

# JustDino

The official magazine of THE DEAN MARTIN ASSOCIATION

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From Vegas to Paris and London...

# DEAN MARTIN LIVE IN CONCERT

plus

DINO'S RIVIERA DEN  
SLEEP WARM  
HOLLYWOOD OR BUST

**W**hen one stops to examine the definition of “side by side”, you will see that it means *people or groups supporting each other; in cooperation, two institutions working in complete harmony*. What an appropriate group of words as we reflect on how we started back in 1960 and where the future is taking us.

Thinking on these past sixty-four years of the DMA, I still cannot believe that what I enjoy and have an immense passion for would actually be a part of my life today. Having grown up in a home where at any time you could hear one of Dean Martin’s albums playing, it was pretty much expected to follow suit. However, being a young girl at the time with a mind of my own, there were other artists on the radar I liked. Thankful, however, for the persistence of my mom, who very lovingly and patiently introduced me to what “good music” was all about. I’ll be honest, it took me a while to understand it completely, but I arrived and, I might add, I still can’t believe I am part of something so wonderful, doing our small part at keeping the legacy of The King of Cool, Dean Martin, alive for all generations.

I truthfully wish my mom was here today to see that all of her suggestions and recommendations were not in vain. My grandchildren even listen to him and watch his movies. Score!

‘Ladies and Gentlemen, direct from the bar, the star of our show, Mr. Dean Martin.’

An introduction heard by millions of people over the years, all over the world, who had the opportunity to attend one of Dean’s live shows, our main focus of this edition of *Just Dino*. Whether it was in Vegas, Atlantic City, London, or any of the other venues he may have performed in, he was one of the most welcomed and respected entertainers of all time. And one of the most treasured icons even today. There was a simple, sheer magnetism that had his audience right in the palm of his hand. And, not to mention, done in such a humble way. When he was first starting out, the support he had from his friends even went to the extent of supplementing his income in those early days in order that he could chase his dream. Despite whatever life threw at him, he didn’t give up. He picked up the pieces more than one time during his career.

Here was a man who was born to entertain.

When his first nightclub performance was in Craig Beach, Ohio in 1934 at the age of 17 with the George Williams Orchestra, did he ever consider that this could be the beginning of what would become a lifetime career?

Once he joined the partnership with Jerry Lewis in 1946, together they would perform in places such as the 500 Club in Atlantic City, Ciro’s in Hollywood, Copacabana in New York, the Chez Paree in Chicago, and the Flamingo Las Vegas Hotel and Casino.

After his split with Jerry in July of 1956, Dean had several areas of entertaining he could choose from, his preference being cabaret. And what better place than Las Vegas, Nevada for him to do that very thing. Dean’s debut as a solo entertainer was on March 6, 1957 at the Sands Hotel and Casino in Las Vegas. With many of his friends stopping by to wish him well in his dressing room, and then sitting ringside in the Copa Room of the Sands Hotel to watch him perform, Dean gave a stellar performance. But remember, there had been 23 years of lessons under his belt by this time. He had changed his name a couple of times to fit the industry image and as we mentioned earlier, had his fair share of hard knocks. But now, the light at the end of the tunnel was becoming just a bit brighter for him. One might say Vegas was calling him home. Dean would perform at the Sands Hotel and Casino from March of 1957 until November of 1968. In June of 1969 he would then move to the Riviera Hotel and Casino where he would stay until December of 1971. He would open the MGM Grand in December of 1973 and remain as one of the top entertainers until January of 1986. On June 11, 1985, one million people had attended Dean’s show at the Grand from 1973 to June of 1985. In March of 1987, he would begin his time at Bally’s (the former MGM Grand) with his last performances there in July of 1991.

I am reminded of the words Deana mentioned at her show in Columbus, Ohio in December. She said that her dad once told her, ‘Dream big, because sometimes dreams really do come true.’

Dream(s) as defined in the Oxford English Dictionary goes something like this: *a vision or hope for the future; an ideal, goal, ambition or aspiration*. It is the vision and hope for the future, the ideal, goal, ambition and aspiration of the DMA to continue to be *the very best* representation of Dean Martin and his career and legacy on our social media platforms.

We have been fortunate to have folks with different areas of expertise, knowledge and skills, come along beside us to make these things happen. It truly is a beautiful site to watch people from all over the world come together with one goal in mind, to carry on Dean’s legacy through the DMA. Bernard (our late co-founder, alongside Dean himself) would be very proud, I think.

The DMA staff itself consists of a group of individuals who come together *side by side* to bring you the most informative retrospectives and news about Dean Martin.

We are beyond grateful for each of our followers and members who spend a portion of their day with us. For those of you who share our platforms with your family, friends and networks...thank you - and if you don’t...please do!

We have literally made friends and associations all around the world and it’s all because of a fellow by the name of Dean Martin.

Cindy

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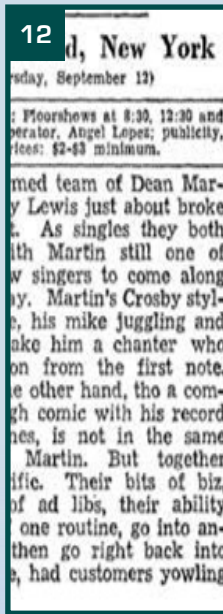
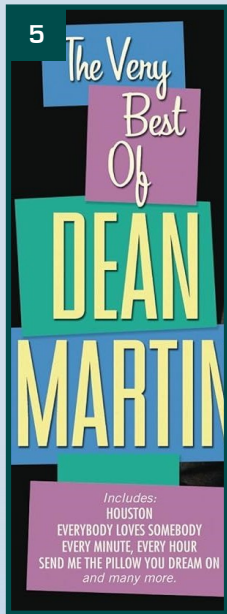
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"Just Dino is the exclusive and fully-authorized newsletter published only by us in the UK, and distributed worldwide since November 1960. The Dean Martin Association is totally lionized to the man himself, his life and career. Wherever you live, whoever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



### > CAM L. FACEBOOK

I did see Dean Martin in 1971 or 1972 In Las Vegas. I believe it was at the Desert Inn. I went with two or three other friends and they knew how infatuated I was with Dean so they said, 'don't embarrass us!' We sat pretty much right in front of the stage in a booth about 20 feet away that was a half-circle so we could all face the stage. When Dean came out and sang I kept waving to him inconspicuously and he finally pointed to me, and it made my whole day to be recognized by Dean Martin.

### > KAREN O. FACEBOOK

It was fantastic, he was "simply the best". A great show, such warmth. I adored him & always will. His music makes me happy, relaxed.

### > JOYCE H. EMAIL

I saw Dino at the MGM Grand in 1977. He was amazing. He loved the audience and we loved him! I never got the opportunity to see him again as I moved from the US to Australia in 1982 but I have never forgotten the show.

### > BLAISE H. FACEBOOK

Saw him several times. He did the same show, but I enjoyed each one. The excitement in the audience was electric. True professional entertaining his audience. Saw him in Chicago alone and the Together Again tour. Saw him in Las Vegas four times.

### > JIMMY M. FACEBOOK

Saw him four times. At one show with Frank, Dean began to sing "Welcome To My World..." and from backstage Frank said from his microphone, 'It's my world, you just live in it,' which got a chuckle from the audience. When it was Frank's turn to perform he started to sing "When I was seventeen..." and Dean sang from backstage to the tune "...you were a pain in the ass..." which got a big laugh from the audience. Then when he sang "When I was twenty-one..." Dean took the mic into the men's room and flushed the toilet. The audience went wild and even Sinatra laughed.

### > PETER C. WEBSITE

I never saw Dean Martin in one of his shows but I thought you might like to know I was in the audience for Jerry Lewis' 1976 telethon - yes, the one where Dean came on stage! My younger brother suffered from MD and we were there as part of a group and were quite near the front. When Frank Sinatra said he was bringing someone out, no one could ever imagine it would have been Dean. I was only 25 but I completely remember the way the audience jumped up as soon as he walked on. The applause I recall was deafening! I'd been a fan of Martin and Lewis since I was a kid so this was once in a lifetime to actually see them together on stage.

### > FREDDIE F. EMAIL

Imagine a hot dusty night in Vegas in the early 80s, and a young guy and his beautiful new bride on their honeymoon. We both were big fans of the Rat Pack and we loved the look of Vegas. Neither of us had been there before so when we decided where we wanted to go as newlyweds, Vegas was the obvious choice. When we got to the famous Las Vegas strip, we saw Dean's name up on a huge sign. I didn't think we'd see him as we hadn't even thought it was possible to get tickets. We were talking one night in our hotel bar to an older lady who had been in Vegas for a week with her husband. They'd got tickets to see Dean but her husband had become ill and was unable to go. She didn't want to see Dean on her own so had decided not to go. My wife said it was such a shame and that we were big fans of Dean and Frank and the others. We wished her husband well and went out for the night. We never thought anymore of it until a couple of nights later we saw the lady again in the hotel bar. She'd just come from seeing her husband and she said they'd been talking about us. Well, she then got from out her bag the tickets! She gave them to us! I couldn't believe it and my wife started crying. I offered to pay for them but she flatly refused, saying that we were starting out in life together and this was their present to us. She never even knew who we were but she and her husband had done this for us. We couldn't thank her enough and we so we saw Dean at the MGM Grand. He was everything we expected him to be: funny, charming, amazing singer, a

great raconteur. He was giving out some red pocket squares and my wife put her hand out but sadly never got one. I did say to her that we had been given the tickets so that in itself was something we could take with us. I thought Dean was so at home on stage. He'd been doing this for years and even though he was older and a little bit more slow than before, he still had such style. I didn't realize he interacted with the audience as much as he did. It was a night we never forgot. We were so high on the night that we couldn't wait to go back to our hotel and tell the lady all about it. But she wasn't there and when we asked the girl on the reception desk if she knew where she was (we never even knew her name!) she knew straight away who we were talking about. The husband had died that afternoon and she had flown home on her own. We felt so sad for her but so grateful. We never forgot what she did for us. After my own wife died in 2016, I went back to Vegas and reminisced but it wasn't the same. All the old places are gone now, all the old names, and it's lost its soul. It was such a happy honeymoon and the generosity of that lady we never forgot. Having followed Dean's career for so many years now, I think her act of kindness would have been something Dean himself would have understood. *[What an absolutely wonderful story, Freddie. Thank you for sharing. The kindness of strangers does sometimes take us by surprise, doesn't it? Ed.]*

### > MARY FACEBOOK

My husband and I saw Dean perform twice in Vegas. At the end of one of the performances, which just happened to be in celebration of our 25th anniversary, he handed his red pocket square to a woman sitting nearby. I thought how wonderful it would be to have that as a memory of our anniversary celebration. I wrote to Dean telling him how much I enjoyed the show and how much it would mean to have a red pocket square as a memory. Dean wrote me back in a letter with his handwriting, congratulating me *and* gave me the red pocket square!

### > TRICIA FACEBOOK

Dean's stage presence was the best. He had the audience in the palm of his hand and related to his audience. Told lots of jokes, had lots of charm. Just the best.

### > BILLE FACEBOOK

I would attend the shows in Vegas with my husband. At one particular show in 1966, we were seated about 10 feet from him. He talked more than he sang: 'He was just lovely.'

### > ADRIAN Y. WEBSITE

There will never be another Dino! I saw him in New York with Frank and they were the cream, the pinnacle of showbusiness. They kicked back and belted out their songs like they were half their age. Man, I couldn't get enough of these guys. Dean was more laid back than Frank and was more happy to crack some jokes and mess up his songs. Frank was serious and always sang them straight. They were a good balance. I've never seen Dean on his own but I've heard a few of those live show recordings you guys have on your channel, so I get a good idea that he did the same chats and songs that he usually did on his own concerts that he also did before Frank came on. He was the greatest! **JD**

Send your letters and comments to [deanmartinassociation.com/contact](http://deanmartinassociation.com/contact) or message us via Facebook





# EXECUTIVE SUMMARY

As a long-time fan of Dean Martin, as well as being a producer of special music events, I continue to enjoy many of his endearing recordings. His smooth style, debonair demeanor, and easy-going, suave vocal artistry all point to why he is aptly known as the “King of Cool”.

Considering his vast repertoire, I must admit that one song always comes to my mind when I think of Dean: “Ain’t That a Kick in the Head”. After watching him perform it in *Ocean’s 11*, I immediately became a fan of Dean, the movie, and the tune.

An alternate arrangement of that song, featuring Dean with vibraphonist Red Norvo and his quartet, is spotlighted in the film, although another version was released as a single the month before the film premiered.

The swingin’ single blends the lyrics by Sammy Cahn and music by Jimmy Van Heusen with a marvelous arrangement by conductor Nelson Riddle. Along with Dean’s carefree delivery, it’s a winning combination and remains my favorite song of his.

Over the years I’ve met fans of Dean who suggested other melodies that reminded them of him, or one they especially favored.

To further explore this, I reached out to a few colleagues and folks in and around the entertainment industry and asked their opinion. (A shout-out of thanks to those who were kind to respond.) What follows are their song-pick responses and a few shared anecdotes about Dean...

## Brook Babcock

### “Ain’t That A Kick In the Head”

Brook is President of The Jimmy Van Heusen Music Corporation, and Jimmy’s grand-nephew. Visit [vanheusenmusic.com](http://vanheusenmusic.com).

‘My first favorite Dean Martin song is, no surprise, “Ain’t That A Kick In The Head”. This song is still relevant as it was back then. In the last several years it has played in commercials in the Super Bowl, along with many other movies and TV shows. My second favorite is lesser known today: “Heaven Can Wait”, music by Jimmy Van Heusen, lyrics by Eddie DeLange This was the first song that Jimmy co-wrote that made it to number one on the Hit Parade. Originally written in 1939 for a Broadway show that did not happen, Dean Martin featured his version in 1960 on THIS TIME I’M SWINGIN’.’

## Bill Boggs

### “La Vie en Rose”

Emmy Award-winning TV talk show host, producer and author. For twelve years, Bill hosted Midday Live on WNEW Channel 5 in New York City, where he was the first person to ever interview Frank Sinatra on a talk show. Visit [billboggs.com](http://billboggs.com)

“La Vie en Rose”, from Dean’s LP FRENCH STYLE is my longtime favorite.’

## Mary Caldwell

### “Embraceable You”

Mary is the wife of popular singer, songwriter and musician, the late Bobby Caldwell, known for his hit single, “What You Won’t Do For Love”. She is also Vice President of Bobby Caldwell Entertainment Ltd. Visit [bobbycaldwell.com](http://bobbycaldwell.com)

As well as being known for his hit single “What You Won’t Do For Love”, Bobby also portrayed Frank Sinatra in the 1999 Las Vegas show *The Rat Pack Is Back*.

‘Thanks so much for remembering Bobby. His favorite Dino song was “Embraceable You.” That is my favorite, too!’



Bobby Caldwell [BCE-LTD]

## Tom Dreesen

### “Ain’t That A Kick In the Head”



Frank Sinatra and Tom Dreesen

Comedian Tom toured with Frank Sinatra for thirteen years as his opening act. He has over five-hundred appearances on national US TV and over sixty appearances on The Tonight Show. Visit [tomdreesen.com](http://tomdreesen.com)

‘As someone who had seen Frank at the top of his game for so long, it occurred to me that maybe Frank should employ a teleprompter just in case, like his buddy Sammy Davis Jr., who sometimes used one whenever he was singing new material, maybe a cover of a song by another artist or an obscure Broadway show tune. I didn’t want to be the one to suggest this, so I gently floated the idea with Hank Cattaneo, who agreed and finally persuaded Frank to give it a try. Teleprompters, when

positioned strategically on the stage, look like feedback monitors to the audience. Frank could glance down casually at a teleprompter and see the next lyric, and it would seem like he was just looking at the audience. He was very good at the technique, and there were times when he didn’t even look at the teleprompters, but they served a purpose as a security blanket.

‘He was more comfortable knowing the words were there. He was like a new man onstage and more confident—to the point that he brought back songs to his live shows that he hadn’t done in years. Encouraged by the teleprompters, Frank started encouraging other showbiz pals to try them out, beginning with Dean Martin, who was reportedly having trouble himself in Las Vegas, forgetting lyrics and quitting halfway through some songs. Frank said, “Look, you know we’re getting older, and you should use those teleprompters.” But Dean just dismissed him. Dean was a tough sell, and he humorously feigned indignation that Frank had even suggested that he needed assistance onstage, but Frank persisted.

‘One day, we were appearing at the Fox Theatre in Detroit. We had done a matinee, and we had an evening show to do. We were sitting around Frank’s suite watching football when Frank got a call from Mort Viner, Dean’s manager, who said that Dean had used a teleprompter the night before in Las Vegas and loved it. According to Viner, as Dean came offstage that night, he said, “Book me on a world tour!” Frank smiled and said, “Damn it, he’s finally listening to me! Get Dean on the phone.”

‘Viner got Dean on the phone, and Frank started chewing him out. He said, “Goddammit, Dag...” (He always called Dean ‘Dag’, an affectionate term among the two of them.) “I’ve been telling you for years, we’re not getting any younger. So, what if you’ve gotta use those teleprompters? For Chrissake, we’re not kids anymore....”

‘Dean wasn’t about to admit that Frank was right. He didn’t want to hear the gloating. Dean said, “Yeah, yeah, yeah.... Hey, where are you guys tonight?” And Frank said, “Hold on one second. Hey, Tommy, where’re we at?” I reminded him we were in Detroit.

‘Frank said, “Detroit.” And Dean said, “Well, did you have to look in the teleprompter to see what city you’re in?”

‘Frank dropped the phone and with a huge laugh he roared, “Dean did it again! The bastard got me again!”

‘As for my favorite Dean Martin song I find myself singing “Ain’t That A Kick In The Head”.’

## Charles L. “Chuck” Granata

### “Hit the Road to Dreamland”

Music historian and archivist, record and radio producer ([Siriusly Sinatra](http://SiriuslySinatra)), author (four books including the award-winning [Sessions With Sinatra](http://SessionsWithSinatra); [Frank Sinatra and The Art of Recording](http://FrankSinatraAndTheArtOfRecording), which has been identified as one of the most important studies of Sinatra, the recording artist. Visit [charleslgranata.com](http://charleslgranata.com)

‘There are so many wonderful songs that Dean made his own - and he could sing practically anything and impart something nuanced and unusual.

One of my very favorites is “Hit the Road to Dreamland” from SLEEP WARM on which the orchestra was conducted by...Frank Sinatra!

I love the song (which Sinatra never sang), and the pictures of them working together in the studio are pretty cool, too.’

## Darren Grubb

### "I Will"

Strategic Communicator, Media Relations professional, Co-Author of legendary comedian Tom Dreesen's celebrity memoir [Still Standing: My Journey From Streets And Saloons To The Stage. And Sinatra.](#)  
Visit: [linkedin.com/in/darrengrubb/](https://www.linkedin.com/in/darrengrubb/)

'I'm named after Bobby Darin...and Dean Martin (Dean is my middle name). Always proud to make that connection when I have the chance!

'My favorite Dean vocal recording is "I Will," written by Dick Glasser and first performed by Vic Dana in 1962. Dean recorded it in 1965 and it reached #10 on Billboard's Hot 100. Just a great song that, like so many of his recordings, showcases Dean's confidence and skill as a singer. You can almost hear him smile on the track.

'The orchestration was top-notch, too.'

## Jay Kogen

### "Ain't That a Kick in the Head"

Emmy Award-winning comedy writer, producer, actor and director. (Writer for *Frasier*, *Malcolm In The Middle*, *Everybody Loves Raymond*; Original Writer and Co-Executive Producer of *The Simpsons*)  
Visit [dontbealonewik.com](https://www.dontbealonewik.com)

"Ain't that A Kick In The Head" is one of the best big band arrangements Dean ever sang. It's very ratpack. Upbeat and fun. Like Dean.

'When I was 5 I met Dean Martin. Well, I was near Dean Martin. I was an extra on a Christmas special. My father was a writer on the show and they needed kids for a big song. All the children of the people who worked on the show were there for two days. Dennis Weaver was doing a number with Dean. But we never saw Dean Martin. It was just Dennis and Dean's stand-in until the night we shot. Then Dean shows up. He sings. They sing. He senses where to go. He knows the song. He sounds great. He's got the delightful charm that you see on TV. All charm and fun. At one point Dean picks up my sister and sings to her. My sister is unimpressed which makes Dean all the more happy. She's real and he seems to prefer that to someone who's a crazed fan.

'It was my first taste of show business and it was when I decided I wanted that fun carefree creative experience and I've been chasing it ever since.'

## Brian Mark

### "On An Evening in Roma"

Executive Producer of *The Sounds Of Sinatra* radio program and son of legendary broadcaster Sid Mark. Visit [soundsofsinatra.com](https://www.soundsofsinatra.com)

'Hearing Dean sing in Italian (and combined with English on this track) adds an incredible dose of authenticity.

'Every time I hear "On An Evening In Roma", I feel like I can see what he is singing about. It's timeless, traditional and .... it's Dean.

'I can't think of a particular Dean track that Sid loved, but I do know he loved it when Dean and Frank sang together.'

## Howard Murray

### "Everybody Loves Somebody"

Television Director whose credits include *The King of Queens*, *The Big Bang Theory*, *Two and a Half Men* among others. Son of famed comedian Jan Murray who performed with Frank Sinatra, Dean Martin Sammy Davis Jr. at Carnegie Hall in 1961 "Tribute to Martin Luther King Jr.". Visit (for Jan Murray) <https://www.imdb.com/name/nm0615031/>

'My favorite would have to be "Everybody Loves Somebody".

'It reminds me of our family vacation to Las Vegas when Dad was appearing there. Sitting by the pool every day, I'd hear that song.

'Still makes me smile.'

## Dana Polan

### "My Rifle, My Pony and Me"

Martin Scorsese Professor of Cinema Studies, Tisch School of the Arts, New York University. Visit <https://tisch.nyu.edu/about/directory/cinema-studies/95744151>

'My favorite is a duet, "My Rifle, My Pony and Me", which Dean sings with Ricky Nelson in *Rio Bravo*. Dean actually is fabulous in the film as an actor and the song helps show how the good guys bond at a crucial moment in the film.'



[Warner Bros.]

## Christopher Riddle

### "Ain't That a Kick in the Head"

Conductor/Music Director of The Nelson Riddle Orchestra for the past 39 years, since his father's passing in 1985.  
Visit [nelsonriddlemusic.com](https://nelsonriddlemusic.com)

'My favorite is "Ain't That a Kick in the Head". Nelson arranged that song for *Ocean's 11*, as well as the entire film score. Special mention for "Don't Be a Do-Badder" from *Robin and the 7 Hoods*. Bing Crosby sings the song in one scene; the song is performed in the finale,

by Frank Sinatra, Dean Martin and Sammy Davis Jr., again arranged (and conducted) by Nelson.' Christopher Riddle had mentioned the song to me, as well as to Geoffrey Littlefield in the book *Nelson Riddle - Music With a Heartbeat*.

'Skip, Rosemary and I went along with our father to one of the recording sessions where Bing and Dean were performing. We were out there at Warner's for the recording of the music for *Robin and the 7 Hoods*. I went a number of times to observe the underscoring and used to hang out in the green room and go to lunch with them, and also helped out in Frank's office (he had an office at Warner Bros.). His production company at the time was Seven Arts. I was 13 years old.'

Christopher also told me their sister Bettina was at the recording session as well.



Bing Crosby at Reprise with the Riddle family (Dean seated, right)

## Sal Scognamillo

### "Everybody Loves Somebody"

Executive Chef/Co-owner of *Patsy's Italian Restaurant NYC* (Frank Sinatra's favorite restaurant. Visit [patsys.com](https://www.patsys.com)

'I would say "Everybody Loves Somebody".'

## Mark Sudock

### "The Things We Did Last Summer"

Host & producer, *The Sinatra Songbook*, *Metromedia Radio*; eight-time Emmy Award winning producer. Visit *The Sinatra Songbook* on [Facebook](https://www.facebook.com)

'For my money, Dean's at his very best when he sings softly and intimately. His 1964 Reprise album *DREAM WITH DEAN* is filled with such moments. Ken Lane (piano), Barney Kessel (guitar), Red Mitchell (bass) and Irv Cottler (drums) provide the gentle accompaniment.

'I'm Confessin' That I Love You", "I'll Buy that Dream", "I Don't Why (But I Do)", "My Melancholy Baby" and "Smile" illustrate this side of Dino exquisitely.

And from Dean's 1966 Reprise release, *THE DEAN MARTIN TELEVISION SHOW*, consider "The Things We Did Last Summer".

These examples offer a distinctive side of this great entertainer.

Wonderful stuff. Enjoy.

## Erik Tarloff

### "Two Sleepy People"

Award-winning screenwriter, playwright and novelist. Visit [eriktarloff.com](https://www.eriktarloff.com)

'I've always liked the duet with Line Renaud of Hoagy Carmichael's "Two Sleepy People." JD



# A KNOCK-OUT SHOW

The juggernaut that was the Dean Martin London visit of 1983 didn't go unnoticed in the Thorpe family. It might be worth giving you some context!

It was late Spring 1983 and my father Bernard was working flat out promoting Dean's impending arrival, contacting national newspapers, radio stations, TV channels...anything he could do to spread the word. This, after all, was a major event for the DMA, let alone for Dino himself and all his UK and European fans.

Bernard running the DMA was something that was part and parcel of our family life. At the DMA offices, we'd often have to step over boxes and boxes of Dean's latest LPs that had arrived in bulk direct from Hollywood, and we'd receive tons of letters of correspondence from all over the world, regular communications with EMI and Warner-Reprise, endless merchandise, books, memorabilia, magazines, newspapers, literally anything Dean-related that the DMA's global contacts would and could send in. Bernard would have both hands blurring at his typewriter, a desk 'phone clamped at his ear. The team that worked tirelessly with him were equally passionate about the ambassadorial role the DMA had been given.

So when Dean's management called Bernard late one afternoon mid-January 1983 to tell him the man himself was planning to stage a number of concerts in London, Bernard was in disbelief. In fact he asked them to repeat what they'd just informed him! At the time of the call, Bernard knew Dean was travelling to Nashville to record what would become THE NASHVILLE SESSIONS, his last studio LP (and one that would find a small place as part of Dean's London set list).

Imagine then the sudden upsurge in activity in the DMA offices. It was quite the sight. We'd noticed a considerable increase in our postal mail, with hundreds of letters coming in weekly asking for membership details and more detailed news on Dean's concerts. It could have been entirely overwhelming if anyone but Bernard had been at the helm.

But what of the concerts themselves? Bernard had already been in attendance at the Variety Club Luncheon held for Dean's birthday in the presence of HRH Princess Anne on 7 June and he'd not had the opportunity to properly chat with Dean during that event. He'd met up with Mort Viner, however, and discussed Dean's unexpected visit. Mort said to Bernard, 'Well, that's Dean!'

The Apollo, opening night 9 June: Bernard was backstage with Dean, prior to the show, catching up on Dean's work, the DMA, Bernard's family, Dean's family. It was like two old friends who hadn't seen each other in years.

Meanwhile, I was in the audience, second row, between my sister and my mom, with a vacant seat next to Mom waiting for Dad to arrive. My sister was sitting with our family friend who was, I have to say, the spitting image of Rod Stewart, even down to the hair! Trevor was a huge fan of Rod's and of course Dean's and my sister found it highly

amusing and entertaining that everyone thought she really was sitting next to Rod! Directly before me, front row, was Alvin Stardust, a British rock and pop singer. There were other famous UK faces dotted around the audience that I could see, including folk singer Peter Sarstedt a few seats along on our row.

There were a handful of BBC presenters in attendance (just as audience members) and some actors here and there.

It was so very exciting to be amongst so many people I'd only previously heard on the radio or seen on TV!

Then... piped music throughout the great Apollo theatre in central London that was the quick-tempo version of "Everybody Loves Somebody" and a very British voice-over: 'Ladies and gentlemen, direct from the bar...Dean Martin!'

The stage was already open, no curtains to raise...enter stage left...the legend. There. Right there. On stage. Really there.

Dean.  
Martin.

He was chuckling to himself - the final moments of a private joke, perhaps? - then he faced the audience, who by this time had risen to its feet and welcomed Dean Martin to London with the most rapturous, thunderous, loving applause and cheers.

This all happened forty-one years ago. As I write this, it gives me genuine goosebumps. No distorted memories here, no fuzzy time-embellished remembrances. I recall it as clear as day, as if it still was 9 June 1983. In fact, as I write this, it becomes clear to me that this event had more impact on me than I ever truly realized.

Dean Martin was just feet in front of me, doing what he does best, captivating his audience with songs, monologs and laughter, his live band behind him, Ken Lane in his obligatory place at the piano. This man who my father worked tirelessly for, who meant so much to him, who gave him so much purpose, who had an indelible impact on the Thorpe family since 1960, so much so that the same family still heads up the DMA today...forty-one years after these concerts, sixty-four (and counting) since our inception.

Much of the concert (and concerts) that followed were of his standard cabaret act: "Drink To Me Only (With Thine Eyes)", "When You're Drinkin'...", "Bourbon From Heaven" and so on.

My sister and I both knew his opening patter (having heard it multiple times already from his Vegas act) so we were almost reciting it with him verbatim. For me personally, it was that extreme familiarity with his work that gave my younger self an even closer emotive link to Dean. (In later years I used to joke with a couple of contemporary entertainers who performed as Dean that I could be their understudy, with no need for rehearsal!)

Occasionally, his Vegas set would conclude with "Everybody Loves Somebody", in essence his signature song, but he brought it in third, just after "L.O.V.E.", which itself followed a great monolog,

Dean Martin arriving at the Apollo theatre, Victoria, London, 9 June 1983 [DMA]



where he affectionately ridiculed Sinatra. What I found particularly lovely was his slight revision to his monologs throughout by tuning it to his UK audience (jokes about Hampton "House", Prime Minister Margaret Thatcher, the Leaning Tower of "Pizza"). His banter with Ken Lane too was much welcomed and, while well-rehearsed (not that Dean's forever-charming approach would make you think he'd prepared anything!), it emphasized their long-time working relationship. We were in on the jokes too, and never made to feel left out. It was part of Dean's ability, to make you feel like he knew you, that we was happy to entertain us - which he genuinely always was.

The set list ran like a hits compilation; "Welcome To My World", "That's Amore", "Little Ole Wine Drinker Me", "Bumming Around" and more. But seeing him sing them live, hearing him move, watching him find emotion in his performance and Dean seeing our rapt attention, hearing our appreciation... It's extremely hard to put into words how different he was on stage in person as oppose to watching a concert on screen, or even on his TV shows. He had a presence unlike any other live act I've seen (which includes Madonna, Lady Gaga, P!nk, Blur, Rod Stewart, The Spice Girls, Barry Manilow, Jean-Michel Jarre - I could go on!). No one else could ever come close to Dean Martin.

He wasn't a dancer (though he'd have you believe he was trained by some of the footage we've seen during his Martin and Lewis days and with the Mills Brothers!) so he didn't use the stage as a canvas. But what he did do was focus our attentions on him, so there was no need for painted backdrops behind the orchestra, or backing singers to support him. He strode in that unique way (his walk was unmistakable) and commanded the area allowed



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So hearing a round of applause at the opening bars of songs that were, for him, just part of his standard fayre was especially pleasing to Dean.

He told Bernard at the end of his complete run, before he returned home, that he was so very touched by the response he got from his visit. Dean was genuinely taken aback as to how much he was loved by his British fans.

Standing ovations every night. Sell-out shows.

The man could not fail. But he thought he might. He asked Bernard before his opening night if after a 30-year gap (since his last professional visit) that they (the audience) would like him.

Bernard replied:

'Like you? Dino, they will love you.'

Dean Martin was and is indefinable, unique, indelible. I may be biased, I may be blinkered, but my goodness I'm not apologetic about it. I was in awe of him before 1983. I was in awe of him during that night in June 1983. I am in awe of him more than ever in 2024.

I'm proud to have that awe, to have met him, to have seen him perform, to be the president of his only officially authorized independent world organization. If I didn't still have that awe, I'd hang up my tux and give someone else a go at this.

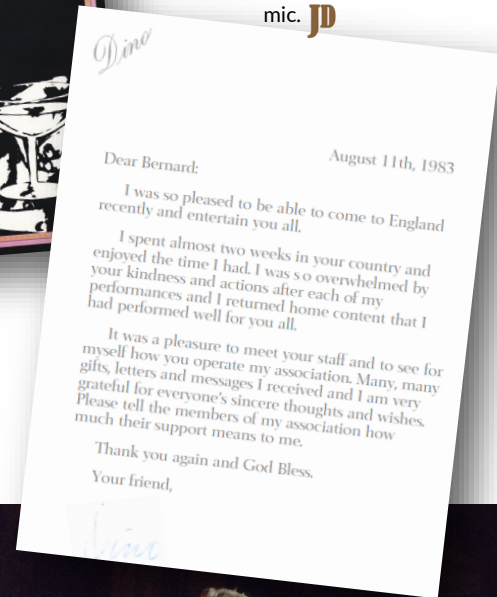
Oh, and that chuckle when he came on stage that first night?

As he was walking from his dressing room, security were guiding Bernard back to his seat. Dean turned, not realizing he was right behind him.

'You comin' on stage with me, Bernard?'

'Well, us Italians have got to stick together, right?' Bernard replied.

Dean was laughing all the way to his mic. **JD**



him.

One of my favorite songs of Dean's (a very long list, if I'm honest, but this one is near the top!) is "For The Good Times". It's haunting in its simplicity, lyrically melancholic and sung beautifully by Dean both in studio (for the 1971 album of the same name) and on his TV show. It can be interpreted as a love that has waned and is in its death throes, or as the end of a chapter to something very precious. Alternatively, it can simply be a reminiscence of things passed/past. But I'm not here to crowbar a *DMA Listening Booth* article into my piece about Dean's London '83 visit!

It rarely featured on any of the set lists for his cabaret shows, so it was an absolute delight to watch him sing it live. It was pure joy from beginning to end, in all it's 4 minutes and 15 seconds. For an entertainer who seemed explicitly conscious of his autumn years coming up fast, I found it to be a

very apt, albeit lamenting, song choice.

Dean had also been somewhat poorly prior to these shows and his voice, while a little weaker than we were used to hearing, really was in top form for this song. In fact, for his entire show, he gave it his all, never shying away at what came so naturally to him for so many years - especially when he hit 33 (twice...!).

As well as his banter accommodating his location, it was clear from the audience response that he was singing hugely popular songs from his repertoire that nearly all the attendees had likely only ever heard on an LP up to that point. There couldn't have been that many there in London who had also seen him in Vegas - but I think I can be pretty sure there were at least a handful, Dad among them!



Above left: advertisement flyer, May 1983 [Apollo Leisure]; middle: cover, souvenir brochure; above right: Dean's letter to Bernard, 11 August 1983 [DMA]; right: Dean Martin on stage, Apollo theatre, 10 June 1983 [DMA]



# letter from dino

by BERNARD H THORPE

DMA EDITORIALS  
ACROSS THE  
YEARS FOR THE  
MONTH OF APRIL

Please note that any items mentioned as being enclosed or available for sale within this article are not for sale nor are available, nor enclosed. As products 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.

## 1964

### Kiss Me Stupid

Now that Peter Sellers has regained his health, the finishing touches are now being put to his film in which he stars with Dean Martin and Kim Novak.

Meanwhile, Dean has been taking it extremely easy recently, with no recording sessions since August 1963, and with only two movies he has been at work on (namely *Robin and the 7 Hoods* and the aforementioned *Kiss Me Stupid*). He has just signed to star in *Community Property* with Frank Sinatra.

Dean intends to take it easy from now on, although he has plenty of films and recordings to be released as yet! He had completed five LPs last August, but regrettably we haven't seen them yet. We think this is very bad for Dean's status, because although he is a 99% an album seller, then if this long gap carries on much further, he won't be that at all. We have never known such a silence of absolutely no records (the last UK release was 26 November) and although he had another single released in the US on 13 January ("La Giostra (The Merry Go Round)" c/w "Grazie, Prego, Scusie"), so far we haven't had it released anywhere else. How much longer is this going on?

[Community Property was originally called *Divorce American Style*, until Warner Bros. settled on the final title *Marriage On The Rocks* (released 24 September 1965). Ed.]

## 1964

### Names In The News For April

*The Silencers*: Dean has just signed on for the starring part in this film for production by Irving Allen; *Marriage On The Rocks* at present rolling on location, starring Dean and, yes, Frank Sinatra! The music's by Nelson Riddle; *The Sons Of Kate Elder*: now edited - here soon from Paramount; Keely Smith's wedding (to Jimmy Bowen) to take place

next August in California

## 1969

### It's A Dean Martin World!!

What a wonderful Dean Martin world it is right now! As we compile this April newsletter, Dean's current single "Gentle On My Mind" is at the top of the British pop charts.

We're so proud of the success of this record after we suggested it ourselves and it is so pleasing to see the success that is coming to Dean in the UK at long last.

The only strange thing we particularly noticed was the distinct lack of articles on Dean and this record in any of the music publications, so we took action on this point and have called the editors concerned with the plans for articles about him. So keep a look out for signs of life in the music papers in the next few weeks!

Publicity and promotion on Dean by us at the moment is going 100% all-out - and we have more big plans for the future.

## 1974

### Spectacular (?) Opening of the Grand Hotel

In spite of the well-publicized \$200,000 a week pay-out to our Dino at the grand opening of the brand-new MGM Grand Hotel in Las Vegas, it was definitely not a sell-out of tickets for his appearance in the 1200-seat Celebrity Room.

Perhaps the reason for the lack of SRO notices could have been due to the fact that when Dino opened there in cabaret, only about half of the hotel's rooms were habitable; no furniture, fittings or even carpets in some of the rooms and suites, even down to the lightbulbs.

The MGM Grand Hotel represents \$106million of an investment considered superior to motion pictures. It covers forty-three acres on the Sunset Strip, has twenty-six storeys, one thousand slot machines, and a fifty-thousand square feet casino (said to be large enough to play the Super Bowl in). Annexed to the main 1200-seat showplace (the Celebrity Room), is a venue for lesser-status stars seating eight-hundred. There is a

three-hundred seat lounge, a cinema and a *jai alai* fronton seating twenty-two hundred. There are about a quarter of a million bolts in its steel and glass structure, glistening in the Nevada sun.

We were in the audience as Cary Grant introduced Dino as coming '...direct from the bar...', something that Dino himself always enjoys as he walks out onto the stage, towards his pianist Ken Lane, singing 'Drink to me only, that's all I ask...ask....', parodying of course "When You're Smiling" with '...when you're drinkin'...'.  
After a couple of songs sung in the unique way only Dino can deliver, he said, 'Well. Ol' red eyes is back. I ain't done nothin' here for two years, mainly cos they wouldn't let me in!

'Me and that other dago [terrific applause here] can't get past the topless broads laying across the beds around these parts. After all, what ol' Frank really wants in an ol' house and a place to lay his, er, hat...and a few friends.'

Dino finished his show just tipping over an hour on stage, his usual brilliant patter chopped up with songs (only a few sang in full and with the correct lyrics!). He did however seem as though he was distracted throughout: perhaps it could be the disappointment of not having a full house, or perhaps his current personal concerns at home and with his health. With the newspaper columns full of late of his pending divorce and other drastic rumors that the pressmen and reporters are really loving to drag up from the gutters. It seems that they are - together - tearing Dean Martin to bits by the written word. I suppose all top entertainers, even more particularly those of the high status of Dino, have to accept the muck and rubbish along with the sweet talk in the papers and magazines.

But, facing the truth, Dino's popularity across the US seems to be dropping fast. This is the first time for very many years that his weekly NBC show hasn't been in the top ten ratings. There are about sixty-three entertainment shows on US television and, provided you're in the top twenty, you're pretty sure of a renewal when the time comes.

## 1983

### An Evening With Dean Martin

...is what several thousand people will be experiencing when our man give his first-ever solo performances in Great Britain this June. He last performed here with Jerry Lewis at The Glasgow Empire and The London Palladium.

Dean Martin is to appear in concert in a one-man show in London on 9, 10, 11, 12, 14, 15 and 16 June. He will be on stage at the Apollo from 8pm (apart from the gala opening night of 9 June, which will be from 7.30pm).

This is just something no one can afford to miss; it is truly an historical event the DMA has waited - like you all have - for this day. It seems almost like a dream when you really think about it. Even Dean's management is shocked by his sudden decision to come to England after thirty years. I spoke very briefly to him on the telephone but from what I could ascertain, it was a decision he made literally overnight! He said to me, 'Why not?', jokingly adding, 'I might as well before I hit my stride!'

Every DMA member has been notified and given the chance to purchase priority tickets. We also have a batch of two-hundred for the performance on 16 June where you can enjoy Dean's closing show as part of a DMA event. We will be in attendance for every performance, however.

If you have already ordered and paid for your tickets, then you will find them enclosed with this newsletter.

There are very many things to organize between now and then. At the time of writing, we do not have any fixed dates of Dean's arrival and departure. Mort Viner has been approached for TV and radio appearances by Dean but so far nothing has been confirmed.

It is so amazing to me that Dean is arriving here after all these years, particularly when I was told early in the New Year that he'd be cutting back on work; he was just going to do the occasional TV spot and that was about it. To quote: 'Dean will take things a lot, lot easier from now on...' **JD**

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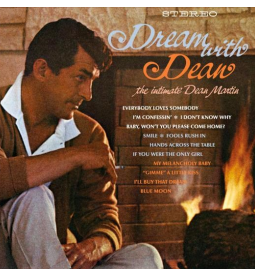
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# More Reprise Essentials

Last month, I covered FRENCH STYLE, DINO LATINO, DEAN 'TEX' MARTIN COUNTRY STYLE, (REMEMBER ME) I'M THE ONE WHO LOVES YOU AND HAPPINESS IS DEAN MARTIN. Incredible albums each one and it was hard to pick which ones to choose as essential listening. And, just as I thought, there needed to be a sequel to my review, so here we are with more selections from Dean's Reprise album catalog.

## DREAM WITH DEAN



...is spinning on the turntable first, but before we get into the wonderful track list, let's first take note of the excellent cover photo by celebrity photographer Phil Stern.

Stern took hundreds of photos of Dean over the years. From Dean's time on stage with Jerry Lewis and the heydays of The Rat Pack at the Sands. Talk about a dream job!

That seems to be about as close to one as possible. Back in the days where cameras weren't particularly commonplace as they are

today, Phil photographed many celebrities in his long career and so when it came to creating an intimate shot of Dean for DREAM WITH DEAN he was the man of choice.

Dean is sitting in his casual clothes, no tuxedo, no big smile to the camera, in front of a roaring fire at home. This photograph really

encapsulates the feeling that Dean was singing only to you in a small, intimate setting. It's as if you had Dean and his quartet of musicians serenading you at the end of some glamorous evening. The cover image hits this aesthetic on the head and the song choice, and arrangements tie it all beautifully together.

Opening on "I'm Confessin" we get this easy-listening arrangement with Ken Lane on the piano, Barney Kessel on guitar, Red Mitchell on double bass, and Irving Cottler on drums - and that was it. No big orchestra, just a musical quartet with Dean's silky-smooth voice. The release date was perfectly timed on 4 August 1964: Autumn on the horizon and people wanting to stay in, cuddle up, and listen to some soothing tunes, and this album was the quintessential one for that kind of evening.

The album features a wonderfully simple version of "Everybody Loves Somebody" written by the one and only Ken Lane. The story goes, they were one song short for the album, so Ken suggested Dean try out the song which Ken had written way back in 1947 with Irving Taylor. Dean had sung this song before on Bob Hope's radio show in 1948 and on a Martin & Lewis radio broadcast but, up to that moment, he had not recorded the song in studio. But Dean obviously loved it as later that year he would go on to record it again with a full orchestra and it would become his signature song and, later, the title would become his epitaph.

So, pour yourself a little something, dim the lights, and drift off into relaxation as you DREAM WITH DEAN. It is a must.

## THE DOOR IS STILL OPEN TO MY HEART

From the dreamy bliss we move on to Dean's second album of 1964 with October's release of THE DOOR IS STILL OPEN TO MY HEART. The title track is that of the same name and it certainly would wake you back up. Accompanied once again by a vocal chorus and full strings, Dean is back with a wonderful collection of ballads. Phil Stern once again provides the album



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1987

**H**OLDERS of American Express credit cards will be given first chance to buy tickets to the performance of Frank Sinatra, Dean Martin and Sammy Davis Jr. at the Arena here March 23 and in other places around the country where the three will perform.

Further information on this offer is not yet available.

Sinatra, Martin and Davis will unite for a 40-performance concert tour of 29 cities in North America in 1988.

American Express Travel Related Services Co. said it had reserved a significant number of seats for all shows for early sales exclusively to American Express card members.

Sinatra, Martin and Davis' previous performances have been limited to appearances at benefits and occasional reunions in Las Vegas. Last Oct. 29, during his opening at Bally's Grand in Las Vegas, Sinatra was surprised with an onstage visit by Martin and Davis. The trio's last performance was in February 1987 at a benefit for the Gene Autry Western Heritage Museum in Los Angeles.

The three first performed together in January 1960 at the Sands Hotel in Las Vegas. They have appeared together in several motion pictures, including "Ocean's Eleven" (1960), "Sergeants Three" (1962) and "Robin and the Seven Hoods" (1964). They also have collaborated on several record albums.

Sinatra last sang at the Arena in 1984. Martin, with then-partner Jerry Lewis, appeared at the Arena in 1955. Davis was here last in 1973 at Summerfest.

#### The schedule:

**March 13:** Oakland Coliseum, Oakland, Calif.; **March 15:** Pacific Coliseum, Vancouver, B.C.; **March 16:** Seattle Center Coliseum, Seattle.; **March 18-20:** Chicago Theater, Chicago; **March 22:** Met Center Arena, Minneapolis.; **March 23: MECCA Arena, Milwaukee;** **March 25:** Joe Louis Arena, Detroit.; **March 26:** Civic Arena, Pittsburgh. **March 28:** Cleveland

Coliseum. **March 29:** Riverfront Coliseum, Cincinnati.; **March 31:** Capital Center, Washington, D.C.; **April 2:** Providence Civic Center, Providence, R.I.

**Summer:** Southern California; dates and places to be announced.; **Sept. 15:** Arizona State University, Phoenix.; **Sept. 17:** Summit Arena, Houston.; **Sept. 18:** Reunion Arena, Dallas.; **Sept. 21:** Lakefront Arena, New Orleans.; **Sept. 23-24:** New Arena, Miami.; **Sept. 25:** The Omni, Atlanta.; **Sept. 27-28:** The Spectrum, Philadelphia.; **Sept. 30-Oct. 1:** Brendan Byrne Arena, Secaucus, N.J.; **Oct. 4-5:** Nassau Coliseum, Uniondale, N.Y.; **Oct. 7-8:** The Centrum, Boston, Mass.; **Oct. 9:** Richmond, Va., site to be announced.; **Oct. 11:** Memorial Auditorium, Buffalo, N.Y.; **Oct. 13:** St. Louis Arena.; **Oct. 14:** Kemper Arena, Kansas City, Mo.; **Oct. 15:** McNichols Arena, Denver.

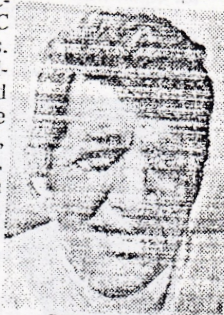
## Dean Martin Reveals His Other Side

1975

Everybody, apparently even Dean Martin, needs somebody sometime.

After a decade of television stardom, during which he somehow neglected to give interviews to visiting TV columnists, Martin suddenly brought himself around to facing some three-score of us in Los Angeles. And we took part because, whatever our negative feelings arising from past rejection, a story is a story.

As we entered the interview room in the Century Plaza Hotel, he stood by the door to shake each writer's hand—after proper introductions by an NBC publicist, that is. Then he proceeded to a raised platform at the front of the room, lit up a cigaret, poured himself a Scotch highball, loosened his tie, sat next to his producer, Greg Garrison, and began answering



Dean Martin

questions with one-liners, some of typically earthy quality. The answers. I mean; not the questions.

It was Dean Martin, all right, and what he contributed through much of the interview hour was an impromptu night club act. Between the puffs and the sips, he was flip, quick and, yes, frequently funny. But since laughs almost invariably lose something in the print translation, we strove to get behind his carefree, easy-going, wisecracking image and sometimes even succeeded.

Did you know, for example, that happy-go-lucky, 58-year-old Dean Martin is scared stiff of elevators? That he never books himself above the third floor of a hotel? That he walks up eight flights of stairs when he goes to his dentist?

"I'm an outdoor man," said golfer Dean. "I hate buildings and I can't stand elevators because I have claustrophobia. In a restaurant I always sit on the end seat. I don't like to be in a coffin."

"It all began after I got stuck in elevators. You get stuck in an elevator 11 times, and you develop something. I think the elevators are after me. That's how I think I'm gonna die."

Did you know, moreover, that laughing Dean Martin suffered from a stomach ulcer for eight years, during which he lived on antacids? And that it was removed two years ago in an operation?

"I developed the ulcer 10 years ago, when I lost my father, my mother, a

brother and my best friend, Nicky Hilton, all within a year," he revealed. "That year tore me up. I just couldn't take any more. After all, I'm human."

Dean didn't have to admit that he drinks; he was demonstrating that fact right up there on the platform. Nevertheless, he was asked about it and came up with a semi-serious reply:

"I drink because I like to drink, but I know when to stop. I say you're not drunk when you're lying on the floor without holding on."

"But I really do know when to stop drinking. I know how many I can take before going on stage. If you have too many, there's no way you can do a good show. You just can't hit the right notes."

When a female columnist suggested that his leering TV attitude toward women was sexist, Martin tried to dismiss it with a gag. When the suggestion was repeated later, he would only say:

"I'm staying the way I am. I love the women, but I think they're right and the men are right."

"I don't get into that, just as I don't get into politics. I don't get involved in anything I don't know anything about."

For a very practical reason, Dean allowed himself to become involved in the unprecedented mass interview. Under his new long-term contract with NBC, he'll be starring in 11 specials next season—six "roasts" and five variety programs, including a Christmas show.

His variety specials—the first scheduled for Saturday night, Sept. 6—will be set in the Cave de Rois, a Los Angeles club which will serve as a saloon run by Dean. Among his "roast" subjects will be Frank Sinatra, John Wayne and maybe Dennis Weaver and Jack Lord.

"Frank Sinatra," he added, "is my dearest and best friend."

When it came to further details, he turned the questions over to producer Garrison. As in past seasons, he obviously lets Garrison run his shows without interference even from himself.

"I do what Greg says because he's a lot smarter than I am," Dean explained. "I could never put a show together. I don't know what it's all about. There's no genius in me. I'm no Charlie Chaplin—or Jerry Lewis."

Why couldn't we ever interview him before? Because, he claimed, he was never asked. Maybe, he ventured, "the people around me were over-protective."

"Then you should have fired them long ago," retorted one columnist.

Dean Martin didn't reply to that observation, not even with a gag.

1988

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(Thursday, September 12)

1946

Talent Policy: Floorshows at 8:30, 12:30 and 2:15. Owner-operator, Angel Lopez; publicity, Ed Welner. Prices: \$2-\$3 minimum.

Newly formed team of Dean Martin and Jerry Lewis just about broke up the joint. As singles they both do well, with Martin still one of the best new singers to come along in many a day. Martin's Crosby styling, his ease, his mike juggling and his pipes make him a chanter who gets attention from the first note. Lewis, on the other hand, tho a competent enough comic with his record panto routines, is not in the same class with Martin. But together they're terrific. Their bits of biz, the effect of ad libs, their ability to break off one routine, go into another, and then go right back into the first one, had customers yowling and limp.

**CLANSMAN** Dino forsakes the spaghetti and pizza pie to amble south of that Mason-Dixon line for an ambling selection of Dixie standbys with appropriate accompaniment sounds from Dick Stabile's Dixie-Cats.

The Martin tonsils are as smooth and warm as always, and he's as relaxed in this toe-teasing work-out as Perry Como himself.

A worthwhile reissue with no whiskers on it at all, and a reasonable cert for current markets where trad and Dixie are so popular.

1962



DEAN MARTIN, seen here talking to Maurice Chevalier, goes Dixie in his latest LP.

Dean Martin and Frank Sinatra with the Bill Reddie Orchestra. Resorts International's Superstar Theater. Through Tuesday.

Monday, August 25, 1980

ATLANTIC CITY — Toss out all the old show business clichés and gushy superlatives and invent a whole new vocabulary. The classiest act in show business is together once again and entertainment in Atlantic City just won't be the same.

For the first time since 1977, Dean Martin and Frank Sinatra worked a saloon together and found it to their liking.

Most of the show business trappings you'd expect in a nightclub show are missing, but that's usually the rule and not the exception when Sinatra's on stage. For instance, there's no opening act.

Dean Martin gets the first 30 minutes and spends the time, wisely, sizing up the unfamiliar setting and trying to "read a crowd" he hasn't seen in 18 years.

He opens cautiously, using the well-worn but familiar sloppy drunk routine. But beneath the facade is a calculating mind that judges well the timing and pacing of his set, which features Martin standards like "Everybody Loves Somebody Sometime" and "Welcome to My World," both delivered with the slightly beery and whiskey-tinged voice that millions have come to know.

Martin seems a little hesitant and unfamiliar with the stage and crowd, and seems to struggle through his own interpretation of the Sinatra standard "The Lady is a Tramp."

Martin excuses himself from the stage with apologies about making a phone call, and as he exits stage left, Sinatra and conductor Vincent Falcone stride briskly from stage right, ignoring the protocol that would have Martin take his separate bows before turning the Superstar stage over to the one man who's ruled it for the last 18 months.

"Shoot," Sinatra says to Falcone, and the 41-piece orchestra kicks off Sinatra's 30-minute turn with "I've Got the World on a String."

It was a night when Sinatra was in magnificent voice. The highs were as steady and unwavering as the low notes as he dusted off such standards as "The Best is Yet to Come," "The Lady is a Tramp" and "I've Got You Under My Skin."

Sinatra's familiarity with both the orchestra and the theater takes off what little edge is left on the audience after Martin's turn. As has become Sinatra's custom, he has included some "new" old songs, selections from the "past" portion of his recent "Trilogy" album.

Sinatra ends his set with a melodic visit to three of his favorite cities — "April in Paris," "A Foggy Day (in



1980

London Town") and "New York, New York."

As Sinatra takes his well-deserved bows, Martin pushes a first aid kit — a room service cart filled with booze — to center stage, and the fun begins.

The two spend several minutes doing the liquor jokes that are expected of them, playing off the ring-a-ding-ding identity the audience has come to know from two of the last saloon singers in the business.

There's no artistic value to the bits, but they serve a single purpose: they entertain and bring audiences to their feet and make them forget about their problems.

With Sinatra on stage, Martin seems more relaxed and confident with both his performing abilities and the built-in assurance that a Sinatra-Martin billing is a no-miss act wherever they appear, especially in Atlantic City.



1942

## THOMAS BRADY is listening to "EVERY MINUTE, EVERY HOUR" (1964)

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The Door Is Still Open To My  
Every Minute Every Hour

DEAN  
MARTIN



I am one of those people who, upon discovering a song they love, will play it repeatedly, and I remember when I first heard "Every Minute, Every Hour" I did exactly that...and now history is repeating itself!

The song, which was recorded on 7 August 1964 and then released on the Reprise album *THE DOOR IS STILL OPEN TO MY HEART*, was written by Dean's long time friend and pianist, Ken Lane alongside Irving Taylor.

The pair wrote many a song together including Dean's most famous hit "Everybody Loves Somebody" (Sam Coslow is also credited on this track) so they knew how to write a good song! They also knew how Dean sang and his voice just exudes beauty in this song. I always love simple arrangements when it comes to Dean's songs, and I am also a sucker for a vocal chorus. I think when the song is at a slower tempo we really get hear to the true quality in his voice which, in 1964, was very much in full bloom, really showing in the richness of the lower notes. The vocal chorus *ooh-ing* and *aah-ing* in the bridge while Dean sings 'I'll live for tomorrow, for I know what's in store...' is just audible bliss. There is something indescribably wonderful about Dean's voice when he holds onto the notes. It's that perfect pairing of warmth with a soft vibrato that he perfected from very early on that makes any love song he sings, an enormous treat for any ears.

Whilst I have been writing about Dean's Reprise albums or both this and the last edition of *Just Dino*, I always enjoy listening to the albums again. I like to rediscover songs that I have not listened to in a long time.

"Every Minute, Every Hour" was one of those songs. **JD**



# reprise again ...and again



Dean had been with Capitol for some 12 plus years and had done very well with his singles for the label. However, once he arrived at Reprise Records in February of 1962, it seemed more like, 'Dean Martin who?'

Dean had released a handful of debut singles while material was being prepared for his first album FRENCH STYLE.

As we discussed in last month's *The Just Dino Hour* podcast, it was not received as expected.

His last song to enter the charts prior to joining Reprise ("On An Evening in Roma") peaked at No. 59 and remained in the charts for 13 weeks. He would not have another song enter the charts until "From the Bottom of My Heart" for Reprise on 1 December 1962 for six weeks, peaking at 91.

He also had a duet with Sammy Davis Jr., "Sam's Song", which entered the charts December 22, 1962, where it had peaked at no. 94.. He would then go through another lull before any of his singles hit the charts.

The year is the fall of 1963, and a young Jimmy Bowen is now on the scene at Reprise. As we mentioned in our last issue, Jimmy was responsible for finding hits for the artists who were on the label roster.

Jimmy spoke to the DMA just recently, telling us that when he looked at the roster and saw Dean Martin's name listed, he became extremely excited.

He added, "I have always loved Dean Martin."

What are the chances of an artist you had idolized as a young man, now is at the same recording company you are associated with, not to mention one that you would have the privilege of working with directly?

And let us take it a step further, you would be instrumental in not only putting him back on the charts, but it would be because of your contribution to the projects that his albums would receive Gold certification.

Pretty remarkable if you ask me.

Jimmy was the producer on twenty-two of Dean's studio albums during Dean's time at Reprise Records which spanned from 1963 to 1978, with twenty-one of those albums entering the Billboard 200's Chart.

We will take the success up another notch with nine of those albums being certified Gold. The approach and transition to success though is a bit mind boggling when you begin removing the layers.

Beginning in 1963, after the release of FRENCH STYLE and DINO LATINO, Dean recorded two albums for a style of music he had a huge passion for: country music. The first album Jimmy produced for Dean was DEAN 'TEX' MARTIN RIDES AGAIN. After that is when it gets a bit interesting...

The approach and transition to success though is a bit mind boggling when you begin removing the layers and adding the players.

We have now gone from a country album to an acoustic album filled with beautiful love songs, DREAM WITH DEAN, which was released August 1964. It was during the rehearsal for the latter album that Jimmy stumbled upon the song that he felt would bring Dean back to the top. It was also one of Jeanne's favorites of Dean's previous repertoire:

"Everybody Loves Somebody".

Jimmy asked Nelson Riddle to do his magic to the song, turning the ballad into a more up-tempo affair, the song becoming a hit for Dean in May 1964. A compilation album was quickly assembled featuring the hit version and b-sides of singles as well as previously released album cuts. It did however mean that the project BING, DINO'N'DIXIE was cancelled as a result.



It heralded some pretty remarkable years for Dean, encompassing albums that charted, as well as ones which went Gold. He also had thirty plus singles which entered the charts. Dean's last studio album with Reprise was ONCE IN A WHILE (1978), and Dean and Jimmy would reunite in 1983 over at Warner Bros. to record his final album THE NASHVILLE SESSIONS.

Dean's Reprise era ought to have been a wonderful restart for him. It was a bit shaky in the beginning, but once the right team was assembled, he was

on the road to success. And now, some sixty-one years after the time he joined Reprise Records, the music of Dean Martin is just as popular today as it was then.

Considering the definition of the word *reprise*, one has to now consider we are in the year 2024.

The folks who are listening to the music of Dean Martin are not only in the older age bracket, but include the younger generation.

Remember the premise Frank Sinatra had when choosing the name?

He said that people would want to "listen to [their music] over and over again..." a reprise, if you will. And we do. Day in and day out. The hit sounds of Dean Martin have truly left a mark on so many generations, both young and old.

His music is timeless. One that will live on for generations to come.

JD

The Single's Here. #0281  
The Album's Coming! #R 6130

DEAN MARTIN  
EVERYBODY LOVES SOMEBODY  
The Big Version

DINO'S GOT HIMSELF A BIG, FAT, GRABBIN' WINNER!

HOTTEST ARTIST IN 1965?  
DEAN MARTIN

NEW SINGLE  
"I WILL"  
Reprise #0415

I'M THE ONE WHO LOVES YOU, R-6110

EVERYBODY LOVES SOMEBODY, R-6130

DEAN MARTIN HOUSTON, R-6181

THE DOOR IS STILL OPEN TO MY HEART, R-6190



copy from Zoppi



FOR IMMEDIATE RELEASE

# Dino's Den

Much of the landscape of Las Vegas has changed dramatically over the decades. It still has that glitz and excitement but it is missing that classy, 60s vibe, something that we at the DMA naturally find so very alluring.

One of the last true representations of the Rat Pack era of the city was Riviera Hotel, a 2000-room hotel casino that opened on 20 April 1955. It finally closed almost 60 years to the day, in May 2015. It was imploded in June and August the following year, finally bringing to its knees Vegas' old, established permanent locale.

Its illustrious if rocky history as the ninth Vegas resort began when Liberace was booked as the opening act. Many stars - maybe not as all as glamorous as Wladziu! - followed and Dean Martin was a headliner there from 1969 once his contract with the Sands had expired.

The Riviera management lured him in with a 10% interest in the resort. He would be paid \$100,000 a week when performing, and \$20,000 a month when he wasn't.

He was a huge draw, performing twice nightly. However, in 1972 Dean wanted to reduce his shows to once a night but the management weren't prepared to lose half of their main attraction.

But Dean was as Dean was, and when they said no, he walked. He sold his shares back and that was the end of that.

Let's head back now though to the fall of 1969, and the press announcement of Dean's new season as the headline act in the Versailles Room. It's a interesting document, and gives a fabulous insight into what Dean did between performances and how he spent his days when he was in residency.

At the time, Riviera's publicity director was Tony Zoppi, a position he held for seventeen years. On 22 September 1969, his team wrote:

*One thing about Dean Martin; he seldom blows his cool. But anyone can get a rise out of the easy going crooner anytime you envy his alleged indifference toward living.*

*'If I'm so damn relaxed all the time, why do I have ulcers?' he complains. 'I can't even eat Italian sausage anymore, and if you don't think that's not pure hell, just try it for two weeks.'*

*Dino, who returns to Riviera Hotel's Versailles Room Sept. 30, is the picture of health despite his stomach problems. Contrary to popular belief, he is an early-to-bed, early-to-rise kinda guy whose love of golf equals that of his beloved contemporary - - Bob Hope.*

*Dean's an eight handicap golfer who would give his best high note for a subpar round.*

*A typical day in Martin's life, when he plays the Riviera, goes something like this:*

- 10AM - Breakfast with golfing partners Tony Frabbie and Don Cherry
- 11AM - Tee off
- 1PM - Lunch at clubhouse
- 4PM - Return to hotel for rubdown and nap
- 7PM - Prepare for dinner show
- 10PM - Dinner for 10 in Delmonico, the Riv's gourmet restaurant

Riviera Hotel press release, 22 September 1969

AS, Nev. -- (Spl.) -- One thing about Dean Martin; he seldom But anyone can get a rise out of the easy going crooner his alleged indifference toward living. damn relaxed all the time, why do I have ulcers?" he complains. Italian sausage anymore, and if you don't think that's not just try it for two weeks."

Dino, who returns to Riviera Hotel's Versailles Room Sept. 30, is the picture of health despite his stomach problems. Contrary to popular belief, he is an early-to-bed, early-to-rise kinda guy whose love of golf equals that of his beloved contemporary -- Bob Hope.

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million last year.  
struck gold in the laconic baritone with the  
him one of the most elegant suites in town.  
Riviera, it solves Dino's celebrated  
climbs a flight of stairs and he's "home."  
Room was enlarged to accommodate the overflow  
Dino's Den, a late, late spot  
adjacent to the casino area, is icing on the cake. Martin tosses an informal party  
there nightly for pals like Frank Sinatra, Danny Thomas, Tony Bennett, Ann-Margret  
and whoever else happens to be in town.  
dropped by the Den after Dean's midnight show a few weeks ago,  
was during the time Broadway Joe was having his  
Namath was on the Coast making his







# RIVIERA HOTEL / LAS VEGAS, NEVADA 89109 / PHONE (702) 734-5

- 12PM - Midnight show in Versailles Room
- 2AM - Nightcap in Dino's Den, a couple of impromptu songs with pianist Alice Darr and story-swapping session with celebrity pals who drop in from other hotels for a late drink
- 3AM - Straight to bed in the luxurious Dean Martin suite

Most readers wonder how anyone could develop ulcers on that kind of a schedule, but Martin has the answer.

'Playing Vegas has become a vacation for me. I love the atmosphere, the people I see there and the daily golf game. I think I take better care of myself in Vegas than I do anywhere else I go.

'It's the time-table I keep in Hollywood that gives me belly pains. The TV show, recording sessions, guest shots, movies and all the career things tie you in knots.'

It also netted him a cool \$5million last year.

The hotel management feels it struck gold in the laconic baritone with the crazy sense of humor. They built him one of the most elegant suites in town. Located on the second floor of the Riviera, it solves Dino's celebrated claustrophobia problem.

He simply climbs a flight of stairs and he's "home". In addition, the plush Versailles Room was enlarged to accommodate the overflow crowds which turn out nightly to see their idol.

Dino's Den, a late, late spot adjacent to the casino area, is icing on the cake. Martin tosses an informal party there nightly for pals like Frank Sinatra, Danny Thomas, Tony Bennett, Ann-Margret and whoever else happens to be in town.

Joe Namath dropped by the Den after Dean's midnight show a few weeks ago, accompanied by Johnny Carson. It was during the time Broadway Joe was having his troubles with Bachelor's III and Peter Rozelle. Namath was on the coast making his film debut in Norwood and he couldn't get the hang of acting.

'Just relax and try to act natural,' Martin advised the hulking SuperJet.

'Relax?' Namath replied. 'I'm so relaxed I can't stand up. I drink five quick Scotches before I go before the damn camera, but I still feel like the whole Kansas City line is coming straight at me.'

'It must be your brand of Scotch,' Dino said knowingly.

Be that as it may, another season is upon us and Martin is back on his ulcer-irritating schedule. He spends days and nights jumping from TV studio to movie set.

Looming immediately ahead is that Sept. 30 opening in Las Vegas, where the Riviera will turn away at least 1000 persons a night.

'Look like I can forget Italian sausage for another year,' he groaned.

Dean returned in the New Year 1970 for a three-week run, and this is what Zoppi and his team had to say in their 20 January 1970 press announcement:

Will the real Dean Martin please stand up?

The Dino who opens a 3-week engagement at Riviera Hotel here Tuesday night [27th], is a far cry from the happy-go-lucky pseudo-alcoholic the image makers created when he parted company with Jerry Lewis.

He is an immaculately tailored, middle-aged millionaire who can handle the French printing on a gourmet menu with the best of 'em, and he recently raised a few eyebrows around status-conscious Beverly Hills when he bid \$19million for the Los Angeles Rams football team.

The break with Lewis led many to believe Martin's career had hit a dead end, but an acting role in The Young Lions added a surprising dimension to his multiple talents. When he made his solo debut as a Las Vegas headline, ringsiders were amazed at his versatility.

'He's a good a comic as he is a singer,' said the critics. 'The bust-up with Jerry could be the best thing that ever happened to Dean.'

Events, as the saying goes, proved them right.

A multi-million dollar TV contract, a solid acting career in a wide range of films, record-shattering personal appearances and shrewd investments eventually led to that big jackpot -- a 10 per cent interest in the Riviera -- one of Las Vegas' most elegant hotels. The deal has worked out nicely for all concerned. Martin agreed to a minimum of three, 3-week engagements a year. In return, the Riviera gained considerable prestige by signing the hottest property in night clubs today.

Only Dean and the Internal Revenue Service know what 10 per cent of a major Las Vegas hostelry is worth these days but, as they say in the trade, 'it ain't chopped liver.'

Romantically, it's a new ball game for the handsome baritone. Anyone who has looked at a newspaper in the last six weeks knows he and Jeanne are divorcing. The next Mrs Martin could very well be statuesque Gail Renshaw, who represented the United States in the Miss World contest in London. She finished in the runner-up spot to an Austrian beauty.

The meeting between Dino and Gail was a genuine case of love at first sight. They met backstage at the Riviera in late November when she asked him to pose for a photo. They dined in the Riv's exclusive Delmonico between shows and had a nightcap in Dino's Den -- an intimate cocktail lounge off the casino area -- following his midnight performance.

Dean's return to the Riviera Tuesday night automatically signals standing-room-only audiences in the Versailles Room for the next three weeks.

'It's New Years Eve every night when he's in town,' said Marty Klein, the Versailles Room maître'd.

With Gail Renshaw at the ringside, it could resemble the scene at Kansa City airport when the Chiefs came home from New Orleans. **JD**

## After the show . . .

**DINO'S DEN . . .** is a must stop for the late crowd. As festive as its name implies, it especially caters to the celebrity set. Join the fun. Superb entertainment . . . open 'til the wee hours.

**CANTONESE 'TIL DAWN . . .** Satisfy that craving for authentic Cantonese food with a late snack. Now being served in Cafe Noir, the epitome in Chinese cuisine from 7 p.m. 'til dawn.

## STARLITE THEATRE . . .

Shecky Greene  
Jack E. Leonard  
Jan Murray  
Jack Carter

## For gourmet dining

**DELMONICO . . .** In nothing quite like dining at Delmonico . . . renowned for its cuisine and service. Open to 11:30 p.m. Reservations

Versailles Room menu, January 1970

## VERSAILLES ROOM

SPARKLING WINES		American	Bottle
1. Almaden Extra Dry Champagne	.....	.....	\$8.00
2. Taithe's Rose Champagne	.....	.....	\$8.00
3. Almaden Rose Champagne	.....	.....	\$8.00
4. Almaden Sparkling Burgandy	.....	.....	\$8.00
5. Almaden Sparkling Burgandy	.....	.....	\$8.00
6. Almaden Sparkling Burgandy	.....	.....	\$8.00
7. Taithe's Pink Champagne	.....	.....	\$8.00
8. Four Seasons Extra Dry Champagne	.....	.....	\$8.00

Imported		Vint.	Bottle
10. Bollinger Extra Dry Champagne	.....	.....	\$12.00
11. Pilsener Beer	.....	.....	\$12.00
12. Laurent Durrer "Special Cuvée"	.....	.....	\$12.00
13. Charles Heidsieck Rose	.....	.....	\$12.00
14. Charles Heidsieck "Trock"	.....	.....	\$12.00
15. Charles Heidsieck "Trock"	.....	.....	\$12.00
16. Charles Heidsieck "Trock"	.....	.....	\$12.00
17. Charles Heidsieck "Trock"	.....	.....	\$12.00
18. Charles Heidsieck "Trock"	.....	.....	\$12.00
19. Taithe's Champagne	.....	.....	\$12.00

ROSE WINES		American	Bottle
20. Almaden Grande Rose	.....	.....	\$5.00
21. Taithe's Rose	.....	.....	\$5.00

Imported		Vint.	Bottle
22. Malibu Hill Rose	.....	.....	\$12.00
23. James C. Becking Rose	.....	.....	\$12.00
24. James C. Becking Rose	.....	.....	\$12.00
25. Charles Heidsieck "Trock"	.....	.....	\$12.00
26. Charles Heidsieck "Trock"	.....	.....	\$12.00
27. Charles Heidsieck "Trock"	.....	.....	\$12.00
28. Charles Heidsieck "Trock"	.....	.....	\$12.00

WHITE WINES		American	Bottle
29. Almaden Chablis	.....	.....	\$5.00
30. Taithe's Sauvignon	.....	.....	\$5.00
31. Almaden Pinot Chardonnay	.....	.....	\$5.00
32. Almaden Pinot Chardonnay	.....	.....	\$5.00
33. West Brothers Chablis	.....	.....	\$5.00

Imported		Vint.	Bottle
34. Pouilly Fume, August	.....	.....	\$8.00
35. Pouilly Fume, August	.....	.....	\$8.00
36. Chablis Grand Cru "Les Clos"	.....	.....	\$8.00
37. Chablis Grand Cru "Les Clos"	.....	.....	\$8.00
38. Sauternes	.....	.....	\$8.00
39. Sauternes	.....	.....	\$8.00

RED WINES		American	Bottle
40. Almaden Burgundy	.....	.....	\$5.00
41. Taithe's Burgundy	.....	.....	\$5.00
42. Almaden Pinot Noir	.....	.....	\$5.00
43. Almaden Cabernet Sauvignon	.....	.....	\$5.00

Imported		Vint.	Bottle
44. Pinot Noir	.....	.....	\$5.00
45. Pinot Noir	.....	.....	\$5.00
46. Pinot Noir	.....	.....	\$5.00
47. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
48. Pinot Noir	.....	.....	\$5.00
49. Pinot Noir	.....	.....	\$5.00
50. Pinot Noir	.....	.....	\$5.00
51. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
52. Pinot Noir	.....	.....	\$5.00
53. Pinot Noir	.....	.....	\$5.00
54. Pinot Noir	.....	.....	\$5.00
55. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
56. Pinot Noir	.....	.....	\$5.00
57. Pinot Noir	.....	.....	\$5.00
58. Pinot Noir	.....	.....	\$5.00
59. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
60. Pinot Noir	.....	.....	\$5.00
61. Pinot Noir	.....	.....	\$5.00
62. Pinot Noir	.....	.....	\$5.00
63. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
64. Pinot Noir	.....	.....	\$5.00
65. Pinot Noir	.....	.....	\$5.00
66. Pinot Noir	.....	.....	\$5.00
67. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
68. Pinot Noir	.....	.....	\$5.00
69. Pinot Noir	.....	.....	\$5.00
70. Pinot Noir	.....	.....	\$5.00
71. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
72. Pinot Noir	.....	.....	\$5.00
73. Pinot Noir	.....	.....	\$5.00
74. Pinot Noir	.....	.....	\$5.00
75. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
76. Pinot Noir	.....	.....	\$5.00
77. Pinot Noir	.....	.....	\$5.00
78. Pinot Noir	.....	.....	\$5.00
79. Pinot Noir	.....	.....	\$5.00

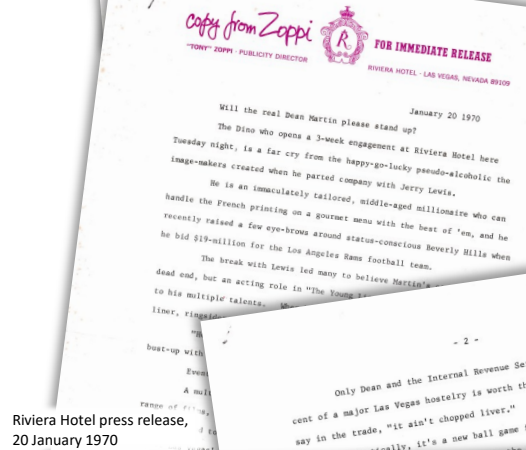
Imported		Vint.	Bottle
80. Pinot Noir	.....	.....	\$5.00
81. Pinot Noir	.....	.....	\$5.00
82. Pinot Noir	.....	.....	\$5.00
83. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
84. Pinot Noir	.....	.....	\$5.00
85. Pinot Noir	.....	.....	\$5.00
86. Pinot Noir	.....	.....	\$5.00
87. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
88. Pinot Noir	.....	.....	\$5.00
89. Pinot Noir	.....	.....	\$5.00
90. Pinot Noir	.....	.....	\$5.00
91. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
92. Pinot Noir	.....	.....	\$5.00
93. Pinot Noir	.....	.....	\$5.00
94. Pinot Noir	.....	.....	\$5.00
95. Pinot Noir	.....	.....	\$5.00

Imported		Vint.	Bottle
96. Pinot Noir	.....	.....	\$5.00
97. Pinot Noir	.....	.....	\$5.00
98. Pinot Noir	.....	.....	\$5.00
99. Pinot Noir	.....	.....	\$5.00
100. Pinot Noir	.....	.....	\$5.00





# album of the month

with MARISA LAVINS

As we are just departing our in-depth discussions of Dean Martin's career with Reprise Records, we circle back to his successful time at Capitol Records by discussing his delightful album SLEEP WARM.

While we return to Martin's recording stomping grounds, we are not taking this journey with him alone.

Dean's good friend Frank Sinatra once again makes an appearance in this story as the credited conductor of the orchestra for this particular album. As a long time listener of Dean's music, this album has always stood out to me as one of his best and most unique musical endeavors. SLEEP WARM is a unique way to experience Martin's musicianship through the theme, musical arrangements, his vocal performance, and of course the collaboration with his loyal pal, that leaves the listener wanting more.

The album was released on 2 March 1959, being his fourth studio album with Capitol. It was recorded over three sessions in October of 1958, with full orchestral arrangements by Pete King.

Known for his interest in orchestral conducting and musical arrangements, Frank Sinatra volunteered to conduct.

While the theme of night and sleep was very common during the 1950's with artists such as Frank Sinatra or Louis Armstrong, SLEEP WARM encompasses both classic lullabies (one being "Brahm's Lullaby") as well as more modern pieces to make the album appealing to young audiences.

The album has a pattern within its musical choices and arrangements that include not only ballads, but swinging popular songs that brings one's thoughts to not only sleep, but romance and affection. For instance, the contrasting

# Sleep warm

melodies between "Sleep Warm" and "Hit The Road to Dreamland" provide an immediate musical difference to the listener not only through lyrics, but through the tempo and musical style that occurs between the two. This is a noticeable occurrence throughout this album that I have noticed, as there seems to be an intentional order in the set list featured on the album that alternates between swing songs and ballads. The orchestral arrangements are light and airy, with a large emphasis on contrasting musical dynamics mirroring the gentleness of nighttime and lullabies. The orchestra carries the lightest of the musical moments, with beautiful features in songs such as "Goodnight, Sweetheart" and "Dream". Even throughout the more upbeat songs, when one might think the dynamics and feel would change due to the emphasized presence of the horn sections, the horns are using mutes throughout these songs in order to maintain the adequate dynamics and mood.

Martin's vocals compliment these themes perfectly through his expert use of dynamics and falsetto in order to achieve the needed gentle and relaxed feeling this album elicits.

One of the main points that allows this album to achieve the relaxed and peaceful theme is not just in song choice, but in Dean's ability to apply the correct vocal techniques to fit the music. During the ballads he remains soft and relaxed, with accents on the important moments and lyrics through each song to tell his listener a story. He then applies more rhythmic support through his vocals in the more swing style tunes in order to better blend with the orchestra. It can be easily noticed and felt that a lot of coordination and effort was communicated between Dean and the orchestra, as they sound completely in synchronization with one another, and are excellent at supporting each other's musical ideas to produce remarkable results.

As one looks back at the music that was produced during this time, it can be determined that this album greatly impacted the ideas of future musicians in many ways. For instance, the unique combination of swing and lullabies provided an almost jazz like musical style that has been repeated by many popular music icons since its release. Well known popular artists such as Billy Joel and Bob Marley have also written their own lullabies for many of their albums, reflecting on the continuous trend and popularity that this type of music holds. Additionally, the way that this album was recorded is particularly interesting.

As we discussed in JD421, Frank Sinatra wanted ultimate creative control for his musicianship, and founded Reprise Records around this idea.

It would seem that by him conducting the orchestra during these recording sessions, it allowed him to provide a more stable and collaborative experience for Dean with the orchestra.

Being a vocalist himself, he and Dean had a great knowledge of how to best mold the arrangements to showcase Martin's vocals while still allowing the orchestra the beautiful melodic moments and interacts that you hear throughout the album. This creative control provided a very different sound to many of Martin's other albums, which sometimes had great emphasis on the instrumentals rather than his vocal talents.

Whenever I am listening to Dean Martin, I always find myself gravitating towards this album, and I would suspect that it is the one I listen to the most. I find the song choices as well as Dean's performance and musical relationship with the orchestra to be one of the best in his discography. So next time you are inclined to put on the music of one of our favorite artists, give SLEEP WARM a listen! **JD**

SLEEP WARM from Capitol Records (ST1150 [LP]/4T1150 [Tape Cassette]/TAST1150 [Tapereel]); released April 1959; studio dates 13-16 October 1959.

CAPITOL STEREO THE FULL SPECTRUM OF SOUND



7243 8 3

DEAN MARTIN *does the singing while*  
*directs the orchestra in this beguiling set of lullabies for moderns,*

FRANK SINATRA  
SLEEP WARM



As co-creators of this late-at-night music, private life best-of friends Frank and Dino have put together twelve of their favorite sleepy-time ballads. The material they have chosen comes from those charmed hours of after-dark when songs such as *Dream* and *Goodnight, My Love* hold a special meaning for everyone.

Some of the songs are light-hearted, like the bouncy *Let's Put Out the Lights*; others are strictly for sweet dreams, like *Dream a Little Dream of Me*. Some are very old favorites, *Cuddle Up a Little Closer*, for example, dates back to the days of overstuffed sofas and the sputtering "horseless carriage," while *Brahm's well-mellowed Lullaby* dates back even a wee bit further. *Sleep Warm*, however, is a more recent ballad that Dean and Frank selected to keynote the album. And, indeed, it provides a fine setting for the other wonderful tunes.

This melodic collection is especially designed to tuck troubles away in dreams that are all aglow with contented love - with each tune warmed to a romantic turn by Dean Martin, and served light-and-mellow in Frank Sinatra's rich orchestral backgrounds. Listen, and *Sleep Warm!*

PETE KING, who arranged the songs for this album, has long been one of Hollywood's most popular arrangers. Just a few achievements of his twenty-year career include motion-picture scorings for *An Affair to Remember*, *April Love*, *Mardi Gras*, and *Bernardine*. He has backed such top songsters as John Baitt, Julie London, Kay Starr, Eddie Fisher, and Bing Crosby; and among his many recording credits are arrangements for several of the famous Jackie Gleason mood music albums for Capitol.



Produced by Lee Gillette

- *Sleep Warm* (Keith/Bergman/Spence)
- *Hit The Road To Dreamland* (H. Arlen/J. Mercer)
- *Dream* (Johnny Mercer)
- *Dream A Little Dream Of Me* (Lorenzo/Whiting/Alden/Egan)
- *Cuddle Up A Little Closer* (K. Hoshchna/O. Harbach)
- *Sleepy Time Gal* (Lorenzo/Whiting/Alden/Egan)
- *Goodnight, Sweetheart* (Noble/Campbell/Connelly/Vallee)
- *All I Do Is Dream Of You* (N. H. Brown/A. Freed)
- *Brahm's Lullaby* (Johannes Brahms)
- *Dream A Little Dream Of Me* (Schwandt/Andree/Kahn)
- *Goodnight, My Love* (M. Gordon/H. Revel)



# sur scène

**B**y choice, Dean Martin wasn't a seasoned international traveller. He rarely took vacations outside of California and in his later years was even more inclined to stay in and around Hollywood for filming, and certainly didn't venture too often outside his beloved Vegas for cabaret performing.

His visit to London in 1983 was unprecedented and much lauded. He hadn't been in the UK capital for a good 30 years when he came with Jerry Lewis in August 1953: the pair did two weeks of live shows at the London Palladium, to a devastatingly bad audience response, but fared better at the Glasgow Empire. They also visited Paris when they were appearing a little further south in Orléans.

Dean returned to Paris (without Jerry) to film *The Young Lions* in March 1958.

He and co-star Marlon Brando visited Moulin Rouge as guests but it wasn't until 1984 that Dean returned to France's beautiful city and Moulin Rouge itself.

He arrived on 1 July in readiness for his one-night-only appearance on stage on 3 July. He was there for a charity event (Dean was a patron and a great and active supporter of many, many charities throughout his life). Warner Bros. and Golden Harvest used his arrival to help promote *Cannonball Run II* (French title: *Cannon ball 2*), which had its European premier the very same evening in Moulin Rouge itself.

It really was a quick visit (he flew back to Beverly Hills the same night), but was genuinely honored to be performing "sur scène" at the world-famous Parisienne venue.

With the 'exceptional participation' of the 76th United States Army Band and under the High Patronage of His Excellency the Ambassador of the United States of America Evan G Galbraith and his wife Marie, Dean's performance was brief: he was on stage for no more than 25 minutes.

Opening with his usual parodies ("Drink To Me Only (With Thine Eyes)", "When You're Drinkin'" and "Bourbon From Heaven") and some brief chat throughout his set (the jokes within perhaps lost on a French audience, so he intentionally limited his monologs), Dean worked his way through six of his classic songs in total: "Everybody Loves Somebody"; "Where Or When"; "Welcome To My World"; "Here Comes My Baby"; "Little Ole Wine Drinker, Me" and "Bumming Around".

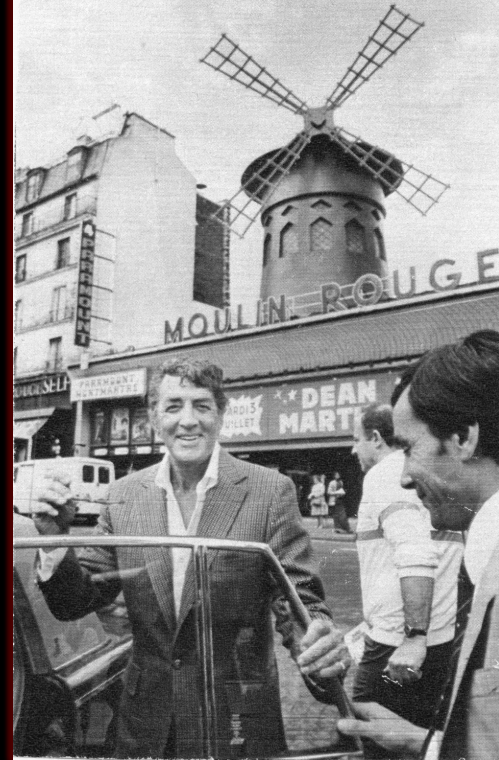
The DMA was there that night, represented by **Cheryl Radden**. She reported on the evening and we first featured her article in JD258:

*The charity event for FAVA (Association Franco-Americaine de volontaires au service des handicaps mentaux) began at 7.30pm sharp on 3 July 1984, beginning with an American-style champagne dinner, followed by the European premier of Cannonball Run II [French title: Cannon ball 2] ...then Dean Martin in concert.*

*In true premier fashion, crowds of people surrounded the barricaded entrance outside the famous Parisienne night club, where the can-can was born. All guests were required to wear full evening dress. It was something of an event - even by French standards!*

*Dinner was served shortly after 8.15pm and the US 76<sup>th</sup> Army Band, having played a varied selection of standards on stage, were replaced by a couple of guys offering musical renditions on the side-stage. Approaching midnight, the lights were dimmed and the film commenced (there was applause when Dino's name appeared in the opening credits!). Following Cannonball Run II's positive reception, various charity-relevant presentations were made, including a raffle, and then we heard that familiar announcement:*

*'Ladies and gentlemen, direct from the bar...Dean Martin!'*



*The welcome Dino received was quite outstanding. People stood, cheered and applauded and would have carried on for much longer had he not cued the orchestra to begin in his usual way.*

*Among the songs Dean chose not to talk very much to the audience but he naturally threw in a few jokes we all know so very well, plus a few more relative to the occasion.*

*We could have all sat there and watched until daybreak. Everyone was delighted with his performance and were happy he'd come all the way to Paris.*

*However, he soon began his goodbyes. People sat somewhat in disbelief: could he be going already?*

*He blessed the audience, bowed and waved goodbye. I didn't really think that even then they believe he was finished.*

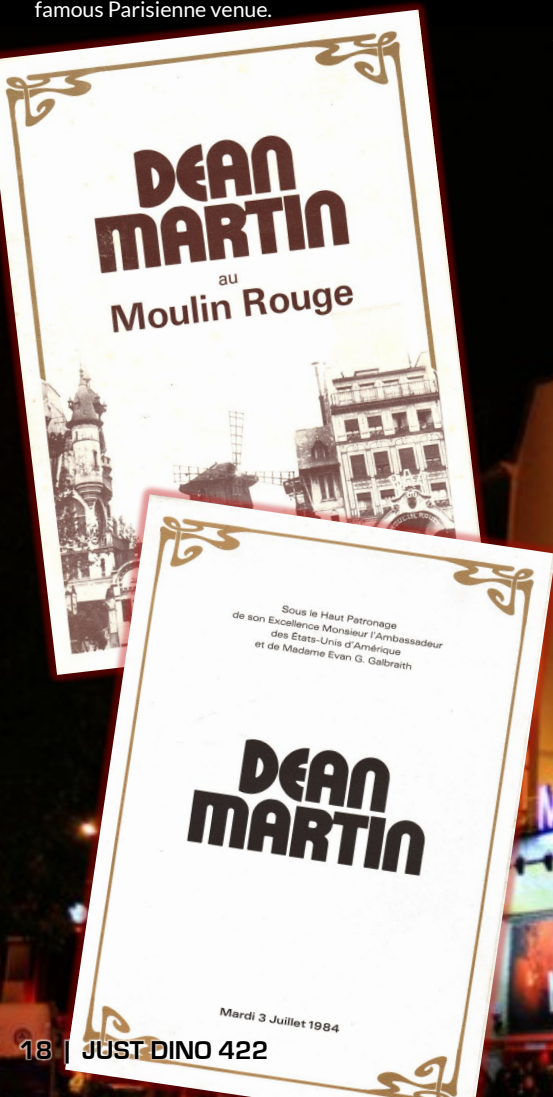
*'No more,' he said.*

*They tried to encourage him back with more applause and, of course, he returned to take more bows, throw kisses to us and toss his red handkerchief into the crowd. Looking a little tired by now (this was around 3am), he smiled and shook his head, gesturing playfully that he was ready for sleep. He waved from the wings and was gone.*

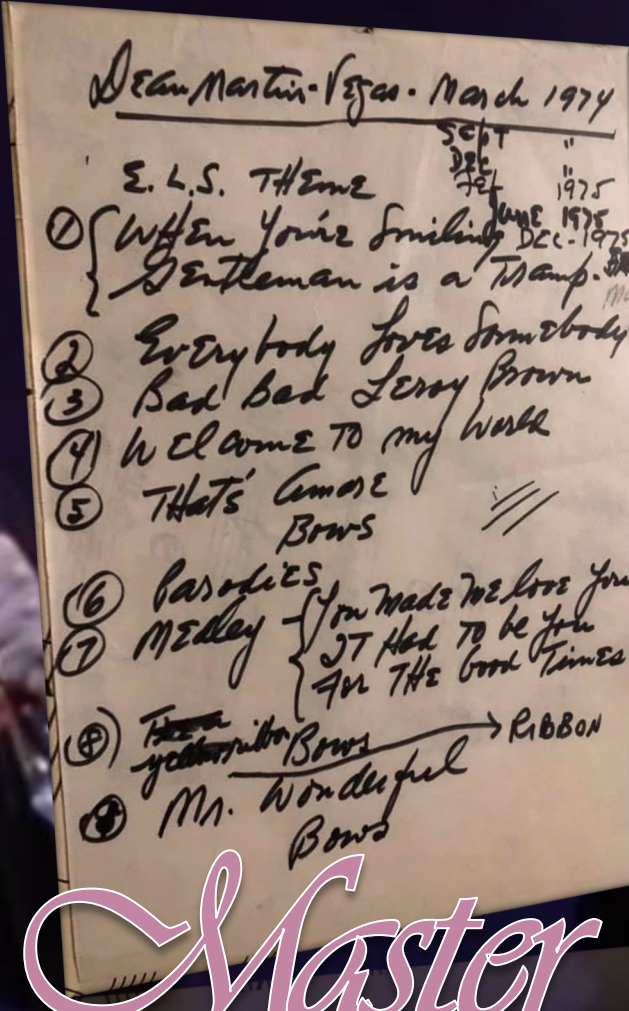
*One thing that must be said, at his age [67] he is still very much the great entertainer we all know and greatly admire.*

*Anyone who has experienced is recent Vegas or London concerts would not be disappointed in him in 1984!*

Please follow Moulin Rouge's official [Facebook page](#) and let them know we sent you there! Merci beaucoup! JD







# The Grand Master

**B**y 1979, Dean's entertainment career had easily spanned some 45 years. His "second home" had been securely established for some time as Las Vegas and he would regularly perform there in cabaret. The performance we're spotlighting for you here is from 4 September that year.

It was interesting to first of all listen to the audience as he was announced to come on stage. The room which had just a few moments ago had a chatter and buzz about it, had now ripped into an applause for Dean. An applause that continued for a good bit.

As the music transitioned from the walk-on song to his playlist, silence fell upon the audience to the point that you could hear a pin drop.

His playlist for this evening was similar to those from earlier performances over the years.

There were the parody songs which were standard such as the medley of "Drink to Me Only (With Thine Eyes)" / "When You're Smiling" / "The Gentleman is A Tramp" while including a new song to the list which he had recorded in 1969, "Little Green Apples".

As I ran down the playlist, I found it interesting to note that many of the songs which Dean sang that night, with the exception of a couple, were all songs which were anywhere from newly released by the original artist to songs which had been around for at least 70 years as of 1979.

And, they were all songs Dean himself had been singing for many years.

You would be interested also to know that the lyrics to the first song in his opening parody dates back to 1616! Wowzers!

I was just as blown away by his performance, as

were those who were actually in the audience that evening. It was almost as if the sheer sight and sound of him on stage, hearing him sing the first few bars of his opening song, cast a hypnotizing spell upon those in his presence, whether you were there in person that evening or as I was listening to just the audio recording.

How does one man have such captivating power to have complete control of his audience? Even I didn't want to get up from what I was doing as I listened. I didn't want to miss a joke or a song. But another thing I noticed, was how you could literally sense Dean's humbleness and appreciation for those who were in the audience.

Of course, there were moments of laughter through the parodies in song, but he truthfully had his audience right in the palm of his hand.

I believe that one thing Dean had going for him that evening, as well as any of his other performances throughout his career, was that he was in his element. For many years he had spent singing these same songs.

Obviously, I don't have a guest list for those attending, nor do I know the ages of those who attended this particular show, but I would venture to guess that a good number of these folks had come to see Dean Martin as much as they could over the years.

So, what if the guests had heard this same playlist several times before?

It was the tranquility or the coolness of the performer that kept the people returning.

He was simply Dean Martin. What you saw, what you heard, was what you got. And as Dean would sing, "That's Amore"!

With all of this being said, it is no wonder that

between 5 December 1973 and 11 June 1985 that over one million people had come to watch a show that obviously remained timeless.

Dean's playlist keeps coming to mind. Here is a man who had spent a vast amount of his career singing and doing the same thing over and over again, whether it was in Vegas or on a TV show.

While it is not uncommon for artists to perform the same gig (nor is it an uncommon practice for a fan to attend more than one show of said artist, and even though going to this show, it was pretty much understood that you had already seen the show!), this man literally carried around a playlist with the dates he performed written down (see above, written in his very own hand, mid-1970s). He had abbreviations, scribbles, and other little markings to keep him on track. The three lines to the right of his notes were to remind himself when he was to take a break.

And yet, the people didn't care how many times they had seen the same show, heard the same jokes or heard the same playlist.

They were coming to spend time with an entertainer who had used his talents and abilities to bring a smile to a group of folks for many years.

It was truly performances like this one in 1979 that continued to confirm the title that Elvis Presley gave him: The King of Cool.

It was that coolness Dean displayed and the fact that he was once again in his element on stage and he was comfortable doing what he had always done that made everything he did seem so beautifully effortless. JD



# movie moments

All good things come to and end, but for Dean Martin and Jerry Lewis by 1956 everything was far from good. Their working relationship and friendship had broken down to such a point that nothing was salvageable. Jerry himself freely admitted in his book *Dean & Me* (Doubleday, 2005) that he was the worst offender out of the two when it came to venting their respective furies: Dean would bottle everything up, remain cool and calm while Jerry would antagonize everyone else on-set around him. The sixteenth of their pictures together ultimately would be their last. Filming wrapped on 19 June 1956...the very day after it had been formally announced that Martin and Lewis would split for good.

It's quite remarkable then that *Hollywood Or Bust* is one of the finest in the entire Martin and Lewis movie canon.

The songs are absolutely superb ("Hollywood Or Bust", "Let's Be Friendly", "A Day In The Country", "It Looks Like Love" and "The Wild And Woolly West") and the story is a simple but effective tale of a friendship borne from mistrust and deceit.

Written by Erna Lazarus, all of the typical Martin and Lewis tropes are in their correct places: Dean plays a smooth, morally-questionable small-time crook who is only out for himself, while Jerry is the innocent, too-quick-to-trust -others manchild.

They start out developing a *faux* friendship so that Dean's character, Steve Wiley, can gain the advantage; they fall out; Jerry, as Malcolm Smith, has an epiphany about his new pal; they find a common link; they become inseparable friends by the end credits.

All this is set against the conceit of a road trip from east to west coast, and the film wouldn't be too far from the imagination as being *Road To Hollywood* if it had starred Bob Hope and Bing Crosby.

Steve Wiley, more used to betting on the horses, has won first prize in a theater raffle, and a brand-new automobile is his. But his ticket is fake and the real winner, with the genuine ticket, is Malcolm Smith, a movie-loving fan of star Anita Ekberg. Steve demands to the competition organizers to give them a car each. But the solution is the far cheaper option for the organizers: Steve and Malcolm have to share ownership of the car.

And what a car it is: a 1956 Chrysler New Yorker convertible. Sleek lines with its scarlet red paint-job and a suspension to take on even the dirtiest of rough tracks.

Steve intends to sell the car to pay off his large gambling debts to local hood. He convinces Malcolm to join him on a drive out to Hollywood, claiming he is neighbors with Ekberg. Malcolm's gullibility and adoration for Ekberg means Steve can easily lose him *en route* then head back to New York with the car - but Steve hasn't counted on Mr Bascom, Malcolm's beloved and loyal Great Dane (played by six-year old Baron), coming along too.



After being held up at gunpoint by a not-so-sweet little old lady, they find help in Terry Roberts (Pat Crowley), a chorus girl on her way to Hollywood (via Las Vegas) for an audition.

Wary of Steve's slick charms, she eventually warms to him when he rescues Malcolm from an hilarious encounter with an angry bull. Steve too begins to find he is growing fond of Malcom and in due course comes clean about his deceit.

Malcom forgives and forgets and, after stumbling across his beloved Anita Ekberg

in Las Vegas, he meets up again with her in Hollywood (on the Paramount lot, no less). Mr Bascom has his own storyline, falling in love with Ekberg's little French poodle: the love is requited and Ekberg decides to make a film about the "affair". This makes Steve, Malcolm and Terry somewhat rich as a result and they all live, it would appear (Ekberg too, as well as the hounds), happily ever

with ELLIOT THORPE

# HOLLYWOOD OR BUST

after.

Jerry struggled with shooting the picture, his time as one half of America's - if not the world's - most successful comedy team of all time coming to angry and bitter end. He would rarely learn his lines, would argue with director Frank Tashlin, would be ordered to leave the set. But he would patch up with his director and the production crew to get the picture finished.

'What didn't change was the relationship between me and Dean,' Jerry wrote in *Dean & Me*. 'It had ended. Outside of the lines we spoke to each other in the script, we weren't talking at all. Just try doing comedy with someone when you're not on speaking terms. As the two of us passed each other on the sound stage, or on the way to our cars after work, our eyes never met.'

But even with all of this, Jerry still committed to celluloid some very witty and funny scenes (some large, some small): stuck on a wire fence; running alongside Terry's jalopy; his feet stuck in watermelons; the bull-fighting, etc.

To see them you wouldn't ever imagine he was at his lowest, both as a performer and as a private individual.

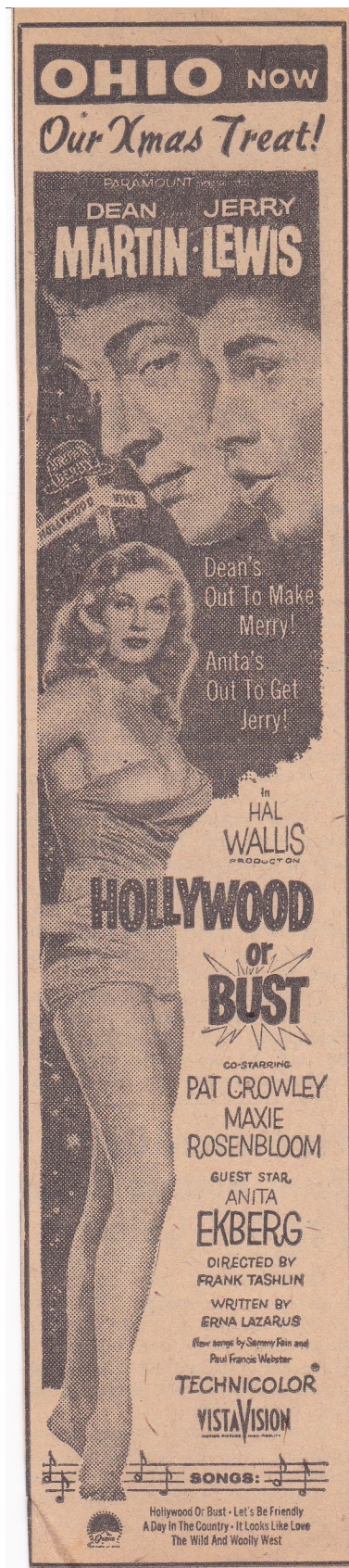
Yet tellingly, *Hollywood Or Bust* was the single one of his movies that he purposely never ever watched.

Scenes were filmed at a handful of famous Hollywood locations, including Grauman's Chinese Theatre, Ambassador Hotel, Romanoff's Restaurant and Hollywood Park as well as the Hollywood Bowl (the latter giving Jerry a great moment utilizing sound for comedic effect). The production also moved to San Fernando Valley and New York, with second units photographing New Jersey, Pennsylvania, Illinois, Nevada, Arizona and New Mexico.

Publicity at the time of the movie's release stated that Martin and Lewis celebrated their tenth anniversary as a team. While ten years had indeed been reached, there was no reveling.

Producer Hal Wallis auditioned and tested over two dozen actresses before signing Pat Crowley. She had at that time been seen in a touring stage production of *Kiss Me Kate*. Her film debut was in Paramount's *Forever Female* (1953) and of course co-starring with Dean and Jerry in *Money From Home* (1953). *Hollywood Or Bust* would be the first time she sang and danced on screen.

Anita Ekberg played a fictionalized version of herself and, while her appearances were relatively brief, she was so important to the story that Wallis arranged the picture's entire schedule to accommodate her. She







**HOLLYWOOD  
OR  
BUST**





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**“HOLLYWOOD OR BUST”**

**A Hal Wallis Production A Paramount Picture In VistaVision Color by Technicolor**

featured large in the marketing of the movie. Ekberg also had a small role in the earlier Martin and Lewis vehicle *Artists and Models* (1955).

In an ironic turn of events, seeing that *Hollywood Or Bust* was the last Martin and Lewis movie released, Maxie Rosenbloom co-starred. The former prize fighter who had found a second career as an actor and comedian also owned “Slapsie Maxie’s”, a famous Hollywood night club. It was in that very same nightclub that Hal Wallis first spotted Dean and Jerry with a view to get them into movies back in 1949.

But what of Dean?

It can be argued that Jerry Lewis was a formidable presence: he was passionate, determined, immensely talented, and equally blunt as he was obtuse. His partner had all those qualities, too: he simply channeled them in different ways.

It’s been well-documented that Dean Martin had not been happy as Martin and Lewis for years. But he was under contract and hadn’t yet achieved Hollywood Royalty status to a) walk away from a contract and b) pay the eye-watering financial penalties of doing so. He simply had to repeat most of what Jerry’s lines said and learn a few songs. It wasn’t enough for him anymore. He was bored and he was frustrated. Worst of all, he was trapped.

It’s a testament then to his professionalism that absolutely none of that could be seen in his performance as Steve Wiley. Yes, the character beats were the same as many of his other Martin and Lewis roles and so it wasn’t exactly challenging for Dean to switch into the character traits given him.

Nevertheless, that frustration must have almost been unendurable.

Whenever I watched a Martin and Lewis picture as a child, I do remember thinking that Dean was always a bit mean to Jerry, so back then I kind of felt sorry for him. I didn’t appreciate that was who they were supposed to be, even during their live

shows and TV and radio series: Dean was the smooth charmer held back by Jerry, who in turn was the hapless goon existing in Dean’s shadow.

These caricatures transposed to their film characters: Wallis knew the dynamic worked - and knew that was what the audience expected.

Steve Wiley, then, was exactly the same role Dean had been playing for the last ten years.

But he still found flashes of comedy amid Jerry’s juggernaut style, but it was always in response to Jerry’s antics. The world had yet to see how much of a natural Dean was at raising a laugh: it was something that underpinned his entire screen person, even if the serious parts (*Airport*, for example) didn’t exactly call for it, and of course throughout his TV show’s run.

I can safely say that it was he who was in Jerry’s shadow in 1956 and prior, but Dean being funny was something the audience soon came to expect thereafter. That it took them to split to allow Dean to engage with us far more than the team called Martin and Lewis ever allowed him to speak volumes.

Jerry was undeniably a huge talent, both in front of and behind the camera, but it was Dean who ultimately made it big. **JD**



*Hollywood Or Bust* starring Dean Martin and Jerry Lewis, with Pat Crowley, Maxie Rosenbloom and Anita Ekberg, with Willard Waterman, Ben Welden, and Baron as ‘Mr Bascom’; Screenplay by Erna Lazarus; Photography by Daniel Fapp; Music Supervision by Walter Scharf; New songs by Sammy Fain and Paul Francis Webster; Produced by Hal Wallis; Directed by Frank Tashlin; a Paramount Picture in VistaVision and Technicolor; UK premier 4 December 1956; US premier 6 December 1956; 8551 feet; duration 95 mins.





## THE JUST DINO HOUR

**26 APRIL 2024:** We had some great feedback following our relaunched podcast last month so we're pleased that every is enjoying the new format. Episode 2 will drop on **26 April 2024** on YouTube and Spotify. Head on over the *The Just Dino Hour* Facebook page so as not to miss an episode!

## SHARE BOOMTOWN

**4 MAY 2024:** May the 4th be with you and SHARE on the West Coast, at The Fairmont Century Plaza. SHARE, the oldest children's charity in Beverly Hills, is continuing decades of fund-raising (since 1953) and shows no signs of slowing down with their annual Boomtown show.



Don't forget, you too can support SHARE from your armchair or desk by buying *The Dean Martin Association Yearbook 2024* in paperback from Amazon, of which all proceeds are being donated to the charity.

## SWINGIN' SINATRA SUNDAY

**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](mailto:sand3737@gmail.com).

## 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.](#)

## THE VERY BEST OF DEAN MARTIN

**10 MAY 2024:** There's a new two-disc CD compilation on its way from European label Not Now Music, made up of a nice selection of forty Capitol recordings. It's currently priced at around £7.38/\$9.36 and will be available to purchase from wherever music is sold. Tracks as follows:



Disc 1 - 1. That's Amore 2. Memories Are Made of This 3. Volare (Nel Blu Dipinto Di Blu) 4. Mambo Italiano 5. Ain't That A Kick In the Head 6. On An Evening In Roma (Sott'er Celo de Roma) 7. The Naughty Lady Of Shady Lane 8. Let Me Go Lover 9. Night Train To Memphis 10. Maybe 11. In Napoli 12. Face In A Crowd 13. Promise Her Anything (But Give Her Love) 14. The Man Who Plays the Mandolino 15. Nevertheless (I'm In Love With You) 16. Just A Little Bit South Of North Carolina 17. Only Forever 18. Belle From Barcelona 19. I Don't Know Why (I Just Do) 20. Return to Me (Ritorna a Me)

Disc 2 - 1. I Can't Give You Anything But Love 2. Sway 3. You're Nobody 'Til Somebody Loves You 4. How D'ya Like Your Eggs In The Morning? (with Helen O'Connell) 5. Buona Sera 6. My Rifle, My Pony And Me 7. Tricche Tracche (The Tree-Kay Trah-Kay) 8. Rio Bravo 9. Georgia On My Mind 10. When You're Smiling 11. Pretty Baby 12. Write To Me from Naples 13. For You 14. Innamorata 15. Bésame Mucho 16. Come Back To Sorrento (Torna a Surriento) 17. Once In A While 18. The Story Of Life (All This Is Mine) 19. Let It Snow! Let It Snow! Let It Snow! 20. Baby, It's Cold Outside

## ARSC AWARDS CEREMONY 2024

**15-18 MAY 2024:** The DMA's Cindy Williford is off to Minnesota next month. She will be collecting on Elliot Thorpe's behalf the ARSC Award for Best Discography posthumously awarded to his father (and our late co-founder) Bernard H Thorpe, for his book *Dean Martin - A Discography*. We will bring you a full report in JD 424.



## THE DEAN MARTIN FESTIVAL 2024

**13-15 JUNE 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** / Saturday, June 15th: 8:00pm **Joe Scalissi, Tribute to Dean.** **JD**

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  - ◆ Comedian & singer
- MARILYN MICHAELS interviewed

Issue 423 - 10 May 2024

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