

REPRISE ESSENTIALS • SIDE BY SIDE • LETTER FROM DINO • AIRPORT

Just Dino

The official magazine of THE DEAN MARTIN ASSOCIATION

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The REPRRISE YEARS

KAREN MORRIS

FRENCH STYLE

SINATRA'S EMPIRE

plus

In Hollywood on Tuesday 13th February 1962, Dino signed with Frank Sinatra's Reprise label. He cut his first single at 3.30pm the same day and has worked out with Frank an LP due for release next month.

His Capitol contract expired in January 1962 after more than a decade with that company. As one of the luminaries in the Sinatra Friendship Circle, his move to Reprise was rumored almost from the inception of the label.

The above is from part of an article (see page 7 for the full piece) written by our very own and much-missed Bernard H Thorpe, to proudly announce Dean's brand new signing in our newsletter volume 2, issue 3, cover date March 1962 - that's 418 editions and 62 years ago!

As has been often cited, Frank wanted more control of his own music. By setting up Reprise, he could do that - and now he had the chance to give his peers and friends the same control.



Dean's own Reprise years, which are examined in this edition of *Just Dino*, are a mixed bag of songs and albums. Some form part of my own choice of top favorites of his recordings, some of my late father Bernard's.

All of the Reprise studio albums took forever to see the light of day again following their initial availability, due to the fact that Dean wasn't interested in re-releases - and he had the final say if we were to ever hear them again. Compilations were really the only way to listen many of the more popular of his Reprise work, so a lot of non-single gems such as "Heart Over Mind" and "Born To Lose" and so many others went unheard by the listening public for many, many years - ironic when the very word 'reprise' means to repeat a song or performance... Those of us who of course kept a tight hold of our treasured Reprise LPs could play those album tracks again and again!

A deal was struck in 1996, soon after Dean had passed away, for the complete Reprise recordings to be remastered and repackaged under licence to Charly Records. The licence was then passed to EMI-Capitol, which meant that for the very first time, Dean's Capitol and Reprise careers could be heard side by side on the same subsequent compilations.

Bear Family Records released, again under licence, what is still to this day quite possibly the best series of retrospective releases of Dean's entire recording career ever and, while sadly now long-deleted, are 100% well-worth tracking down, albeit extortionately priced.

And of course, starting in 2001, EMI-Capitol released all of Dean's original Reprise albums as eleven two-on-one CDs. Since then, standalone album reissues have appeared on both CD and vinyl (thanks to Sony). With streaming too in the modern age, we fans are truly blessed (and spoilt!).

I hope you enjoy this edition of *Just Dino*, our 421st, as we celebrate all there is to love about Dean Martin, particularly his time with Reprise. We all get asked here at the DMA quite regularly what our favorite songs are of Dean's repertoire, so we've put together our own Reprise Top 30, which drew some interesting results. We also consider the impact Reprise had on the recording industry, examine Dean's debut album for the label, and take TGA Flight 2 to Rome while Runway 29 of Lincoln International Airport is shut under orders from Mel Bakersfield. We also launch three new regular features: **Album of the Month**, **What's Yesterday** (presenting historic newspaper columns and articles from around the world), and - as instigated by Ron Iveson - **Letter From Dino**, which looks at 50 years of archival DMA editorials as written (in the majority) by Bernard himself (*Letter From Dino* was, of course, the original name of the DMA newsletter way back in 1960). And we would really love to hear *your* thoughts, too, so get in touch [here](#).

Until then...

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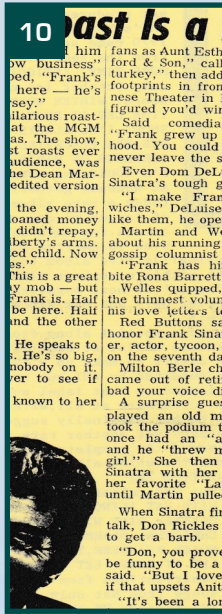




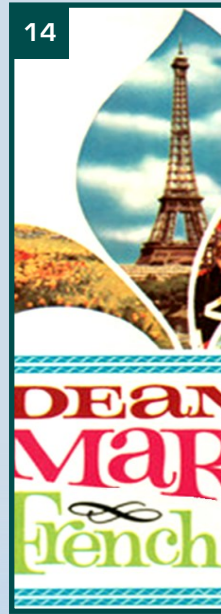
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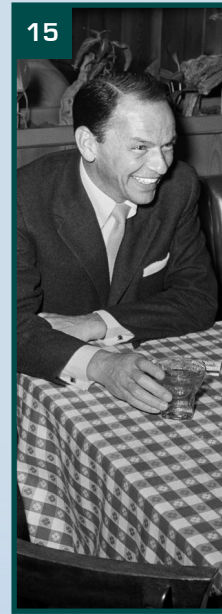
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"Just Dino is the exclusive and fully-authorized newsletter published only by us in the UK, and distributed worldwide since November 1960. The Dean Martin Association is totally lionized to the man himself, his life and career. Wherever you live, whoever 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)

are
you
ready?




> PAT M. FACEBOOK

Great to see you're continuing on what [Bernard H Thorpe] started. I was a member [of the DMA] for many years and looked forward every month to get my post from Bernard. I bought lots of Dean's recordings. It was great to be a member. Also, I met Dean in London [in 1983] after one of his shows in his dressing room along with his piano player Ken Lane: he had plenty of time for me and when I was leaving he said to Ken, "Give Pat one of my pullovers with my logo on it." It's still in the same gift bag to this day. I wouldn't part with it. There was only one Dean Martin - he was simply the best.


> FRANK M. EMAIL

The work that you do to keep Dean's memory and work alive is brilliant and I certainly appreciate it. In issue 419 of *Just Dino* a [contributor] wrote to you stating he didn't like Dean and made unflattering comments about his performances and that he sang half-heartedly and then called them ballads. After my initial shock and disappointment I started to reflect on why I still find Dean affects my life and will always love his music and personality. If the world had more people like Dean the world would be a happier place. As I have over 70 LPs, I could pick any of the Capitol years songs to show how great those recordings were. Plenty of wonderful ballads and none done half-heartedly. The Reprise recordings include two great records namely DEAN 'TEX' MARTIN and DEAN 'TEX' MARTIN RIDES AGAIN. Plenty of great country and western ballads for any one to enjoy. Then listen to that great record FRENCH STYLE which includes the best ever version of "La Vie En Rose" and "Gigi". Some of my favorite records which are rarely heard on radio are "Canadian Sunset", "Rio Bravo" and "The Story of Life" which is on LOVE IS A CAREER. [The contributor] also stated that Dean was in Frank's shadow. But this couldn't be further from the truth as Dean had his own TV show for ten years then did the famous Roasts, all without Frank's influence. Dean actually taught Frank how to tell jokes with better timing and wouldn't stay up late at night just to please Frank. They were two great singers and great pals but I think Dean was an all round entertainer as well. These are some of the reasons why I love Dean and will always try to defend his reputation. Finally, I think a good idea for a new CD would be Dean's version of other artists hits, eg "King of the Road", "Welcome to my World", "Green, Green, Grass of Home", "Take These Chains from My Heart", "Your Cheating Heart" etc. [Thanks for your feedback, Frank. We acknowledge that Dean isn't to everyone's tastes but we always enjoy hearing how much he genuinely and positively means to so many true dedicated, long-term fans such as yourself and the absolute clear majority of our members. We'd also like to mention that both Frank and Pat are two of the DMA's longest and most faithful members, and Elliot would like to dedicate this edition of *Just Dino* to them both. Ed.]

arranged and conducted by MARY PACH
reprise



arranged and conducted by DON WATZ
reprise



Collectors' Choice
MUSIC



Dean Martin on Reprise



> RODGER H. EMAIL

I'm always on the hunt for Dean Martin releases and there is forever a barrage of compilations and best of albums, most of which do seem to carry the same old songs. I occasionally stream some of his music, but it just isn't the same as buying a physical release. Imagine my surprise then when in my online shopping recommendations was [DEAN MARTIN JOINS REPRISE](#) [from UK label Jasmine Records]. It came out a while ago now so I was taken aback I hadn't spotted it before. It really is a fabulous release and is a great introduction to his Reprise years. It's got some additional tracks which are thoughtfully included, and don't detract in any way. [We agree. Jasmine records did a great job and that particular album forms part of Thomas's excellent Reprise Essentials feature in this edition (see page 12). Jasmine say they have no plans at this time for future Dean Martin releases but they do also have available on CD the accompanying title [SAMMY DAVIS JR JOINS REPRISE](#). Covering Sammy's debut albums and singles for the label, it is well worth purchasing.

Jasmine also told us that they have a 50s EP collection in the pipeline, starting with four Columbia tracks from Tony Bennett, including "A Blossom Fell" and "Something's Gotta Give". Ed.]

> HARSHAN S. EMAIL

For many years I have been a Dean Martin fan and it is truly wonderful what the DMA is doing. His music means so much to me and I really feel that it means lots to other people also. Your approach to his career is genuinely respectful and I appreciate that. It shows you have much to say about him, all good. My favorite album is DEAN 'TEX' MARTIN. No one thinks of him as a Country and Western singer but when you look at his songs, so many that he has sang cover that genre. I think it's because he puts his own style on them that people don't think they're of the country 'sound'. I wonder how his voice would have sounded with a more traditional Country and Western arrangement? [Dean touched on the more contemporary (at least for the 1980s) sound of Country and Western for THE NASHVILLE SESSIONS in 1983. It was a beautiful, overlooked gem and really harked back to his favorite musical genre, more than he;d tapped into before. Ed.]

> SALLY P. EMAIL

Isn't our Dino just dreamy! I'm probably giving away my age by using that word but by the Lord above it's true! Well, at least I think so! Has it occurred to anyone else that no star today comes even close to him? Name me one actor who has what Dino has: looks, voice, charm, swagger, a ladies' man but at the same time a man's man. He can act, sing, even dance. He can tell jokes and deal cards. They say that Frank has everything a man wants to be and what every woman wants, but I really think our Dino has that and then some. Okay, so he didn't have a huge catalog of studio albums, he maybe didn't push himself to try really different types of film roles or to sing "concept" albums like Frank did. But what he did do, he was and is perfect at. I can't even begin to describe how much he jumps out of my headphones (the best way to listen to his liquid voice!) or smiles back at me from a TV screen! Dreamy, dreamy, dreamy! [You make a good point there, Sally. And what an alluring description: a liquid voice, indeed... A question, too, we put to you all: what is your favorite way of listening to Dean's music? Through personal headphones like Sally? Speakers? On vinyl? A CD? Or perhaps streaming through your cellphone? We'd love to know how, when and where you all enjoy his voice. So get writing via the webpage above - or easier still, click [here!](#) Ed.]

> ISLA W. EMAIL

Thanks for publishing *Just Dino* every month. You put lots of hard work into it and I hope you'll continue. So many other fan groups just don't have the love, dedication and commitment that the DMA does. You must love Dean more

than the rest of us fans do! Thanks, too for allowing us to say what we feel on The Dean Martin Forum! It's nice to be able to express ourselves and I really love hearing other fans' opinions on Dean. Other than Facebook, we don't get a proper platform, so again thanks for offering that! [The Forum is here for exactly that reason. We get so many lovely comments over on Facebook but for those of you who aren't on Facebook, this is your opportunity to tell us how you feel. Ed.]

Next edition, we're going to be looking at Dean's live concerts and cabaret work. If you ever saw him perform live, please [get in touch](#) as we would love to hear from you. JD

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

THE STYLE COUNCIL



Before we can appreciate the beginning of Dean's recording career with Reprise Records in February of 1962, we must remember where he had come from and the success he had achieved for Capitol Records.

During his fourteen years at Capitol he had a good run of songs which entered the countdown fairly regularly on the Hot 100s Singles Charts, and he had seven studio albums to his name.

In December of 1961, he finished his final Capitol project: *CHA CHA DE AMOR*.

The next chapter of his career would begin on the newly established Reprise label, which was owned of course by his dear friend, Frank Sinatra.

While change and adaptation were no stranger to Dean, it still must have sent questions through his head as to whether he had made the right decision in moving to a new label. After all, it would be like starting at ground zero, even with his talent and career history to speak for him.

For an artist who had just had a fairly successful run of hits and success for Capitol to now facing somewhat of a struggle of being recognized, Dean once again displayed his coolness and grace in the transition to the Reprise Label.

But what was even more amazing as I researched through the science behind his ultimate success with Reprise, were the people who surrounded him every step of the way. They included songwriters, arrangers, and session musicians.

The first person was Jimmy Bowen, who joined Reprise in the fall of 1963. He was given the mission for finding hits for the artists who were on the labels roster. In the meantime, he was also given the task of A&R (artists and repertoire) representative who was responsible for finding promising new artists for the label or music publisher to sign. Big job and lots of responsibilities.

It was during a 1964 session when finalizing *DREAM WITH DEAN* with Dean, Ken Lane and a group of musicians, that the song "Everybody Loves Somebody" was suggested as the last song for the album.

Dean had sung the song back in 1948 for an edition of *The Bob Hope Show*, which was a small detail that Jimmy Bowen was not aware of at the time. While the version sang during the *DREAM...* sessions was a slow, mellow version, Jimmy was convinced that this was the song which could potentially be the hit they were looking for. He visited with Mack Gray, Dean's longtime confidant /manager and told him that he had found 'the hit song' for Dean, it just needed a big orchestra to accompany him.

The next person added to the list for this task, was the very talented sessions pianist and arranger, Ernie Freeman. Ernie was a huge part of the Dean's success with Reprise. He arranged a number of Dean's albums, all with a very distinct sound, having the gift of taking something 'questionable' and creating something dynamic. And he did every bit of that and more with "Everybody Loves Somebody". The new, upbeat version, which was recorded during the same studio time as Dean's solo pieces for *ROBIN AND THE 7 HOODS*, went on to be a No. 1 hit, knocking The Beatles off the No. 1 position.

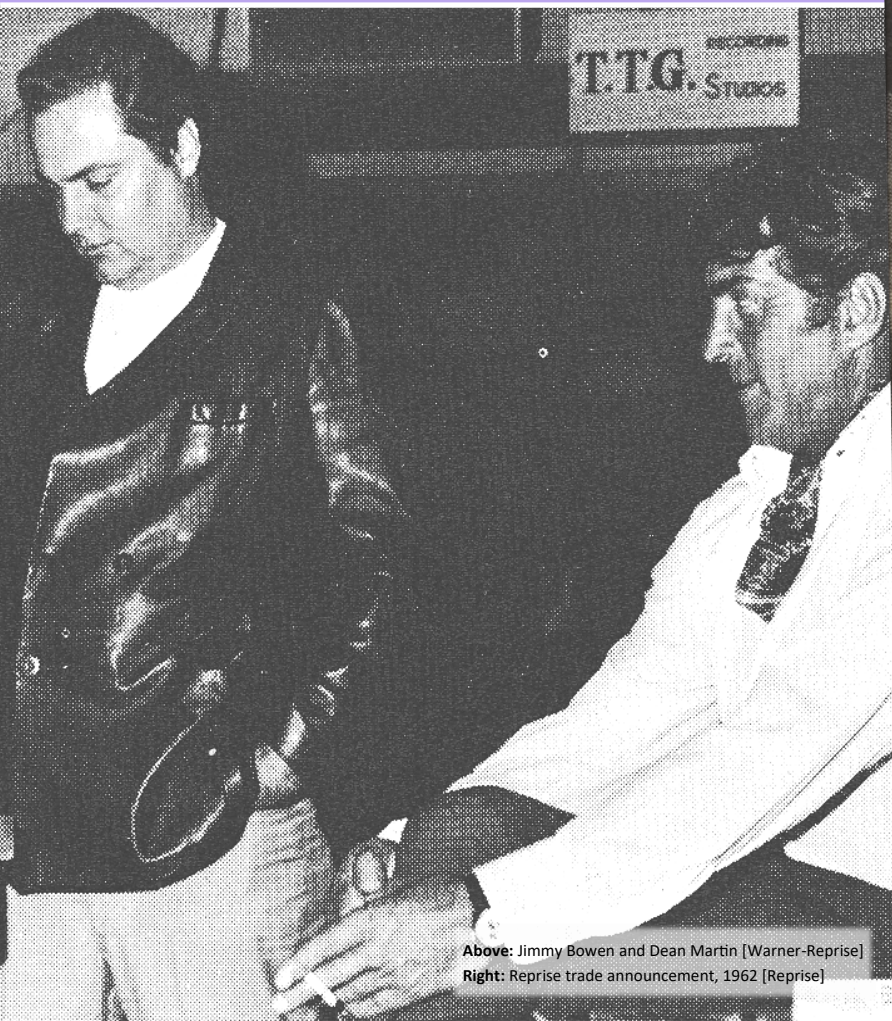
Once you get that No. 1 song, it is important to continue to find hit songs for your artists. And Jimmy did just that. In addition to the arrangers who contributed to Dean's success, there were songwriters who would give Jimmy songs they had written for Dean. Amongst those were folks like Lee Hazelwood, Don Burgess and Dick Glasser who all wrote songs which became hits. Those songs include "Send Me The Pillow You Dream On", "Houston" and "I Will" to name just a few.

During Dean's time at Reprise, he had twenty songs which entered the Hot 100 Singles Charts, eleven of which were Top 40. He had twenty-three studio albums which charted on the Billboard 200s Chart with eleven finding their way to Top 40 positions and eleven receiving R.I.A.A. Gold Awards.

Not too shabby for such a sluggish beginning on your new label!

In addition to the studio albums receiving the Gold Awards, he had eight compilation albums which received the R.I.A.A. Gold Award and in one reaching Gold in the UK. In 1968, he was awarded the Best Male Vocalist. Dean once told Jimmy, 'Look, I sing a song. If it's a hit, beautiful. If it isn't, we try again. Why make it complicated?'

While most artists in the industry had a focus on making that next No. 1, while it was important to Dean to do his best, it seems that once he had the right team assembled, the rest became history for him.



Above: Jimmy Bowen and Dean Martin [Warner-Reprise]

Right: Reprise trade announcement, 1962 [Reprise]

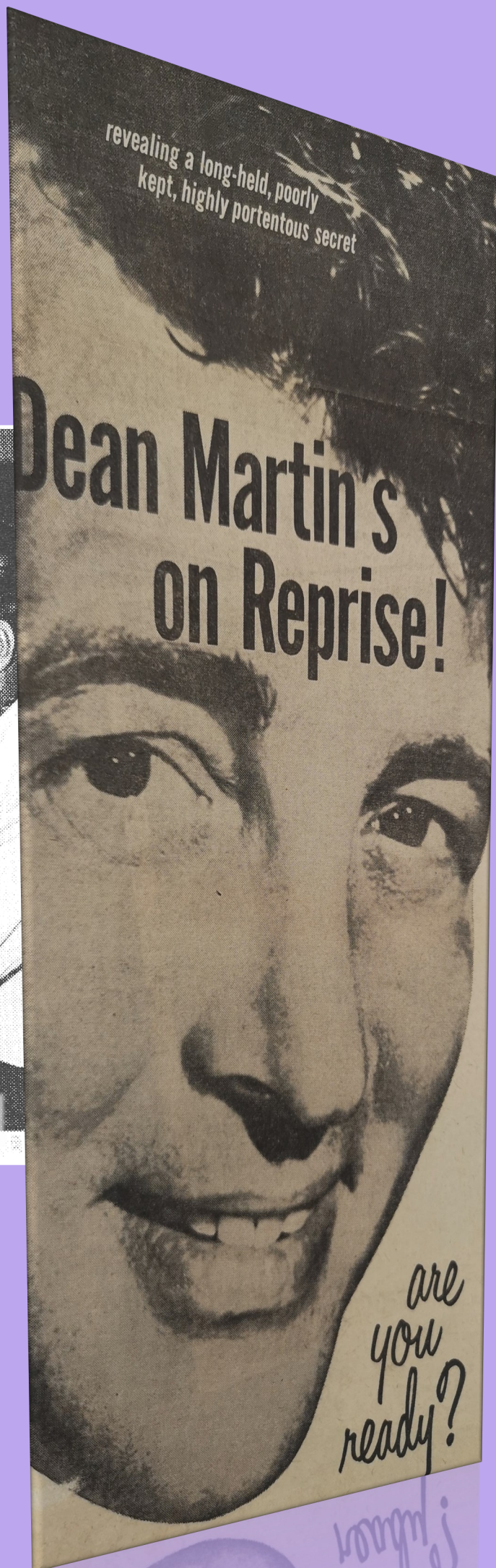
Dean has been quoted as saying, 'I am not a singer; I am a stylist.'

In part of a statement written by Jimmy for the Billboard Spotlight on Dean for 1969, he said, '[He] is a fantastic singer, a great stylist, a fine actor, and wonderful personality. I don't know many artists who can do a one-hour network TV show in eight hours, record an entire album in two and a half hours, play eighteen holes of golf and still be in bed by 10pm. What I am really trying to say here is I take a lot of pride in who I produce and I take a lot of pride in having been a part of Dean Martin's success story at Reprise Records.'

Jimmy did what he had to do to get Dean back to the top position on the charts. And while not every song made it to the charts and not all of the albums received the Gold Award, the chemistry between them proved to be very rewarding. Dean and Jimmy were a great team.

And the success of Dean's story with Reprise spoke volumes to those who had been watching.

One of those individuals was Frank Sinatra who asked Jimmy to do the same thing that he had done for Dean. And while the personalities of Dean and Frank were as opposite as night is to day, the mechanics were the same and the magic began. **JD**



1962

Dean Martin's On Reprise!!!

To help cheer you all up in this cold weather we're having here at the moment, we've got quite a bit of news about your favorite and the long-awaited news of him having any new record releases.

In Hollywood on Tuesday 13th February 1962, Dino signed with Frank Sinatra's Reprise label. He cut his first single at 3.30pm the same day and he has worked out with Frank an LP due for release next month.

Dean's Capitol contract expired in January 1962 after more than a decade with that company. As one of the luminaries in the Sinatra Friendship Circle, his move to the REPRISÉ label was rumored almost from the inception of the label.

There are still quite a number of discs still available on Capitol, but these are liable for deletion soon, with only re-issues of 'oldies' from time to time. A new Italian LP mentioned last month is the last new LP from Capitol of Dino's. With the Gus Levene Orchestra, Dean sings an appealing collection of Italian love-songs which will make any listener (not just his fans) sit up and take notice - for he is the Dean Martin who is superb in every sense of the word - a really lush and magnificent LP by the master of Italian ballads. Best tracks are "Return To Me" and "On An Evening In Roma" - both new versions of his hit-sellers, with other ballads such as "Vieni Su", "My Heart Reminds Me" and "There's No Tomorrow", making this one of Dean's finest - and the last - Capitol LPs.

1963

Who's Got The Action?

At last Dino's latest movie opened in London on the 21st February at the Plaza Theatre, Piccadilly Circus. This film will be showing right around the British Isles within the next few months, and all

members residing here will be kept right up to date with a booking list of the film - showing where and when you can see it. So see the film, read the book and buy the record!! The book can be obtained from us (it's called *Four Punters Are Missing* by Alexander Rose) and so can the record (R20116) or the two can, of course, be purchased from your local shops. A review of this film appears in the March *Photoplay* magazine.

1969

"Gentle On My Mind" Into The British Top Ten!!

As you already know, the current Dean Martin single "Gentle On My Mind" has shot into the British charts, and is climbing rapidly towards the top. Bernard first suggested to Pye Records [at the time, the UK distributor for Reprise. Ed.] in London that this would be an excellent single off the new album RS6330. Pye thought this was a fair suggestion and issued this song as the a-side of Dean's new single.

Within a short while, it started selling like mad and we had the biggest shock we have ever had here at the club when Pye told us it had quickly reached number 26! We just couldn't believe it at first!

We contacted Dean in the States when it entered the top 10 and he is overjoyed at the news. He stated that he cannot get over here at the present moment but he will try to do something for The Dean Martin Convention which we are planning for this year.

Everything depends on Dean himself if the convention takes place, so keep a look out for further news.

Meanwhile, don't let up in sending those requests to the BBC for this single. Now we have got so far, we must try to get it to the number 1 position, even if it means Dean pushes Peter Sarstedt from the top (lovely Peter, by the way, lives just a few doors away from the club)!

1975

Something is afoot!

It has been almost two years since the release of YOU'RE THE BEST THING THAT EVER HAPPENED TO ME [album K54012] from Reprise. As there has been such a long gap (even for Dean) we double-checked with Reprise in Burbank and London and with Dean himself. All answers were the same: NO ALBUM!

Reprise had no notification whatsoever from Dean's management but Dean has told us directly that while he has recorded a large number of songs (we estimate about 40), he has no plans at the moment for any releases. Unlike most recording artists who have to release a minimum quota of songs per year for their contract, Dean decides entirely himself what, how and when. Dean gives us no reasons at all for his decision. So unless Dean has changed his mind since we wrote this, we regret we still have no idea when you will be notified of a new album.

1977

The Dean Martin Celebrity Roasts

Almost every week now Dean is presenting his Roast shows direct from the MGM Grand Hotel, Las Vegas; an hour's laughter and fun which Dean and his many guests pay tribute to the guest of the hour. The only real pity is the fact that it is not the sort of program that gives any time or circumstance for Dean to sing at all, although he tells very many jokes in between introducing his guests who, in turn, tell a few jokes about Dean. An excellent type of comedy program, but not really showing Dean in his best form; how much better it would be if we were to see him return to his prior format of variety shows! Even the *Dean's Place* specials had music, but it seems that of late he doesn't seem to have the desire to use his voice for singing.

1987

Dean In London In July!

Although it is glorious news that our Dino is coming once again to London (his last visit was 1983), the happy event here is very much overshadowed by the sad death of Dean Jr.

However, Dean tells us that he does not wish to cancel this work or anything else at present: he is to appear in *Falcon Crest* later this year and would not want to scrap any plans.

He is scheduled to perform in concert at the London Palladium from Monday 6 July until Saturday 11th July, 8pm nightly and we will shortly have a number of tickets for sale to members. [We reported on Dean Jr's passing on the front page of the March '87 edition. Dean never did appear in *Falcon Crest*, of course: the producers were hoping he'd become a regular, but he eventually decided against it before he signed the contract with CBS. Ed.]

1994

Album Re-Issues: Latest Information

Further to our previous news about a possible new compilation album from EMI on their budget label Music For Pleasure, we are now notified that this album (on CD and tape of course) should be released in the United Kingdom in September, a joint production between journalist Gerald Mahlowe and Bernard. Some of the songs we hope to have included are "Night Train To Memphis", "Long, Long Ago" (with Nat King Cole), "Pretty As A Picture" and "Ev'ry Street's A Boulevard (In Old New York)" (with Jerry Lewis) among others. We are pushing for a 20-track compilation here but the final song selection has to be approved by Capitol in Hollywood. [The album was released by EMI for the UK market on CD and tape cassette on 30 August 1994 as DEAN MARTIN SINGLES. Ed.]

Meanwhile, Bernard is nearing completion on a 3-CD set with Fremus S.a.s for their 'Golden Age' label. For release in Italy, it will contain the 1983 London concert, the 1962 Judy Garland television special with Dean and Frank, the Dean and Ann-Margret medleys from her 1969 show *From Hollywood With Love* plus additional solo songs. Also in the works is a CD re-issue of DINO: ITALIAN LOVE SONGS which is to include bonus tracks of a similar theme. [The Italian compilation never saw fruition and the only other Dean Martin-related CD from Fremus S.a.s was the (now extremely rare) 1993 release CHRISTMAS IN CALIFORNIA: HOLLYWOOD AT NIGHT.

Bernard's planned re-release of DINO: ITALIAN LOVE SONGS for Capitol didn't contain extra tracks in the end, but was instead coupled with CHA CHA DE AMOR in 1997 by EMI for the UK market. Ed.]



Please note that any items mentioned as being available for sale within this article are not for sale or available. As these stocks are no longer held by The Dean Martin Association either now or in the future, we must respectfully ask that you do not contact the publisher or The Dean Martin Association or any associated individual or organization asking to purchase any products that this or similar archival editorials make reference to.



FOUNDATION & EMPIRE

During the 1950's, Capitol Records was considered to be one of the most successful record companies in the business, garnering the names of such famous artists as Nat King Cole, Frank Sinatra, Danny Kaye, Gordon MacRae, and of course Dean Martin. However, one artist decided to embark on his own endeavor in order to allow himself more creative freedom, and that artist was Frank Sinatra.

Capitol Records was established by songwriter Johnny Mercer, along with his business partners Buddy DeSilva and Glenn Wallichs in 1942.

With investment support from Paramount Pictures, Capitol Records had their first recording session on April 6th, 1942, featuring Martha Tilton recording her famous wartime tune "Moonbeams." After this successful release, Capitol began featuring famous artists of popular music and jazz such as Billie Holiday, Jo Stafford, and The Pied Pipers.

During the time of its initial establishment, Capitol was the first west-coast recording studio, quickly becoming direct competition with other east coast studios such as Columbia and Decca.

During World War II, many artists were singing wartime ballads and tunes depicting the mood of America at this time as a patriotic symbol of freedom. Many popular songs of this ilk were recorded at Capitol including Jo Stafford's "You Belong To Me." However, in 1945 as the war came to a close, American popular music was shifting away from wartime topics, and towards Doo-wop, Rock n' Roll, and The Great American Songbook. As American musical trends were taking a new and vibrant turn, Wallichs was enthusiastically following the career of a young Frank Sinatra, who had just signed a seven year contract with their main competition, Columbia Records, in 1946.

At the young age of 31 years, Sinatra's very first album release under Columbia Records hit number one on the Billboard charts, and he was selling over 10 million records a year.

While the start of his career at Columbia was strong, the following years of his contract would be met with less popularity and success. After several failed recorded singles and albums, those close to Sinatra noticed a distinct loss in popularity, particularly at his concerts and in-person appearances. This lack of success took great emotional and physical toll on Sinatra, and he was forced to cancel several appearances due to losing his vocal abilities due to stress.

During this time of emotional and financial hardship, Sinatra made his debut performance the Desert Inn in Las Vegas in 1951. While many of us know Sinatra as the leader of The Rat Pack and one of the kings of the Las Vegas strip, at this time he was only filling half the seats in casinos and performance venues in Las Vegas.

Sinatra decided to turn to film, and one in particular would catapult him back into stardom, and cement his position in American popular culture as one of the legendary figures of our time.

In 1953, Sinatra would land the role of a lifetime as Private Angelo Maggio in the classic film *From Here to Eternity*. While Hollywood legend had spread that Sinatra landed the role due to his supposed mob connections, film director Fred Zinnemann immediately touted these rumors, stating that Sinatra had won the role as any other actor would have. Sinatra received rave reviews from critics, including the New York Post stating, 'He proves he is an actor by playing the luckless Maggio with a kind of doomed gaiety that is both real and immensely touching.'

From Here to Eternity was one of the highest grossing films of 1953, and Sinatra won an Oscar for Best Supporting Actor. On the high of this incredible boost in his career, Sinatra signed a seven-year contract with Capitol, where he would record some of his most famous work including "I Get A Kick Out Of You", "My Funny Valentine" and "Young At Heart".

As his contract was coming to a close, and renewal with Capitol was on the horizon, Sinatra was dissatisfied with the creative process he was given at there, and wanted more freedom for himself and his fellow artists. Sinatra sought a provision in his renewal contract that would give him ownership of his recording masters, therefore allowing him more creative and financial control away from Capitol. After a continuous battle over his contract, and increasing tensions between himself and label chief Alan Livingston, Sinatra broke free. In 1960, he went on to establish his own recording studio called Reprise Records, a place of creative freedom and control for himself, his fellow musicians, and for future musicians to come.

Reprise Records, a name chosen by Sinatra to symbolize the records he would produce would be played "over and over again," would face initial difficulty getting off the ground. Capitol had their own plan to attempt to hinder Sinatra's new endeavor. As soon as he began to release new music under Reprise, Capitol began to release new Sinatra albums from recording backlogs that they had saved. Livingston said "As soon as Frank started Reprise, we began to exploit our whole Sinatra catalog, because we weren't going to have him anymore. We had so much Sinatra product on the market that Reprise couldn't get off the ground!"

In 1963, after facing several obstacles in starting his own recording studio, Sinatra sold two-thirds of Reprise Records to Warner Brothers, securing himself the stability for Reprise Records to remain a successful recording studio.

While Sinatra was of course a top selling artist with Reprise, his good friend Dean Martin would

give him a run for his money.

After Dean's Capitol Record contract had lapsed in 1962, he followed Frank Sinatra to his new record label Reprise Records. It would be here that Martin would record his most famous and successful records, including his albums *DREAM WITH DEAN*, *THE DOOR IS STILL OPEN TO MY HEART* and *HOUSTON*.

It is important to note that there is a clear indication that Martin was given distinct artistic freedom at

Reprise in compar-

son to his time at Capitol. At Capitol, Martin was limited to Italian novelty songs and traditional popular music covers that limited his artistic creativity and ability to showcase his true style. At Reprise, his debut album was *FRENCH STYLE*, a collection of French folk songs and popular music. From here, Martin would go on to record "Everybody Loves Somebody" in 1964, which knocked The Beatles off of the Billboard No.1 charts.

It can be argued that Martin found the most success in his musical career under the Reprise label. He was also able to tap into his passion for western and country music, and was given the ability to record country albums such as *GENTLE ON MY MIND* and *I TAKE A LOT OF PRIDE IN WHO I AM*. In fact, when studying Martin's discography in the late 1960s and 1970s, the majority of the music he was recording was in his favorite country genre (in 1983, Martin would record his final album, *THE NASHVILLE SESSIONS*, under Warner Records Inc.).

While Sinatra would remain a recording artist under Reprise for years to come, Warner Records Inc. would become the main recording label that artists would call home from the 1980s and beyond. Warner has become a hub for many different musicians and musical styles, cementing the original idea that Sinatra had to develop a space for musicians to be at their creative best. Some major artists under the label currently include Cher, Prince, Alice Cooper, and keeping

with the tradition of having a crooner on board, Michael Buble. In the early 2000s, when Buble was beginning to make his mark in the musical world, he was seeking a contract under the label that his idols were once under, Warner Records Inc. After several discussions with the heads of the company, he was told that his music was not needed within Warner Records Inc. because Sinatra's music was permanently owned by them under Reprise, and adding another popular singer of a similar style would not be beneficial for the brand. Buble was

able to convince them otherwise, stating the importance of having new and incoming artists keep the traditions of Sinatra, Martin, and the Great American Songbook alive.

Buble landed a contract in 2003, and has had incredible success showcasing his ability to pay tribute to Frank and Dean by mimicking their unique styles and giving credit to them for their contributions to the music industry.



In 1960, Frank Sinatra had a vision for a new and exciting record label where he and his contemporaries could express themselves through the music they were the most passionate about.

This record label furnished Dean Martin with the opportunity to sing and enjoy the music that he wanted to convey to his listeners, rather than be stifled by the vision of record and studio heads above him. As this goal has transitioned into what we now know as Warner Records Inc., Sinatra's vision has continued to grant opportunities to hundreds of musicians to fulfill their musical visions, and even gave musicians who idolized him, such as Michael Buble, a place in a modern world where it may have seemed that his music may not have belonged. **JD**

reprise 

reprise records is synonymous with the excitement of today's music. in every field of popular recording, reprise records has emerged as a dominant and dynamic force. among the outstanding artists recording exclusively for reprise records are:



JUST DINO 421 | 9



OL' BLUE EYES' PALS: The many celebrities who came to roast Frank Sinatra at the MGM Grand Hotel in Las Vegas pose with the guest of honor. Bottom row (from left to right): Orson Welles, Don Rickles, Ruth Buzzi, Dean Martin, Frank Sinatra, Gene Kelly and Peter Falk, who came dressed in casual clothes. Second row: Jilly Rizzo, George Burns, Flip Wilson, Jonathan Winters, Rich Little and Dom DeLuise. Third row: Ernest Borgnine, Milton Berle, Red Buttons and LaWanda Page. Top row: Jack Klugman and Charlie Callas, always the clown.

1978

Sinatra's Roast Is a Sizzler!

Orson Welles jokingly called him "the godfather of show business" and Don Rickles quipped, "Frank's best friend couldn't be here — he's on a hook in New Jersey."

It was all part of the hilarious roasting of Frank Sinatra at the MGM Grand Hotel in Las Vegas. The show, rated one of the funniest roasts ever by the stars and the audience, was filmed for NBC-TV's "The Dean Martin Celebrity Roast." An edited version will be telecast.

Setting the stage for the evening, Martin joked: "Frank loaned money to New York. When they didn't repay, he broke the Statue of Liberty's arms."

"Frank was an unwanted child. Now he's wanted in five states."

Milton Berle kidded, "This is a great crowd. I was going to say mob — but you know how sensitive Frank is. Half of Frank's pals couldn't be here. Half couldn't find the time and the other half are doing time."

"But Frank's the king. He speaks to God on a one-to-one basis. He's so big, he wears a cross with nobody on it. Frank calls Dial-A-Prayer to see if he has any messages."

LaWanda Page, better known to her

fans as Aunt Esther of NBC-TV's "Sanford & Son," called Ol' Blue Eyes "a turkey," then added: "You've got your footprints in front of Grauman's Chinese Theater in Hollywood. Everyone figured you'd wind up in cement."

Said comedian Charlie Callas: "Frank grew up in a tough neighborhood. You could walk 10 blocks and never leave the scene of a crime."

Even Dom DeLuise took a potshot at Sinatra's tough guy reputation.

"I make Frank open-faced sandwiches," DeLuise said. "If he doesn't like them, he opens my face."

Martin and Welles kidded Sinatra about his running feud with Hollywood gossip columnist Rona Barrett.

"Frank has hired Don Rickles to bite Rona Barrett," Martin joked.

Welles quipped, "Frank has written the thinnest volume ever published — his love letters to Rona Barrett."

Red Buttons said, "We're here to honor Frank Sinatra — singer, swinger, actor, tycoon, businessman — and on the seventh day he rested."

Milton Berle chided, "I'm glad you came out of retirement, Frank. Too bad your voice didn't join you."

A surprise guest, Ruth Buzzi, who played an old maid on "Laugh-In," took the podium to announce that she once had an "affair" with Sinatra and he "threw me over for another girl." She then began pummeling Sinatra with her handbag — one of her favorite "Laugh-In" routines — until Martin pulled her off.

When Sinatra finally got a chance to talk, Don Rickles was one of the first to get a barb.

"Don, you proved you don't have to be funny to be a comedian," Sinatra said. "But I love Dean Martin. And if that upsets Anita Bryant, so be it."

"It's been a long evening. I've enjoyed every week of it."

LAS VEGAS — Dean Martin has done more than any single person to popularize pizza pie just by his hit record, "Amore!" If he's accused of being responsible for the success of that delicious Italian import, he says, "I love pizza pie, too, but pizza would probably have made it without me!"

Dino delights in projecting the "bad-boy" image of "booze and broads" that endears him to both men and women. He admits to being a ham on camera, but off camera, he puts aside his drawl and hangs up his liquored image as easily as his hat. Dino's really a simple guy, good-natured, extremely loyal to old friends and very candid.

"I like everything to be simple and easy, with no problems. Everybody says, 'Life is short.' No sir, it's a long, wonderful life!" he said, wagging the index finger of his big left hand. Impeccable in tuxedo, well-tanned from daily rounds of golf, Dino talked after appearing here in the MGM Grand Hotel Celebrity Room.

Dino has worked hard at keeping his life simple. "I work, play golf and watch TV. I like to relax at dinner time, and I have a few drinks before dinner. Listen, if I drank as much as people say, I'd have been dead 20 years ago, but if people want to think that I go out drinking and stay up all night, that's okay with me!" Except when he's performing in Vegas, Dino is up early every morning and goes to bed early. His foodstiles reflect his Italian family background. He is a good cook, but only on occasion.

Bruno's, a well-known restaurant located on Centinela Avenue in West Los Angeles, with its high ceilings and Italian dishes, was selected for filming all of the food scenes in his new film, "Mr. Ricco." Dino was particularly happy with their pizza — he had 16 different kinds to choose from. "I don't like pizza made with a thick, doughy crust, the crust should be nice and crisp. I like cheese pizza or the kind made with pepperoni or sweet Italian sausages, and I love Bruno's sourdough rolls, served with a side order of green peppers and sausages, prepared in spaghetti sauce!"

1974



Bruno's fennel-flavored sausages are cooked in a meatless sauce prepared by combining sauteed vegetables (carrot, celery, onion and a hint of garlic), rosemary, basil, oregano, bay leaf and seasonings with tomatoes and tomato sauce cooked until thick.

Dino is also particularly fond of Bruno's antipasto and calzone imbottito (means "stuffed stockings"). Calzone is a large turnover made with pizza dough and filled with a delicious mixture of ricotta cheese, chopped salami, diced ham, parsley, egg and herbs.

Dino attributes his great flow of energy to "being happy at what I'm doing! You can't retire. Frank found that out and so did a lot of other people. You can't get out of bed and just do nothing. You've got to do something or you'll just wither away!"

Later, Bruno Tesari, the chef at Bruno's, talked about Martin. "Dino's a wonderful man. He loves Italian food and ate with the cast and crew during the filming of 'Mr. Ricco.' Those people worked so hard that sometimes we threw in some extra pizza to keep up their spirits! Dino would have pizza when he was studying his lines in his trailer and the waitresses fought over who got to carry the pizza to him!"

Recipes for two of Dean Martin's favorite Italian dishes follow:

ANTIPASTO BRUNO

- 1/2 cup marinade (made with red wine vinegar, fine grade olive oil)
- 1/2 teaspoon pickling spice
- 2 chopped spring onions, salt, freshly ground pepper to taste or good quality bottled Italian dressing
- 1 head romaine lettuce
- 2 heads bibb lettuce
- 1/2 pound sliced salami
- 1 small can garbanzo beans, drained
- 8 slices provolone cheese
- 8 slices mozzarella cheese
- 1 small can artichoke hearts in oil, drained
- 1 small can pickled mushrooms, drained
- 8 black olives
- 8 green onions
- 8 radishes, cut in roses
- 4 anchovy filets
- 8 slices tomato

Prepare marinade; set aside. Wash, drain, crispen romaine and bibb lettuce. Pour marinade over drained garbanzo beans; cover, refrigerate 3-4 hours. To assemble: arrange romaine leaves on large oval platter. Top with mound of bibb lettuce. Cover with salami, provolone and mozzarella. Arrange artichoke hearts around the edge. Drain beans, place in center of platter. Arrange mushrooms, olives, onions, radishes, anchovy filets and tomato on plate to form an attractive pattern. Serve with hot toasted sourdough bread and sweet butter. Serves 4.

PIZZA DINO

- 1/2 cup tomato paste
- 1/4 cup water
- 1 teaspoon crushed oregano leaves
- Dash garlic powder
- 1/2 teaspoon salt
- Freshly ground black pepper to taste

Combine all ingredients. Blend well. Set aside until ready to use.

FOR THE PIZZA:

- 1 package active dry yeast
- 1 cup warm water
- 2 teaspoons sugar
- 2 1/2 teaspoons salt
- 3 tablespoons olive oil
- 3 to 4 cups all-purpose flour
- 1/2 teaspoon basil, crushed
- 8 oz. package mozzarella cheese, shredded
- Olive oil
- 1/2 cup grated Parmesan cheese

Dissolve yeast in warm water. Stir in sugar, salt, olive oil and about 1 1/2 cups flour. Beat until smooth. Add additional flour to make a stiff dough. Turn out on lightly floured board; knead until smooth and elastic.

Place in greased bowl, turning to grease top. Cover; let rise in warm place, free from draft until doubled in bulk (about 1 hour). Punch down dough; divide in half. Roll stretch each half into a 13 inch round. Place in 2 ungreased 12-inch pizza pans. Press around edge of dough to form standing rim of dough. Place 9 inch pie plate on each crust. Bake in preheated 350 degree oven 15 minutes. Remove plates from crust. Spread tomato mixture over pizza. Sprinkle with basil, cheeses. Drizzle with olive oil sparingly. Raise oven temperature to 400 degrees. Bake 15 minutes longer or until mozzarella cheese is melted and lightly browned. Cut into wedges and serve at once.

AFTERTHOUGHTS: For tasty variations: add 1/2 pound of sliced Italian sweet pork sausage or Italian pepperoni into small pieces; arrange on dough before putting on cheese. Bake as directed.

Please be aware that these are historical global documents and may reflect the eras and sensibilities of when and where they were originally written and published.

MARISA LAVINS is listening to "LITTLE GREEN APPLES" (1969)

As we are focusing on Dean Martin's incredibly successful years at Reprise Records, and reflecting on our favorite songs that were released during this time, I can't help but be drawn to "Little Green Apples".

Originally sung by O.C. Smith and written by Bobby Russell, the song quickly reached the Hot Billboard 100, and remained in high rankings for several weeks.

Dean Martin recorded his version in 1969 as a part of his album I TAKE A LOT OF PRIDE IN WHAT I AM. "Little Green Apples" features Dean on lead vocals, backed by piano, percussion, violins, and choir.

The story of the song depicts a man and his relationship with life, focusing on the beauty and simplicity that small moments can bring us. From a simple smile, to marveling at beauty that nature can give us, this song helps to remind us to appreciate the small and wonderful things in life, and even the things in life that can not be helped. Dean's rendition of this song is truly unique from the original recording, as he is a master storyteller.

Through his use of gentle vibrato and softer dynamics, he was able to create a soft and memorable version of this song that has now become a standard among not only Dean Martin fans, but country music listeners as well.

As we continue to explore Dean's years under Reprise, I highly encourage our readers to take another listen to this song, and let it remind us of how precious and memorable life truly is. And its place at the top of our very own DMA Reprise Top 30 was a lovely surprise! **JD**

**THE DM
ALIST
ENING
BOOTH**



Reprise Essentials

By 1960, Frank Sinatra, who some of you may have heard of, was growing tired of Capitol Records and wanted some freedom of his own. Stepping out on his own, he formed Reprise Records. Naturally, one of his signings was his good pal and Rat Pack member Dean Martin.

Dean released, in my opinion, some of his finest works on Reprise. Today, I will take you through some of my favorite albums by Dino whilst he was signed to the label, in order of release.

FRENCH STYLE

...released February of 1962 and was Dean's debut LP on Frank's label. It opens on the classic "C'est Si Bon" which Dean performed many times on his hit variety TV show. It offers a wonderful and smooth intro to the album which includes 'April In Paris' and the addictive and upbeat song 'Mimi' which I can't



help but smile when I hear it, and the introduction of the accordions really knocks home a Parisienne vibe.

There is one song on this album that really stands out for me. Dean's voice was still in full bloom and on no other song on this album does that warmth and emotion shine through than on "La Vie En Rose". This French standard, made popular and co-written by Edith Piaf, has this dreamy, ethereal simplicity in the orchestration. It is not overcrowded with instruments but has this wonderful crescendo of instruments that Dean brings alive with his voice which goes from soft to powerful in sympathy with the orchestra.

This song is one of my favorites of all time from Dean and incidentally was one of the earliest songs I remember hearing him sing. No wonder I love him so much if that beautiful song was my introduction to him!

DINO LATINO

Following on from the popularity of FRENCH STYLE, Dean tried his hand at some Spanish and went on to record and release DINO LATINO in October 1962. The album features Dean singing in English and Spanish and proves that no matter the language, Dean's voice is always so perfect at conveying musical brilliance. It has a fantastic upbeat intro to the album and "Mañana" which we all know from Dean's good friend Peggy Lee is definitely one of the standout songs from the album. "Magic is the Moonlight" borrows the rhythm from bolero classic "Te Quiero Dijiste (Muñequita Linda)" and, towards the end of the song, Dean sings a verse in Spanish and, I must say, sings it beautifully. "Besame Mucho" is another bolero that Dean sings. It could be so simple to create a cluttered composition of this song, but Don Costa played it perfectly with a simple orchestration to really let Deans baritone voice carry the emotion of the song. This album also features "South of the Border" which Dean later re-recorded in 1966 for DEAN MARTIN SINGS SONGS FROM THE SILENCERS.

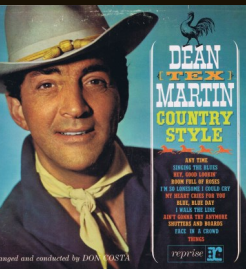


While both of these albums have since been re-released on CD in various guises (as well as being available for streaming), we make special note of a UK release in 2020 by Jasmine Records.

As part of their multiple-artiste ...JOINS REPRISÉ series, the label put out the two albums on a two-on-one disc, but with additional non-album tracks, namely Dean's first Reprise single "Tik-A-Tee, Tik-A-Tay" c/w "Just Close Your Eyes", as well as "From The Bottom Of My Heart (Dammi, Dammi, Dammi)" c/w "Who's Got The Action?" and the a-side only to "Sam's Song" (performed with Sammy Davis Jr).

As an introduction to Dean's Reprise years, it's a marvellous compilation and really showcases this next step in his recording career.





DEAN 'TEX' MARTIN COUNTRY STYLE

Don Costa arranged Dean's next album on Reprise, the country styled DEAN 'TEX' MARTIN; COUNTRY STYLE. It delivers a softer version of country music that I think helped ease people into Dean's love for country music. "Face In a Crowd" features some gentle country guitar strumming whilst "Aint Gonna Try Anymore" continues to be my favorite track from the album. It is no secret that Dean has some magical way of relaying the emotion and meaning in a song. Be it a happy song or a sad song, you always end up believing he is living the lyrics and "Aint Gonna Try Anymore" shows that more than any other song on the album. Dean's

singing over the swooning chorus voices and country-style rhythm really makes this quite an emotive end to the album.



(REMEMBER ME) I'M THE ONE WHO LOVES YOU

Now as much as I would love to talk about every one of Dean's albums on Reprise because they all contain some un-skippable tracks, I'm afraid a word-count dictates that I jump forward a few years to September 1965 which saw the release of (REMEMBER ME) I'M THE ONE WHO LOVES YOU.

Arranged by Ernie Freeman, we hear Dean sing some unforgettable tracks that sit firmly in most people's list of top Dino songs. It opens as you can expect with the title track of the same name as the album and the opening fanfares really pitch a great energy for the intro. The next

two songs are always up there for popularity "King of the Road" and "Welcome to My World". The latter Dean sung many times on his TV show and he always performed it beautifully and with so much feeling. It was the perfect 'couch' song with its blend of melancholy lyrics and soothing chorus backing singers. However, one of later tracks in the album "Here Comes My Baby" is also very soothing and light, utilizing again the soft voices of the chorus singers - but on the TV show this song Dean sings after bouncing down the stairs in his own inimitable way and it is a lot more upbeat. I can never figure out which I prefer as he can just sing this song so well at any pace, which is, I guess, why it is my favorite song from the album.

My word, there will have to be a part 2 because there are too many amazing Reprise albums from Dean!

HAPPINESS IS DEAN MARTIN

But let's skip to Happiness is Dean Martin which was one of two studio albums Dean released in 1967. The front cover features Dean with a doll from Mattel, which was at the time their latest toy release for 1967. Dean sent one to DMA founder Bernard's daughter for her birthday! Imagine receiving a birthday present from Dean! You will be happy to know she still has it 57 years later! (See inset, below.)

The release of this album meant Dean had three albums in the Billboard 200 at the same time with this album peaking at 46. Recorded in March and released in April, Dean was a busy man! Recording, performing at the Sands to sold out crowds, starring in his TV show, acting, Dean was doing it all and boy did he sure nail everything he did.

This album is one of the albums that every song could easily be a favorite and I'm sure every has a different favorite but mine will always be "He's Got You". Looking at my favorites, it seems I tend to prefer a sad song or a song of heartbreak! I think I just love the way Dean delivers these songs. He had plenty of heartache in his life, as we all do, so maybe he drew from that and that helped him bring home the emotion in his singing. It must have been something incredible to have watched Dean record in the studio...what an honor that must have been!

I always thought Dean could sing anything and sing it wonderfully each and every time and when you look over his discography you can see this is exactly the case. Country, ballad, bolero, classical, it didn't faze Dean. It could have been covered a million times before, but when Dean sang it, forget about it, his was the version that stuck. I hope you take some time and listen again to the albums I mention here and enjoy them all over again. **JD**



Overall placings of the DMA's Top 30 songs; and Elliot's, Cindy's, Ron's, Thomas's, and Marisa's personal favorites!

1	0	0	2	9	1	LITTLE GREEN APPLES
2	0	0	4	4	0	HE'S GOT YOU
3	0	1	7	0	0	FREE TO CARRY ON
4	1	0	0	0	0	FOR THE GOOD TIMES
5	0	0	0	1	0	LA VIE EN ROSE
6	0	0	1	0	0	SENZA FINE
7	0	0	0	0	2	ALWAYS TOGETHER
8	2	0	0	0	0	GENTLE ON MY MIND
9	0	0	0	2	0	MY HEART CRIES FOR YOU
10	0	8	0	0	5	YOU'RE NOBODY TIL...
11	0	0	0	0	3	I'LL BUY THAT DREAM
12	3	0	0	0	0	I'M NOT THE MARRYING...
13	0	0	3	0	0	JUST CLOSE YOUR EYES
14	8	0	0	7	10	MY WOMAN, MY WOMAN...
15	0	3	0	0	0	TURN THE WORLD AROUND
16	4	0	0	0	0	BY THE TIME I GET TO...
17	0	0	0	4	0	FACE IN A CROWD
18	0	0	9	0	6	HONEY
19	0	4	0	0	0	SEND ME THE PILLOW...
20	0	0	0	0	4	THE BIRDS AND THE BEES
21	9	0	6	0	0	WHAT'S YESTERDAY
22	0	9	0	0	7	EVERYBODY LOVES... [v1]
23	0	0	0	5	0	I'M GONNA CHANGE...
24	0	0	5	0	0	NOBODY'S BABY AGAIN
25	5	0	0	0	0	RAINDROPS KEEP FALLING...
26	0	6	0	0	0	THE SMALL EXCEPTION...
27	0	0	0	6	0	IN THE MISTY MOONLIGHT
28	6	0	0	0	0	MARSHMALLOW WORLD
29	0	5	0	0	0	ONE CUP OF HAPPINESS
30	7	0	0	0	0	WELCOME TO MY WORLD

album of the month

with CINDY WILLIFORD

Sometimes even the best made plans, can have a few areas which can use some adjustments.

Such was the case of Dean's debut Reprise album *FRENCH STYLE*.

It just missed the mark in so many ways. Maybe the team at Reprise thought the album would sell itself simply because Dean Martin was on the front of the album cover. Dean was already an established recording artist with several songs which had spent time on the charts during his time with Capitol. Obviously, he was no stranger to the industry. But for whatever reason, it just didn't

do well. Ironically, it is one of his best collection of songs.

Was it the title of the album? Was it Dean on the front wearing a beret? Was it the fact that even the public didn't fully understand this album contained some of the most beautiful songs with a French sway to them, and that it wasn't Dean being a comic.

Although an artist of his stature and magnitude wearing a beret with a cigarette holder protruding from a knowing half-smile, leaves one's mind to wander. But we are talking about Dean Martin!

Something else to consider about the release of the debut album was the timing of it. Capitol released *DINO - ITALIAN LOVE SONGS* in February of 1962 prior to *FRENCH STYLE* in April. The former entered the Billboard 200 Charts on May 12, 1962 where it peaked at No. 73 and remained in the charts for 16 weeks.

FRENCH STYLE contains a selection of songs which takes the listener on a journey to experience the beauty and tranquility of Paris, France. Recording for the album took place between February 26 and 28, 1962. The delivery of the songs is as one can only expect to hear from Dean: he takes each song and creates a rendition that bears his signature of beauty, grace and even a bit of his humor.

"C'est si bon" which translates as *it's so good* is the first song on the album that dates back to 1947. It was originally written with French lyrics by André Hornez and then in 1949, Jerry Seelan wrote the English words. The first recording of the song was by Jacques Hélian and his Orchestra (vocal by Jean Marco) on 18 February 1948. In 1954, it was popularized in English by Eartha Kitt in the 1954 film version of *New Faces of 1952*, and by Johnny Desmond. The song charted as the 5th most popular song of 1948. Dean had previously performed the song on the October 15, 1950 episode of *The Colgate Comedy Hour*.

"April in Paris" was quite a popular song for sure. It was written by Vernon Duke and Yip Harburg for the 1932 Broadway musical *Walk A Little Faster*, as performed by Evelyn Hoey. The song charted as the 10th most popular song of 1932. Henry King and His Hotel Pierre Orchestra recorded the song in November 1933 and it was released as a single in the December. It was popular both as a vocal piece, as well as orchestral. In 1955, Count Basie recorded what has since been noted to have been the most famous, inducted into Grammy Hall of Fame in 1985. Composer Alec Wilder writes, 'There are no two ways about it: this is a perfect theater song. If that sounds too reverent, then I'll reduce the praise to 'perfectly wonderful,' or else say that if it's not perfect, show me why it isn't.'

"Mimi" was written by Richard Rodgers and Lorenz Hart and was first recorded by Maurice Chevalier, as featured in the 1932 movie *Love Me Tonight*. It charted as the 60th most popular song of 1932.

"Darling, Je Vous Aime Beaucoup" a beautiful love song, was written by Anna Sosenko. Patrick Et Son Orchestre De Danse with the vocal refrain by Hildegarde, recorded the song on March 4, 1935. It charted as the 63rd most popular song of 1935 and was used in the 1937 film *Love And Hisses*. Hildegarde adopted the song as her theme in her shows. At the time the song was written, *je vous aime* was the accepted way of saying 'I Love You' in French. As you listen to Dean's interpretation of this song, you can't help but feel the emotion he pours into the words.

A beautiful song originally written with French lyrics by Louis Guglielmi and Edith Piaf, "La Vie En Rose", which translates 'life in pink', was first released in

1945 by Marianne Michel. The song became a signature song for Piaf in her nightclub acts. She recorded the song in October of 1946 and it was released as a single in 1947. The song tells the story of finding true love and appealing to those who had endured hard times during World War II. It charted as the 4th most popular song of 1946. In 1948, it was the best-selling single in Italy and the 9th best-selling single in Brazil in 1949. Mack David wrote English lyrics to the song in 1950 and several had success with the song. There have been over 700 artists cover the song over the years.

Dean performed the song on the September 17, 1950 episode of *The Colgate Comedy Hour* and then for *The Martin and Lewis Show* on December 17, 1950.

"The Poor People Of Paris" is based on a French song "La goulante du pauvre Jean" (The Ballad of Poor John). The original song, with French lyrics, was written by Marguerite Monnot and Rene' Rauzad. Jack Lawrence wrote the English lyrics in 1954. Lawrence's English lyrics proved to be much different than the origin French lyrics. The song was first released and recorded by Edith Piaf in February of 1954. It has been adapted into several different languages over the years.

Guy LaForge and Flavian Monod wrote the beautiful French song "La Seine" in 1948. It was the song of the "Grand Prix de la Chanson Française" at the Grand Concours de la Chanson in Deauville of that year. In 1949, Alan Roberts and David Kapp wrote English lyrics and it was titled "The River Seine". Doris Day recorded the song September 14, 1949 and it was released as a single in November of that same year.

"The Last Time I Saw Paris" is a song composed by Jerome Kern, with lyrics by Oscar Hammerstein II and published in 1940. It was sung in the 1941 film *Lady Be Good* by Ann Sothern. By December 1940, six versions of the song were on the charts, with Kate Smith having exclusive radio rights for the song for six weeks. The song catered to a wartime nostalgia for songs about European cities following the Second World War Battle of France. The song charted as the 31st most popular song of 1940.

"Mam'selle" is a bittersweet song about a rendez-vous with a young woman in a small café. The music was written by Edmund Goulding, the lyrics by Mack Gordon. The song originally appeared in the movie, *The Razor's Edge*, with Tyrone Power in 1947, with French lyrics and also in instrumental form. The song charted as the 46th most popular song of 1947.

"C'est Magnifique" is another beautiful song written by Cole Porter. It was written for his 1953 musical *Can-Can* and was performed by Lilo and Peter Cookson. It charted as the 18th most popular song of 1953.



"Gigi" is the title song from the 1958 Academy Award-winning film, directed by Vincente Minnelli. It was written by the team of Frederick Loewe and Alan Jay Lerner and introduced by Louis Jourdan in the film. It then went on to win the Academy Award for Best Original Song in 1958. The song charted as the 45th most popular song of 1957.

"I Love Paris" is a popular song and another written by Cole Porter from *Can-Can*. A line in the lyrics inspired the title of the 1964 movie *Paris When It Sizzles*. The English version charted as the 8th most popular song of 1953. In 1955, Jacques Larue wrote French lyrics.

So, there you have it. An album filled with beautiful love songs and ballads, which for whatever reason was overlooked and very underrated. As you can see, many of the songs were used in Broadway musicals and / or films with the majority of which charted as significant songs of their period.

Dean's delivery of each of the songs is done in such a way that one would first believe that they had been specifically for him. JD

At Sinatra's Table

Karen Morris is the sole proprietor of Sand Castle Communications LLC, a company she formed early on in her career as an independent producer in New York City. I've known Karen for a long while now, so I thought it was about time we sat down and had a chat about her career.

"I was working directly with Fortune 500 corporate clients, either producing video projects or live award programs or creative presentations for their national sales meetings or award shows. I was involved in and responsible for the concept, theme, scripting, art direction, graphics, video shoots, talent/casting, and more. I found it all very satisfying creatively for over 20 years. But eventually, I realized I needed a change of pace."

Karen has always been a long-time fan of Frank Sinatra (and Dean and Sammy) and loves the wonderful standards from that era as well as the Great American Songbook.

"Suddenly I considered this 'love' might be my next career move. I segued into developing what I began calling Sinatra-inspired events, hoping to share my love of the music with others who felt similarly, or to introduce the music (and Frank, Dean and Sammy) to a new generation."

So the [Sand Castle Communications](#) mission changed from the corporate world to the musical world.

"My career unique,"

path has been a bit she continues. After college, she was working mainly in broadcasting (radio and TV

stations) and in the film industry. "Yes, I even worked on a film project for Steven Spielberg and met him briefly!"

Soon after, she connected with a production company that handled corporate meetings and product launches.

"That connection led me to New York City and a producer staff job at a marketing agency. Within a few years I became more independent and formed Sand Castle Communications. I have the utmost respect and awe for the many creative people that I have had the pleasure of working with and meeting through the years.

"My career has been shaped due to my ongoing relationships with writers, actors, film directors, broadcasters, art directors, graphic designers, video editors, sound engineers, and more. Additional shaping came from clients, having produced for top corporate CEO's and marketing professionals. I've learned something from each encounter and am grateful for those professional moments."

I was very honored to be invited by Karen a couple of years ago to join the board at [The Rat Pack Music Alliance](#). I asked her how and why did she decided to form the alliance.

"I developed the RPMA as a true labor of love. Producing events that honor Frank Sinatra has been a joy. But creating the website/entity, The Rat Pack Music Alliance, as a place to gather stories about these iconic, talented artists, is even more lasting.

"Slowly, but surely, I keep adding to the website. And hope it remains a positive force, a gathering place to learn about Sinatra, Martin and Davis, always. I appreciate everyone who has contributed Rat Pack stories to the website. It means so much to me and I hope to others, too."

When you set up your Sinatra events, what do you look for in the guests when you book them? What is it that you like them to bring to their appearances and performances?

"Over the past few years, I have booked some wonderful singers as well as guest speakers to appear at the Sinatra events. The events take place in a small intimate venue, so the attendees always feel a personal connection to their performance. I tend to ask and book the same artists, authors and speakers regularly. Together they have a nice chemistry with each other which the audience enjoys. What they all bring is a sense of dedication, love and respect to their craft and the music of Sinatra."



Also, The Nelson Riddle Orchestra has been a major focus for Karen.

She had been contacted by a vocalist who used to sing with them, recognizing that she had the drive to keep the NRO music alive.

"A bit of a very long story short, but he and Christopher Riddle, Nelson's son, believed in me and my efforts. Both knew what a great fan I was of Nelson and of Sinatra. I continue to support that effort. Christopher graciously attended my Sinatra event last spring: he is the acclaimed conductor/music director of The Nelson Riddle Orchestra for the past 39 years since his father's passing. He charmed the audience with his delightful stories and we celebrated his birthday at the event. Hopefully, more good moments like that are in store as we head into 2024 and beyond."

We hope too, to cover some of those events in future editions of *Just Dino*.



Founded by Alicia Keys, [She Is The Music](#) is a non-profit organization whose mission is to increase the number of women working in music (whether as songwriters, engineers, producers, artists and industry professionals.

"I've never had the pleasure of meeting or working with the amazing Alicia Keys, but I do appreciate being part of their database, which includes the most comprehensive directory of women working in music. As well as their mission to increase opportunity and visibility, they look to develop the next generation of women to join the industry and seek leadership roles."

Frank Sinatra and his career clearly mean a lot to Karen. I wanted to know what it was about him that influences her and her own career.

"Quite simply Mr. Sinatra, I believe, was a true artist. Always striving to be his best and give his all to a performance. Whatever I do I try to emulate that."

What would he himself make of all this focus so many years after his era has gone?

"I think Frank Sinatra would be charmed and honored knowing that his music and his career were celebrated so many years after his passing. And I must add, deservedly so. What a multi-talented man. An original. An icon."

Individually, artists like Sinatra, Dean Martin and Sammy Davis Jr were unique. Together they were formidable. I asked Karen why she thinks they had such power and influence.

"A loaded question! I do think their power was their chemistry and charisma together coupled with the era, the decades of the 1950s/60s. The cool combination of their undeniable talent, their carefree and unbridled approach to life in general. Watching them kidding around on stage, but performing as [if it was all] effortless. Not conforming to any other standard except what they felt was entertaining to themselves and their audience."

I feel that was the crux of what made them so popular: *what they felt was entertaining to themselves*. If they were enjoying it, then the audience, by osmosis, had to as well.

When I put it to Karen to choose her favorite Sinatra song, I did feel a bit mean! I struggle sometimes to select a favorite of mine of Dean's when asked!

"It's difficult to select my favorite, because there are truly so many. His repertoire is outstanding



Left: with Deana Martin; right, with Christopher Riddle
Bottom left: with her nephew at "Table #20" (aka Sinatra's Table, where Frank would often sit and dine), PJ Clarke's Restaurant NYC
Previous page: top, Karen and the boys!; bottom, Nelson Riddle [Capitol]; main, The Chairman of the Board, Frank Sinatra [Capitol]

and so varied. But I will share two songs that come to mind when asked this question: "All The Way" and "One For My Baby (and One More for The Road)". "All the Way" is the first Sinatra song I heard as a song of his I heard as a youngster, and it became the song that introduced me to being a lifelong fan of Sinatra. Once I heard it I was hooked! "One For My Baby..." is a song I've always enjoyed listening to, it's a quiet song, a saloon-type ballad, the type of song (torch song) that I feel Sinatra sings best. I believe he always said he was a saloon singer at heart. I do love the story that Johnny Mercer wrote "One for My Baby" on a bar napkin at P.J. Clarke's restaurant/bar in NYC. And I've had the pleasure of dining there a few times."

As our conversation drew to a close and it was time for Karen to move on to her next task in hand, she shared with me a very thrilling moment for her.

"I had the opportunity to meet Deana Martin at an event in NYC. Chef Sal Scognamiglio [pictured with Karen, below right], co-owner of the popular and famous Patsy's Italian Restaurant, graciously invited my husband and me to a special invitation-only anniversary party at the establishment, best known as Frank Sinatra's favorite NYC restaurant. Sal is a good friend of Deana Martin and her husband John, both guests at the private gathering. We were delighted to see them and most especially hear Deana sing so beautifully (she surprised the crowd and it was a real treat!). Before leaving, and having only spoken to her for a minute or so, it was obvious to us that she was a warm and thoughtful person with a lovely spirit."

Speaking of events, Karen is once again presenting another Sinatra-inspired occasion. Called 'SPRING IS HERE: Celebrating the Music of Frank Sinatra', it is to be held on Sunday, May 5th, 2024, in New Jersey. She is looking forward to their three special guest speakers and their insights about Mr. Sinatra, as well as the talented vocalist who will perform many favorite Sinatra tunes. See page xx for links. **JD**





AIRPORT

Every now and again a movie comes along that starts a trend and sparks the surge of a genre. In 1970 Dean Martin starred in *Airport* which became one of those such movies.

Backed with an all-star cast including Burt Lancaster, Jean Seberg, and one-time 007 Barry Nelson amongst many others, it came to nobody's surprise that *Airport* was a total blockbuster. With a budget of \$10.2 million it ended up garnering \$128.4 million at the Box Office. Talk about an absolute smash!

The movie was based on the 1968 novel of the same name, written by Arthur Hailey. It

spawned three sequels, none of which Dean was part of, igniting the disaster movie genre in the 1970s. It was such a hit that studios all wanted to cash in on the popularity of these gripping movies.

Airport does that and keeps you on the edge - and of course it always comes down to the wire at the end!

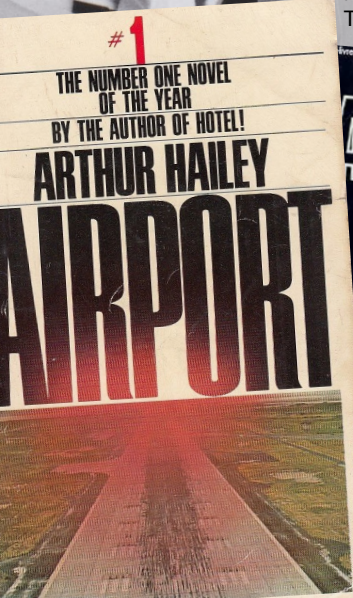
Now, you've had 54 years to watch this movie but if you haven't yet, please go and watch it and then come back to this article because this article will contain spoilers!

Starring as Trans Global Airlines pilot and ladies' man Vernon Demerest, Dean looks as cool as ever. Burt Lancaster portrays the stoic Mel Bakersfield, an airport manager the fictional Lincoln

International Airport, Chicago. Snow is wreaking havoc at the airport and when an airplane gets stranded in the snow on Runway 29, Mel must try and clear the way or face his airport being shut down overnight. Not only does Mel have to deal with this, but he also must deal with marital strife. In a relationship with a colleague, Tanya, Mel certainly has a lot on his plate already.

But, as fate would have it, this is only the beginning!

We first see Demerest emerge from his car at the snow-stricken airport to bid farewell to his wife. Dean looks



the business in his greyish-blue pilot's uniform.

Of course, it has been sized the perfect fit Dean's frame and he looks very dapper indeed. It seems chief stewardess Gwen Meighen, played by Jacqueline Bisset, also thinks Demerest looks very handsome as no sooner had Demerest said goodbye to his wife Sarah, who, incidentally, is Bakersfield's sister, Demerest is holding Gwen in his arms.

It seems there are more people having affairs in this movie than not!

The falling snow still causes madness but Flight 2 to Rome must leave. Demerest is set to also evaluate Captain Anson Harris, played by Barry Nelson, who some may recognise as the hotel manager Stuart Ullman from one of my all-time favourite movies *The Shining*. To add a little more drama to the movie, upon boarding the airplane Gwen informs Vernon that she is pregnant.

live happily ever after. So, suffice to say, I was shocked and felt sad that this guy had to resort to that to make a dime and now not only has he died, his wife become a widow, but also his life insurance policy would be voided. Pretty sad stuff if you ask me. But now Vernon must fly a plane with a gaping hole in the side of it. They turn back for Lincoln International, but the runway is not cleared yet.

Will they clear it on time? Will they be able to land?

Gripping stuff. Bakersfield with the help of mechanic Joe Patroni manages to clear the runway just in time for Captains Demerest and Harris to land in tremendous style. But there was fallout from most of the story threads: the suicide bomber's widow, a broken Bakersfield marriage, Mrs Demerest's raw exposure to her husband's infidelity... Nevertheless, with the sun rising over the snowy runways, we're shown that life - like a busy international airport - doesn't stop.



Previous page - main: Dean Martin and Jacqueline Bisset arrive at Orlando International Airport for Universal's *Airport* launch party, March 1970 [Adamastor]; bottom: three editions of the original Hailey novel - Bantam, USA, 1969; France Loisirs/Albin Michel, France, 1972; Pan, UK, 1970; **this page** - above: Burt Lancaster as Mel Bakersfield and Jean Seberg as Tanya Livingston [Universal]; below: Barry Nelson as Lt. Anson Harris and Dean Martin as Captain Vernon Demerest [Universal].

The music was scored by Alfred Newman, a composer harking back to the Golden Age of Hollywood: he'd created memorable soundtracks to such gems as *The Robe* (1954), *The Egyptian* (1954, with Bernard Herrmann) and *How The West Was Won* (1962). While *Airport* proved to be his very last work (he died in February 1970, less than a month before the film's release), it was one of his more superior compositions. He adopts jazzy rhythms, frantic melodies (implying a busy international airport), smooth lyrical love themes to underscore the delicacies of the main character's emotional tensions. It's Newman having one foot in the past of

In the first hour we see very little of Dean as most of the first half of the movie revolves around the issues on the ground with Bakersfield. But once Flight 2 takes off we see much more of Dino. Especially as the real drama of the story is not about some snowfall, but a desperate man who is willing to stop at nothing to support his loving wife.

D. O. Guerrero, down on his luck and down to his last cents realises he is worth more dead than alive. Once a demolition expert, Guerrero has struggled to find work and so decides to pack an attaché case with explosives, take out a life insurance policy, and blow himself, and Flight 2, up, unbeknownst to his wife. After sending a letter to his wife, authorities find out, albeit too late as Flight 2 is well underway to Rome.

Captain Demerest is informed, and they locate the man clinging on to his attaché case. After Demerest steps in and tries to talk the man round to handing over the case, a gentleman emerges from the toilet, spooks Guerrero who then enters the bathroom and blows himself sky-high and in doing so, rips a hole in the side of the plane and injuring Gwen in the process.

I will not lie to you; I genuinely did not see the explosion coming! One thing I love about older movies is that they are far more unpredictable. I thought Vernon was going to save the day, the man would see sense and land and

Hollywood's great era of film scores, married with the 70s aesthetic (making the film itself even better), which gives such dramatic momentum to what we see on screen.

I loved the movie: gentlemen smoking in the airplane cabin, the pilot smoking a pipe in the cockpit, and one great line that stood out was when Harris mentions to Dean he has seven kids, surely they must have been nodding to the fact that Dean had seven in real life! It is a fantastic movie. Gripping, unpredictable and has a great cast. I also watched it at work and a few of my colleagues walked by and mentioned they had also seen it and loved it.

A must for any Dean Martin fan.

Universal Pictures presents a Ross Hunter production, *Airport*, starring Burt Lancaster, Dean Martin, Jean Seberg, Jacqueline Bisset and George Kennedy; with Helen Hayes, Van Heflin, Maureen Stapleton, Barry Nelson, Lloyd Nolan, Dana Wynter and Barbara Hale. Screen play by George Seaton, based on the novel *Airport* by Arthur Hailey. Cinematography by Ernest Laszlo; edited by Stuart Gilmore; music by Alfred Newman. Produced by Ross Hunter. Directed by George Seaton. Premiered (USA) 5 March 1970. Royal charity premiere (UK) in aid of The Royal National Lifeboat Institution, in the presence of Their Royal Highnesses The Duke and Duchess of Kent, 22 April 1970. JD





THE JUST DINO HOUR



The DMA Podcast has been rebranded and relaunched as *The Just Dino Hour*, complementing this very magazine. New episodes will drop on the last Friday of every month, starting 29 March 2024...

Content will include retrospectives, reviews, features and guests. Please support the podcast by following the exclusive [Facebook page](#) and [Instagram site](#) for updates and so as not to miss an episode!

The Just Dino Hour is a DMA Original, and a Memory Hive-Where The Stars Live-Shaken Not Stirred co-production, produced by Elliot Thorpe and Marisa Lavins, executive produced by Kent Edens.

SWINGIN' SINATRA SUNDAY

On 5 May 2024, in Avon-by-the-Sea, NJ, all things Sinatra are being celebrated. With guest speakers and live entertainment, you can be sure of a swingin' good time. [More details here.](#) For tickets, email sand3737@gmail.com.

SMELLS LIKE DEAN SPIRIT!



As you may know of course, Woodhue by Faberge was the only fragrance Dean Martin would ever wear. Cary Grant was also understood to be an advocate of its unique scent. Created in 1938 and discontinued in 1986, it's considered a real lost classic.

However, Phoenix Artisan Accoutrements have brought it back as Black Shroud Aftershave & Cologne, a spicy, woody oriental, both complex and lively. This timeless accord, like the original, features a bewitching dry-down from epic amber and creamy sandalwood/vanilla sliding into a sensuous vetiver/cedar finish.

And you can buy some [here](#)...

WRITING OPPORTUNITY

We're giving the opportunity for genuine Dean Martin fans to add their voice to *Just Dino*. If you have something you'd like to say about Dean in a full article, or would like to write a retrospective about one of his films, series or albums, why not become a guest contributor? You even might want to share with us a song favorite for The Listening Booth! Have a look at our [submissions guide](#) and get writing!

THE RAT PACK SWINGIN' AT THE SANDS

Featuring stars from London's West End, this stylish, fully-choreographed show has something for everyone. After their standing-ovation success at the Adelphi Theatre last year, the trio hits the road on a national UK tour with seven dates scheduled so far. [Visit their website for full details.](#)

A TRIBUTE TO DEAN MARTIN

A Tribute to Dean Martin starring the remarkable Joe Scalissi is highly entertaining and a "must see" with plenty of laughs and a world class live band. Internationally recognized as an outstanding entertainer, Joe has garnered praise from countless audiences, promoters, producers and agents across the US. He'll be at the Fletcher Opera Theater, Raleigh, NC on 6 April 2024. More details [here](#).

THE DEAN MARTIN FESTIVAL 2024



We're off to Steubenville again this coming June for the annual Dean Martin Festival. We'll be bringing you more information as we receive it, but the Spot Bar (217 South 4th St) has announced its own schedule of live events over the festival weekend, including:

Thursday, June 13th:
8:00pm - Dean Martin Karaoke Contest, D.J. Paulie Walnuts

Friday, June 14th:
8:00pm - Russ Loniello, Tribute to Dean

Saturday, June 15th:
1:00pm - Dave Salera, Tribute to Frank Sinatra along with Bob Morelli Tribute to Dean

8:00pm - Joe Scalissi, Tribute to Dean

JD



SEARCH MAGAZINE

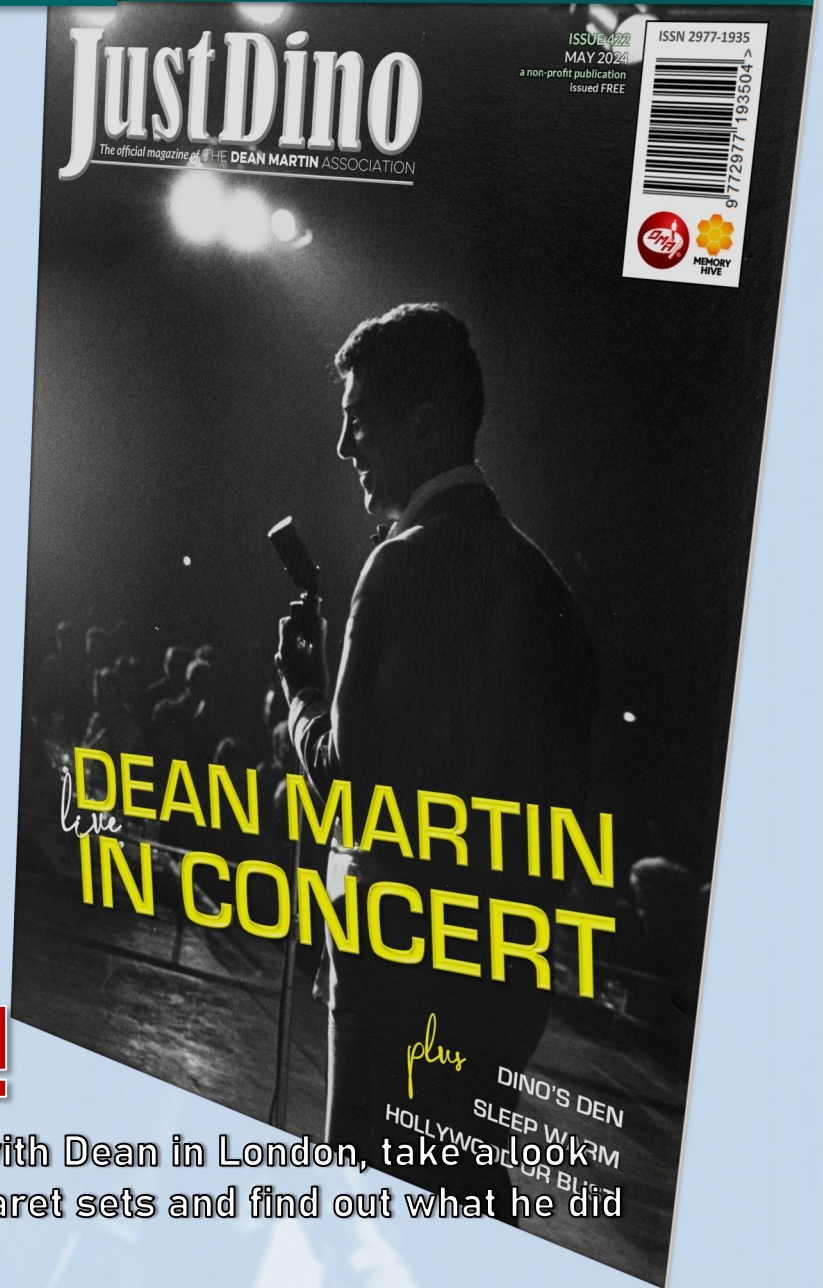
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- ◆ Sleep Warm
- ◆ Reprise Essentials, Part 2
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