at New World Stages in 2012-2013. Kirsten received the Spectrum Arts Grant from University of Southern California in 2006 to develop the project. She premiered an earlier version of the musical, entitled *Stay Forever*, at The Renberg Theatre in Los Angeles in 2008.

Kirsten’s film credits include: *Curfew* (2013 Oscar-winner, Best Live Action Short), *Isle of Lesbos* (lead in award-winning musical -- Berlin and other festivals), *Forever Love* (with Reba McEntire), *Firecracker* (with Karen Black), *After Image* (with John Mellencamp). Among her other theatre credits: *Three Sisters* (LATC); *The Foursome* (Tim Robbins’ Actor’s Gang Theatre); *Of Mice and Men* (Cape Fear Regional); *Twelfth Night* (Olivia); *Lysistrata* (Lysistrata); *Best Little Whorehouse in Texas*. Recent TV/Print: HBO’s *Hung* as Kate.

As a screenwriter, she has been twice a finalist in the Sundance Writers Lab. She studies acting with Alice Spivak and voice with Bill Riley and Dr. Linda Carroll.

SELECT PRESS CLIPPINGS

HUFFPOST ARTS & CULTURE

Dusty Springfield Musical's Kirsten Holly Smith On Adapting The Life Of A Complex Legend

The Huffington Post | By [Kathleen Massara](#) Posted: 12/14/2012 11:36 am EST | Updated: 12/14/2012 11:36 am EST

Most people think of the classic album "[Dusty in Memphis](#)" if they think of [Dusty Springfield](#) at all. But [Kirsten Holly Smith](#) and Jonathan Vankin are working to expand the unique soul sensation's legacy with an off-Broadway musical, "[Forever Dusty](#)." **Scroll down for photos.**

"What drew me first was her talent, and trying to find out where that sound came from," Holly Smith told The Huffington Post in a phone interview.

Springfield, née Mary O'Brien, grew up in Buckinghamshire, England. It was reportedly a trip to Nashville in the early '60s that turned the musically-inclined Britisher on to rhythm and blues. She began introducing U.K. audiences to her "[white soul](#)" sound soon after, and in 1964, she debuted her song "[I Only Want to Be with You](#)" on [BBC's Top of the Pops](#). "She was the first to bring Motown to British television," says Holly Smith. "She inspired a nation. Now you have Adele and Amy Winehouse, but Dusty was the first."

The musical also embraces Springfield's sexuality, showing the difficult juggling act the singer attempted between her relationships with women and her relationship with fame. Springfield [officially came out in 1975](#) during an interview with the Evening Standard, which shocked her British audience at the time. But she got back into the spotlight in 1987, with the release of the Pet Shop Boys' hit, "[What Have I Done To Deserve This?](#)" (The video is worth watching for her earrings alone.)

[Paul Huntley](#), the wig and moustache-maker for The Beatles' Sgt. Pepper's Lonely Hearts Club Band album, donated wigs to "Forever Dusty" out of his devotion to the late singer, who died of breast cancer in 1999. "After the performance, Huntley [told me], 'It was wonderful. It was wonderful' with tears in his eyes. We're really touching people, which makes me feel great about what we're doing," Holly Smith says.

PEREZ HILTON.com

[Perez Reviews: *Forever Dusty*](#)

11/19/2012 8:30 AM ET | Filed under: [Broadway Babies](#) • [Perez Reviews](#)



What drives someone to spend 5 years developing a show? The answer is clearly... passion! And that passion for the subject material - both the person and the songs - is clear in *Forever Dusty*, a new biographical musical about the late **Dusty Springfield** by the very gifted **Kirsten Holly Smith**.

Smith not only wrote the script, but she also portrays the iconic singer in the show.

Kirsten does an expert job at acting the role and not being an impersonator. Plus, her singing is SPOT-on!

She is joined by an equally ace cast and one almost steals her spotlight, the phenomal in her multiple roles **Christina Sajous**.

If you like *Jersey Boys*, then you will love *Forever Dusty*! Songs you know and a life story that is told with equal parts humor and heart!

We already want to see it again!

Dusty Springfield Was More Complex Than You Think

By [Michael Musto](#) Thu., Oct. 25 2012 at 1:10 PM



I told you yesterday about *Forever Dusty*, starring **Kirsten Holly Smith** (pictured below) as the immortal singer and activist **Dusty Springfield**.

Well, if you were wishin' and hopin' for more about the late, great singer, here's what Smith has to say about what makes her a fascinating subject for a 90-minute stage show.

"My fascination with Dusty starts with her voice. I was instantly struck by the depth of feeling in her sound. I had to know where it came from. I think that was the first thing that drew me to her. I think that it is difficult to separate Dusty from her talent, just like any great artist.

"In Dusty's case, she was truly two separate people. The onstage persona that she developed, Dusty Springfield, and the offstage Mary Isobel Catherine Bernadette O'Brien. She fought to reconcile these two very different parts of who she was her entire life.

"I think in the end she finally did realize that it wasn't one or the other that made her who she was. It was finding a deep level of self-acceptance, which is one of the major themes of our show.

"I've been studying Dusty for many years now. I have even written a full screenplay (with Jonathan Vankin, who also co-wrote the Off Broadway musical) about Dusty's life, that made the finals of the Sundance Lab selection process two years in a row. But every time I go back to my research, I discover something about Dusty that I did not know before.

"There are so many aspects of Dusty's life that fascinate me, I could write a thesis on her, but I'm doing an Off Broadway show instead--which let's be honest, is a lot more fun!"

And furthermore: "She fought, in her life, for what she felt was right in this world, for the decent and ethical treatment of people (and animals; she was a big animal rights advocate). But she was simply unable to treat herself as well and beautifully as she wanted people to treat each other.

"In a business where, especially in her era, an artist was expected to have a life-span of just a few years, Dusty put together a career that lasted from the late 1950s until the mid-1990s. Yes, her career had its struggles, some of them caused by the music business, and many her own fault. But she never gave up until she could not, physically, go on, due to the cancer that ultimately ended her life at the too-young age of 59.

Sixties icon Dusty Springfield subject of new stage musical

By Chris Michaud

NEW YORK | Tue Nov 13, 2012 7:35pm GMT

(Reuters) - She was a huge 1960s soul sensation, but Dusty Springfield's personal life played more like something out of grand opera.

Now the British singer's life story, from the elevating, catchy hit tunes to her struggles and heartaches, is about to play out on a New York stage.

"Forever Dusty," which opens on Sunday at New World Stages off-Broadway after seven years' gestation, is the brainchild of co-writer and star Kirsten Holly Smith, who plays Springfield.

"I want to honour this woman," Smith said, reflecting on the extraordinary life of the singer with the dusky voice and blonde beehive hair-do. Springfield opposed apartheid in the mid-1960s, long before it became fashionable, and was a lesbian when the term was rarely uttered aloud.

"There would be no Madonna, Lady Gaga, without Dusty Springfield," Smith told Reuters.

"She was truly a force of nature," said Smith, describing Springfield as "this awkward, gangly, Catholic schoolgirl wearing thick eyeglasses who changed her name (from Mary O'Brien) and transformed herself to become this queen of the mods."

"There's also something about her voice and I was determined to find what that grit was, that soul."

But she never expected it would take seven years - a period during which Smith, who is American, said she became "a huge fan, who became sort of obsessed with her."

Living in Los Angeles, Smith wrote monologues and performed iconic hits from the Springfield songbook, which includes "I Only Want to Be With You" and "You Don't Have to Say You Love Me" at open mike nights. She eventually secured a grant to put on the stage show.

"People responded to the material, to the story and to the music. I realized there's something in this, so I kept going," eventually moving to New York and working on the show four more years after mounting a version in Los Angeles called "Stay Forever."

But given Springfield's struggles with substance abuse and tempestuous relationships with women, "Forever Dusty" is no cotton-candy coloured jukebox musical bathed in warm nostalgia.

"We deal with a lot of the darker aspects," such as Springfield's time in a mental institution, she said.

"She had a really dark period and I don't want to be abusive to her. It got really bad, and I don't need to go there, but we absolutely do touch on things that happened."



Smith said both Springfield's famous and lesser-known songs drive the narrative, adding, "It's not just a concert performance." A central arc of the show is Springfield's relationship with an African-American journalist.

Springfield, a Rock and Roll Hall of Fame inductee and an icon of Britain's Swinging Sixties, died of breast cancer in England in 1999 at age 59.

(Reporting by Chris Michaud, editing by Jill Serjeant)

[TWI-NY TALK: KIRSTEN HOLLY SMITH AND JONATHAN VANKIN — FOREVER DUSTY](#)



After more than seven years and several transformations, the hit off-Broadway musical *Forever Dusty* has settled comfortably into its home at New World Stages, where it opened in November and is currently scheduled to run through March 3. The biographical show examines the career of Mary Isobel Catherine Bernadette O'Brien, better known as British singing sensation Dusty Springfield — dazzlingly channeled by *Forever* creator Kirsten Holly Smith — from her childhood to her superstardom through her death in 1999 at the age of fifty-nine. The ninety-minute musical also delves into Springfield's personal

life, including her long estrangement from her brother (played by Sean Patrick Hopkins) and her relationships with women, embodied in the show by a composite character named Claire (Christina Sajous). There are family matters going on behind the scenes, too, as Smith cowrote *Forever Dusty* with her husband, journalist and author [Jonathan Vankin](#). Smith, who is from Pittsburgh, has previously appeared in such plays as *Three Sisters*, *Of Mice and Men*, and *Twelfth Night* and such films as *Isle of Lesbos* and *Firecracker*, while Vankin, who hails from Williamstown, Massachusetts, has written for comic books, the *New York Times Magazine*, and Salon as well as authoring books in the Greatest Conspiracies series. Below the two discuss their collaboration and their still-growing admiration of Dusty Springfield.

twi-ny: Whose initial idea was it to create a show about Dusty Springfield? What was it about Dusty that drew you to her?

Jonathan Vankin: *Forever Dusty* is Kirsten's idea, her vision, her baby. I came on as her writing partner a few years into her process. So on one level, it is Kirsten Holly Smith who drew me to Dusty.

That said, I've always been a huge fan of '60s music in general and, specifically, the era that Dusty came out of — the British Invasion, Swinging London era. I knew about Dusty and of

course I knew “Son of a Preacher Man,” like everyone. But once I became involved in this project and started to listen to every song that Dusty ever recorded and watch every bit of film and video I could find, I immediately became a die-hard fan. Our show covers her life story, which was tragic and triumphant in itself and has become something of an obsession for me over the past few years. But sometimes I have to take a step back, put on one of her records, and just let myself be astonished by how unbelievably good Dusty really was.

Everyone starts with her *Dusty in Memphis* album, and that is an excellent place to start. But I’d also strongly recommend seeking out her other albums from the 1960s, especially my favorites, *A Brand New Me*, which was her Philadelphia soul album, and *Dusty . . . Definitely*, her final British album before her relocation to America.

There are some fantastic female vocalists out there today. Adele, for example, is a phenomenal talent. But I don’t think anyone can or will ever equal what Dusty Springfield was able to do with her voice, her uncanny instinct for selecting great material — and her incredible charisma.

Kirsten Holly Smith: Looking back, I would have to say I was naive about where this journey would take me. It has taken a lot of courage and commitment to not give up on this piece. Somehow we just kept going and a few miracles happened. We are very fortunate and excited to be open off Broadway at New World Stages. The first thing about Dusty that drew me in was her voice. There was a vulnerability, a grit. The soul that I heard in it — I was immediately fascinated. Then came her look: the blonde beehive, the black panda eye makeup, the incredible costumes and theatrical gestures. The whole package pulled me in. I slowly became obsessed. As I started to learn more about her story, it was like gold. I knew it had to be told. She was the first to stand against apartheid in South Africa and was put under house arrest. She was gay when it was literally a crime in England. Her deep love of soul music, which led her to produce a televised concert called *The Sound of Motown* with Little Stevie Wonder, the Temptations, Martha Reeves and the Vandellas, and others. She in many ways inspired a nation and introduced them to soul and R&B music. You can still strongly see her influence today with artists like Adele, the late Amy Winehouse, and Duffy.

twi-ny: In doing your research, what was the most surprising thing you learned about Dusty?

JV: Well, as far as surprises go, it’s hard to say because there are so many. After studying her life and career for the past four or five years, I’d think I should know everything about her. But in fact, every time I go back into her story, I find something new. One of my favorite fun facts about Dusty that I think would surprise a lot of people is that she was responsible for the career of a little band some people may have heard of, by insisting that Ahmet Ertegun, the legendary head of Atlantic Records, sign them. Which he did, sight unseen, on Dusty’s suggestion alone. That band went on to have a pretty decent career, despite their funny name — Led Zeppelin.

KHS: I think the most surprising thing about Dusty is that no matter how much I learn or listen or study about her, there is always something new that pops up that I don’t know. Or someone who was close to her will reach out to me or come see the show and tell me an anecdote about her. I am always learning and discovering new things about her, and that is after many years of research. She is endlessly fascinating as a character study. I am grateful that I picked a character that continually inspires me. Not to mention all the cool and lovely people who are now in my life because of doing this project. Thank you, Dusty!

twi-ny: What do you think is the most misunderstood aspect of her career?

JV: It depends on who's doing the understanding. I think that for today's generation, it's very difficult to understand the intense struggles that Dusty faced in her era — being a woman in the music business, especially. Dusty was producing her own records from the start of her career, but she was never given or took credit for it because she knew that the industry, and for that matter the public, wouldn't tolerate the idea of a woman controlling her own career the way she did. I think that's very difficult for people in our era to understand — even a female superstar like Dusty was supposed to stay in her “place.”

KHS: I think there was a lot about her career that was misunderstood, but [I agree that] one thing that comes to mind is that she produced her own records at a time when women did not take that kind of role in the studio. Although she never really took credit for it, she really pushed producers in England into that soul sound.

twi-ny: Do you have a particular favorite Dusty song?

JV: Hard to pick one. Like the Beatles, she recorded so many great songs that my favorite changes on an almost daily basis. Lately I've been listening to the lead track on her final album, *A Very Fine Love* (though the original, and better title, was *Dusty in Nashville*). The song is called “Roll Away,” and given its place in Dusty's life and career, it's a very moving epitaph and a beautiful number.

KHS: That's really tough for me. Dusty literally recorded hundreds of great songs and many of them hits. I would probably have to break it down by decade. Early '60s: “I Only Want to Be with You.” Mid-'60s: “You Don't Have to Say You Love Me.” Late '60s: “Son of a Preacher Man.” '70s: “Crumbs Off the Table.” (She also recorded a lot of backup vocals in the '70s under the pseudonym Gladys Thong; I love that. Fun fact: She sang backup on Elton John's “The Bitch Is Back.”) The '80s: “What Have I Done to Deserve This” or “Soft Core.” I also love her version of “Can I Get a Witness” and her cover of a Baby Washington song called “Doodlin'.” But . . . if I was stranded on a desert island and only had to pick one song, it would have to be “Son of a Preacher Man.”

twi-ny: Kirsten, you make a lot of eye contact with the audience during the show. In general, how have the crowds been?

KHS: In general, I only make eye contact in the context of there being a live performance that is incorporated into the story. As much as I can, I see the audience through that filter in my imagination. That is, the filter of what part of the story I am telling when I am singing that particular song to the audience.

I am also aware of the audience and how they are responding. I do my best as an actor to just focus on what is happening onstage; listen, receive, and respond to the other actors in the moment. That is my job, and that is hopefully where most of my focus lies during the performance. We move through the story at a fast pace. I do feel that if I am off my game in any way that the audience directly responds to that, so I do my best to be in the moment. Being in such an intimate space as the 199-seat house we are in at New World keeps me very grounded and honest in my work. I can't really fake it, and it makes me work harder. It's a good, fertile training ground to make me stronger as an artist and performer. I also think it gives the audience a direct experience with the artist, and I believe that can be very powerful to experience.

JV: I can say that just from being in the crowd myself at quite a few of the performances so far, audiences love this show. People are on their feet at the end of every show, and when Kirsten heads into the lobby afterward, she's always swarmed with autograph and photo requests — all of which she happily obliges.

KHS: In general the crowds have been really supportive. I do go out to meet the audience in the lobby after the show and people can be very emphatic about the show. It's delightful and makes me feel like all of our hard work is worth it. The audience members seem to have a very positive and emotional reaction to the story and the music. I get a lot of, "I didn't know that about her." And "Thank you for keeping her memory alive." Or "I loved the music; you brought me back to my youth."

There are younger people too who are just getting to know Dusty and are coming to the show; they too really love the story and are moved by it. *Forever Dusty* is a slice of rock-n-roll history and one that I think is really cool for younger people to take in as well. I feel very moved, proud, and grateful when people are inspired by the piece. Art is all about sharing and inspiring people. Theater is a very direct medium for storytelling: There is no filter; you are living the story. When theater is done right, it is truly a very powerful experience for the audience.

JV: What I find most meaningful is when people who actually knew Dusty in her life come to see the show (and there have been a number of them). Inevitably, they have tears in their eyes when they approach Kirsten and tell her that she brought Dusty back for them. What could mean more than that?

twi-ny: You wrote the show together. Do you work well with each other, or can it get a little crazy?

JV: To tell you the truth, it went great. Any collaboration has its bumps in the road, but in this case we know each other's talents and abilities so well that we always knew what to expect from each other and what we each had to contribute.



KHS: Jonathan and I did write this version of the show together. The show was born out of a piece that I started writing in 2005 that ended up being produced in 2008. Then Jonathan and I got together and wrote a screenplay that encompassed more of Dusty Springfield's entire story. It was a big, sprawling biopic about her life. We went in and did a lot more research, fleshed out the story, added a lot more music. Our screenplay was twice a finalist at the Sundance Screenwriters Lab 2.

While we were writing the film script, we were working on getting the play up in New York, but there was not a lot of movement happening with it so we decided to flesh out the play script that was produced in L.A. (which was a one-woman musical) and create a bigger theatrical piece. This eventually became *Forever Dusty*, the show we currently have in place, which has five actors and four band members onstage. I am really proud of where it landed.

I think Jonathan and I work really well together. Yes, it can get crazy, but we seem to somehow always be able to work through it. We balance each other out well; it's a strong partnership.

Jonathan has extensive experience as a writer and editor, and I always learn an immense amount working with him. He's very detailed about the choices a character makes and why they make them. He has an

incredible talent. I have seen few people who can craft a story and character with the depth and ease that Jonathan does. It is truly a gift and honor to work with him. He is more of a mentor to me when it comes to writing. I am a strong ideas person and creative. It can be really fun bouncing ideas around and coming up with dialogue.

twi-ny: Do you have plans to write together again?

KHS: I will always work with Jonathan, but he is busy with other projects right now. I think he just finished a screenplay for a producer and is now working on writing another play for another producer. We have talked about several other projects that could work. I guess time will tell. Right now we are still pretty focused on building *Forever Dusty* into the long-term success we know it can be. We need all the support we can get right now from the community.

JV: Sure, we'd love to write together again. (And here's a secret — we already have.)

Arts Beat



The Culture at Large

February 14, 2013, 11:45 am [Comment](#)

One Hundred Times 'Forever Dusty'

By [THE NEW YORK TIMES](#)



The musical [“Forever Dusty”](#) celebrated its 100th performance at New World Stages on Wednesday night. Audience members were invited to sing along with the performers, led by Kirsten Holly Smith as Dusty Springfield. The show’s producers said that the first 10 fans to arrive dressed as the singer would receive free admission.

History repeats itself: Small Off-Broadway stages will present stories of larger-than-life figures

Look for bio treatments of Dusty Springfield, Ella Fitzgerald, Richard and Pat Nixon, and Lunt and Fontanne

By [Joe Dziemianowicz](#) / NEW YORK DAILY NEWS

Sunday, September 30, 2012, 6:00 AM



Thom Kaine

Kirsten Holly Smith in “Forever Dusty,” a new musical about Dusty Springfield

Trending on Off-Broadway stages this fall: real people.

On tap are plays and musicals about historical figures of varying stripes. The season’s stars include married Broadway royalty, two singing sensations and a man who rose to the White House with a little help from his dog.

“Forever Dusty”

In the spotlight: Dusty Springfield. Kirsten Holly Smith, who co-wrote the show, plays the husky-voiced, high-haired singer.

The focus: “How a shy Irish Catholic schoolgirl from West London named Mary Isobel Catherine Bernadette O’Brien became the voice of blue-eyed soul,” according to the press material.

Expect covers of “Son of a Preacher Man,” “You Don’t Have to Say You Love Me,” “The Look of Love” — and more hits.

For More Information About *Forever Dusty*, Please Contact:

SUSAN GURMAN

The Susan Gurman Agency

1501 Broadway, 30th Floor, NY, NY 10036

(212) 749-4618

susan@gurmanagency.com

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twitter: @Forever_Dusty

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