

THE DMA LISTENING BOOTH • THE CLASSIC DINO • CAPITOL ESSENTIALS

JustDino

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The official magazine of



THE
DEAN
MARTIN
ASSOCIATION

The CAPITOL YEARS

plus

DEAN MARTIN SINGS
MARRIAGE ON THE ROCKS
THE HOUSE THAT NAT BUILT

EDITORIAL

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I'm particularly fond of Dean's Capitol era. It was the period of his career that made him indelibly famous (and incredibly rich!).

He recorded far more studio albums with Reprise, many that gave him Gold awards, but it will always be the rich-sounding, swing style of Capitol that attracts. So I'm very pleased that we're focusing on his Capitol recordings this issue, as a natural companion piece to JD421, and that we can celebrate all that they gave us. DINO - ITALIAN LOVE SONGS... THIS TIME I'M SWINGIN'!, PRETTY BABY... Just three stunning albums that are truly hard to beat. These though are just the tip of the iceberg and it's extraordinary to think that we're talking about music that was made only three years after the end of the second World War.

It seems to me that the perception of time alters quite considerably as the years pass by. Perhaps though the world moves quicker than we expect. Think on this: on 17 December 1903, the first aeroplane took off, flying non-stop for 300 yards. Only sixty-six years later, a nanosecond in the grand scheme of things, the human race landed on the moon, some 384,400km away.



As we continue to document and find fresh, new perspectives on Dean Martin's career, sometimes we have to take stock and look at the brief time he was with us as an entertainer. When Dean professionally started in 1943, aged 26, he would only be a recording artist for another 42 years. By the time he hung up his tuxedo for good in 1992, he was only in the business for 49 years. Look too how the music industry progressed let alone how the world had changed in those decades. The recording quality of "All Of Me" sounds positively archaic when compared to "L.A. Is My Home" from 1985.

Yet, in that half-a-century period, we got so much from him. Maybe not the huge recording legacy that, say, someone like Frank Sinatra built up, but hundreds of songs and over nearly thirty studio albums is still nevertheless impressive. Don't forget as well that he sang many, many songs on radio and TV that he never committed to vinyl. His repertoire was huge and we're still benefitting from it even now, on the

eve of the thirtieth year since his death.

There is always something new to discover, too. A couple of recent posts on our Facebook page noted that a particular song hadn't been heard before (by the postees), for example, and one of our members shared an image of Dean that hadn't been seen for decades. Certainly, our own archives (as managed by Cindy) throw up some wonderful treasures dating back to before Dean was even Dean!

As the flagship independent organization for Dean, we are hugely fortunate to attract so many good people who admire him and know so much about him. It is our collective knowledge that gives us the ability, as the DMA, to share with everyone the life and legacy of the great man.



THE
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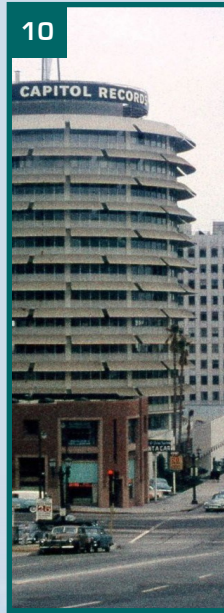




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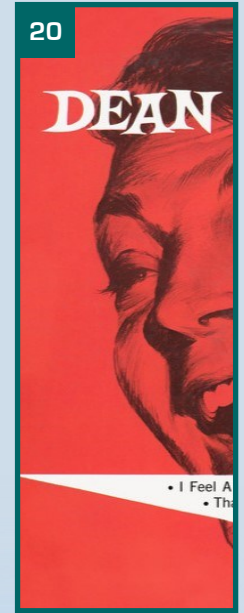
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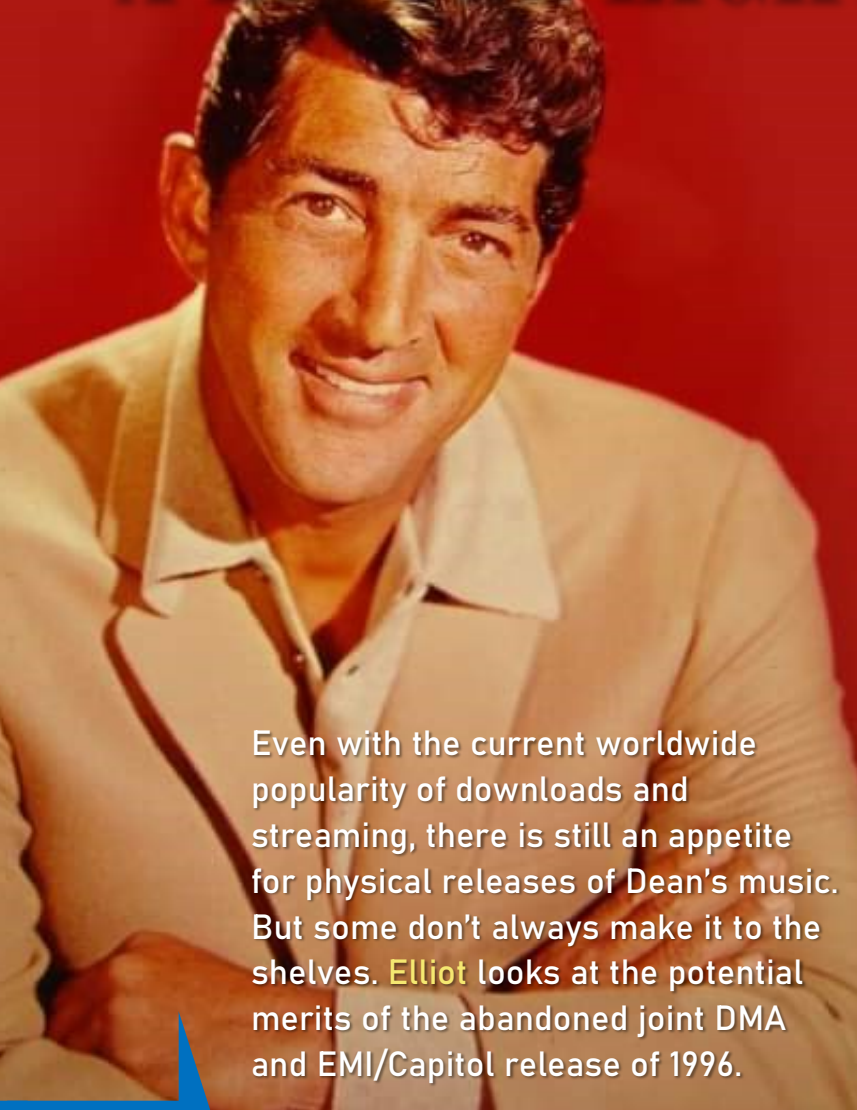
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"Just Dino is the exclusive and fully-authorized newsletter published only by us in the UK, and distributed worldwide since November 1960. The Dean Martin Association is totally lionized to the man himself, his life and career. Wherever you live, whoever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

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

are
you
ready?

A LITTLE LIGHT LISTENING



Even with the current worldwide popularity of downloads and streaming, there is still an appetite for physical releases of Dean's music. But some don't always make it to the shelves. Elliot looks at the potential merits of the abandoned joint DMA and EMI/Capitol release of 1996.

Bernard Thorpe and the DMA had always enjoyed a productive working relationship with EMI Records (UK) over the years, stretching right back to 1964 with our first licensed release LET'S BE FRIENDLY.

So when they asked us in 1996 to put together a new CD showcasing classic Capitol tracks, we were eager to ensure this would be a stand-out set for Dean. EMI wanted twenty-five tracks and producer Tim Chacksfield gave us the ones he specifically liked. It was up to Bernard to sequence them, mixing ballads with faster numbers, while interspersing them with Italian songs (provided "That's Amore" was the opening track).

The DMA had already been approached by Charly Records to put together a whole dearth of Reprise material, and licensing rights had yet to get to the stage where all of Dean's material from both labels could be featured together or any potential compilation (although as it happened, at the time we were literally months away from that becoming a reality).

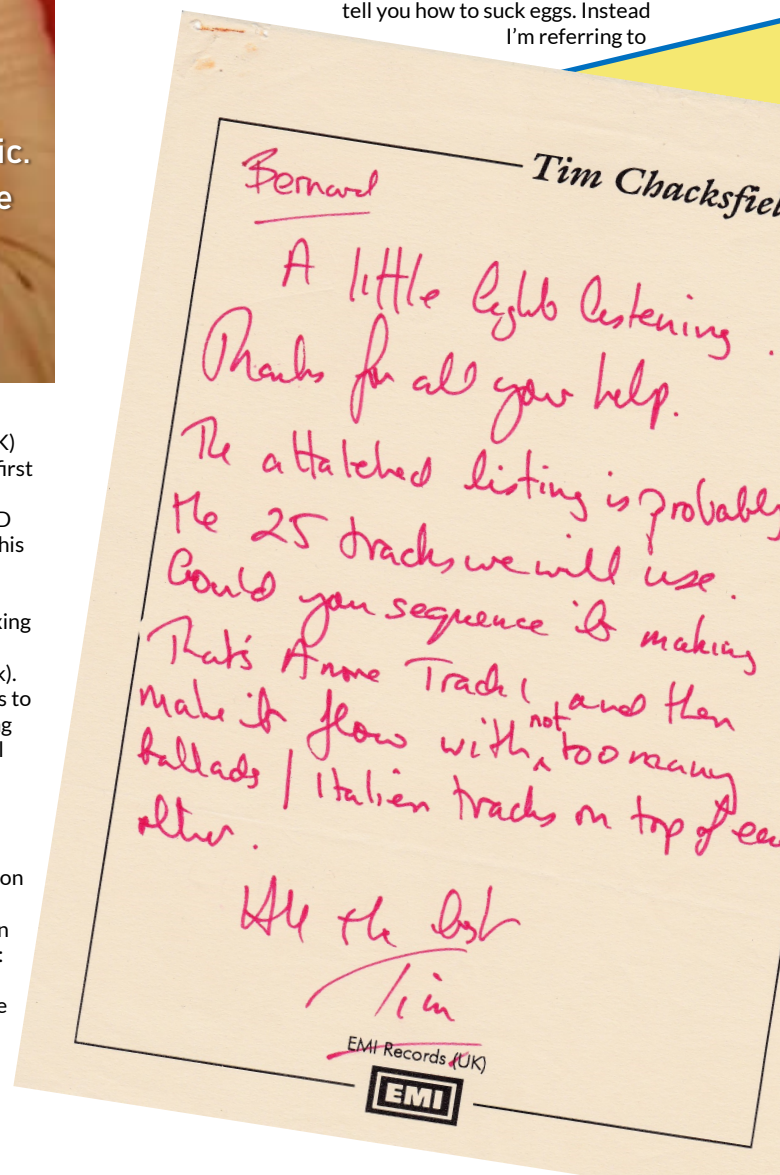
Bernard had previously been very vocal to both EMI in London and Capitol in Hollywood about releasing different Capitol material [see this edition's *Letter From Dino*]. It was an opinion he'd held for some time since the advent of the compact disc: rather than rehashing the same set of songs, it would have been more advantageous, he felt, to re-master and re-release original albums, or at least the lesser known recordings from this section of Dean's career.

Such releases *did* eventually see the light of day and while we cannot truly say it was our doing, we do hope that we had some sort of influence on these worthy additions to Capitol's catalog, namely THE COLLECTORS SERIES (US, 1989), THIS TIME I'M SWINGIN'!/PRETTY BABY (UK, 1996) and DINO: ITALIAN LOVE SONGS/CHA CHA DE AMOR (UK, 1997). EMI did however publicly acknowledge our choice of THIS TIME I'M SWINGIN' and PRETTY BABY as being the albums our members - you! - most wanted to hear...

Nevertheless, in early 1996, EMI were still understandably keen to market another compilation and we were very happy to oblige. It's likely that this was EMI's reaction to the Charly news, but whatever the reason it was great news for us! Ultimately, we were honored to be involved with and/or consulted on nearly all of the UK releases between 1996 and 2003, including EMI's own THE VERY BEST OF DEAN MARTIN: THE CAPITOL & REPRISE YEARS volumes (1996, 2000).

What then in 1996 could yet another compilation of Capitol standards offer the music-buying public?

It has always been important to us here at the DMA to honor Dean Martin's life and career and this project from EMI would have allowed us even back then to impress upon people how necessary Dean's music is. Necessary? Yes. I think so. You're reading this because you're already a fan, so I'm not about to tell you how to suck eggs. Instead I'm referring to



the wider customer base, to those who wouldn't consider themselves fans *per se*.

Dean's music is necessary because it showcases the broad talent of a single man: how he made everything seem so effortless while at the same time tapping into the emotional core of any song he was to record (or even perform live). Very few artists have been able to do that, especially over a career that was consistent and lengthy. Further, he is of an era that speaks volumes about classy entertainment, cool living and a swagger that is oft-emulated but never bettered.

It is important to remember that too Dean had only recently passed away so there was a resurgence of interest in him from all corners. The long-term fans and admirers acutely mourned his death, while the younger generation began to enquire as to what all the fuss was about.

So in 1996, it was very necessary that an additional compilation hit the shelves.

Bernard felt it important that, with "That's Amore" being the required opening track, the others should follow chronologically.

It would take the listener on a musical journey, to experience how Dean's Capitol career had developed and become polished before his eventual signing to Reprise. It was a decision that EMI agreed with (although we have listed [below] EMI's original running order prior to Bernard's reshuffle).

Bernard had also been asked to write the sleeve notes for what was to be titled THAT'S AMORE! 25 CLASSIC HITS FROM DEAN MARTIN and, always relishing the opportunity to talk and write about the great man, did so with great aplomb. He took the stance that he was writing to those new fans, so gave a brief biography of Dean's life and career:

When international entertainer Dean Martin passed away on Christmas Day 1995, he left a fine and lasting legacy through his many talents in the world of showbusiness: films, songs, radio, television and countless live appearances from around 1940 until 1992. But without demeaning any of his other varied abilities, Dean - born Dino Paul Crocetti on 7 June 1917 - will always be most popularly known as a singer.

His very first commercial recording (in studio) was on 15 July 1946, for a small label called Diamond, a mere fifty years ago! He continued to record until 22 July 1985, racking up huge amounts of hit singles and albums over those thirty-nine years.

Teenager Dino always loved singing, although there were frequent times when some of his pals did not take too kindly to his vocal interpretations! But while he spent his early, youthful days working in a variety of jobs, among them a gas station attendant, boxer, croupier, steel mill operator, he still had that passionate desire to sing for his supper. He would make occasional appearances backed by a small combo in various

venues and found this tough going. Travelling around trying to make a living with his mellow tones, he met up with bandleader Ernie McKay, who suggested he join him as his regular vocalist for \$50 a week. But Dino was already pulling in \$125 a week at the Rex Cigar Store in his hometown of Steubenville, so he wasn't too impressed with McKay's offer!

His friends knew that singing professionally was his dream (and working in a cigar store wasn't), so they clubbed together to supplement his income if he agreed to pay them back when he could afford to.

After persuasion, Dino finally went to Ernie, who gave him the stage name Dino Martini. Now working in Columbus, they worked

together for just six months before Sammy Watkins, a more successful bandleader and musician, spotted the young crooner.

'He offered me seven years and a hundred bucks a week. I couldn't say no, could I? I had the guys back in Steubenville to pay off,' Dean would tell me.

Watkins also suggested a name change so that his new lead vocalist wouldn't get lost in amongst all the other Italians that were doing the rounds.

And so, in 1943, Dean Martin took to the stage.

With his new name, he continued to sing at as many clubs and venues he could, travelling the US to hopefully fulfil his dream of one day being...maybe...a good singer and entertainer.

But work was spasmodic and on one occasion when he was resting between dates, Dean took a call from New York.

It was 1946 and a young comedian/mime act called Jerry Lewis (born Joseph Levitch) was working in The 500 Club. He knew they needed a singer. He'd seen Dean on the circuit and was taken in by him, so had suggested to the club's owner Emilio "Skinny" D'Amato that Dean would be a good fit. Dean agreed and they both appeared on the bill but not on stage together.

Dean performed as the straight solo singer, Jerry alone with his standard mime act: but D'Amato found neither act to be any good so told them both separately to come up with something or they'd be out on the street - via the back door! With a hurried script and routine worked out between them, Dean and Jerry returned to the stage the next day and presented their act to a fully unprepared audience: Dean sang a few songs with planned interruptions from Jerry, both threw jokes back and forth to each other...but most unexpected of all was their interactions with the audience. Jerry would throw food around, squirt soda water everywhere, break plates and, with Dean, cause absolute mayhem.

Within days, word had got out and there were people queuing around the block to get in to see the crazy pair. The act was acclaimed like a bolt out of the blue.

Martin and Lewis had arrived.

Opposite: Dean in a Capitol-era pose

Below: Martin and Lewis, 1955

EMI RUNNING ORDER

"That's Amore"
"Memories Are Made Of This"
"You're Nobody 'Til Somebody Loves You"
"Volare"
"Kiss"
"Innamorata"
"The Man Who Plays The Mandolino"
"Return To Me"
"Let Me Go Lover"
"Relax-ay-voo"
"Hey Brother, Pour The Wine"
"The Naughty Lady Of Shady Lane"
"Mambo Italiano"
"Sway"
"If"
"Young And Foolish"
"On An Evening In Roma"
"How Do You Speak To An Angel"
"Wrap Your Troubles In Dreams"
"What Could Be More Beautiful?"
"You Belong To Me"
"All In A Night's Work"
"Rio Bravo"
"My Rifle, My Pony And Me"
"Dream A Little Dream Of Me"



Radio and TV shows followed, they were signed to Capitol in 1948 (recording "The Money Song" and "That Certain Party") and in 1949 became one of Paramount Pictures' biggest box office draws across their sixteen films and seven years for the studio and producer Hal Wallis.

They eventually split in 1956, Dean needing to exploit his own career away from his partner.

Jerry moved into production and direction while Dean seemed to initially struggle with his first solo picture Ten Thousand Bedrooms. But it was The Young Lions, Some Came Running and Rio Bravo that put him on the map as a serious actor (something that none of his critics would have said he could be capable of). The two songs he recorded for the latter film appear on this compilation together for the first time.

His recordings for Capitol continued even after his departure from Jerry (because he had always been signed with them as a solo artist) and from his first year with them, he gave them hit singles every year up to and including 1959. As well as successful songs on their own merits, Dean also had the advantage of tracks that tied into his movies, such as his first Gold single, the Oscar-nominated "That's Amore". It's included on this set as a definite classic. His contented relationship with Capitol continued right into the →

→ very early 60s. While there were no further hit singles, his sales continued to ensure his name was always at the top of the popularity stakes, with his albums gaining good traction.

Even today, his Capitol compilations always fare well and find themselves to be steady sellers.

His recording career continued long after Capitol and he became TV's top-paid star for his long-running hit show for NBC, *The Dean Martin Show*, pulling in fifty-million weekly viewers. He was also the biggest draw in Las Vegas, enticing millions of paying audience members over the years to see him live on stage.

Opposite: Dean posing for the *THIS TIME I'M SWINGIN'!* cover shoot

Below, middle: the draft cover (with alternate color hues) of *DINO: ITALIAN LOVE SONGS/CHA CHA DE AMOR* (EMI/Capitol, 1997)

Below, right: final cover for *THIS TIME I'M SWINGIN'!* / *PRETTY BABY* (EMI/Capitol, 1996)

Dean retired from the business in July 1992 and spent the remainder of his years with troubled health, finally falling prey to lung cancer. He died at his home in Beverly Hills in the early hours of 1995's Christmas Day surrounded by his family.

He was a unique performer; much loved by his fellow artists but loved even more by his millions of admirers all over the world, although he never quite realized just how much so many people adored him. He always got embarrassed whenever we mentioned this fact to him over the years.

This collection we have compiled with EMI brings together so many of his hits, for the first time in chronological sequence, giving an insight into a very small selection of some of the wonderful songs he sang for Capitol over the years.

So many of us are familiar with his career and his unforgettable place in the business and do not need to be reminded as such, but for those of you discovering this man's remarkable talents for the first time then we can only say you have so much pleasure awaiting you.

So sit back, listen and enjoy the sound that is...Dean Martin.

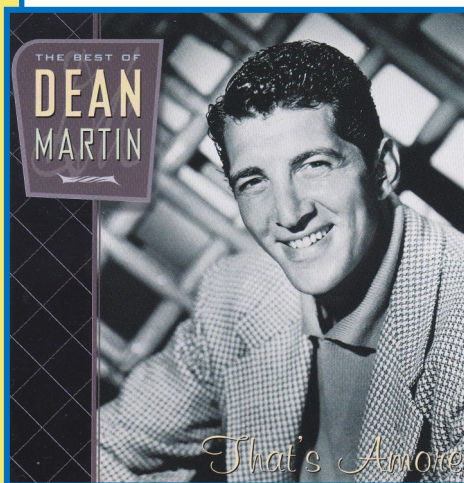
However, Capitol in Hollywood informed EMI they were releasing a similar compilation. So as not to be in direct competition with itself, Capitol merged the two projects: the number of tracks was reduced to twenty, with some

variations, and it was decided not to use Bernard's sleeve notes.

The album was released worldwide on 16 April 1996 as *THAT'S AMORE: THE BEST OF DEAN MARTIN*.

PLAYLIST

"That's Amore"
"You're Nobody 'Til Somebody Loves You"
"Volare"
"Sway"
"Return To Me"
"Memories Are Made Of This"
"Come Back To Sorrento"
"Just In Time"
"I'm Yours"
"Hey Brother, Pour The Wine"
"Just Say I Love Her"
"If Love Is Good To Me"
"Standing On The Corner"
"Vieni Su"
"Innamorata"
"Arrivederci Roma"
"I've Grown Accustomed To Her Face"
"Canadian Sunset"
"Pretty Baby"
"My One And Only Love"



What it lacks on sleeve notes, it makes up for with photographs. It's neat and tidy and is a pretty concise set of songs (as listed left), with few variations from what you'd expect

from a 'best of'. However, Capitol did release another set in 1996 which was far more encompassing (see page 17).

It is a shame that EMI never was able to release Bernard's version as that would have been a worthy addition to the ever-growing list of Dean Martin compilations. **JD**

EMI followed up their successful two-on-one release in 1997 with *DINO: ITALIAN LOVE SONGS* and *CHA CHA DE AMOR*. Other artists in the series included Vikki Carr, Nat King Cole, Peggy Lee, Julie London, Matt Monro and Sarah Vaughan.



IN 1996, BERNARD MARVELLED AT TWO DEANS FOR THE PRICE OF ONE!

A more than welcome release in 1996 is EMI's first of their two-on-one series for their major artists: Dean Martin's *THIS TIME I'M SWINGIN'!* and *PRETTY BABY*.

PRETTY BABY first appeared in 1957 with UK re-issues in 1965 and 1969, whilst *THIS TIME I'M SWINGIN'!* first rejuvenated our eardrums with pleasant and bouncy songs in the latter part of 1960. It had a second airing in 1973 for the UK market but, since then, other than various tracks lifted here and there to go on compilations, neither complete album has been seen since.

The talents of Gus Levene had given Dean musical backing for many of his recordings with Capitol, and he appears with Dean on *PRETTY BABY*, but it was Nelson Riddle who made the smooth arrangements for Dean's mellows voice on *THIS TIME I'M SWINGIN'!* Having had great success with so many artists over the years, it seems such a pity that Riddle did not do much more with Dean. With styles and sounds so perfectly matched theirs was an obvious pairing.

Be you an ardent Dean Martin admirer or possibly only having recently discovered him, this digitally remastered two-on-one CD is a must for any audiophile. As the original sleeve notes proudly stated for *THIS TIME... '...swingin',* of course, is really Dean's speciality.'

These are Dean's favorites...songs he has often sung and always wanted to record. And after listening to both albums, they'll likely be your favorites, too!



DEAN MARTIN

this time i'm swingin'!

pretty baby





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

> ROYCE S. EMAIL

Thank you all for your hard work and perseverance in keeping Dino's name and memory alive. I had a chance to meet Cindy last year at the annual Dean Martin Festival in Steubenville. It was a wonderful weekend. I am surprised that Deana and Dean's other children are not more involved with your efforts to keep Dean relevant through your interviews and newsletter. I'm looking forward to listening to more of your podcasts and hearing more interviews. I know that there aren't many celebrities still around that knew Dean, but I would love to hear more of those types of interviews.

Some members of Dean's family 100% support us from behind the scenes where they don't want to be in the spotlight, and we are certainly very grateful for their patronage. We have some interesting interviews coming up over the next few months, both in *Just Dino* and on our YouTube channel, with some of Dean's contemporaries, which we hope you will enjoy. Stay tuned!

> DAVID D. EMAIL

To start with, I really love every era of Dean's music, even right back to his Diamond days. I know some fans have their favorites, some who are very pro-Reprise and nothing else, but I think if we're all fans, we should accept all that he did, good or bad. With that said, I have to admit I do have a definite leaning towards his Capitol music over everything else! It has a richness to it that can't be bettered. His voice was really silky smooth in those days, with the backing of arrangers like Gus Levene and Nelson Riddle. It was the era of the big band swing and no other album more than *THIS TIME I'M SWINGIN'!* demonstrates that perfectly. I think it's his best album from his entire studio recordings. There's so much depth to what he did that the sound of his voice coming from my speakers is always incredible. It feels sometimes like I'm hearing his songs for the first time. You asked us too how we prefer to listen to him. I have a pretty good hi-fi set up in my basement and his voice fills every space, but I do like to put on my stereo noise-cancelling headphones from time to time and listen to him with literally no other distractions. The best album for me for that experience will always be *SLEEP WARM* - it's rich and soothing and washes all my worries away!

> GARY W. FACEBOOK

THE CLASSIC DINO (produced by Bernard [as posted by Dave B. on

Facebook recently)) has some hard to find songs. Glad I have a copy!

This and Reprise's 20 ORIGINAL HITS were the two Bernard was most proud of out of the many he produced over the years. They were very personal to him, reflecting his own best of Dean's from both labels. THE CLASSIC DINO can be quite hard to find now, especially outside of Europe, but well worth obtaining.

> ADRIANA T. EMAIL

What a great read last month's edition was! I never got the chance to see Dean perform live but through your informative and enjoyable articles, you really put across the sheer delight of watching him in cabaret. How is it that no one really knows this side of him anymore? Without your thoughtful writings, this will all be forgotten—but as it is it's all still within living memory. You mention Dean to any one and they'll probably just think he is that old crooner from the 50s, but as we all know and as you are reinforcing, this isn't the case. He was and is so much more! Thank you, DMA, for all you do.

> DEBBIE H. EMAIL

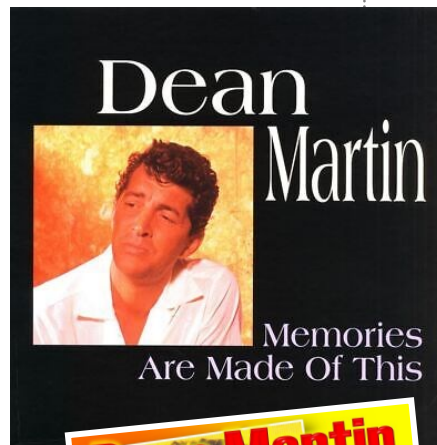
Now here's the thing! My late husband used to sing Dean's songs at our local karaoke bar. Everyone loved it! He became a bit of a celebrity and was always asked to sing "Little Ole Wine Drinker, Me"! And the grand thing was, the whole bar used to sing with him. Of all the different songs people sang, Dean's one was always the one that got everyone joining in. Such happy memories.

> KYLE C. EMAIL

I treated myself recently to one of the Bear Family box sets. There was a pretty hefty price tag on it but I thought it was worth it. It was *MEMORIES ARE MADE OF THIS* and covers his beginnings, right back to 1946. I hadn't heard his early work before so it was a real treat to get them at last. What I would like though is the original album that these came from, but I can't seem to find it anywhere. Crazy yes when I've just bought the set with them on but it would be so great to have the original in my collection.

We're assuming you mean Dean's Diamond, Embassy and Apollo recordings? These were only ever released as singles at the time

so no albums exist. They were however collected on a white-label CD as *DINO'S FIRST DOZEN* which has sadly long been deleted. Likewise the fabulous Bear sets have now been deleted and are very expensive.



MEANWHILE...

Eagled-eyed GRAHAM D. saw a copy of the 7" Italian jukebox issue of "Senza Fine"/"Who's Got The Action" for sale on ebay...



JOEYTUNES P. found an unusual 2-CD release containing the score on one of the discs to one of Dean's movies. *WHO'S BEEN SLEEPING IN MY BED* (composed by George Duning) and *WIVES AND LOVERS* (by Lyn Murray) was released in Spain on 22 March 22 2019 by Quartet Records and only 1,000 were made. Both films were from Paramount, and both from 1963. Other than that, there is no connection between the two!



MARILYN MICHAELS



Marilyn Michaels is best known as the Woman of a Thousand Voices and Faces. She is an extraordinarily talented singer, comedian, actress, impressionist, author, recording artist and painter, whose eclectic career spans decades of entertaining audiences with humor and flair.

I'm so pleased to be in the fortunate position to chat and interview this sensational lady. Marilyn Michaels is charming and full of fun stories to share from her exciting life in the spotlight!

On a personal note, this is a bittersweet moment for me as I recall my Mom and I (long-time fans) enjoying Marilyn's marvelous performance on *The Ed Sullivan Show* years ago.

In addition Marilyn was featured on a variety of highly popular television programs: *The Jackie Gleason Show*, *Hullabaloo* (performing with Sammy Davis, Jr.), *The Hollywood Palace*, *The Tonight Show with Johnny Carson*, *The Merv Griffin Show*, *Regis and Kathie Lee*, *The Joan Rivers Show* and of course *The Dean Martin Show*, as well as many more.

Marilyn captivated all with her delightful wit on Dean's other hit show, *The Dean Martin Celebrity Roast*. Dan Haggerty, lead of *The Life and Times of Grizzly Adams* was being roasted by a star-studded panel that included Marilyn, as well as Orson Welles, Red Buttons, Ruth Buzzy, Rich Little, Roger Miller, Tom Dreesen, William Conrad and more.

She has performed alongside the best and biggest in show business, including Dean and Sammy, Judy Garland, Barbara Streisand, Jerry Lewis, and Rich Little, just to name a few. She never met or worked with Frank Sinatra but she and his son, Frank Jr. both appeared on *Sullivan on Broadway*, with a host of others as a memorable salute to Ed Sullivan.

As well as being a show biz legend, Marilyn is an author, having written (along with her son, co-author Mark Wilk) her humorous autobiography, *How NOT to Cook For the Rest of Your Life*. Her second book, *How To Talk Dirty To A Woman and Other Essays*, is coming soon.

Mark himself is a creative professional whose multi-talents also include being an impressionist and pianist. He recently penned a debut novella, *Oligopolis*, which is quite the thriller!

But I wanted to chat with Marilyn because of her special connection to Dean Martin...

In an excerpt from *How NOT to Cook For the Rest of Your Life*, Marilyn says this about him: 'Of all the extraordinary people I got to work with, Dean Martin was the epitome of cool charisma. Sparks flew when I sang with Dean, and for the record, no one can function as brilliantly as Dean and take in the level of alcohol his "character" pretended to have done. He was in control of everything.'

There is so much more to learn about Marilyn, but it seems natural to begin by asking her initial thoughts on what it was like to work with Dean on *The Dean Martin Show*!

'Oh, wow. How not to sound too over the top about it, but I was. As most people know, Dean didn't come in for rehearsals, you had to know the stuff to perfection, just in case. But that was "guff", Dean knew exactly what he had to do. He came in at taping time, so you had to know every little thing about his part and your part. And well, standing next to him, it was a trip. The man had such charisma. He was born with it, and I felt it. At one point in our duet, I did a slight take-off on Dean himself. He caught that and got a huge kick out of it. A thrill both ways! No one had ever done that, especially a woman. It was one of the high points of my career working with him. So easy to fall in love with him. He was hot!

'There is no thrill greater than working side by side with this magnetic, ultra-talented, and super sexy man, heaven help me! We had chemistry. It was on his show for NBC which to this day I am praying will surface because I don't own it.'

Marilyn also connected with one of Dean's friends, Sammy Davis, Jr. having worked with him on *Hullabaloo* and *The Name of the Game*.

'I consider Sammy Davis my mentor. He wrote the liner notes for my first album for Warner Brothers, *THE FANTASTIC AND EXCITING DEBUT OF MARILYN MICHAELS*. We worked together numerous times and he read the liner notes on camera. Between my doing shows in Las Vegas, then running to get a divorce in Mexico, then back to filming (the story of that time is more extensive and very funny in *How NOT to Cook for the Rest of Your Life*!), we did *The Flip Wilson Show*, *The Ed Sullivan Show*... Flip, Sammy and me, oh what time.

'In *How To Talk Dirty To A Woman and Other Essays* and I go on about dear Sammy and our times together. I became enamored with his talent as a singer, dancer, impressionist. He started out with his Dad and Uncle, and we had a similar trajectory, as I started out in an act with my mom, Fraydele Oysher, the Cantoress and actress! Then suddenly I was on national TV with Sammy!

And how about Frank Sinatra?

'I regret that I never met Frank but he is part of my musical heritage.

'His voice has helped to get me through some scary medical-surgical moments in my life. He represents summer nights, romance, and the best that pop music will ever be.'

Many fans remember watching Marilyn perform on *The Ed Sullivan Show*. I asked her how it influenced her career and what it was like to perform for Ed.

'Ed was a huge supporter of me. I first worked for him as I was called last minute to fill in for someone who had taken ill at Ed's live show at Harrahs. So my dad and I hopped on a plane

and went to him for my big break. After those shows with Ed we sang *The Ed Sullivan Tribute* from *Bye Bye Birdie* as soon as we met him, hands over hearts.

People still don't really what a powerful man he was. He made television. Introduced The Beatles, Elvis! He was it!

I did the last *Sullivan on Broadway* special with Ethel Merman, Gwen Verdon, Julie Harris, and that is where I met Frank Sinatra Jr. Frank (Sr) is the only one I never met. So the closest I got was that Frank Jr. wanted me to fly to Vegas with him after the Sullivan taping. I had a boyfriend at the time and wasn't up for it. Frank Jr. was a lovely man and a credit to his mom and dad.

Marilyn has a wonderful voice and I wondered when she first realized she could use her talent to imitate others.

I did voices for fun around the house, mid-century favorites of the day, Teresa Brewer, Patti Page, Connie Francis, and eventually Barbara Streisand and many others. I was the only woman in the TV series *The Kopykats* (which starred Rich Little, Frank Gorshin and other impressionists) and I had to learn many voices I didn't do. So I would practice voices at night and wake people up at off hours singing in different voices, Judy Garland and so many others!

With the conversation coming to a close, I asked her one last question: what is her favorite Dean song? Marilyn first mentioned *Moonstruck* (MGM, 1987), starring Cher and Nicolas Cage, and the romantic song "That's Amore", which was featured in the movie. It had been a major hit for Dean since he first sang it in *The Caddy* (Paramount, 1953).

But then she suddenly started singing in her beautiful voice, "Innamorata". She remembered it from *Artists and Models*, (Paramount, 1955) starring Dean and Jerry Lewis, having recalled working with both talented icons during her extensive career.

"Innamorata" is a lovely song, and was a best-selling tune for Dean that was quite popular, reaching #27 on the Billboard Chart in 1956. *Innamorata* is Italian for *in love* and that defines how we feel about Dean as well as the time speaking with Marilyn! **JD**



Above: Marilyn Michaels today

Inset, top: with comedian and impressionist Rich Little for a 7UP advertising campaign, c1970s

Inset, middle: Marilyn's debut album [Warner Bros. 1965]

Inset, below: *How NOT To Cook For The Rest of Your Life* [Marilyn Michaels Productions, 2018]

Below: Dean and Marilyn on *The Dean Martin Show* [NBC, 1967]

Opposite: Marilyn in a candid pose



"Dino"

Thanks honey, for brightening my show!

Capitol Records is considered one of the world's greatest record labels, attracting and signing to its ranks artists of super-star status. Marisa looks at the history of this music empire.

THE HOUSE THAT NAT BUILT

Back in the 1940s, with record labels such as RCA and Columbia Records setting the stage for recording labels and the increased influence of new musical technology, two musicians set forth to create one of the most competitive and successful record labels in music history.

Johnny Mercer, a famous singer of the Great Depression Era and best known for his recording of "Autumn Leaves", felt throughout his career that musicians such as himself were not well represented by their record labels, and that much of the technology being used by such labels were below the standards that he felt were deserved by himself and his colleagues.

Additionally, Mercer wanted to be the one to establish the first recording studio on the west coast, since all of the other popular recording studios were east at the time.

While this was convenient for artists in that area, many famous Hollywood stars who lived permanently on the west coast needed a more convenient place to record the soundtracks for their films. So, Mercer presented his idea to his friend Buddy DeSilva during a friendly game of golf, and with the support of music store owner Glenn Wallich, Liberty Records was born at a \$25,000 price tag.

At the suggestion of Mercer's wife, the name was quickly changed to Capitol Records to establish themselves as the "capital" for recording artists.

After its launch in 1942, artists such as Billie Holiday, Jo Stafford, and Mercer himself sold several successful records that lead to a great start to the longtime influence that Capitol would have on the recording business.

After its establishment, some of the most successful up and coming recording artists joined the ranks at Capitol, including Dean Martin in 1948 after his debut record was released by a competing record label. It would be here that Dean would begin to cement his career with successful recording such as "Memories Are Made of This" and "That's Amore". Frank Sinatra would later join in 1953 and have his own very successful career with Capitol.

Capitol Records would later be bought by British company EMI in 1955, however this did not change the name or structure of the recording studio during this time.

While Dean Martin had an extremely fruitful career with Capitol Records, Nat King Cole is regarded as the most successful recording artist under Capitol's label to date. Nat King Cole had a permanent contract with Capitol Records that was established the year prior to its launch. Cole recorded with his trio during the 1940s, before moving to his solo career in the 1950s. By the end of his career at Capitol, Cole had recorded over 150 hit singles that topped the Billboard Pop, R&B, and Country charts. Cole had also sold over 50 million copies of his records during his career under Capitol Records. While this may not seem like many sold records for the career

of such a successful musician, it is important to remember that Cole's career was significantly shorter than his colleagues. Due to Cole's untimely passing from lung cancer at the young age of 45 years old in 1965, he was unable to reach his true potential as a recording artist.


While Dean sold around 50 million records

during the course of his 60 year long career, Nat King Cole sold the same amount in his short 30 year career. It is this success that Capitol relied on for decades, and continues to do so. The great success of Nat King Cole also allowed them to expand their recording space and build the very famous Capitol Records Tower in 1956.

Known as "The House That Nat Built," the Capitol Records Tower is located at Hollywood and Vine, and houses the Capitol Records West Coast operations, as well as the recording rooms and sound booths for recording. The building was designed by 24-year-old architect Lou Naidorf, with the intention of the building to resemble a stack of vinyl records with the spindle at the top of the building representing a turntable post.

In 2006, EMI announced that they had sold the Capitol Records Tower, along with several adjacent plots for over \$50million to a New York-based developer.

While many developments were proposed for the areas surrounding the tower, one of the most detrimental was a condominium complex, which would ultimately compromise the building's acoustic properties due to the changes in the surrounding areas. However, the building design withstood these concerns, and was bought back by Capitol Music Group in 2012. Since then, the building has become a sanctuary for the current recording artists under this label, as well as the past. Photos of Dean Martin, Frank Sinatra, and Nat King Cole grace the hallways, and the recording studio that was frequented by Dean is reserved as a place of history within the building. They even have the stool that Dean would sit on proudly on display at the front of the room next to his microphone. Other recording studios such as ones that The Beatles recorded in are also preserved, and if you're very lucky you can snag a tour of this incredible piece of history during certain times of the year.

From Dean Martin, The Beatles, The Bee Gees, all the way to Sam Smith, Capitol Records has seen decades of success marked by the incredible artists that have graced their recording booths, and while some may not have stayed for the entirety of their career, it cannot be denied that Capitol Records was the proving ground for the greatest musicians of our time. 



Above: Dean at Capitol

Left: Dean recording with Nat King Cole

Below: Capitol Records c1955

Opposite: Capitol Records today





THE CAPITOL YEARS

For 13 years, Dean Martin brought his unique talent to the recording studios of Capitol Records. Thomas takes us on a tour, reminding us of this formative era of Dean's recording career.

Capitol Records was founded in 1942 by my favourite lyricist and a wonderful singer called Johnny Mercer who penned beautiful songs like "Ac-cent-tchu-ate The Positive", "Autumn Leaves", "Dream" and "In the Cool, Cool, Cool of the Evening".

In 1952, the comedic power-duo of Dean Martin and Jerry Lewis was in full swing. They were earning millions of dollars from radio shows, tv shows, interviews and, most of all, movies. That year saw the release of three Martin and Lewis movies: *The Stooge*, *Sailor Beware*, and *Jumping Jacks*. 1952 also marked another milestone for Dean in particular.

Dean, although a fantastic actor and hilarious comedian, was, above all, and exceptional singer and it became obvious that people wanted to hear more of Dean sing. Although Dean sang in most of the Martin & Lewis movies at some point, the people wanted more! He would sing only a snippet or be interrupted by Lewis, especially when on *The Colgate Comedy Hour* or even earlier on radio's *The Martin and Lewis Show*.

Dean had recorded earlier singles for record labels Diamond, Apollo, and Embassy. To me it seems bizarre that he didn't record an album any earlier, but I guess through the mountains of legal contracts with Martin & Lewis, perhaps he was a bit tied down.

Capitol signed Dean August 12th, 1948, in partnership with Jerry Lewis. Together they recorded "The Money Song" and "That Certain Party", but the shrill voice of Jerry Lewis isn't for everyone and an album of just Dean was being longed for. As a result, Dean would record a number of singles alone, with backing for the majority by Paul Weston and his Orchestra.

Proving that he was a successful recording artist away from Lewis, on the 20 November 1952, Dean stepped in the recording studios at Capitol Recordings in Hollywood to record his first studio album. Released on 12 January 1953 as a 10", DEAN MARTIN SINGS featured eight tracks. "There's My Lover" was also recorded but not released. Cindy takes a deep-dive into the album (see Album of the Month, page 20), so I won't go into too much detail here.

The Stooge featured seven of the eight songs from the album,



most notably "I'm Yours" which Dean sings on stage in the movie so beautifully while pretending to play the accordion. This album was later released with four more tracks recorded between 1951 and 1953. This included the Italian classic "Come Back to Sorrento (Torna a Surriento)" which, if really, really pressed for an answer, I would say is my favourite Dean song—but hey, who can really say when there are Dean songs for *any* occasion and mood!

It wouldn't be until 1 August 1955 that Dean and his partnership at Capitol Records would release a full-length LP. *SWINGIN' DOWN YONDER* came with a southern US flavor. Recorded in three sessions, September and October of 1954 and February of 1955, this album was a Dixieland delight.

1955 was most likely a trying time for Dean. He was getting very fed up with partner Jerry Lewis and the Hal Wallis movies. Dean said in a 1984 interview with Randi Oakes that he never had to learn his lines for a movie with Jerry Lewis because '[Jerry] would say "I think I'm going down to the drug store" and I'd say "oh, you're going to the drug store?".'

The strained relationship was coming through onscreen and when you watch *Pardners* and *Hollywood* or *Bust* it is easy to see that spark that used to be between them was lost. I think for Dean he was bored of being the same character for ten years and bored of Lewis and his antics and behaviour.

I don't think anyone could blame him for the break-up of Martin and Lewis in 1956.

Many people thought Dean would be lost without Jerry but he seemed determined to prove these doubters wrong and did not miss a beat.

In January 1957 Dean was in the Capitol Studios again, this time in the 1750 N. Vine St. location in Hollywood which is that famous round building meant to mimic the look of stacked records.

17 June 1957 saw Capitol release *Pretty Baby*, Dean's third album. Just prior to this, Dean's first solo movie, *Ten Thousand Bedrooms* premiered. The movie was met harshly by critics and public alike. It was, for all intents and purposes, a box office flop. I don't know if this was because people were unhappy with →

Above: Front cover for the LP *PRETTY BABY* (1957)

Over: Detail from 1962's *CHA CHA DE AMOR* LP

Opposite: Capitol promo still, c1950

→ Dean's decision to part ways with Jerry or because they genuinely didn't like the movie. Personally, I really like the movie. It was shot on location in Rome, Italy and is a sweet little story. I think the public were so used to Dean being a straight man to Jerry's clowning around that the movie caught them all off guard.

I would be interested to know what people think of this movie nowadays!

As it would be another couple of years until the Billboard 200 LP rankings opened, it's also difficult to tell how well the album did in comparison to other LPs at the same time. In contrast to SWINGIN' DOWN YONDER, PRETTY BABY was a far more relaxed compilation of ballads and jazzy numbers which Dean really excels at. It was long-thought that the artwork featured his wife Jeanne under with the album title placed nicely above her. It's not: it was a hired model who looked not dissimilar to Jeanne. The shoot however took place outside the front entrance of the Capitol Records building on N. Vine - so I guess I have to take my fiancé to Hollywood and recreate the photo as best I can as over the years...the entrance has changed a good amount.

In-between his next album with Capitol, Dean got a pure stroke of luck. Hollywood titans Marlon Brando and Montgomery Clift were cast for *The Young Lions* alongside Tony Randall.

But Dean's talent agency MCA realized that this movie would be great for Dean and would be a huge break for him and, unfortunately for Randall, Dean got the part instead. It was as the agency thought and people saw Dean in a different way.

What couldn't this man do? Dean was finally being seen as the all-round entertainer he truly was.

Dean was already in tight with Frank Sinatra who was an extremely well-established singer by that time. Frank tried his hand at conducting and did so on Dean's 1959 album SLEEP WARM. What a formidable pairing. Recorded in 1958, I do wonder if they thought the idea up while filming *Some Came Running* together.

The orchestra is extremely soft and sweet. I feel like Frank took a lot of his history with Tommy Dorsey into the studio with him. He really helped create a beautiful, warm, and cozy atmosphere and with the smooth, crooning of Dean to accompany him, this album was always going to be a hit.

The album features "Dream" which, as mentioned earlier in the article, was written by Capitol founder Johnny Mercer and "Hit the Road to Dreamland" for which Mercer provided the lyrics to.

Alfred Viola who had played the guitar for Frank Sinatra for many years prior, played guitar for this album. Viola also played the mandolin for the Coppola epic *The Godfather*.

In 1959 Dean starred in what many consider his best role in the Howard Hawks western classic *Rio Bravo*. Dean absolutely nails the role of Dude, a sheriff who struggles to kick a drinking problem. Seemingly close to falling off the wagon entirely, he is kept in line by John T. Chance, a sheriff played by none other than the king of Westerns himself, John Wayne. The movie was a huge hit for Dean and must have seemed like a dream come true for Dean as he was always a huge fan of Westerns. It is said that Dean liked to spend his later years relaxing by himself and watching old Western movies on his television.

Towards the end of 1959, November saw the release of A WINTER ROMANCE. The cheeky front cover has Dean cuddling a woman while throwing a flirty look at another woman looking back at him. It certainly has a cozy, cuddling-up vibe. The album features all the favourite numbers for snuggling up with your loved one next to the fire on a cold winter's night. This album also features what is probably Dean's most famous winter-time song "Let it Snow! Let it Snow! Let it Snow!". I don't remember the last time Christmas rolled along without me hearing that song humming away from every shop and restaurant as I walk around. It never ceases to make me happy as I know people are still loving Dean in some way or another.

Mr Martin was extremely busy in 1960 with a total of four films released that year and one album THIS TIME I'M SWINGIN'! It must have been tiresome for him as 1961 saw no albums

released. But he came back with his penultimate Capitol album DINO: ITALIAN LOVE SONGS which features some beautiful renditions of Italian favourites sung in Italian and English. "Torna a Surriento" which Dean had previously recorded in Italian a decade back in 1951 became "Take Me in Your Arms" and "O Sole Mio" became "There's No Tomorrow". Although not direct translations they are beautiful takes on some quintessential Italian love songs.

Dean's time at Capitol was coming to an end. I wonder if Frank had spoken to Dean about joining Frank's label Reprise while they were on the set of *Ocean's 11*?



Between 18 and 19 December 1961, Dean recorded songs for his last Capitol album CHA CHA DE AMOR. This album, however, would not be released until 5 November 1962, and with that, Dean's time at Capitol Records was over.

It is fair to say that Dean really recorded some magnificent records during his time at Capitol. He spent over a decade with them and I do wonder if Frank had never started his own label whether Dean still would have gone anywhere...especially when you can see that Dean then stayed at Reprise from 1962 until 1978! That is a long tenure.

We all as Dean Martin fans owe Capitol a huge thank you for making him so popular in his music career. There will always be different camps we fans sit in when it comes to his music: some lean towards Reprise rather than Capitol, and vice-versa, while the majority embrace all he recorded. In any case, it cannot be denied that Capitol gave him that true break he had so longed for as a young crooner doing the circuits as Dino Martini all those years ago. It set him on the path to success and he took every opportunity afforded him.

While it may not have given him the almost-guaranteed flow of Gold awards that his time with Reprise did, some of Dean's most loved songs come from his sessions with them and one can only wonder if there are any unreleased Dean songs.

I, for one, would love to even hear some outtakes but I'm sure Dean, ever the professional, made it look all too easy and effortless. And it's his ease and effortless charm that perfectly sum up the Capitol Years. **JD**

letter from dino

by BERNARD H THORPE

DMA EDITORIALS
ACROSS THE YEARS:
JUNE

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.

1962

Dino - Italian Love Songs

The finest LP ever made by Dean has made a fantastic jump into the USA Hit Parade 150. Further to the report on this month's price list, the record is now at no. 78 and still climbing!

[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.]

1965

Dean Martin Hits Again

Remember that controversy we had about this LP? So many people told us they thought it was well below Dino's standard, but we also had letters saying how great members thought it was! Member Mrs Joan Dickinson in Burbage [UK] was one of these. To quote her: 'DEAN MARTIN HITS AGAIN is a beauty, and anyone who thinks otherwise wants their head looking into. Congratulations to Dean on a wonderful disc; we can't wait for the next one.'

1968

Gold LPs Awarded To Dean Martin

As well as his previous award for his very first Gold album, Everybody Loves Somebody - The Hit Version (Reprise RS6130), Dean has recently been awarded Gold LPs for the following Reprise albums: Somewhere There's A Someone (RS6201), Welcome To My World (RS6250) and Houston (RS6181). We heartily congratulate Dean on his achievements and we look forward to many more new album releases to come. His current album, Dean Martin's Greatest Hits Volume 1, entered the Billboard charts on 1 June at no. 116 (in the top 200 LPs), and has gone from there to 101 and on to 84 to date. Seems this will be another Gold record. Are we hoping too

much or do you agree when we say this LP may even reach the British charts?



1972

Showdown

This is the title of Dean's latest film, at present shooting on location in New Mexico. He has also cut down on his films: he refuses to do more than one a year and he'll only film when he wants to.

Dean recently walked out of the set of [Universal's] *Showdown* after having an argument with the director [George Seaton, with whom he worked on *Airport* (Universal, 1970)] and offered no explanation of where he was going. For two days he completely vanished from everyone - even his personal managers didn't know where he was. When he got back to the film set, he was sued for \$3,000,000. Dino's comment?

'Why should I care? There's plenty of booze where that came from.'

Five days later he was bored with filming by lunchtime and again walked off the set, to return the next day to carry on with the film.

'I'm sick to death of this business... Let's get out of it,' were his remarks then.

It seems that Dean is really bored with films but he hasn't got much more left to film on location for *Showdown*.

1979

The Best Of Dean

Friday 11 May saw one the greatest variety shows ever to be broadcast on US television.

The two-hour special *The Best of Dean* featured some of the greatest

comedy moments from many years of Dean's weekly NBCtv shows, with such stars as James Stewart, Dom Deluise, Frank Sinatra, Petula Clark and many, many others. It closed with Dean's own comments on his years of success on TV.

The Dean Martin Show ran for many years in America, regularly achieving top ratings. Nowadays, Dean doesn't do too much: he has completed his Roasts now and will not be presenting any more. He has decided to make an occasional TV movie (the first one to be screened in the US in September) and he will naturally do a few one-off variety specials plus his Christmas shows as normal.

It just seems a pity really that we do not get perhaps a couple of new studio albums a year like we used to. It seems that Dean himself is not particularly interested in recordings at the present time.

Never mind. Dean Martin is certainly not the "has-been" that so many people [outside the US] think he is. I suppose it is partly his decision that we have not - and do not - see anything of him much on TV anymore, but at least we all know how active is the man, don't we? His love always has been live cabaret, and if that's where he wants to focus his time and energy, who are we to complain!

The Classic Dino

The brand-new Capitol release from the DMA will be released on 8 June. At £2.85 (\$3.50) for the LP and £3.05 (\$4) Tape Cassette, you can order your copies directly from us.



Here are the songs and playing order, as chosen by the DMA: "Watching The World Go By" / "The Lucky Song" / "Simpatico" / "In Napoli" / "I'm Gonna Steal You

Away" / "Giuggiola" / "How Do You Speak To An Angel?" / "Me 'n' You 'n' The Moon" / "If" / "Where Can I Go Without You?" / "Be An Angel" / "Money Burns A Hole In My Pocket" / "Only Trust Your Heart" / "You Belong To Me" / "Good Mornin' Life"

1991

Swingin' Down Yonder!

Glorious news this issue of yet another great re-release of one of Dean's fine Capitol albums...

This time, it's the original 1955 Dixieland album *SWINGIN' DOWN YONDER* in original mono as recorded but digitally re-mastered at Capitol's Hollywood studios.



As well as the original dozen songs, eight bonus songs - yes, eight! - are included: "I'm Gonna Paper All My Walls With Your Love Letters" (with out-take) / "Muskrat Ramble" / "Be Honest With Me" (with out-take) / "I Don't Care If The Sun Don't Shine" / "Bye, Bye, Blackbird" / "Happy Feet" / "Hominy Grits" / "Darktown Strutter's Ball".

That last track noted here is of particular interest because it has remained unreleased for nearly forty years!

After us badgering Capitol for so long about releasing remastered versions of Dean's classic output, it seems we're finally being taken notice of.

This new edition of *SWINGIN' DOWN YONDER* is absolutely superb: the sound is crystal clear and Dean's recorded vocals have been taken very great care of.

The release is on CD (CDP7943062) for £9.29 (\$11.40) and Tape Cassette (C494306) for £6.29 (\$7.80). Order directly from us. Usual carriage charges apply! **JD**

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feature

by ELLIOT THORPE



CLASSIC

Dino

Elliot picks his six favorite
Capitol albums, essential
listening for the discerning
Dean Martin fan...

Part of me *really* wanted to add 1964's LET'S BE FRIENDLY to this selection because it genuinely is a lovely, thoughtful compilation of Dean's Capitol era. It was also the very first DMA-produced licensed album. That may be just a little bumptious of me so I'll just mention it anyway in passing. Ahem.

DEAN MARTIN SINGS, his first for the label, is a must too, but that's Cindy's choice for this issue's Album of the Month so I won't step on her wonderful article here. So where then do I start? I'm spoilt for choice and it was quite hard to whittle it down to just five. So, in no particular order, here we go!

Dino: Italian Love Songs (1961)

Without doubt an absolutely beautiful collection of Italian ballads sung in the way only Dean can. Originally titled LOVERS IN ROME and assigned a completely different catalog number (ST1494) prior to Dean entering the recording studio, it was the first of his world-themed albums (Latin, French and Country

[the latter two for Reprise] would follow). With Italian heritage, it would make sense that Dean made use of it in his music, but interestingly it's only in his Capitol era that this is so prominent. That may have to do with the changing tastes but certainly what he produced was stunning, even the stand-alone singles that were never recorded for an album. "Arriverderci, Roma" was the first song he recorded for inclusion (on 6 September 1961), although it was placed second in the running

order. It is the stand-out of the twelve tracks, with "On An Evening In Roma" (7 September 1961) a close call. For me though "I Have But One Heart" really does find itself into my own heart, the lyrics beautifully expressed by Dean, accompanied by Gus Levene and his orchestra to accompany him. I have to admit that it was Al Martino's version I'd first become familiar with, but it will always be Dean's that rides high.

The Capitol Years (1996)

This two disc set isn't so much of a 'best of', but rather a 'must have', a snapshot of Dean's entire Capitol run. You could do no wrong by having this as your go-to collection. The standards are here, as they have to be, but it contains almost an EP in itself of what were at the time previously unreleased tracks ("Susan", "The Peanut Vendor", "My Guiding Star" and so on). Music historian and writer Joseph F Laredo provided the detailed and respectful sleeve notes in a beautifully

detailed and designed booklet. The tracks, of which there are 40, don't run in chronological order, and that's fine because there's something hugely enjoyable about listening to very familiar songs in different orders. It's a bouncy, happy selection of songs and arguably one of the best Capitol collections of Dean's on the market, even nearly thirty years since its release.

Pretty Baby (1957)

Dean's third album, and retitled ONLY FOREVER for it's EMI/Music For Pleasure re-issue in 1969, the twelve tracks take us on a journey of love and romance, with all the songs sung from a captured heart. "Pretty Baby" closes the first half, but not before we've heard Dean's "Sleepy Time Gal" and others to soothe our burning soul. His original version of "Once In A While" is here as a gentle interlude. Overall, it's an album that firmly angled his career towards the balladeer-style crooning that made him so venerated and popular after his split with Jerry.

A Winter Romance (1959)

With the hot summer months almost upon us, what better way to look forward to it by spinning this collection of cosy, wintery love songs! A WINTER ROMANCE saw many guises over the years (it's last physical re-release being 2003) but it's the original version with its iconic snowy cover that brings warmth to proceedings. We can't have been the only family that listened to this over the Holiday Season and it's a testament to the comfort Dean's seasonal songs bring that many of them are heard playing in public places any time from Fall onwards!

This Is Dean Martin (1958)



A compilation of singles, THIS IS DEAN MARTIN straddles the fine -line between a 'best of' and a studio album (some tracks were big hits, some not so). It's also the first album appearance of "Volare (Nel Blu Dipinto Di Blu)", boldly opening the collection of twelve songs that includes

"Write To Me From Naples", "Return To Me", "Buona Sera" and "When You're Smiling".

The Classic Dino (1979)

Like LET'S BE FRIENDLY, THE CLASSIC DINO is one from the DMA stable. Believe it or not, I really had no intention of including it on this list, for exactly the same reason I didn't include LET'S BE FRIENDLY. However, after playing the album in the car the other day (and it had been a very long time since I'd heard it), what struck me was what an absolutely magical compilation it actually is. As far as Bernard was concerned, some of the most beautiful songs that Dean ever recorded were for Capitol in the mid-50s which was why he chose a good selection of them for this sixteen-track album. It's soothing and relaxing and one guaranteed to wile your cares away and fend off any new ones! The delightful "Watching The World Go By" and "The Lucky Song" and contrasted by the emotive "Simpatico", heading towards a flow of blissful ballads such as "How Do You Speak To An Angel?" and "Be An Angel". Countered by uplifting melodies like "Me 'n' You 'n' The Moon", "Money Burns A Hole In My Pocket" and finishing with "Good Mornin' Life" this really is Dino at his classic best. Thank you, Bernard, for such a delightful and well-conceived album. **JD**

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MARRIAGE ON THE ROCKS



Cindy considers the many different character roles Dean had played throughout his career. He had his fair share of comedies, military dramas, love stories, and westerns. For each, it was as if the roles had been written specifically for him. They all fit him like a glove. 1965's *Marriage On the Rocks* was no different.

The storyline centers around a workaholic husband, a wife frustrated with her husband and one heck of a best friend who not only works for the workaholic, but is a bachelor. A very laid-back bachelor at that! Enter Frank who plays Dan, Deborah who plays Dan's wife Valerie, and Dean who plays Ernie (Dan's second in command in the company, old friend and tends to fill in the gaps at home that Dan leaves wide open, both with the kids and Valerie). The chemistry of these three individuals is just magnificent.

A comedy starring Frank Sinatra, Deborah Kerr and Dean Martin, it was written by Cy Howard, directed by Jack Donohue and produced by William Daniels. Nelson Riddle lent his extreme talent to the music. The movie was released on September 24, 1965 by Warner Bros.

The situation between Dan and Valerie had gone so bad, Valerie actually sought legal advice for a divorce. She is advised to instead of going through with something so drastic, to try and mend the areas that had died. Valerie isn't the only one who can see how the husband/wife relationship has gone, but Ernie has as well. Doing only what any best friend would do, Ernie urges Dan to do something special and magnificent for Valerie by

taking her for a second honeymoon. But on the flip side, you have Dan's children who have a very keen awareness that the marital relationship of their parents is extremely "rocky" which gives them the freedom to try and use that to their benefit. And let's not forget Valerie's mother who lives in the family home who brings it to Dan's attention something needs to happen.

In a last-ditch effort to save his marriage, Dan takes Ernie's advice and suggests that he and Valerie fly to Mexico to have an "official" wedding. Dan has given his word that he will take time away from the office to make this happen. So off they go to a quaint little Mexican village, only to find themselves once again facing a series of obstacles. Dan is called back to the States to take place in a very important business transaction and in the meanwhile, Ernie is sent to Mexico to break the news to Valerie that there has been a delay in Dan's return. And it's just one chaotic moment after another. But all ends well for all parties in the end.

From a critic's perspective, you either love the combination of Dean and Frank with the outlandish storyline in the movie or you don't. While some of it "could" happen and "might" happen, it is a bit far-fetched in the end. Of the roles portrayed in the movie, they reflected the real lives of the three main characters: Frank being the hard working, serious entertainer; Deborah being the lovely person she was; Dean whose part, as we mentioned above, fit him like a glove.

In reading reviews of the movie from a variety of sources, the sentiments from those submitting critiques were much the same. You either loved the movie or hated it. And for so many reasons. Opinions of the movie stretched from making it a musical and allowing the talents of Dean and Frank to mesmerize you with their singing, to making it a more realistic comedy. A comedy where you laughed because it was funny. One source went as far to say that the only reason the movie received the high marks it did, was simply because of Dean, Frank and Deborah. That may very well be the case. Did we go in with blinders and have an opinion already in place?

Still another critic mentioned that Deborah did not fit into the Rat Pack "persona" compared to Angie Dickinson or Shirley MacLaine. I don't see that Deborah was ever intended to be associated or compared to the women of the Rat Pack days. This movie was not a Rat Pack production. This was a comedy film produced by Warner Bros. Plain and simple. It just happened to include Frank and Dean together with the added



attraction of the beautiful and very talented Deborah Kerr. Not sure why we want to overwrite the script and place Deborah in a category with Shirley and Angie!

By 1965, the days of the Rat Pack were slowly coming to a halt.

Not to say that Dean, Frank and Samy did not perform together, because they did. Just not as what was considered "The Rat Pack".

In an interview with John Willis on *Hollywood Backstage* circa 1964, Dean was asked how it was to work with Deborah, Dean said, 'She is the greatest gal to work with in the whole world...and I'd like to work with her all the time.' He

went on to say that Deborah held her own working with Frank and himself simply because they didn't always stick to the script.

DeForest Kelley, a very prolific character actor, had a small speaking role, appearing with both Frank and Dean, but he would of course become a household name a year later in Desilu's sci-fi series *Star Trek*, as the irascible Dr McCoy.


The movie was originally to be titled *Divorce American Style*. Due to several circumstances and criticisms, the original screenplay was thought to be offensive and had to be rewritten using the title *Community Property*. This did not set well with Warner Bros. and the creative writing team went back to the table and arrived at *Marriage of The Rocks*.

Mia Farrow was to have been in the movie as Frank's daughter, but was replaced by his own daughter, Nancy. Nancy and her husband, Tony Sands had separated during the filming of the movie.

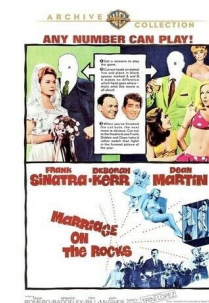
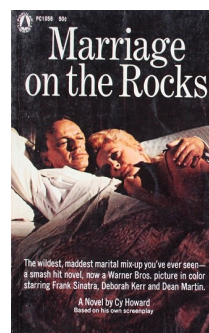
The Mexican government was not at all pleased with the storyline, saying it depicted the nation in a derogatory way. They went as far as banning the film and other Sinatra pictures from being shown in their country.

The movie was serialized as a strip cartoon for inclusion in local press and newspaper publications wherever the movie was being advertised. We are pleased to re-present it complete in **Just Dino** across four issues, starting this month on page 23.

This would be the last movie that Dean and Frank were in together until 1984 when Frank had a small part in *Cannonball Run II*.

And to end on a happy note, the front of Dean's home at 601 Mountain Drive is shown in a handful of scenes of the movie. 

Marriage On The Rocks starring Frank Sinatra, Deborah Kerr and Dean Martin, with Cesar Romero, Hermione Baddeley, Tony Bill, Nancy Sinatra, Joi Lansing and DeForest Kelley with guest star Trini Lopez. Screenplay by Cy Howard; Cinematography William H Daniels; Music by Nelson Riddle; Produced by William H Daniels; Directed by Jack Donohue; An A-C Productions / Sinatra Enterprises production; Distributed by Warner-Pathe; UK premier 16 December 1965; US premier; 24 September 1965; 9090 feet; duration 109 mins.



Opposite: Dean Martin and Deborah Kerr (Warner Bros.)

Above, inset: Joi Lansing and Dean Martin (Warner Bros.)

Above: The novelization by Cy Howard (Popular Library, 1965) and two DVD covers for commercial release (Warner Bros. 2006 & 2008)

Left: Frank Sinatra and Deborah Kerr (Warner Bros.)





With a recording career that officially began in July 1946, Dean had a hand full of singles which were released on the New York-based Diamond label, as well as a couple of other labels prior to beginning his time with Capitol Records, which began in August of 1948. And while he may have had a significant amount of material to produce an Long Play album during this time, LPs - while they existed - were simply not in vogue at that time.

More popular were the 10" 78rpm and the Extended Play records. Interestingly, the first "pop" studio LP album produced, referred to by the industry as a "concept album", was by Frank Sinatra on Columbia Records.

As you look at Dean's early Capitol recordings, many of the songs he recorded were light-hearted tunes, not a lot of depth to them.

However, once he began to have songs which entered the charts on a regular basis, the material presented to him was a bit different, a style that would be captivating for the listening ear. These songs ranged from ballads to ones with an Italian flare to them, all of which was pleasing to the ear of those who would listen. But even with the style upgrade, it would still be a few years before an LP album would be considered, compiled, and released.

DEAN MARTIN SINGS, originally released as a 10" LP on 12 January 1953, is one which saw a handful of issued on different formats over the years, and contained (at least initially) eight

songs. Although he had recorded several songs which had been released as singles prior to this, with a few of them even spending time on the Billboard Hot 100 singles chart, the songs which were chosen for the album were ones from his most recent Martin and Lewis film, *The Stooge* (Paramount, 1952).

Since these songs had recently been recorded for the film during recording sessions which took place in November of 1952, could be why they were selected for the album. I do find it interesting that when the title of the album was selected, instead of referring to the songs as being from *The Stooge*, marketing meant Capitol were consciously choosing to promote Dean on a larger scale and as a solo recording artist by calling it DEAN MARTIN SINGS.

While in many cases, songs are written specifically for a film, it is very interesting to see that the songs which were selected for this particular film, and then later included on the debut LP, were songs which dated back to 1929, with many of them being musical numbers in other film / theatrical releases. The songs on the album have a wide assortment of styles and presentations.

The album begins with a song written by Al Goering, Ben Bernie and Walter Hirsh called "Who's Your Little Who-Zis" which was one of the musical numbers for the 1932 drama film *Night World*. It would be Dean Martin's version that would be remembered. Johnny Green and E.Y. Harburg wrote the next song, "I'm Yours" which was introduced in 1930 by Ruth Etting but was primarily a song played by big bands and orchestras with a vocal refrain. The first film for it to be introduced in →



Left: Dean Martin recording at Capitol (Capitol Studio Archives)

Opposite: detail from the January 1953 release of DEAN MARTIN SINGS

Over, main: cover for the September 1953 reissue of DEAN MARTIN SINGS (Capitol)

Over, inset: cover for the November 1965 release of THE LUSH YEARS (Capitol)



Listening Booth

A E ABBOTSON is listening to "Where Can I Go Without You?" (1953)

I love a good twist on things. Dramas that unfold in unexpected directions, plots that take you in a completely different direction. The idea of a storyteller tricking the audience is certainly one that appeals to me.

Let me present to you then this song recorded by Dean for Capitol on 3 September 1953. Written by Peggy Lee and Victor Young (Peggy recorded it herself for a 1953 release), it implies by its title that a lover struggles to travel without their partner. In fact, it's the opposite!

Dean brings so much emotion to the song that one can truly believe he is in such anguish that, wherever he goes, he is reminded of his sweetheart. It was his eighth take, which is actually quite a lot for Dean: he usually nailed it after maybe two or three more often than not. When you hear his vocal range, it's clear he kept going until he knew this was perfect.

From the opening notes of the clarinet, we are treated to such a lush arrangement with accompaniment from Dick Stabile and his Orchestra. For me, it's the clarinet that really compliments Dean's soulful, rich tones. It adds a plaintive strain to proceedings and gives Dean such resonance. That last chorus as he heightens the notes is beautifully underscored by the closing clarinet solo. Never overstated, always supporting Dean, Dick Stabile polished the song so much that Dean's voice glistens like silk in the rain. Truly stunning, and is seamless in every way.

You can find it on *THE LUSH YEARS* (1965) and *THE CLASSIC DINO* (1979).

I went to London town
Then on to Paris for the fun I could find
I've found I couldn't leave my memories behind
Where can I go without you

Tried seeing Singapore but that wouldn't do
Went to Vienna but I found you there too
Even in Switzerland your memory came through
Where can I go without you

I want to travel, I wanted romance
I chased that rainbow across the sea
I'm tired of faces and quaint old places
If you can't be there with me

Back on that boat again and farewell to France
Farewell to London town, they haven't a chance
I'll trade the sights I've seen for one loving glance
Where can I go without you

Back on the boat again farewell to France
Farewell to London town, they haven't a chance
I'll trade the sights I've seen for one loving glance
Where can I go, where can I go?
Where can I go without you?



→ was *The Stooge* itself.

Next up we come to another fun styled song "I Feel a Song Coming On" which was one of the musical numbers in the 1935 comedy *Every Night at Eight* where Harry Burris, Alice Faye, Frances Lanford and Patsy Kelly introduced it.

While it was made popular by Patti Page in 1950, it is Dean's rendition by which it is best remembered.

The next track is yet another beautiful love song, "Just One More Chance", which was written by Arthur Johnston and Sam Coslow and again a song which was both popular as a big band / orchestra piece and a vocal piece. The song was made popular by Dean's mentor, Bing Crosby.

Richard A. Whiting and Leo Robin wrote "Louise" which was one of the pieces in the 1929 musical film *Innocents of Paris* and was introduced by Maurice Chevalier. This is a song Dean had recorded in 1947 prior to his Capitol days.

The last couple of songs keep with the pattern of fun, light-hearted melodies as only Dean can do.

"I Feel Like a Feather in The Breeze" is another song written by Mack Gordon and Harry Revel. The song was introduced in the 1936 film *Collegiate*.

And finally, the last song on his debut album was a song written by Jerry Livingston and Mack David specifically for *The Stooge* is yet another light-hearted song: "A Girl Named Mary and A Boy Named Bill."

A common thread which ran throughout Dean's career, was his deep admiration of *The Great American Songbook*. For any of us who have studied his works and the origins of those works, you will see that while he did sing and even record "new" songs, his heart was for the great songs of yesteryear. So, it is no surprise that the songs on his debut album would be ones that had significant history behind them with many of the songs charting as the most popular song of the year it was released. You will see time and time again in his array of songs, that those which he sang, had at one time been popular.

In addition to the release of the 10-inch LP, an EP was released January 1955. In April 1955, Capitol Records released a 12-inch LP version of the album. The 12-inch album (cover below) included the eight original songs from the debut album with four additional ones. Those songs included "Come Back to Sorrento", "Oh Marie", "That's Amore" and "When You're Smiling".

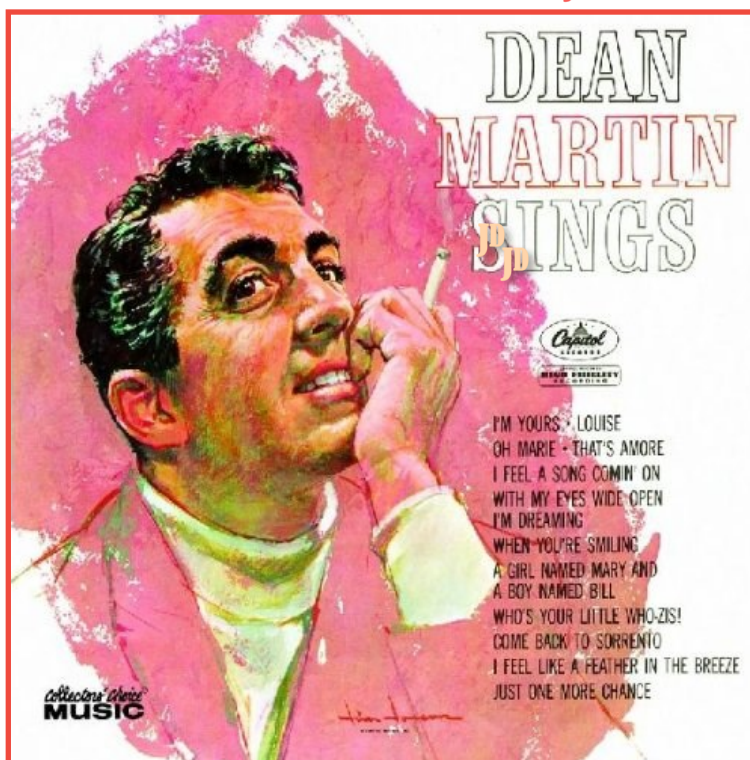
As he did throughout his career, many of these songs were incorporated into *The Martin and Lewis Show* and *The Colgate Comedy Hour* as well as released on many of his collections. **JD**

Previous: Dean Martin and Deborah Kerr (Warner Bros.)

Above, inset: Joi Lansing and Dean Martin (Warner Bros.)

Above: The novelization by Cy Howard (Popular Library, 1965) and two DVD covers for commercial release (Warner Bros. 2006 & 2008)

Left: Frank Sinatra and Deborah Kerr (Warner Bros.)



THE VERY BEST OF DEAN MARTIN

10 MAY 2024: The new two-disc CD compilation is out now 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 is 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 Dipin- to 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! 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 JD424.

DEANA MARTIN AWARDED

23 May 2024: Deana Martin is to be honored with a Lifetime Achievement Award in the Arts at the 35th Annual National Education & Leadership Awards Gala at the Ronald Reagan Building & International Trade Center in Washington, DC. We send our warmest congratulations to her.

NEW DMA YOUTUBE SERIES: 'JUST DINO SHORTS'

7 JUNE 2024: We're continually looking at ways to bring you interesting and unique forms of information and footage about Dean and with our recent re-vamp of our podcast, producers Elliot Thorpe, Marisa Lavins and Kent Edens have taken stock of the new format. While we were looking to emulate a hour-long magazine style program, we've listened to some feedback (not just the good!), spoke to some industry experts and have examined the current trend of scrolling videos, the kinds of media that people want to watch in bite-size chunks, during a break, or while travelling. So we have decided to rest the podcast for good, replacing it with *Just Dino Shorts*, a new YouTube series containing standalone, bite-size shorts and features that can be anything between five and twenty minutes. Subscribe to our existing YouTube channel now if you haven't already done so as not to miss an episode!



THE DEAN MARTIN FESTIVAL 2024



13 - 15 JUNE 2024: STEUBENVILLE CELEBRATES ITS NATIVE SON (Festival press release 30 April 2024). As an entertainment icon, Dean Martin is remembered every year in his hometown of Steubenville. The 2024 Dean Martin Festival will highlight his music and life June 13-15. The center of the celebration is held at The Spot Bar with a karaoke contest on Thursday evening, a tribute to Dean Martin by Russ Loniello on Friday evening, and entertainment by Bob Morelli (Dean Martin) and Dave Salera (Frank Sinatra) followed by Joe Scalissi with a Dean Martin tribute on Saturday evening. On Thursday evening, the Fort Steuben Concert Series will present Dean Martin themed performances by Bob Morelli, the Vince Villanova Big Band, and a Rat Pack Tribute show. Other events offered around town include opening the Dean Martin Room at the Jefferson County Historical Museum on Saturday from 11-4. Earlier on Saturday morning, runners & walkers can participate in the Dino Dash 5K in the beautiful Beatty Park with music and refreshments for all. The Steubenville Visitor Center will offer Dino's Downtown Trolley Rides from 11-4 on Saturday highlighting the significant sites and many of the City of Murals artworks. Throughout Saturday, the Visitor Center will host a display of Dean Martin memorabilia and run a video of clips from Martin's movies and television show where he mentions his hometown: "Sweet Memories of Steubenville." The Steubenville Art Association will have a show and sale of original work related to the day. As part of the celebration, Historic Fort Steuben will offer reduced entrance fees and have displays on Steubenville history. Downtown shops will have Dean Martin specials as well. For more information on these and other attractions in Steubenville, contact the Steubenville Visitor Center, 740.283.4935 or go to www.VisitSteubenville.com.

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Due to certain individuals copying and posting great chunks of *Just Dino* online without our prior permission, with immediate effect we will no longer be posting the complete magazine on our social pages to our Facebook members. Instead it can only be received if you're on our mailing list. The DMA staff and editorial team work extremely hard every month to bring you the magazine in on time and to a high level of quality so it's a very great shame that our work gets misappropriated in this way. While the magazine is and always will be free to our members, the original content we create is still of course copyright and must not be copied or used in whole or in part without our express prior permission.

MOULIN ROUGE

The famous nightspot in Paris, Moulin Rouge recently became Moulin Fracturé when the sails from its rooftop windmill fell during the early hours of 25 April 2024. The name sign too suffered some damage, struck by the red sails as they fell. There was no suspicion of criminal damage and no indication of adverse weather at the time. Luckily no one was hurt. **JD**



in your next issue...



The Dean Martin Festival
gets underway for 2024...

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Issue 424 - 7 June 2024

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