

Diana Dors – Swinging Dors (Expanded Edition) (1960/2021)

Written by bluesever (Bogdan Marszałkowski)

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01 – *The Point of No Return* 02 – *That's How It Is* 03 – *Let There Be Love* 04 – *Namely You* 05 – *Imagination* 06 – *Roller Coaster Blues* 07 – *The Gentleman Is a Dope* 08 – *April Heart* 09 – *In Love for the Very First Time* 10 – *Crazy He Calls Me* 11 – *Come by Sunday* 12 – *Tired of Love* 13 – *I Feel so Mmm...* 14 – *A Kiss and a Cuddle* 15 – *Hokey-Pokey Polka* 16 – *Thanks a Lot, but No Thanks* 17 – *Hooray for Love* 18 – *It Was Just One of Those Things* 19 – *How Long Has This Been Going On* 20 – *It Was Just One of Those Things - Reprise (with Scott Brady)* 21 – *Brief Television Interview The Bob Hope Show, 1956* Diana Dors - vocals
Accompanied By Wally Stott Orchestra

Fondly remembered as Britain's best-loved blonde-bomb-shell and as synonymous with 50s' glamour as a pink Cadillac, one-time Rank starlet Diana Dors was more than just a buxom pin-up. With an astonishing ability to reinvent herself and move with the times, post-Hollywood the 60s and 70s saw Dors develop into one of the UK's most respected character actresses, with gritty stage and TV roles, a chat show, several books and even a spell as a GMTV agony aunt under her belt. This album-recorded for Pye at the height of her cabaret and TV shows' popularity –reveals that she was also a gifted vocalist and worthy of the admiration she enjoyed throughout her career. ---Editorial Reviews, amazon.com

Diana Dors is known more as an actress and sex symbol than as a singer, but she did sing on record during her heyday. This 1960 album is a competent pop-jazz session, with accompaniment from the Wally Stott Orchestra (Stott perhaps being best known internationally for working in the '60s with Scott Walker, Dusty Springfield, and Shirley Bassey). Unlike many records by celebrities known mostly for acting, *Swinging Dors* isn't a novelty album, or an embarrassment. It's just a very straightforward swing jazz-flavored adult pop session, Dors

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singing much better, in the conventional sense, than her American counterpart Marilyn Monroe. At the same time, Monroe, for all her vocal limitations, projected much more character than Dors does on this record, which is surprisingly only in its utter ordinariness. ---Richie Unterberger, AllMusic Review

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