

JustDino

The official journal of THE DEAN MARTIN ASSOCIATION



TOPS AND TUNES

Dino's idyllic country life.

DEAN MARTIN DUETS WITH...

Pairing up in the studio.


CHARACTER PROFILE

Dean's top 10 character performances.



DINO GOES LATINO!

The classic Reprise album under the spotlight.

ISSN 2977-1935



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MEMORY HIVE

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EDITOR **ELLIOT THORPE**

THE **DEAN MARTIN ASSOCIATION**

President **ELLIOT THORPE**

Consultant **RON IVESON**

Lead Researcher & Social Media **CINDY WILLIFORD**

Researcher & Social Media **THOMAS BRADY**

Researcher **MARISA LAVINS**

Co-Founders **BERNARD H THORPE** and **DEAN MARTIN**

Just Dino is the exclusive and fully-authorized newsletter published only by us in the UK - and distributed worldwide since November 1960. The **Dean Martin Association** is totally lionized to the man himself, his life and career. Wherever you live, whoever you are, I dedicate your Association to Dean Martin and to you — as you support us by being a valued member.

Bernard H Thorpe

Co-founder, President (1960-2015) and
Chief Executive (1960-2015)

WITH THANKS TO: Mark Adams, Carole Barker, Kent Edens, George Daniel Long, Karen Morris, Holly Salewski, Joe Scalissi, Richard Shelton, The Estate of Bernard H Thorpe, DRP Touring Ltd, Sand Castle Communications and Veritas Entertainment Ltd



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There is something so evidently wonderful about Dean Martin that, even after all these years since his career was at its height, he still brings in swarms of admirers; from lifetime fans who have been around since he was in full swing to brand-new fans discovering him today, young and old alike. The music of the 2020s might have moved miles away from where it once was when Dean was recording hits and performing around the world, but the King of Cool still seems to appeal to nearly everyone. Even if one isn't a fully-fledged fan, they can't deny the music is timeless, and those who are die-hard fans, can always remember the first time they fell in love with Dino.

As someone who was brought up in the '90s, my parents were both of the prog-rock persuasion. The sounds of Led Zeppelin, Rush, Pink Floyd and Marillion were always filling the house from my dad's record player which was his pride and joy. So, when I, a 15-year-old kid, first heard Al Martino sing in *The Godfather* [Paramount, 1972] as Johnny Fontaine, I felt something inside that seemed to connect with that style of music much to the confusion of my parents. I developed a love for a whole new world of music and wanted more. My best-friend Michal (thank you again) told me his dad loved the Rat Pack and said I would probably like Dean Martin. Well, he was about as right as right can get. New Years Eve 2003 he brought 'round a CD of Dean Martin and played a few songs – one of them being "In Napoli". I just could not believe my ears.

There was an instant love from that moment and I still remember feeling that sadness when I learned he had passed away many years before. I remember thinking I must have been

one of the only Dino fans around as all my friends were into modern music or rock music.

I bought all the Dean Martin CDs I could find in hmv and listened to him non-stop.

Then, in 2005, YouTube came into the world and suddenly, I could see Dean in action! I sat watching video after video of Dean Martin singing and performing his hit songs. Watching the smoothness, the warmth, and the ease at which he sung in front of the cold, hard lens of a television camera made me even more enamoured. He was the all-round entertainer – there could be no-one cooler.

Dean Martin is one of those rare celebrities whose popularity transcends generations. I thought I was on my own for a long time, but I was very wrong indeed. Today I am honored to be part of The Dean Martin Association and have the chance to connect with Dino fans from all over the world. I get to hear people's stories of when they first heard Dean, when they met Dean (Elliot loves reminding of the moment he met Dean, and I feel the very same envy every time) and what their favorite song is and why.

These are stories that bring us Dean Martin fans together. Even though the man himself is not around anymore he lives in us all through the incredible legacy he has left behind.

November 2023 is our 63rd birthday and while 63 in itself isn't a specifically landmark number, this year also sees the 50th anniversary of the name The Dean Martin Association (we were The International Dean

Martin Club up until April 1973).

63 years of the DMA is testament to the fact that there will *always* be Dean Martin fans no matter how many years go by.





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THE DEAN MARTIN ASSOCIATION YEARBOOK 2024

AVAILABLE NOW WORLDWIDE IN PAPERBACK

Dean Martin's extraordinary legacy continues and this very first DMA Annual celebrates his legendary career which now spans over 80 incredible years.

- ◆ illustrated throughout
- ◆ brand-new, exclusive essays and articles
- ◆ foreword from Francie Mendenhall, one of Dean's original Goldiggers
- ◆ all proceeds of the 2024 yearbook will be donated to share4children.org

Join the party as we share our fondest memories and our favorite moments of one of the world's greatest and most remarkable entertainers.



the dean martin forum

Keep those letters and cards comin' in, folks...

Send your letters and comments to deanmartinassociation.com/contact or via Facebook

> ED KRZAN FACEBOOK

Within the events and experiences that shape us, are the images and sounds we savor while reminiscing back in time. Music is my most cherished childhood memories. I am not old enough to recall the pinnacle days of Dean Martin. My oldest recollection of his music was the sound of DEAN MARTIN'S GREATEST HITS dropping onto a platter, followed by the hiss and crackle all the while anticipating the songs beginning.

My Dean Martin Experience I'm sure is not a unique one. It's morphed into one celestial entity, floating in the ether, accessible to me whenever I feel the need to recall. An instant flash of memory's photographs complete with an audio accompaniment sends me back to childhood. The familiar scene of my dad at the phonograph, the stereo sonic hum of the needle meeting hardened wax, the instant recognizable Jimmy Bowen sound, and the warm voice of Dino.

That, in a nutshell, is my sweetest childhood memory. Not a coincidence that involves my dad, and Dean Martin. Sometimes the memory is so deep I forget my dad and Dino are two separate entities. The two have become a single reminiscence, the bonding of sight and sound. My dad was a happy go lucky guy who sauntered through life seemingly without a care, who had a soft mellow toned voice, always with a smile.

The great thing about Dean Martin, beyond the voice, the style, the eternal cool, is the humanness he was known to possess. We can stop and debate where he fits on the "Crooner Mount Rushmore" of singers, or whether his nonchalant attitude cost him the legacy he deserved. Attributes such as those which can't be measured, or agreed upon, are fodder for different discussions.

The Dino warmth and love expressed by song and show was not an altruistic gimmick, but rather a genuine extension of the gentleman he was. On display was an extension of himself as a father, friend, uncle, or grandfather who exudes the warmth and comfort of a trusting someone who makes you feel comfortable. No effort required connecting the voice, charm, and coolness of the man on *The Dean Martin Show*, to the humanness of Dean Martin. He didn't sell the voice, or the cool. Those were traits of his which we relate to, such as the funny uncle, the warm grandpa, or comforting father. What sold us was the comfort and consistency we all long for in friends and family. The smile we came to expect, the laughs, the gestures, the non-verbal idiosyncrasies we instantly connect to a certain person. Little authenticities we can count on to make a little corner of our lives that much brighter.

Multi-faceted is the portfolio of Dean Martin the entertainer. I prefer to keep it to the single driving force Dino had from his beginnings in Steubenville Ohio.

Singing. That's all he wanted to do. It's what drove him his entire life. Simply singing. Without a doubt his single most successful contribution to the world. Then, and now, Dino's songs matters today as much as it did in his heyday. Timeless classics sustain the sands of time, fads come and go, but Dean's genuineness repels aging and is as swank as it was 80 years ago. Movies, commercials, and the Christmas season is a constant reminder that Dino has become entwined with the landscape of Americana. This does not come as a surprise to the Dean Martin apologists, for we experience that cozy sound of Dino all year round.

The common thread between today's generations and the hit sound of Dean Martin is Christmas. Christmas has become the season of Dino, surpassing his idol Bing Crosby. It's appropriate the season of celebration, family, memories, and yule tide has the merriment accompaniment of Dino as the soundtrack. Dean's syrupy voice pairs well with the fireside glow while watching children make their memories in the fresh fallen snow.

The newer generations have expressed a revived excitement in Dean Martin. Various social media platforms have re-emerged bringing the Dean Martin presence to a new level as he continues to be a common voice in movie soundtracks and commercials.

I believe his qualities are timeless, and with the efforts from Dean Martin-approved institutions like The Dean Martin Association, and his hometown Steubenville, he will continue to be part of the global fabric of entertainment.

> FRANK McNAMARA EMAIL

Congratulations on winning the Best Discography award. I'm sure it was a labor of love for Bernard and a treasure of beautiful songs by Dean, especially I think the Capitol years. Thanks for helping to keep his memory alive and I will always remember seeing him in 1983 and 1987 at the Apollo and Palladium. 'For The Good Times.'

> LUIGI DE ANGELIS EMAIL

Greetings from Rome, Italy. Been a subscriber of The Dean Martin Association a long time ago. I still have many volumes of the original newsletter - and vinyls and CDS of Dino, of course!

> FIONA PATRICK EMAIL

What a marvellous thing you're doing for our Dino! I've been a big fan since I can remember. My mom used to play his music all the time and we used to watch his movies together on Sunday afternoons. Mom has passed on now some time back but I still sit down on a Sunday and play a film. Dino brings so much comfort. I don't feel that with any other entertainer.

> DAVID CLEVERLY EMAIL

Such a shame that us Brits get a short shrift when it comes to Dean Martin. For years, even when he was still alive, we rarely got to see any of his films and TV series. I used to be a DMA member when Bernard was president and I remember he was doing his best to contact all the UK TV stations to try to get them to televise stuff. I'm sure that what the BBC and whoever did show was all down to Bernard's perseverance. Thankfully we now have the internet to see loads of Dean material. Thanks too to the DMA for keeping his name alive and for all your output. I have a feeling Bernard would be proud.

> SUE BOWEN EMAIL

I've been buying the newsletters books [*The Dean Martin Association Journals, Vols 1 & 2. Ed.*] and what a delight. I'm hoping there will be more [*Vol. 3 out December 2023! Ed.*]. Was there anyone else documenting Dean's movements like this in his career as it was actually happening? I don't think so! These are treasures. To read them knowing it was all happening as it was being written, rather than reading about something in the past tense. I implore anyone who's a true Dean Martin fan to get these. And now your newsletter is back! The DMA is continuing in full force six decades later and still deserves to be the leader of the pack in supporting Dean. Let's spread the word! JD



CHARACTER

ELLIOT THORPE LOOKS AT DINO'S
TOP 10 ROLES ON BOTH THE BIG
AND SMALL SCREENS.

profile

When the average person thinks of Dean's acting roles, I would reluctantly say that he's widely considered a light-hearted, one-character performer, enforced by his own stage persona as that of a laid-back, crooning comedian.

While that's arguably true for the majority of his professional life (see *The Dean Martin Show* as one case in point), it's an unfair description and an unfair assumption. Dean was *far more* than that, as we at the DMA and his fans will always attest to.

True, a third of his acting career was with Jerry Lewis, where he played a fictional version of himself (one half of a spiky friendship, with good looks, smooth singing and a way with the ladies) in most of their movies together and so it wouldn't be too hard to imagine those were the roles offered him post-Martin and Lewis. And certainly, for *Ten Thousand Bedrooms* (MGM, 1957), that in essence was what he was given in Ray Hunter, a romantic hotel magnate with a foil in Arthur, his batman. Hunter didn't really *need* a foil, but was written as such because of Dean's 10 years with Jerry: could Dean carry a movie on his own? Would he be any good without his comedy partner? Give him someone to bounce off! Give him screen support!

Nevertheless, *Ten Thousand Bedrooms* was a flop and the critics felt smug.

Then when he was cast as Michael Whiteacre in *The Young Lions* (20th Century Fox, 1958) against method-actor heavyweights Marlon Brando and Montgomery Clift, he proved this critics wrong. By his own admission, Dean never took any formal acting training, never wanted to. Like a lot of things in his career, it came natural to him.

Of the many roles he played, I've selected just ten to focus on. They're not necessarily from his most successful films, and they're not always at the tail-end either. I've chosen them because of their interesting dynamics, both against other characters and within the context of the stories they appear in. You may have a different list of course, but let's start anyway...

10. SAM HARMON

Ocean's 11 (Warner Bros, 1960)

Dean fizzles when he's on screen, and never more so when he's playing opposite his buddies in the heist comedy that set the style for all cool, ensemble movies that were to follow.

Sam is one of a team of 11 WW2 veterans hired by his ex-commanding officer Danny Ocean (Frank Sinatra) to steal from the biggest Vegas casinos. He's a crooner, laid-back and smart and not too keen on getting involved until Ocean convinces him otherwise. Sound familiar? Well, yes, that's Dean to a fault and playing very much to type. This was the pinnacle of his Rat Pack era in many ways and he glides through the movie with such elegance and style that Ocean's 10 look up to him - when it should be Ocean they are penitent to. That doesn't mean the film should have been *Harmon's 11*. The very nature of his reticence gives Dean a more rounded role that most of the others lack.

9. DUDE

Rio Bravo (Warner Bros, 1959)

Considered to be one of the finest Westerns of all-time, Howard Hawks' masterpiece gave Dean one of his finest roles of all time. On paper, Dude is the antithesis to Sam Harmon, down-and-out, anxious and a no-good drunken bum. Dean plays it to perfection, finding relish in such a defeatist and complex role. Dude's struggle with alcoholism gives Dean's screen presence a maturity not previously seen and he proverbially stands head and shoulders over John Wayne. There's power and emotion in the journey Dude goes on and for those who smirked at Dean's Ray Hunter, who's smirking now?

For further reading, I highly recommend *BFI Film Classics: Rio Bravo* by Robin Wood (BFI Publishing, 2003).



8. DINO

Kiss Me, Stupid (United Artists, 1964)

Starring Marilyn Monroe as Polly the Pistol and Peter Sellers as Orville Spooner, Dean Martin plays Dino in Billy Wilder's marvellous *Kiss Me, Stupid*.

Of course, Marilyn never did star but she was Wilder's first choice, with Polly written for her in mind. When she died in 1962, Jayne Mansfield was in the running but the role ultimately went to Kim Novak. Meanwhile Peter Sellers had become so ill he couldn't complete the filming so was replaced by Ray Walston.

Dino is a drunken, salubrious lounge singer who needs sex every night to avoid a morning migraine. Dean relished the role, enjoying his interaction with Novak. Dino of course was a hugely caricatured version of himself but played very much tongue implanted firmly in cheek. Dean is in on the joke and we can't help but be dragged along.

7. VERNON DEMEREST

Airport (Universal, 1970)

As the 1960s drew to a close, Dean was comfortably working in Vegas, taping his weekly TV show and putting Matt Helm behind him. I don't think it's a secret that he was no longer a real box office draw even though NBC were happy with small-screen viewing figures.

When the role of airline captain Vernon Demerest came his way, he jumped at the chance to work with Burt Lancaster and Jacqueline Bisset. Demerest was a shady, complex individual as written by novelist Arthur Hailey but Dean gave him some

humanity when transposed to the big screen. Very much part of a wider cast, nevertheless Demerest was the kind of cool and suave airline captain you'd want on your airline journey, confronting terrorists and schmoozing with air hostesses. Okay, perhaps not, but Dean got a lot from his filming with director George Seaton, even though there were issues with his fees post-release. The film was at that

time his biggest movie success.

6. MAURY NOVAK

Career (Paramount, 1959)

Dean's fourth dramatic role in a row and his third picture with Shirley Maclaine.

Career, while starring Dean, is really Anthony Franciosa's movie, wherein Sam Lawson (Franciosa) is a struggling actor who can't get a break. Conflicted with his passion for theatre, he seeks work with actor-director Maury Novak who, during the course of the film, becomes a Hollywood director.

Dean's turn as Novak confronts the blacklisting that was prevalent at that time, the Korean war and post-WW2 issues. These weren't easily-digestible subjects in 1959 and is one of the few times that one of Dean's roles echoed what was politically happening in the real world. Dean took his time with the part, presenting a nuanced and subtle interpretation of James Lee's original prose character. It remains an oft-overlooked and very little seen entry into Dean's body of work.

5. FRANK HOWELL

Charlie's Angels: 'Angels In Vegas' (ABC, 1978)

Following MGM's *Mr Ricco* in 1975, Dean seemed to have little interest in film work, reverting back to his Las Vegas shows and filming *The Dean Martin Celebrity Roasts*. From time to time he'd appear in guest spots on other entertainment shows but acting parts either eluded him or he simply wasn't interested (likely the latter).

Imagine the delight then when he popped up in the opening episode of the third season of *Charlie's Angels*. This was no cameo, but a *bona fide* role written with him in mind. He was given the opportunity to get his teeth into a role as casino owner Frank Howell that allowed him to shine one last time. Dean focused on Howell's lonely side, hiding behind the bright lights of his casino, with the speedboat chase bringing his portrayal alive. He had a lot of screen time and gave the series a fresh feel. It was wonderful to see him properly act again after so long and a pity that he didn't follow up with similar roles in other network shows.

4. MICHAEL HANEY

Who Was That Lady? (Columbia, 1960)

This film is a delight. A real comedy farce that its three leads clearly revel in. Dean, as TV writer Haney, plays buddy to Tony Curtis' conservative professor David Wilson. When Wilson is caught kissing a woman by his wife Ann (Janet Leigh), Haney concocts a ridiculous story that Wilson is in fact, with Haney, an FBI agent working for national security.

Dean is on form, really taking the idea on as he and Curtis do their utmost to confuse, deceive and delight poor Janet Leigh. The off-screen



Above: as Frank Howell in *Charlie's Angels* (ABC, 1978)
Previous page: as Dude in *Rio Bravo* (Warner Bros. 1959)
Left: *Who Was That Lady?* theatrical release poster (Columbia, 1960)



As Bama Dillert in the gritty *Some Came Running*, with Frank Sinatra as Dave Hirsh [MGM]

friendship between the trio is very much the spark that keeps this fresh, Dean on his toes and enjoying the freedom director George Sidney gave them. Three is sometimes a crowd, but here it's Dean that commands our attention, standing firm between Mr and Mrs Curtis.

3. JULIAN BERNIER

Toys In the Attic (United Artists, 1963)

Jealousy, manipulation, violence, incest: quite a rollercoaster this one, and a film not to be taken lightly. Dean certainly found the role a challenge. He was willing to push himself in a way he'd never done before and, sadly, that he'd never do again. Director George Roy Hill said that Dean was receptive to the demands of the story, never shying away from what was expected of him.

There's no happy-go-lucky, wry, crooning Dean here: as Julian, he's uncompromising, cold and weary with no glimmer of humor or enjoyment.

2. MATT HELM

The Silencers, Murderer's Row, The Ambushers, The Wrecking Crew (Columbia 1966-1969)

Apart from the *Cannonball* movies, Dean's only other film series was of course all about the smooth, super-spy Matthew Helm.

Marisa's feature on the character and the movies was featured in last month's issue so I won't go into detail here. Suffice to say, Dean had a whale of a time as Helm, gliding through as though he was stoned like a statue and without a care in the world - even though he was out there saving said world from all manner of super villains. The part was massively rewritten with Dean in mind and while the films have their naysayers, they also have their fans.

Bond? Flint? Palmer? Step back guys, Helm's in town.

1. BAMA DILLERT

Some Came Running (MGM, 1958)

Only Dean could bring to a melodrama a sense of fun and hope. Only Dean could get through an entire film by not once taking off his hat. Only Dean could enable Frank Sinatra to take a step back. Only Dean could be second billing but make the movie his own.

This would be Dean's first film with Sinatra, and the beginning of a life-long career-sharing friendship, and his second with Shirley Maclaine. Both Dean and Maclaine were developing as straight actors at this point in their careers, with both stars taking different approaches to their craft. He would also maintain a friendship with her, their last film together being *Cannonball Run II* (which was also coincidentally his last with Sinatra).

Bama Dillert is a lonely character, a hard-drinking, good-natured gambler who is befriended by Sinatra's serious Dave Hirsh. He's the voice of reason, the calming influence all with problems of his own. For me, this was Dean's most interesting and vital role, cementing his ability to take center stage amongst a powerful cast. His charm and laid-back opinions on life in many ways echoed Dean's, and was Sinatra's choice. It really was inspired casting, paving Dean's solo acting career for years to come.

He had much to thank Sinatra for.

HONORABLE MENTIONS

Gurd Canliss, *Rawhide: 'Canliss'* (CBS, 1964) - a hard-bitten, determined gunfighter in the classic TV Western; Jamie Blake, *The Cannonball Run, Cannonball Run II* (20th Century Fox, 1981, 1984) - a marvellous final comedic turn from Dean, absolutely enjoying himself on screen. His perfect double-act with Sammy Davis Jr was simply crying out for a spin-off movie or two with them; Tom Elder, *The Sons of Katie Elder* (Paramount, 1965) - as brother to John Wayne's elder John Dean finds much to do in this classic Western, and a genre where he was most comfortable; Joe Ricco, *Mr Ricco* (MGM, 1975) - playing a lawyer didn't seem Dean's type, but here he shines in a movie that cashes in on violent, cop stories such as *Dirty Harry*; Alex Flood, *Rough Night In Jericho* (Universal, 1967) - another Western, this time as the villain. Dean chews the scenery and stands up to sheriff George Peppard. But Dean never could be the typical Wild West bad guy. He's just too nice!; Little John, *Robin and the 7 Hoods* (Warner Bros. 1964) - no tights, swords or Sherwood Forest here. Just Dean in cool suits, singing cool songs as a cool gangster in Sinatra's cool version of the Robin Hood legend. Style indeed. **JD**

DINO LATINO

For the follow-up to his debut *Reprise* album, Dean Martin found his Latin vibe, creating an air of romance that touched on the passions of Spain and Mexico. **CINDY WILLIFORD** and **ELLIOT THORPE** head south of the border...

There was something amiss with *FRENCH STYLE*. It was a genuinely great collection of songs for Dean, making good use of his vocal expertise, was able to give him a Parisian backdrop so wonderfully convincing you'd think he'd been standing on the Champs Elysees when he recorded it.

But it wasn't a big seller.

It may have been something to do with the cover, Dean's tongue-in-cheek adoption of stereotypical French fashions that the record-buying public couldn't see beyond to part with their hard-earned dollars. This wasn't a comedy album but Dean's natural comedic charm perhaps indicated otherwise, by way of *FRENCH STYLE*'s cover, to those who weren't clued up on his sense of humor.

It may also have been something to do with Reprise not fully marketing the album, which is strange when Dean could have been the label's biggest seller aside from its owner, Frank Sinatra himself, of course.

Whatever the reason, when it came to *DINO LATINO*, Reprise were more inclined to make it an essential product for their last release schedule of 1962.

Dean entered the recording studio on 28 August 1962, for a three-day session, beginning with "Mañana". Assigned the job number 30169/70, *DINO LATINO* was compiled from the 10 tracks he laid down, as arranged by Don Costa.

Mort Goode, a script-writer/journalist who worked previously for Columbia Pictures and RKO, said this about the album on the original rear sleeve:

Latinos are romantic. The belief is quite universal. Travelogues encourage it. Fanfares proclaim it. History indulges it. Women

confirm it. The Latin male relaxes in the illusion. The power of suggestion is strengthened by the warmth of the climate and the magic of the moonlight. Mostly, though, the stimulant of music.

DINO LATINO is Dean Martin's infectious adventure into the lure of Latin melody and rhythm. It is thoroughly engaging, spiced at intervals with fun-loving phrases, punctuated as always with his easy simplicity. The album underscores the romanticism of the music and its effective expressions of emotion.

The Latin touch is evident everywhere. If not all the songs are authentic, the treatments are. Dean sings in English and in Spanish. He has sentiment and cheerful joviality and a sense of high spirit. He also has Don Costa, another Latin of note, conducting the procedures.

Don's arrangements are built solidly on Latin-American tempo. There is much variation and free-flowing writing. The instrumentation changed considerably in half of the songs. No strings were used on "Manana", "South of the Border", "Tangerine", "In A Little Spanish Town" and "El Rancho Grande". The other five melodies were scored with strings.

Dean is a complaisant singer of romantic songs. He adds Spanish to his delivery of "What a Difference A Day Made" and "Magic In the Moonlight". He treats "Always In My Heart", "Besame Mucho" and "La Paloma" with tenderness and compassion. He has style.

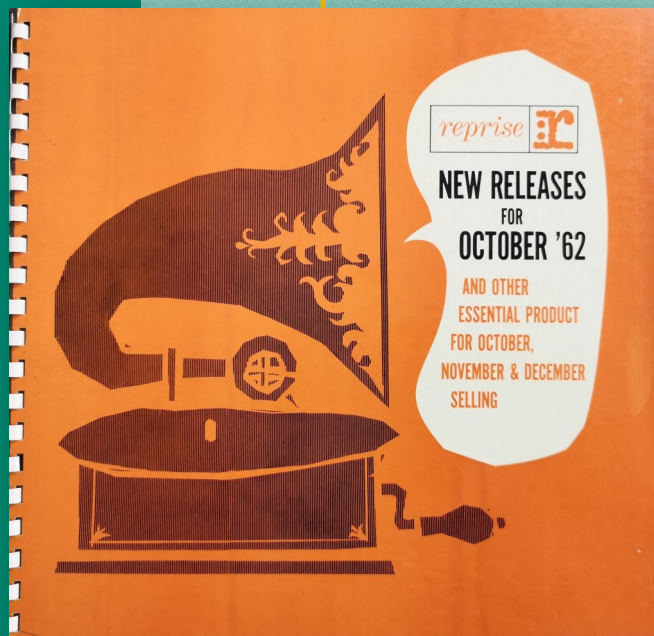
He has an insouciance and a sense of humor, too. Romance is a deadly serious subject, but Dean reasons a change of pace personalizes his approach. He adds his own identifying remarks, e.g. 'Soused at the border,' 'Raisin' every bar,' 'Hoiding cattle,' etc.

The arrangement Don Costa has written for "In A Little Spanish Town" is particularly outstanding. Don Fagerquist's trumpet deserves special mention here.

DINO LATINO points up the romantic air that accompany the music and rhythms of Latin-

America. The invitation is suggestive, compelling. Dean's singing qualifies him as a profound student of both subject - music and its effect on romance.

Dean is more than just another singer. He is sometimes serious sometimes jocular, always expressive singer of romantic songs. He is not prone to cloud the illusion that hugs the shoulder of the Latin male.



Top, right: Frank Sinatra advertising *DINO LATINO* (Reprise, November 1962)
Above: Reprise product information trade booklet (comb-bound, 26 pages), September 1962

Latinos are romantic, most of the world agrees. They've had a lot going for them to foster the feeling - climate, moonlight, music. Music has been their particular gift. DINO LATINO makes much of it, concentrating on the creation of an atmosphere of pleasure.

The album kicks off with "(Alla en) El Rancho Grande". The song, adapted from "Allá en el Rancho Grande" by Bartley Costello in 1935, was originally written by Juan Diaz del Moral and Emilio D Uranga in 1920 for Mexico City's Musical Theater. The Spanish version was first recorded on 26 November 1926, released as a single by Cantabres de la Orquesta Tipica Mexicana. It charted as the most popular single of the year.

Costello's English version was released in September 1935 with The Light Crust Doughboys, and is most associated with the 1936 movie *Allá en el Rancho Grande*. The song was also quite popular with orchestras for many years.

Dean recorded the 1935 version on 28 August 1962. It would have been lovely to have watched him in studio for this track as it's obvious from his inflection that he had a good time!

"Mañana", a wonderful catchy tune, came from the pens of the husband and wife writing team Dave Barbour and Peggy Lee. Lee herself recorded the song on 25 November 1947, spending 21 weeks in the charts - 9 of them at no. 1! It was the 84th most popular song of 1947. Meaning 'tomorrow' in English, the song is perfect for procrastinators!

"Tangerine", third on the album and third to be recorded by Dean for DINO LATINO (on 28 August 1962), is a sweet little jazzy tune, written by Victor Schertzinger and Johnny Mercer. Vaughan Monroe, however, was the first to produce it, with his orchestra, on 18 December 1941. It made its debut in the 1942 Paramount Picture *The Fleet Is In*, performed by Bob Eberly, Helen O'Connell and Jimmy Dorsey and his Orchestra. An orchestral version was heard in Dean's 1963 Paramount comedy *Who's Been Sleeping In My Bed?*

Reprise made DINO LATINO an essential product for their Oct-Nov-Dec 1962 release schedule.

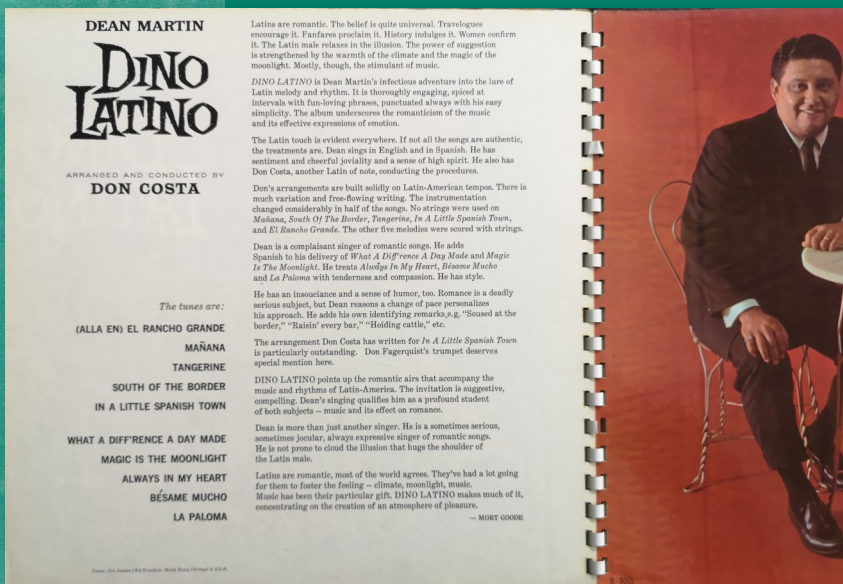
"South of the Border" tells the story of a man who looks back in regret for leaving a woman that he can't get off his mind. But when he returns to her...well, listen and you'll understand...

Jimmy Kennedy and Michael Karr wrote it in 1939 for the film of the same name, charting in 1939 with Billy Cotton and his Band, becoming the 16th most popular song of that year. As well as being chosen by The Western Writers of America as one of the Top 100 Western Songs of All Time, it has been recorded over the year by some 200 artists.

Dean laid his version down on 28 August 1962 for Dino Latino, but he would revisit the song, with a different arrangement, in 1966 as part of *The Silencers* soundtrack.

Sam Lewis, Mabel Wayne and Joe Young teamed up to write the very popular song "In A Little Spanish Town", first recorded in 1926 by Paul Whiteman and his Orchestra. Dean made the song his own on 28 August 1962 and sang it a number of times on *The Dean Martin Show*.

Top, right: from the Reprise product information trade booklet [facing page advertising **HERE IS THE FABULOUS EDDIE CANO**], October 1962
Right: DINO LATINO, with art by Jim Jonson & art direction by Merle Shore (Reprise, 1962)



"What A Diff'rence Day Made" was adapted from the 1934 song "Cuando vuelva a tu lado" by Stanley Adams, adding an English spin to Marie Grever's Spanish original. It's a timeless and beautiful song, having been covered some 400 times. It was the first song Dean recorded on the second studio day, on 29 August 1962 and was placed as the opening track to side 2 of the album.

"Magic Is In the Moonlight", written by Charles Pasquale, was adapted from "Te quiero dijiste", which was written by Grever in 1930. First recorded by Freddy Martin and his Orchestra in 1944, it was selected for Dean for DINO LATINO. He recorded it on 29 August 1962, with Costa's string arrangement elevating it to be one of the more superior tracks in Dean's repertoire.

The Spanish lyrics (and music) for "Always In My Heart" was written by Ernesto Lecuona, with Kim Gannon taking care of the English side of things. Together they created a song was Oscar-nominated in 1942 for Best Original Song (from the movie *Always In My Heart*). Glen Miller and his Orchestra released it as a single in February 1942 and Dean recorded it some 20 years later on 29 August 1962.

Considered to be one of the most important songs in Latin music



history, “Bésame Mucho” (Spanish for ‘kiss me a lot’) was written by Consuelo Velazquez in 1940. It charted as the most popular song that year. In 1999, it was recognized as the most recorded and covered modern Spanish song of all time, having been the subject of over 650 different artists. It appeared in the 1944 movie *Follow the Boys*, as performed by Charlie Spivak and his Orchestra, then again in *Cowboy and the Senorita* (again 1944), this time with vocals by Dale Evans.

It was recorded at least twice in 1962: one of the more notable versions by The Beatles on 6 June at Abbey Road, then - more importantly - on 29 August by Dean.

Throughout his singing career, Dean’s music has always sought inspiration from classic songbooks of the past, mining the great lyricists for songs that are timeless, or finding ballads that he reinterprets to *become* timeless. No other fits that bill more than “La Paloma”.

The song dates back to the middle 1800s when it was written by Sebastian Yradier. He first performed the song in Havana in 1855, after which it was registered in the copyright office in Madrid. The first recording was in 1894 by Cornet Duet. It was the most popular song of that year.

It was the last song Dean recorded for the Dino Latino sessions, on 30 August 1962.

Sadly, Yradier would die without ever knowing just how popular and well-liked his song had become. There have been well over 1000 versions of this musical masterpiece over the centuries. Including “Yesterday” by The Beatles, it is understood to be the most recorded song in history, not to mention the most recorded Spanish song ever.

DINO LATINO was released in the US by Reprise on 27 November 1962 as a stereo LP (RS6054), a mono LP (R96054), tape cassette (4RA6054) and cartridge (REPM56054). It peaked at no. 99 in the Billboard charts on 26 January 1963, remaining in the charts for 5 weeks, becoming the first in a long line of his Reprise releases to be a best-seller.

The cover, by Jim Jonson, was a drawn variation of the FRENCH STYLE sleeve, with the image reversed and Dean’s French garb replaced by a toreador outfit.

The mono-only version was released in the UK on 1 January 1963 on LP, accompanied by tape cassette (K4-44022) and cartridge (K8-44022).

EMI-Capitol Music Special Markets released the remastered album for the first time on CD in 2001, coupled with FRENCH STYLE (see right, above). It reappeared on a 4-CD set on 3 September 2013 from Real Gone Music Company (see right). In 2020, UK label Jasmine Records released it (again coupled with FRENCH STYLE, see right, below), adding Dean’s early Reprise singles, “Tik-A-Tee, Tik-A-Tay”/”Just Close Your Eyes”, “From the Bottom of My Heart”/”Who’s Got the Action?” and the a-side to “Sam’s Song”/”Me and My Shadow”.

The album remains a true gem in Dean Martin’s Reprise catalog. If Latins are the most romantic, as Mort Goode writes, then Dean surely is the most romantic of all. Buy it wherever music is sold. **JD**



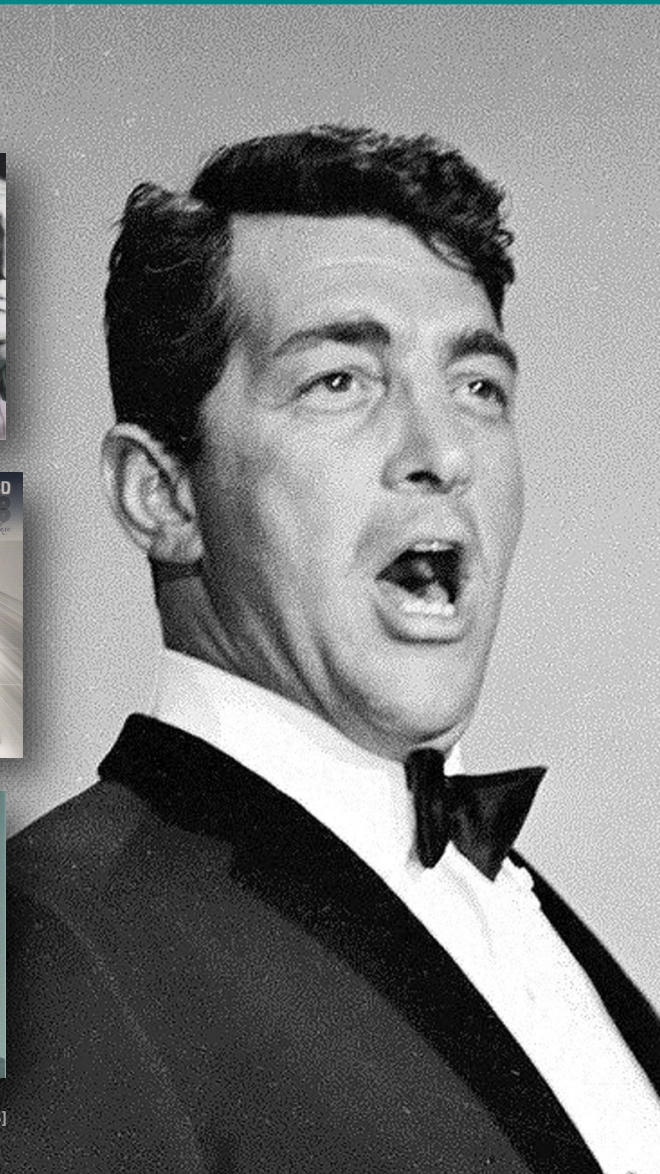
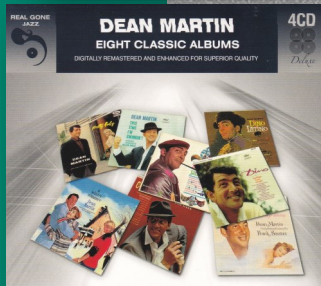
CINDY WILLIFORD’s choice of song this time around is “Free To Carry On”, and here she explains why...

This song tends to be on “reflective listening” (aka “repeat”!) quite often around my place. You might call it *one of those songs*.

Just as music has many moving parts, so does life. And each of these parts play a very specific role in the “production” of our lives. We can get so caught up in “doing” life, that we forget to “live” our life. We fail to listen to the “instruments” around us. When we begin to learn our “part” and listen to the complete “score”, we can find freedom and truly embrace life, allowing us to be free to carry on.

Written by Dale Bobbit and Jim Brody, “Free To Carry On” was released by The Sandpipers on their 1970 album SATURDAY MORNING.

Dean recorded the song July 26, 1973 and it was released as a single in October that same year, performing it on the October 26, 1973 edition of *The Dean Martin Show*. It is included on the Reprise album YOU’RE THE BEST THING THAT EVER HAPPENED TO ME album which was released December 1973. **JD**



DEAN MARTIN

DUETS WITH...

Dean Martin is primarily known as a solo recording artist, but throughout his career he shared the studio mic with a number of fellow singers. **CINDY WILLIFORD** focuses on some of the collaborations.

Throughout his career, Dean would often pair up with a guest on his show for a song or even in a specified recording session. His early radio work too would put him alongside artists of the day. From *The Martin and Lewis Show* and all the way up until he finally retired, Dean sang with some very remarkable vocalists. Many of those performances were not committed to vinyl and so can only be found now by searching online for uploads. However, from time to time Dean did share studio time to bring us some fun and memorable duets.

A beautiful and important facet of these shared moments was that he always made sure to give his singing companion his undivided attention. You will see that take place on a live performance and you can hear it on a recorded song. He was never one to outshine his guest, which goes back to what I have said numerous times, Dean always remembered where he came from as he started out on this journey to become a professional singer.

As I sat and reviewed the songs with their history, it became obvious that repeat partners popped up in some instances. While listening to the different songs, you will hear Dean adjust his delivery to meet that of his duet partner. You can almost see him also moving to the beat of the song and hear his enjoyment as he sang. And not only the enjoyment of singing, but the sheer enjoyment of singing with his partner. In a couple of songs, you hear him shift gears in his interpretation almost to the degree of allowing you to see and feel where his heart was. What a gift he had!

Amongst those fun songs he recorded were "How D'Ya Like Your Eggs in the Morning?" and "We Never Talk Much" with Helen O'Connell. Line Renaud joined him on "Two Sleepy People" and "Relax-Ay-Voo" while Margaret Whiting joined him on "Don't Rock the Boat Dear" and "I'm In Love with You". You hear his sheer enjoyment in each song. In 1964, Keely Smith (albeit uncredited) joined him for "A Little Voice". While technically not a duet in the classic sense, Keely's vocals complement Dean's perfectly and are key to the subject of the song.

Out of all the movies he made with Jerry Lewis, together in studio they only recorded two songs: "Ev'ry Streets A Boulevard (In Old New York)" (*Living It Up*, Paramount, 1954) and "Pardners" (*Pardners*, Paramount, 1956). Likewise, he recorded only two with Jerry that were originals: "The Money Song" and "That Certain Party".

"My Rifle, My Pony and Me" was sung with Ricky Nelson in a very moving duet

Frank Sinatra and
Dean Martin at the
Capitol Studios, 1959
[Capitol]

from the 1959's *Rio Bravo* (Warner Bros.) . It was only ever released as a promotional single to tie-in with the film, but finally saw a commercial release in 2017 on the Soundtrack Factory issue of Dimitri Tiomkin's superb score.

His duet with Nat King Cole on "Long, Long Ago" will send chills down your spine as you listen to these two very talented men deliver a message in song which was originally written in 1833. But then they come back with a song which just makes you smile: "Open Up the Doghouse".

A guest he had on his shows a number of times over the years was Peggy Lee. He recorded the song "You Was" with her on 14 December 1948. The song was released as a single and is one which has been included on several of his releases over the years.

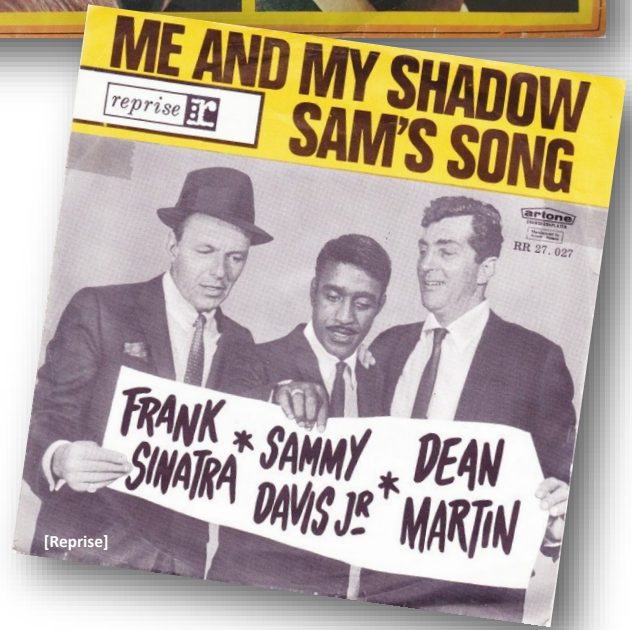
A few years later, he would record "Sam's Song" for Reprise with his very dear friend, Sammy Davis Jr. The song would enter the Hot 100 Singles chart on December 22, 1962 peaking at No. 94 and remaining in the charts for 3 weeks. In 1963, he teamed up with Frank Sinatra to record "Guys and Dolls" for GUYS AND DOLLS. (Technically, a duet is of course two singers, but we have to make special mention of "Fugue For Tinhorns" and "The Oldest Established (Permanent Floating Crap Game In New York)", also both from GUYS AND DOLLS, with Frank and Bing Crosby. Then, "We Open In Venice" for KISS ME, KATE with Frank and Sammy. A nod too to ROBIN AND THE 7 HOODS where he recorded with Frank and Bing once more for "Don't Be A Do-Badder" and then the three joined by Sammy to make a quartet for the deliciously glorious "Mister Booze".)

Back to *bona fide* duets, "Things" was featured on Nancy Sinatra's 1967 Reprise album MOVIN' WITH NANCY, tied in to her NBC special of the same name. She was joined in studio by Dean for this upbeat and catchy number.

In 1983, he released THE NASHVILLE SESSIONS which included two wonderful collaborations: "Everybody's Had the Blues" with Merle Haggard and "My First Country Song" with Conway Twitty. The latter song entered the Country charts on July 9, 1983 peaking at No. 35 and remaining in the charts for 12 weeks.

There was a fad in the 2000s where old recordings would be dusted off and overdubbed with contemporary artists in faux-duets. Dean was the target for one in 2000 for EMI where he "joined" British artist Jane Horrocks for a version of "Baby Won't You Please Come Home" on her album FURTHER ADVENTURES OF LITTLE VOICE. Then, in 2007, he was "joined" by Big Bad Voodoo Daddy, Kevin Spacey, Chris Botto, Paris Bennett, Robbie Williams, Joss Stone, Dave Koz, Martina McBride, Shelby Lynne, Tiziano Ferro and Charles Aznavour in reworkings of some of his classic hits for Capitol's FOREVER COOL. It is, thankfully, a project so far not officially repeated for Dean's work.

We see a very diverse set of songs as well as duet partners. The union of the two voices though produced some of the most beautifully recorded songs. As we listen to these, we can't help but realize what a very truly gifted recording artist he was - and obviously enjoying every moment. **JD**



NEXT ISSUE...

Get ready for a winter romance with Dino!

EXCLUSIVE Annie Martin-Crocetti writes for *Just Dino*...

Meeting Bill Cisario - Dean's cousin...

Who's Been Sleeping In My Bed? 50th Anniversary Retrospective

NEWS • REVIEWS • AND SO MUCH MORE!



Just Dino 
The official journal of THE DEAN MARTIN ASSOCIATION

Issue 418 - out 8 December 2023

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TOPS & TUNES

MARISA LAVINS
heads off to
search for Dean
Martin's idyllic
country life.

Known for his crisp tuxedo, red handkerchief, and classic cars, Dean Martin set the standard for men's fashion and elegance during the 20th century. However, while Dean donned his formal facade for his audience, at home he was more comfortable in his Western garb, riding a horse through the countryside.

Growing up in Steubenville, Ohio in the 1920s, one of the most popular genres of entertainment was Westerns. Martin would often spend his evenings and weekends as a child going to the Olympic movie house to catch his favorite Western actors embarking on their next great adventure. Dean also took an interest in horseback riding from a young age and would continue this hobby throughout his life. From films to radio programs, Dean's upbringing was filled with the adventure of the American West, sparking a lifelong interest in the genre that can be traced through Dean's work in films, music, and television, as well as his personal life.

Dean Martin starred in eleven Western films and was paired with top actors like John Wayne, James Stewart, and even Rock Hudson. However, his favorite co-star was undoubtedly his trusty steed, Tops. While filming movies that required the actor to ride or interact with horses, movie studios would often hire professional horse trainers to coach the actors in preparation for their film. This also meant that most actors were assigned a sidekick and would work with the same animal for all their films to form a trusting relationship and bond. This usually resulted in a more productive filming schedule and realistic performance from both the actor and the horse. Martin would often jest that Tops was the love of his life and would continue their relationship beyond the silver screen to care for Tops himself at his private ranch in Northridge, California. Unfortunately, Tops passed away at the age of 18 while Dean was filming his final Western *Showdown* with Rock Hudson. Upon hearing about the death of his favorite companion, Martin left production to return home to grieve and give Tops a proper burial.

While many modern audiences may not attribute Dean Martin's music to the Western genre, Dean recorded several country songs and albums throughout his career. During the 1950s, Martin was at the helm of a new genre of music called Countryopolitan, a combination of country music elements and modern pop music features. Many long-time fans of Martin often recognize his music through the musical characteristics present in swing or easy listening music, however, in 1955 Martin recorded his first breakout country-style album called *SWINGIN' DOWN YONDER*, which featured songs like "Carolina In The Morning" and "Dinah". According to Deana Martin, when asked why he enjoyed the country music genre, her father said, 'They just feel right, as if you're singing from your soul.' Dean would go on to record several Country & Western albums

Dean with his beloved Tops
on the set of *Bandolero!*
[20th Century Fox, 1968]

throughout his career, however his final album would be the only one that was considered truly a part of the country music genre.

In 1983, after a 10-year hiatus from recording, Dean went to Nashville, Tennessee to record his final album called *THE NASHVILLE SESSIONS*, which consisted of country standards such as “Old Bones” and “Hangin’ Around”. While hesitant to stand in front of the microphone again after so many years, Martin himself expressed the joy and fulfillment that the experience gave him, rekindling his love of performing and recording again.

Dean’s love of country living could also be seen in several performances and features on *The Dean Martin Show* into the ‘60s and ‘70s. Dean would often film the show in conjunction with one of his Western films, and audiences would be surprised to see a bearded Dean sitting in front of the camera. Having fun with the situation, producer Greg Garrison would feature text underneath Dean on the screen that said, “Dean just returned from filming a Western.” Martin would often sing many of the country songs during the show and would sing duets with iconic country stars such as Loretta Lynn, Glen Campbell, and Lynn Anderson.

Dean would also have his co-stars John Wayne and James Stewart as guests, and sometimes even have them perform on horseback. A notable episode that truly showcased Martin’s love of the country life was his *Christmas in California* special in 1977. Filmed entirely on his ranch, Dean can be seen performing on his there while feeding and interacting with his many horses.

Dean’s country living passion extended far beyond his professional work, and he tried to embody the country lifestyle as often as he could. Martin would often take his family on vacations to dude ranches and participate in outdoor activities that included camping and horseback riding.

When his wife Jeanne would host parties at their Beverly Hills home, Dean would politely excuse himself from the festivities to sneak away and catch his favorite Western film on television. It has often been said by his family and friends that his favorite television feature happened to be *The Andy Griffith Show*, a popular television series in the 1960s focusing on the lives of several characters in a small rural town.

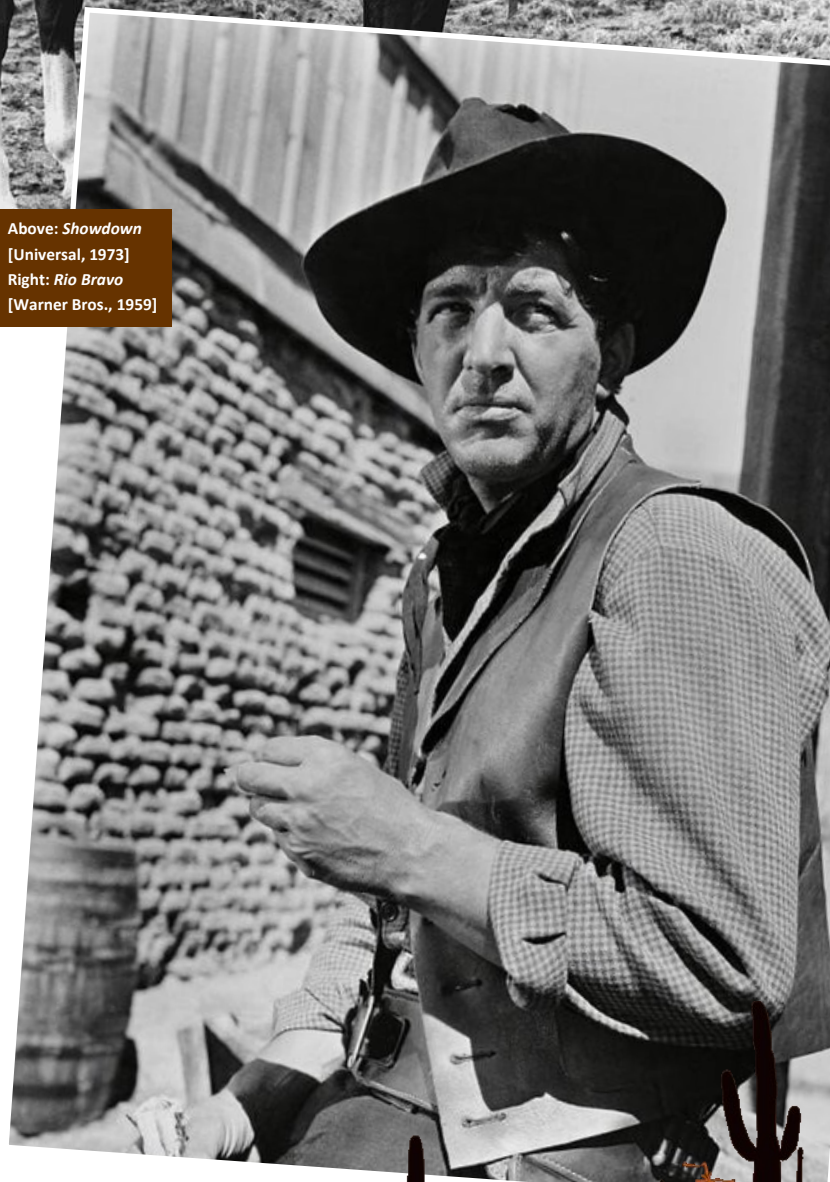
Martin also owned several horse ranches throughout his life, and even bred Andalusian horses at his Hidden Valley Ranch in California. It was also known amongst Martin’s friends and colleagues that Martin collected Western film memorabilia and sought out pieces that were featured in films that he saw as a child. These pieces of memorabilia would often be gifted to Martin for holidays, birthdays, and at wrap parties for his films.

To many of his fans, Dean Martin will always be the tipsy, smooth crooner who brought us such hits as “Everybody Loves Somebody” and “Ain’t That a Kick In the Head”, but in many ways, he was a country boy at heart.

He found his greatest joy wearing cowboy boots, riding his horse Tops, and living a true country lifestyle whenever he could. **JD**



Above: *Showdown*
[Universal, 1973]
Right: *Rio Bravo*
[Warner Bros., 1959]



MOVIE MOMENTS:

“Ada”

No paper could print the truth about Ada. The names her husband called her. The stories the headlines carried. Or the tape recording a lot of people wanted to hear! What was the truth about Ada Dallas? **Cindy Williford** investigates...

If anyone has studied the life of Dean Martin, at some point, you learn that Dean was not really one to parade his political views around for everyone to know, or at least for the most part.

However, early in the 1960's, he did provide support to his friend, Frank Sinatra, who was heavily involved in the campaign efforts for Presidential Candidate John F. Kennedy. So, in all honesty, it seems very ironic that Dean is cast in a screen role which tells the story of a political drama. Such as you will see in the 1961 Political drama film *Ada*.

The movie is based on the 1959 novel *Ada Dallas*, written by Wirt Williams. Prior to the release of the book, MGM acquired the film rights to the novel even before it was published. In the planning stages of the screenplay, Elizabeth Taylor would play the role of Ada Gillis. Later, however, sources revealed that Ava Gardner and Robert Mitchum would play the leading roles. Then at some point, Susan Hayward and Dean Martin were selected instead. One might come to the speculation that director Daniel Mann may have had some influence in the decision-making since he had also been involved with a previous movie that Hayward was cast. Another important figure in the writing of the script is that of Arthur Shenkman, who collaborated with Dean in *Some Come Running* which as we will see, has a lot to do with the character Dean plays fitting him like a glove.

We become acquainted with the characters of the film in the first few minutes. One of the more corrupt characters is a man by the name of Sylvester Marin, played by Wilfrid Hyde-White. Dean plays Bo Gillis, a twice-elected Sheriff of a small Southern State town who has now been called to run for Governor of the State. As the storyline begins to unfold, we will see that Bo was persuaded to join Sylvester Marin and become the Reform party candidate running against incumbents. Little did Bo know that he was going to be used to further the corruption of that State if elected.

As we begin to examine the movie, we find it interesting that as in many of the movies Dean Martin was cast in, it was as if Bo Gillis had been specifically written for him, even though the main theme of this film is one of politics. From start to finish, *Ada* is no exception.

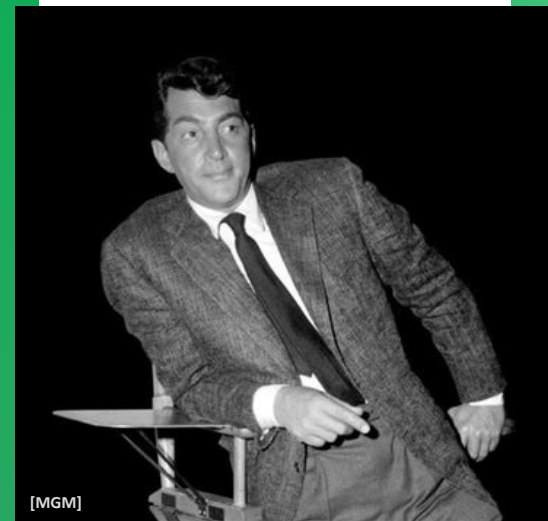
From early on, you begin to see his personality emerge. Enter the smooth talking, good looking, guitar-playing Sheriff Bo Willis. While on the campaign trail, one

of the stops was in a small town to rest and to prepare for the next round of meetings. This respite also included a little bit of “entertainment” for Bo in the form of a call girl by the name of Ada Dallas, who is played by Susan Hayward. Now one must wonder if Bo knew she was “bought and paid for” for his enjoyment or if it was his own charm which lured her. Regardless, his decision to have a relationship with her was not well received, and to add yet another layer of frustration, they decide to elope and are married just three weeks prior to the election, sending his campaign staff into a frantic tizzy.

With the help of some manipulation along the way, Bo wins the election by a landslide. However, as he settles into his position as Governor, he quickly realizes that being Governor may not be all that it is cracked up to be. Through a course of conversations and events, Bo realizes that his office is used primarily to sign house bills. It was through a conversation with his Lieutenant Governor Ronnie Hallerton played by Frank Maxwell, that he begins to see that the corruption which is taking place in the State. As the plot continues to unfold, Marin realizes that it was Hallerton who alerted Bo of the mishandling of government affairs and persuades him to resign. It is at this point that Ada does a little manipulating herself and talks Marin into appointing her as Lieutenant Governor of the State. Marin assumes that Ada is on his side, as does Bo. Matters become even more complex when Bo is injured by a car bomb and is hospitalized, which in turn allows Ada to be sworn in as acting Governor in his absence. As far as Bo can tell, his wife is on the side of Marin as well, even to the point of believing she was involved with the bomb. We see, however, that is not the case at all. In fact, **Ada has**



become deeply knowledgeable regarding the workings of government and legislation. She begins at once to bring the corruption to the attention of the people.



[MGM]



[MGM]

The end of the movie must be one of my favorite moments as we see a showdown at the State Capitol. As very important, decisive votes are being cast, Sylvester tries his hardest to sabotage Ada and to reveal her ugly past.

There are a handful of those in the legislature who come to Ada's rescue. Bo, who has watched the event from the Gallery, stands and makes an impromptu speech to defend his wife, Ada. In the end, Sylvester is ruined with Bo and Ada being reunited.

Directed by Daniel Mann and produced by Lawrence Weingarten for MGM, Director of Photography by Joseph Ruttenberg. JD

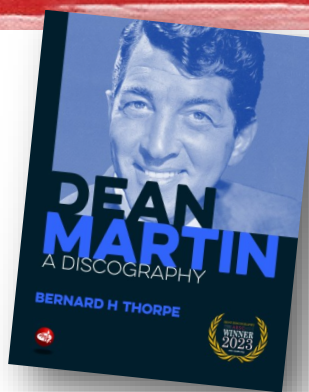
Meanderin'

News, events and dates for your diary.



This time we're swingin'!

Bernard H Thorpe's discography of Dean Martin was a project he started in the late 1960s, back in the day when cataloging a singer's output was far easier! Unfortunately, Bernard never got to see his work in print, but his son Elliot gave it a new lease of life, publishing it in 2021 as *Dean Martin - A Discography*. It was soon nominated as part of the 2023 ARSC Awards for Excellence in relation to historical music research. On 23 October this year, we received the fabulous news that Bernard has posthumously won the award for Best Discography in the category "Best Historical Research on Recorded



Rock or Popular Music". Suffice to say we are absolutely thrilled that our co-founder's dedication and unalloyed commitment to Dean has been recognized in this way. We'll be heading off to the ARSC annual ceremony in May 2024 to receive the award. Meanwhile, Memory Hive will soon be republishing the discography (see cover, left) in hardback to mark this really quite momentous honor.

A Jolly Sinatra Christmas

Avon-by-the-Sea, New Jersey, is the place to be on Sunday 10 December 2023.

The Jolly Sinatra Birthday Event is a two hour special event from 2pm honoring the artistry of Frank Sinatra, on what would be his 108th heavenly birthday, as well as a nod to the Holiday Season.

Produced by Sand Castle Communications, the program is a lively mix of lecture and chat by guest speaker Chuck Granata and a variety of classic Sinatra songs and Christmas tunes sung by vocalist Zack Alexander.

Email Sand Castle Communications today via sand3737@gmail.com to receive a link to buy tickets and a code to purchase.

Shelton Roars As A Raw Sinatra

Richard Shelton continues his astonishing portrayal as Frank Sinatra. Mark Adams (who plays an equally enthralling Dean Martin as part of *The Definitive Rat Pack*) went to watch *Sinatra: Raw* at London's Cadogan Hall last month. '[Shelton] has crafted an intelligent, informative yet highly entertaining show,' Mark told us. 'He cleverly weaves the songs into a tale of raw emotion, laced with Sinatra's cruel humor, "telling it as it is".' Shelton has more dates coming up across the UK and it'd be a raw deal if you missed him. Visit richardshelton.com.

SHELTON IS SINATRA: RAW

★★★★★ 'Shelton as Sinatra is quite simply phenomenal!'
Mike Young, BBC

- ★★★★★ 'Remarkable, masterful, must see' - The Times
- ★★★★★ 'Mesmerising, fascinating' - Love London Love Culture
- ★★★★★ 'Remarkable' - Broadway World
- ★★★★★ 'A glorious and compelling masterpiece' - Londontheatre1.com
- ★★★★★ 'Sheer brilliance' - Carns Theatre Passion
- ★★★★★ 'Pure gold' - ActDrop
- ★★★★★ 'Goose-bumps guaranteed' - Entertainment Focus
- ★★★★★ 'Unmissable' - One4Review

Definitively, it's Frank, Dean and Sammy

Mark Adams himself, meanwhile, with stage partners George Daniel Long (as Sammy) and Stephen Triffitt (as Frank), are still holding audiences captivated as *The Definitive Rat Pack*. Definitive by name, definitive by nature, this hugely experienced and mesmerizing trio are in the Cayman Islands on 11 November then back to the UK for a nationwide tour until the end of January 2024. We've supported Stephen, Mark and George for twenty years now and we simply cannot rate them highly enough. Visit thedefinitiveratpack.com.

Jolly Sinatra Birthday Event!
Sunday December 10th 2pm

BYOB
Holiday snacks
Soft drinks
Live Music
Christmas songs

chuck granata
of siriusly sinatra
Guest speaker

Zack Alexander
Vocalist

AVON-BY-THE-SEA, NJ
Tickets: sand3737@gmail.com

The Two Deans

Joe Scalissi, long-time Dean performer, has a handful of shows to take us into the New Year. Praised by Dean's own daughters, Joe puts on a thoughtful and entertaining review of the great man's career. He'll be at Illinois and Ohio on selected dates throughout November and December, culminating in *The Rat Pack In Concert* on 30 December 2023. Visit joescalissi.com.

Las Vegas headliner Drew Anthony's jaw-dropping performance captures the charm, style and essence of Dean in his show *Dean Lives*. With guests, he's in Connecticut for the Christmas season. Visit drewanthony.com.

Swingin' for Christmas

Veritas Entertainment's tremendous *The Rat Pack - Swingin' At The Sands* will be heading to the world-famous Adelphi Theatre in London, UK for one night only this festive season for the ultimate Christmas party. They'll be there 5 December. Miss it! Miss the party! Visit swinginattthesands.co.uk. JD