



FRED ASTAIRE

The fabulous songs and story of the iconic 'all And study of the localization of the localization of the singing and 'all dancing' Hollywood stars Fred Astaire and Ginger Rogers. Songs: Cheek To Cheek, Top Hat, Change Partners, The Way You Look Tonight, Pick Yourself Up and more!

successful Broadway Shows that were en The Hollywood Treatment such as The ng And I, Chicago, West Side Story, Carousel, Fair Lady, The Sound Of Music and more! Sinatra "His Way'

The songs and story of iconic singer Frank Sinatra, from his life as band singer, to some of his greatest swing songs. Songs: Fly Me To The Moon, Luck Be A Lady, Witchcraft, Strangers in The Night, One For My Baby, My Way and more!

4 Nights of 4 Star Accommodation

Table Service Breakfasts and 3 Course Dinners

3 Live Cabaret Shows

Three Iconic Musical Film Screenings

Hosts Available During Your Stay

MUSIC BREAKS

Prices from

Solo Travellers Especially Welcome

An Excursion

Free Welcome Drink on Arrival

Optional Vegetarian Menu Available

HOLIDAY

JUIF SUI

SUNDAY 27TH - THURSDAY 31ST OCTOBER 2024

AT THE HYDRO HOTEL, EASTBOURNE

4 NIGHT HOLIDAY IN 4 STAR LUXURY

- GREATEST

Choice of Room Options

SPECIALISTS IN UNFORGETTABLE SHORT MUSICAL HOLIDAY BREAKS



MUSIC HOLIDAY **BREAKS**

HOLIDAY SCHEDULE

SUNDAY 27TH OCTOBER 2024

3:00pm: Guests check-in 5:45pm: Meet 'n' Greet - The Garden Room 6:45pm: Three-Course Dinner in The Crystal Restaurant 8:30pm: Film: Screening of A Classic Hollywood Film Musical

MONDAY 28TH OCTOBER 2024

- 9.30am: Full Breakfast in The Crystal Restaurant 11.00am: Movie Quiz in The Garden Room

3.30pm: Film: Screening Of Another Great Hollywood Film Musical 6.45pm: Three-Course Dinner in The Crystal Restaurant

8.30pm: Live Show: Fred & Ginger

Tuesday 29th October 2024

9.30am: Full Breakfast in The Crystal Restaurant

3:30pm: Pianist Trevor Brown Plays Your Requests
6:45pm: Three-Course Dinner in The Crystal Restaurant
8:30pm: Live Show: From Broadway to Hollywood

WEDNESDAY 30TH OCTOBER 2024 7 - 9.30am: Full Breakfast in The Crystal Restaurant

3:30pm: Film: Screening Of Another Great Hollywood Film Musical 6:45pm: Three-Course Dinner in The Crystal Restaurant 8:30pm: Live Show: Frank Sinatra - His Way

THURSDAY 31ST OCTOBER 2024

- 9:30am: Full Breakfast in The Crystal Restaurant 10:00am: Guest Checking Out

BOOKING INFORMATION

If you have any queries please do not hesitate to contact us by telephone or e-mail.

to Book: If you are comfortable booking online please visit our musicholidaybreaks.co.uk - Alternatively we can accept bookings over the phone or by cheque. Deposit and Instalment payment options in order to reserve your place are available.

The Hotel: The Hydro, Mount Road, Eastbourne, BN20 7HZ. The hotel is about a 5 minute taxi ride or a 15 minute walk from Eastbourne Train Station . Guests are responsible for making their own travel arrangements to the hotel venue however we are happy to offer assistance if required.

Special dietary requirements and requests must be made at least two weeks prior to the start of your holiday. All drinks supplementary.

Refund and Cancellation Policy: You can request a full refund, up to four weeks prior to the start of your holiday. Within four weeks of the start of your holiday full refunds are subject to written medical approval.

ADVERTISEMENT









BOOK NOW ONLINE OR BY TELEPHONE

Telephone: 020 7586 2984 - Mobile: 07916 315 534

Website: musicholidaybreaks.co.uk E-mail: sales@musicholidaybreaks.co.uk

Telephone: 020 7586 2984 - Mobile: 07916 315 534 (+44 IF DIALLING FROM OUTSIDE THE UK) Website: musicholidaybreaks.co.uk - E-mail: sales@musicholidaybreaks.co.uk

cover story

12 NOTHING IS FORGOTTEN
The 60th anniversary of Robin and the 7 Hoods

features

- REMEMBERING BOB
 We celebrate the life of the late Bob Newhart
- 08 A TIP OF THE FEATHERED CAP
 A look back at Robin and the 7 Hoods as it reaches 60
- 16 NEW KIDS ON THE BLOCK
 We review The Rat Pack Live In Concert

regulars

- 07 LETTER FROM DINO
 DMA editorials from across the years for August
- 09 THE DMA LISTENING BOOTH
 Two Sleepy People
- 10 MOVIE MOMENTS
 Cannonball Run II
- 19 OLD HOLLYWOOD REWIND
 The battle for the 1940 Oscars
- 20 ALBUM OF THE MONTH Robin and the 7 Hoods
- 22 CENTRE STAGE
 It's About Time: Martin and Lewis together again in 1976
- 24 MEANDERIN'
 News, events and dates for your diary





"Just Dino is the exclusive and fully-authorized magazine 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)

EDITORIAL

Editor-in-Chief: Elliot Thorpe Assistant Editor: Marisa Lavins Contributors: Thomas Brady, Ron Iveson, Ed Krzan, Marisa Lavins, Karen Morris, Cindy Williford Design & Layout: A E Abbottson

Special Thanks: Brook Babcock,
Carole Barker, Kent Edens, Chuck
Granata, Robert Habermann,
Karen Morris, Jeannie
Normandeau, Dana Polan,
Christopher Riddle, Heather
Roulo, Oliver Slee, Mark Sudock;
The Estate of Bernard H Thorpe,
Jimmy Van Heusen Music Group,
Metromedia Radio, The Movie
Reliquary, Music Holiday Breaks,
Sand Castle Communications LLC,
Shaken Not Stirred Productions,
ShowPlanr, Where The Stars Live

Just Dino - The Official Magazine of The Dean Martin Association: Volume 53, Number 8, Issue 426, Sep 2024; published 9 August 2024 by Memory Hive Productions

ISSN 2977-1935



All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. For article submissions, please visit deanmartinassociation.com/ submissions-guide.

For advertising queries; memoryhive.co.uk/contact-us

A NOT-FOR-PROFIT PUBLICATION
DISTRIBUTED FREE TO MEMBERS OF
THE DEAN MARTIN ASSOCIATION

ABOUT THE DEAN MARTIN ASSOCIATION

Founded in 1960 and now in our seventh decade, we are proud to be the first and only official independent, flagship organization dedicated to Dean Martin in the world. We are non-profit.

Our Chairperson until his sad death in December 1995, Dean personally sanctioned our creation over 60 years ago, enabling us to be ambassadors of his career and honor his talents as one of the world's greatest entertainers. Dean was the driving force behind the formation of what eventually became The Dean Martin Association and he maintained direct, close contact with us and co-founder Bernard H Thorpe over the decades, giving us a unique insight into this otherwise elusive figure.

We have worked with EMI/Capitol, Warner-Reprise and other labels from as early as 1964 as consultants or co-producers on a number of officially-licensed compilation albums and re-releases of Dean's studio recordings (one even gaining him a Gold award in 1976).

The Dean Martin Association continuously strives to respect, promote and support the legacy of Dean Martin at all times with the backing of admirers and members all around the world.

Founders: BERNARD H THORPE, DEAN MARTIN; President: ELLIOT THORPE; Vice President: CINDY WILLIFORD; Association Consultant: RON IVESON; Researcher & Social Media: THOMAS BRADY; Researcher & Co-Producer (YT): MARISA LAVINS; Researcher & Social Media: ED KRZAN; Executive Producer (YT): KENT EDENS; Administration & Marketing: A E ABBOTTSON

Just Dino © 2024 Memory Hive Productions
The Dean Martin Association (original content, word marks, logos, devices) © 2022 Memory Hive Productions

This periodical is subject to the conditions that it shall not, by way of trade or otherwise, be lent, sold, resold, hired out or otherwise circulated in whole or in part without the author's or publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

It is understood that the use of images solely to illustrate the production or article in question within this not-for-profit publication qualifies as 'fair use' under various copy right laws. Any other images, logos and press articles included are solely for archival historical and illustration purposes only and copyright remains with the original organi-zations and owners and are credited where required/applicable/possible. No infringement intended. We include all information on the assurance that it is genuine and factual in its authenticity. However, any omissions or errors in the data and information contained within are accidental but have been checked where possible. We will refuse any contribution or submission to the DMA for inclusion in Just Dino or any other DMA publication, or on our website, Facebook, Instagram and YouTube sites that will in any way offend or cause upset and embarrassment to any member of Dean's estate, family or Association staff, their families or anyone connected and affiliated with us. Comments, opinions, references and links to and made by external organizations, contributors individuals or websites: we are not responsible for nor have any control over their comments, opinions, availability, product availability, content or imagery and cannot ensure they will not be offensive or objectionable. Any views expressed on other websites or by organizations, individuals and/or contributors mentioned or featured in this work do not necessarily reflect the views of the publisher or of the author/editor/ consultants or of The Dean Martin Association and its affiliates and connections, "Oh. it must be NBC again. What cowards we are! Why are we afraid to do our own radio show? After all, how big an egg can we lay?"

PLEASE BUY GENUINE DEAN MARTIN MUSIC AND FILMS, WHEREVER THEY ARE SOLD.

MITE OURSE



On 17 July 2024, the world of comedy lost an incredible talent with the passing of Bob Newhart . Known for his dry and stammering humor, Bob Newhart made his way into the lives of millions.

hrough his numerous comedy records, The Bob Newhart Show, and Newhart, Bob became a household name. He collected several accolades during his career spanning six decades, including three Grammy Awards, an Emmy Award, and a Golden Globe Award.

I first became aware of Bob's work not through his famous television shows, but through his appearance in the Christmas movie Elf, starring Will Ferrel and Ed Asner.

Growing up, I knew Bob Newhart as the quiet, shy, stuttering Papa Elf, and I loved him in the role. What I didn't know at that time was that the world who knew him for his television shows were seeing a reprise of his recognizable and classic comedic patter. Upon seeing The Bob Newhart Show and Newhart later on, I instantly recognized his comedic timing, and found the brilliance of his comedy was the fact that he made it look so natural

Bob Newhart was born George Robert Newhart on September 15th, 1929 in Oak Park, Illinois. His parents, Julia and

George David Newhart, were part time plumbing supply store owners.

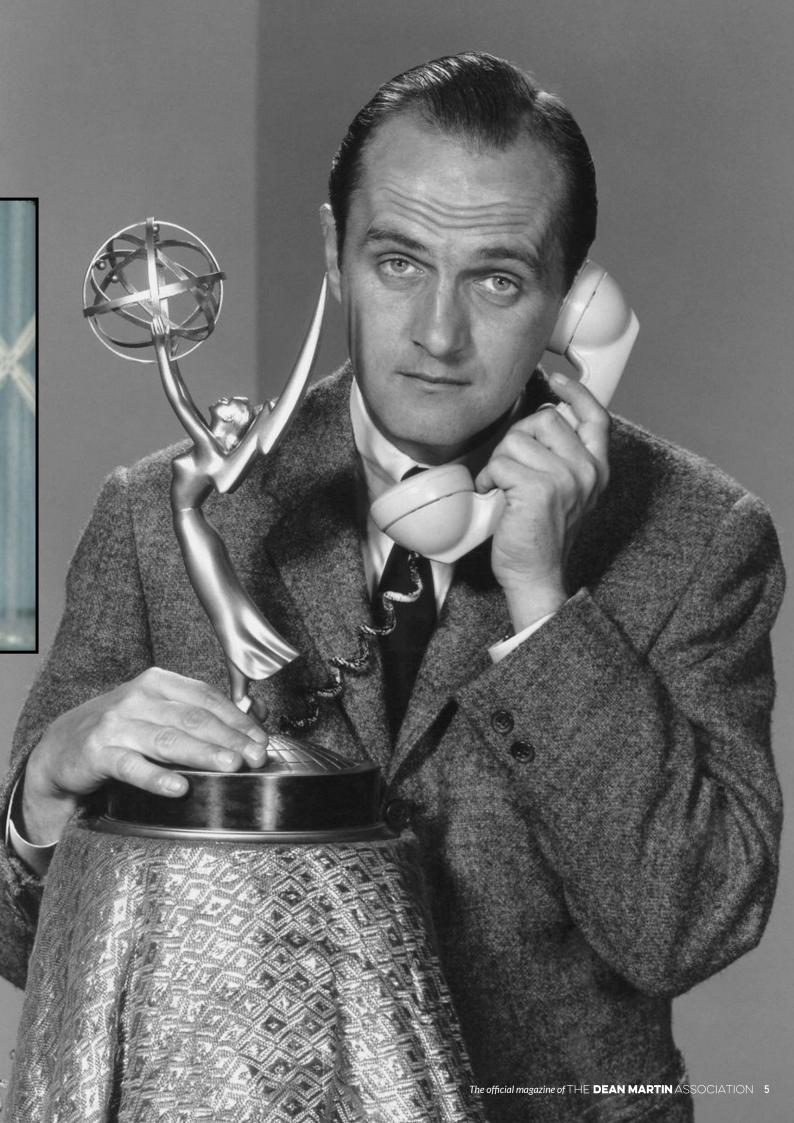
Bob was educated mostly in the Chicago area during his youth. Comedy was not originally the career that Bob had envisioned himself doing, as he had planned to become a lawyer. After obtaining his bachelor's degree in business management at Loyola University, Bob enrolled in their law program. However, after being asked to participate in unethical activities during a law internship, he decided to give up on law all together. After his service concluded in the Korean War, Bob began to work as an accountant, and later became an advertising copywriter. It was at this job that Bob began to hone his craft as the comedian we all know and love.

While working as an advertising copywriter, he and a coworker would entertain one another by having telephone calls about nonsensical topics. Bob then took this idea and began to record himself pretending to have a conversation with someone on the other line. Topics such as being Abraham Lincoln's press assistant was one of many absurd stories that Bob created in these conversations. He then submitted recordings of himself to the local radio stations as audition tapes.

It was through these recordings that he gained the notice of Dan Sorkin, who was a radio station host at the time and a key player at Warner Brother's Studios. Sorkin introduced Bob to some of the label heads at Warner Brothers, and Bob was immediately signed on with a record contract based on his audition tapes.

In 1960, Newhart released his first comedy album THE BUTTON DOWN MIND OF BOB NEWHART, which was the first comedic

Above: Bob Newhart and Dean Martin, The Dean Martin Show (NBC)



album to hit #1 on the Billboard charts and peaked at #2 on the UK Album Charts. Bob then took these ideas on the road, and made several stand-up appearances around the country, performing mostly what was heard on his albums but as an expanded version of the skit.

Through his successful record deals, Newhart gained notice in the world of television. He began to make appearances on popular variety shows with Carol Burnett, Ed Sullivan, Judy Garland, and, of course, Dean Martin.

In fact, Bob and Dean became very good friends in the 1960s through his twenty-four appearances on Dean's show. They also became good golf partners, and would often catch each other on the course before work or on weekends.

When watching the skits that Bob and Dean did together, the most unique aspect of these routines is the simplicity by which they are carried out. Often, very few props are used, and only the imagination and chemistry between Bob and Dean can be seen. In some ways, Bob and Dean had a similar comedic style. Both performers were known as comedic straight men, always playing to their co-stars or the reactions of their audience. Additionally, Bob always made comedy look easy and effortless, just as Dean did with singing. These similarities make their skits together highly entertaining and a joy to watch.

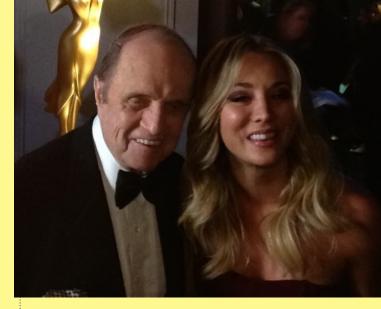
After his many appearances as a guest on variety shows, Mary Tyler Moore and her MTM Enterprises team felt that it was time for Bob to have his own series.

The Bob Newhart Show, a story that follows Bob Hartley, a psychiatrist, and his wife Emily (Suzanne Pleschette), a school-teacher, in the many twists and turns of life all taking place in the boisterous city of Chicago. Bob immediately loved the idea, and loved knowing that he would be able to perform in the freedom of his own style. The show was an instant success, and the cast are reported to have remained a tight knit family during and even after the show ended.

One of the keys to the many successes of the show was that Bob was the straight man, always playing off of the other characters actions, making him relatable to the audience. In 1977, The Bob Newhart Show ended at Bob's insistence once he felt that there were not any more fresh stories to tell.

While this door in his career may have closed, it was not the end of his TV journey.

In 1982, Bob was star in a new sitcom called *Newhart*, where he plays Dick Loudon, an innkeeper and tv talk show host. As expected based on Bob's comedic genius, Newhart was also an instant successful garnering several Emmy nominations. The show lasted eight years, with its final episode being its most memorable. The idea has been credited to Bob's wife, Ginnie, who came up with the idea of the entire *Newhart* plotline just



being a dream of Robert Hartley's from Bob's original sitcom. Bob, Suzanne Pleschette, and the producers loved the idea, and set it into motion.

In the last scene of the final episode of *Newhart*, we are taken by to the Hartleys' bedroom, where Bob wakes up from a nightmare, with his wife Emily next to him. The closing credits play the original theme song from *The Bob Newhart Show*, with thunderous applause from the live audience.

While Bob received numerous Emmy nominations for The Bob Newhart Show and Newhart, he did actually did not win any for his performance in these shows, although the 1962 variety show version of The Bob Newhart Show (NBC, 1961-62) won the 1962 Primetime Emmy Award for Outstanding Program Achievement in the Field of Humor. He himself did however win his first, and surprisingly only Emmy for his role as Dr. Proton in The Big Bang Theory during its twelve year run.

Throughout his life and career, Bob would often have fans approach him thanking him for the years of joy, laughter, and memories that he was able to give them. From his classic sitcoms to his appearances in The *Dean Martin Show*, *NCIS*, *The Big Bang Theory*, *Elf* and more, Bob transcended generations of fans, and will remain a memorable figure in comedic history.

To end this tribute to an incredible talent and person, I will leave you with words from the man himself:

'More and more, as I get older, people come up to me and say thank you for all the laughter. And my standard answer is, it was my pleasure. But that's the truth.'

1929-2024

Previous: Bob with the Emmy awarded to his NBC variety series, *The* Bob Newhart Show (1962)

Above right: Bob Newhart and Kaley Cuoco at the 2013 Emmy Awards

Right: Bob on stage



Letter From Dino by Bernard H Thorpe

DMA EDITORIALS ACROSS THE YEARS: **SEPTEMBER**

Letter From Dino was the original title of our monthly publication in 1960, before we settled on Just Dino (from 1987 onwards).

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/s asking to purchase any products that this or similar archival editorials make reference to

1962

MARILYN MONROE

Marilyn's tragic death on 4 August 1962 has shaken both Dean Martin and Frank Sinatra. Dean had been filming with her and has pulled out of production. The studio is already looking to replace her, but our feeling is Dean won't return to the set. At this stage, we are unaware as to how much had already been filmed.

October for the UK market and CHA CHA DE AMOR from Reprise won't be out in the UK until 1963. Capitol tell us they are looking to issue a new "best of" and Dean himself revealed to us he is considering recording an album in the UK!

1968

5 CARD STUD

This new Western from Paramount sees Dean Martin and Bob Mitchum head to head, in a fight for their lives. It's a tremendous tale of cunning and revenge and we might have to admit we think it better than the superb Bandolero! Dean really carries the film and, with all due to respect to Mitchum, he doesn't seem to do much in the film at all by way of his screen time - yet his character is very much intrinsic to the gripping plot. Beautifully filmed with a marvelous title theme as sung by Dean, it's been out in the US for a while now and is doing well at the box office. London release date is not yet set.

1970

DEAN AND FRANK AT THE **RIVIERA**

Both Frank and Dean appeared at the Versailles Room at the Riviera Hotel on the 13th to host a special tribute to Joe E Lewis, with about a thousand friends "dropping in". This affair was sponsored by The **Beverly Hills Friars** Club and is expected to gross \$75,000. This will go to the Friar's Youth Fund. Among those who

attended were Jimmy Durante, Jack Benny, Phil Harris, George Burns, Ed Sullivan, Tony Bennett and Shecky Greene. Frank said, 'Joe is one of the truly great wits of our day, but more importantly he is a kind and generous man who hasn't an enemy in the world.'

'He taught me how to drink without spilling a drop - and I'm beholden to him for that. I have it as rum

cake! I'm just gonna pour me a slice!' joked Dean. 'He told me he's been a bottle baby for sixty years and there are still some people around who believe I am his illegitimate son from Sophie Tucker...and I ain't denying it!'

1974

DINO IN HOSPITAL

Dean Martin's ulcer is causing him trouble again. His doctors insisted the old trouble is flaring up again and as a result he must take further treatment as soon as possible. Evidently, it is thought that the recent trouble with Dino Jr. has caused his father more worry, and this could be part of the reason perhaps why Dean has this seemingly continual ulcer attacks. Dino Jr. was fined \$2000 and one year's probation for illegal possession of an unregistered machine gun and anti-tank gun. He had intentions of becoming a doctor, but as a result of his activities, the University of Southern California have scrapped all of his chances. Under Californian law, no one who has been convicted of a felony can be licensed to practice medicine. He has also been turned down by other medical schools.

1975

DEAN'S PLACE

This is the title of Dino's brand-new variety show for NBC, with the first episode screening September. Guest stars Jack Cassidy, Robert Mitchum, Angie Dickinson and Ronald Reagan visit Dean's fictional nightclub that showcases new talent.

Dean, as the "owner" oversees proceedings, with him singing "Bad, Bad, Leroy Brown" and "I've Grown Accustomed To Her Face". Lasting sixty minutes (with ads) it should bring Dean back to TV with a bang. It's intended to be a long-running series and will coincide with eight more Celebrity Roasts.

Can Dean reclaim the throne of variety television? Let's hope so, and let's hope too this gives him the incentive to get back into the recording studio! It's about time we had another album from him and

1996

ALSO FROM CAPITOL

With three Charly Records releases in the bag of former Reprise issues (THE BEST OF DEAN MARTIN [CDGR106], ALL-TIME HITS [CPCD81992] and THE GOLDEN YEARS [CDDIG19]), also now complete is our Christmas compilation CHRISTMAS GREETINGS, all available before 25 December.

Capitol will be releasing for the first time on CD PRETTY BABY AND THIS TIME I'M SWINGIN', coupled together on one disc...so we have lots of new items for you to enjoy

As well as Christmas Greetings, we have coming soon the first of our themed or "concept" issues through Charly, the 2CD set FARAWAY PLACES WITH DINO. This is the first of many albums to be issued that are completely under the DMA's project management. Starting in 1997 we will be issuing single-disc sets of twenty songs each for your listening pleasure.

2003

CHARLES BRONSON

The son of a Lithuanian coal miner, Charles Buchinsky rose to fame in Europe prior to US stardom in action roles in films such as Death Wish and Assassination. He claimed to have spoken to English at home during his childhood in Pennsylvania. Though he managed to complete high school, it was expected that he would go into the mines like his father and brothers. Service in WW2 gave him a broader view of the world so Charles came back to America determined to pursue an art career, changing his name and to acting once he had played a few small roles in local theater. His first noticeable film role was as Igor alongside Vincent Price in House of Wax (1953). In 1963 he joined Ursula Andress, Anika Ekberg, Frank Sinatra and Dean Martin in the comedy Western 4 For Texas. In 1971 he was presented with a Golden Globe as "the most popular actor in the world". Charles Bronson died of pneumonia on 30 August after a few weeks of treatment at Cedars-Sinai Medical Center with his wife at his bedside. ID

RECORD NEWS

Still no update yet of a British release for Dean's Reprise single "Tik-A-Tee, Tik-A-Tay"/"Just Close Your Eyes"; we're told it will be this year, but no date has been set, but "Dame Su Amor"/"Baby-O" was out 24 July and has been a real seller. Meanwhile, Capitol's DINO - ITALIAN LOVE SONGS has been held over until

ADVERTISEMENT

"I wish there was a way I could preserve my memories. I want to share my life experiences with others. This is who I am and what life has made me. I want to be remembered. I want to tell my story."

Wherever you are in the world, Memory Hive specialises in turning your life story, your life experiences, your memories, into your very own autobiography.





Feature by Karen Morris A TIP OF THE FEATHERED

Released on 24 June 1964, and celebrating its 60th anniversary. Robin and the 7 Hoods enjoyed a respectable box office run back then, even though it was competing with the beginnings of Beatlemania.

his feel-good flick, directed by Gordon Douglas (who previously directed Young at Heart), stars the affable Rat Pack clan of Frank Sinatra, Dean Martin, and Sammy Davis, Jr., with additional cast members Bing Crosby, Barbara Rush, and Peter Falk, all joining in for an easy-going frolicking time. Gene Kelly was originally approached to direct, which would have made for an interesting approach. Scheduling conflicts however meant ultimately Kelly couldn't

On a sentimental note, this was the last project the Rat Pack filmed together on the big screen, so a bit of history was made! (The previous films being Ocean's 11 and Sergeants 3, but they would reunite in 1984 for the Burt Reynolds vehicle Cannonball Run II.)

The movie plot offers a tongue-in-cheek spoof of the Robin Hood legend, a good-hearted fellow who takes from the rich and gives to the poor. This time around Robin isn't in Sherwood Forest, but instead transports to 1920s Prohibition Chicago! Frank Sinatra takes the film lead as Robbo, a gangster with a moral code, whose faithful sidekicks, Dean Martin as Little John and Sammy Davis Jr. as Will, assist as he vows to keep a hold on his Northside gangster territory. Peter Falk as Guy Gisborne is his nemesis, who seeks revenge but delivers a comedic (almost Columbo style) touch. Rounding out the cast, do-gooder Bing Crosby (as Allen A Dale), and femme fatale, Barbara Rush (as Marian). Add in snappy music direction by Nelson Riddle, and you have a recipe for movie merrymaking.

Noteworthy insights about film director Gordon Douglas and Frank Sinatra are shared by Dana Polan, the Martin Scorsese Professor of Cinema Studies at New York University: 'Gordon Douglas was a dependable, competent director without visual style who filmed cleanly and fast — nothing to get in the way of story-telling. Far away from Frank Sinatra's daring work with Minnelli (Some Came Running) or John Frankenheimer (The Manchurian Candidate). Frank Sinatra always hovered between good boy and rebel, and that shows up here in the idea of a gangster who does things for charity. A number of Sinatra films in the 60s were vanity projects to get him and other Rat Packers together and have a good time. The films were often excuses for times together to play around.'

So true, and play around they did! The camaraderie between 'the boys' in the trilogy of Rat Pack movies, or on stage during their live concerts, was always a crowd-pleaser, leading up to their playful after-show mischievous antics.

Although sometimes we don't realize there were occasionally less carefree moments on the set, as mentioned by respected colleague and Sinatra Scholar, Chuck Granata, a leading authority about Frank Sinatra, who touches on a note of seriousness and history: 'The Rat Pack films were all about fun and frivolity. which is why they were so spontaneously filmed. However, most people don't know the seriousness that pervaded the set



on 22 November 1963: the day President Kennedy was shot. Although they'd had a famous falling out, Frank Sinatra was still devoted to JFK's ideals. When the news of the assassination reached the set of Robin and the 7 Hoods, Sinatra immediately called the cast and crew together and shut down production for the day. According to his family, he then went home and spent the next four days alone, in his bedroom, watching the constant coverage of the tragic event. It wasn't until after the President's funeral that Sinatra returned to the set; he continued to grieve for his friend for years to come."

Mark Sudock, host & producer, The Sinatra Songbook (Metromedia Radio) adds, 'In the early 2000s, I attended an Emmy luncheon at the TV Academy. As luck would have it, I was seated next to Barbara Rush. She validated the JFK assassination account. As she recalled, the company was shooting the cemetery scene when Frank made the announcement. She said the air became suddenly still. The company filed out of the location in a state of suspended animation (Rush's description). Not a word was spoken, she emphasized, as they walked in slow motion to their cars, together but alone. Some forty years later, she still found the events of that day unnerving."

But as the entertainment saying goes, the show must go on. Filmmaking continued, as did music. Frank, Dean and Sammy always do what they do best, performing a variety of songs which are all part of the successful film soundtrack. Bing also chimed in to add his own musical style. And, speaking of "Style", that is one of my favorite songs in the film. Frank, Dean and Bing, dashing, dancing and looking dapper, sing the song so well! A wonderful melodic scene with all three at their chic best. Other song highlights: Frank introducing what has become a very popular song over the years, "My Kind of Town"; Dean crooning "Any Man Who Loves His Mother"; Sammy's rendition of "Bang! Bang!" with a choreographed slick dance routine that excites; and Bing's smooth "Mr. Booze" as well as his charming "Don't be a Do-Badder". Nelson Riddle's son Christopher Riddle, the acclaimed Conductor/Musical Director of the Nelson Riddle Orchestra since 1985, kindly shared a story with me about attending the recording session for the song "Don't Be a DoBadder". He also mentions the anecdote in the book Nelson Riddle - Music with a Heartbeat by Geoffrey Littlefield: 'Skip, Rosemary and I went along with our father (Nelson

Above and opposite:

Frank Sinatra leading the cast of Robin and the 7 Hoods (Warner Bros. 1964)

Riddle) 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.' Chris also told me their sister Bettina was also at the recording session.

The film's musical score was developed by the creative trio of lyricist Sammy Cahn, and composer Jimmy Van Heusen along with lively arrangements by Nelson Riddle. It was nominated for a 1964 Grammy Award for Best Original Score Written for A Motion Picture, as well as nominated for an Academy Award for Best Original Song ("My Kind of Town") but lost when Mary Poppins won for film score and the song "Chim Chim Cher-ee".

Sammy Cahn reflects on one of his songs in the film in this bittersweet quote which was displayed in the marvelous book, Sinatra 100, by Charles Pignone:

'I understand I'm considered to be the songwriter to have put more words into Sinatra's mouth than any other man. Whenever Frank needs a lyric you can bet I'm there. I have been, ever since Anchors Aweigh. I do have one great disappointment with Frank Sinatra in my life. I wrote a song for the film Robin and the 7 Hoods called "I Like To Lead When I Dance". Some songs Sinatra liked better than others and he had never not liked a song of mine. It was definitely the single best Sinatra song I'd ever written. Frank recorded the song for the soundtrack album but never got around to synching the song for a scene in the film. When I heard he would not be doing it in the film I wrote him a note that said, 'Please don't let this one get away. We're not up at bat that often and don't get that big fat pitch. If you don't do the song in the picture we'll all be punished.' A few days after I sent him the note, his son was kidnapped.'

Brook Babcock, President of the Jimmy Van Heusen Music Group, reveals interesting sideline facts about the staying power of the film's songs: 'What do Chicago Town Pizza, Apple TV (Presumed Innocent), Family Guy and Volkswagen have in common? They have all used songs that were originally created for the movie Robin and the 7 Hoods by the songwriting team of Jimmy Van Heusen (music) Sammy Cahn (lyrics) and Nelson Riddle (musical director). Chicago Town Pizza and Presumed Innocent both synced "My Kind Of Town" this past year. Family Guy used "Mister Booze" and Volkswagen used "Style" in the past. These songs over the years have staying power which still is in evidence today with the usage in various advertisements and TV shows.'

As a Dean Martin and Rat Pack fan, I'll be watching Robin and the 7 Hoods many more times through the years...and will be humming those film tunes forever, as I believe you will be too!

Congratulations on the 60th anniversary!





LINE AND DINO * LINE RENAUD & DEAN MARTIN mono ine and

It's always difficult for me to choose a single Dean Martin song, as I have so many favorites. However, I wanted to focus on one that I feel is a unique piece in his repertoire and is often overlooked or not heard as

"Two Sleepy People" was written on 10 September 1938 by Hoagy Carmichael, with lyrics written by Frank Loesser. The song was originally created for the 1938 film *Thanks for the Memory*, starring Bob Hope and Shirley Ross. The prequel to this film was called The Big Broadcast of 1938, which featured Hope and Ross singing "Thanks for the Memory" as a duet. Their chemistry and musicality together was so popular, that the studio asked for a new duet to be written for them for their next picture. In walks Carmichael and Loesser with "Two Sleepy People", which was of course sung as a duet between Hope and Ross, and became a smash record hit as well. Since Bob Hope was not a singer by trade, he often spoke-sang his lyrics, giving it a more conversational tone. After its immediate success, other notable musicians such as Fats Waller released their own versions of the song.

On 27 April 1955, several years after the success of the original 1938 version, Dean Martin decided to take a crack at it himself. With Line Renaud, the very famous French singer as his duet partner, and the support of Dick Stabile And His Orchestra they cut an excellent version of this song that is very different from the original. In Martin's version with Renaud, it is very lyrical and romantic, with a hint of softness in both of their voices adding to the romantic flair of the song. Martin and Renaud put their own spin on the end of the tune by saying good night to each other in French and Italian, a nod to their respective cultural heritage. While this is not one of Dean's most popular songs, I have always been impressed with the way he interacts with his duet partners. He is able to adapt and blend his voice well with his partner, while still maintaining the importance of his harmonies in the song. Additionally, in "Two Sleepy People" he was able to adapt himself to Renaud's French accent, allowing their pronunciations the blend together for a better duet. Dean was also able to breath into the phrases of this song, allowing him to emphasize the longer, more musical phrases accentuating the mood of the piece.

I have always found that Dean can adapt his voice to so many different songs, and "Two Sleepy People" is no exception. I highly recommend giving this song a listen, as it is always a fun experience hearing one of Dean's earlier, more unknown recordings. After all, you know its going to be fabulous no matter what! **JD**

MOVIE MOMENTS with ELLIOT THORPE

It's sea-to-shining-sea for a rematch of the race to beat all races. With an all-star cast headed by Burt

Reynolds, Dom DeLuise and Dean

Martin, it can only be...

off us. Burt and Dom, they're the ones carrying us, carrying the movie. The opportunities aren't there for us guys heading to or in our sixties...unless I get asked to play Kunta Kinte's pop.'

Burt and the gang are back! exclaimed one movie tag line. That was really all you needed to know, because the storyline was in essence a remounted set-up of The Cannonball Run, yet it widened the plot to incorporate hoodlums and stolen prize money. It benefits as a result and gives purpose to our protagonists' actions.

Was is quite startling though is that this year, 2024, it reaches

its fortieth anniversary. That in itself makes me feel old! I remember going to the premier show ing in London's West End. I was representing

eading authority on Frank Sinatra, Chuck Granata, said elsewhere in this edition [pg. 8, Ed.] that, '...the Rat Pack films were all about fun and frivolity...' Now Cannonball Run II (nor it predecessor The Cannonball Run for that matter) wasn't a Rat Pack film but it has the same level of frivolity that is all there on the screen. It's pretty clear

that the entire cast is having a blast and inviting us along for the high-speed ride. Of all of Dean's movies away from the Rat Pack as a whole, this one is the closest in spirit.

For a start it has the ultimate Rat Pack trinity in Frank, Dean and Sammy, not seen on screen together since 1964's Robin and the 7 Hoods. In addition, Shirley MacLaine is present (who was one of the Rat Pack 'mascots"), and Henry Silva, who co-starred in Ocean's 11 (1960).

Names seen on cast lists for Dean's TV and movie career can also be found here: Jack Elam, Mel Tillis, Tony Danza, Sid Caesar and Foster Brooks to name a few.

Many people deride the two Cannonball films (there was also a third, Cannonball Fever, starring Melody Anderson and John Candy, which featured Jamie Farr as the only actor to link the movies, playing the Sheik again) but I have to fly the flag for both of the Hal Needham-directed instalments. They are made to be tongue-in-cheek, they are vehicles (pun most definitely intended) that enable the stars of the day to have a laugh and get paid for the privilege. The stories are thin but the cars are great, the stunts are good fun, the music is upbeat and the dialog is daft and on occasion very witty. Everyone smiles throughout and everyone is in on the

Sammy Davis Jr was delighted to be asked back for the sequel. He was honest about his place in the movie industry at the time the film was shot.

'Films today aren't made for us anymore,' he told the DMA in 1984. 'We gotta thank Burt who can call the shots. He's a superstar so he gets what he wants. If it wasn't for him, we wouldn't be in these movies.'

That shows the fickle nature of Hollywood. something that resonates even today. Three men who were at the top of heap, who once held audiences with presidents and pulled in millions of punters to Vegas knew they were not the box office draws they used to be. Sammy continued: 'I don't get much chance to be with Frank and Dean these days. We all have different things doing, so it's great to be with them in a movie like this. The pressure is





Right: artwork to the original cinema poster (Golden Harvest, 1984)

Opposite: Rat Pack +1...star Burt Reynolds with legends Dean Martin, Shirley MacLaine, Sammy Davis Jr and Frank Sinatra in 1983 on the set of Cannonball Run // (Golden Harvest, 1984)

DMA and the excitement was infectious, being amongst critics and film actors (although none, I hasten to add, from *Cannonball Run II* itself).

The official European premier was in Paris, and Dean coincided his charity appearance at Moulin Rouge with the film's release.

What of the movie itself?

Read contemporary reviews and you'll realize that it was widely panned, many criticizing the jokes, the plot and the fact that the race was reduced to a five minute section, interspersed with cartoon animation.

Of that latter observation, to me that makes perfect storytelling sense. A sequel to a film about a race across the US by its very nature has limited scope if it was simply to be another race between the opening and closing credits. Therefore, the plot had to have the race as its anchor but broaden the narrative.

Did it work?

For this viewer, yes it did!

I like films with big-name casts. I agree that it doesn't always make for a perfect movie but there's enjoyment to be had playing spot-the-celebrity. (I don't think I can count the number of times I've seen *The Cannonball Run* but it was only a couple of months ago on yet another watch a I first noticed Peter Fonda's cameo!) *Cannonball Run II* is literally awash with famous faces, and you can see they are all there to have a good time: Marilu Henner, Ricardo Montalban, Abe Vigoda, Jackie Chan, Mel



Tillis, Richard Kiel...

How did Frank Sinatra become involved? It was Dean and Sammy who convinced him, after they told him the fun they had filming the first instalment.

'Frank felt he didn't want to miss out on something,' Hal Needham said while doing the promotional rounds, 'so he asked us if he could be in it.'

Dean really hammed it up as retired racing driver Jamie Blake, this time at the wheel of a beautiful red Chevrolet Corvette C4. He played for laughs while playing straight (the secret of a great comedic actor), got the laughs, and had a laugh doing it. He and Sammy (as his diminutive sidekick Fenderbaum) posed as police officers, although Dean, who had always turned down serious police roles throughout his career, soon got into slacks, a shirt and blazer.

Blake and Fenderbaum owe some locals hoods \$30,000 and enter the second Cannonball race in order to secure the

winnings (\$1m) and pay off

Op

their debts, Mean-

while, Hymie (a mobster played to perfection by a scenery-chewing Telly Savalas) is out to get other debts owed him by lily-livered Don Don (Charles Nelson Reilly), son of crime-boss Don Canneloni (played by an uncredited actor who I couldn't for the life of me place...). When Sheik Abdul ben Falafel (Jamie Farr), whose father King Abdul ben Falafel (Ricardo Montalban) puts the prize money up with the intention of his son winning and thereby being crowned the fastest driver in the world, loses said winnings when Hymie steals them, who can

the desperate Cannonballers turn to to get the money back? Phew! Yes, that's right, Hollywood Royalty itself; one Mr Frank Sinatra (you can call him "sir").

With car chases, fist fights and delightful comedy turns from

all the main cast and their major guest stars (a scene with the \$1m cash bag had me guffawing), Cannonball Run II has become a fare more engaging film now than when it was first released. Forty years on, it's still cheeky, unapologetic, wholeheartedly refreshing and not designed to be offensive in the slightest: just the type of comedy we need these days, perhaps?

Burt and the gang were in it for the fun. Yes, Burt may have been playing a caricature of himself, but then so did Dom, Dean, Sammy and Frank, especially Frank. And why not? To be honest, Burt's

career as a big box-office draw was beginning to wane, and our beloved Rat Packers didn't need to make any films anyway. Get paid for being on a film set with your mates, and have a blast. Who can argue with that?

It would be Dean and Frank's last film each, and there's something touching about their respective lasts being one they were in together.

Golden Harvest/Warner Bros. present an

Albert S Ruddy production, a Hal Needham

film, Cannonball Run II, starring Burt

Reynolds, Dom DeLuise and Dean Martin;

with Sammy Davis Jr, Jamie Farr, Marilu

Henner, Telly Savalas and Shirley

MacLaine; written by Hal Needham and

Albert S Ruddy and Harvey Miller; music

by Al Capps; executive producers

Raymond Chow and Andre Morgan;

Produced by Albert S Ruddy; Directed by

Hal Needham premier 29 June 1984;

duration 104 mins.; certificate 'PG'



Since the beginning of time, stories and songs have been passed down from generation to generation all throughout the world. The legend of Robin Hood is no different.

he story has resonated with audiences for centuries. While it has evolved and changed, the theme remains the same: to help others in need and, in general, to do what is right. Over the last six-hundred plus years, it has been handed down in verbal and written form, as well as adapted for the stage, and in modern times, cinema and television, starring a whole host of actors in the legendary role, most notably, Douglas Fairbanks, Errol Flynn, Richard Greene, Patrick Troughton, Sean Connery, Michael Praed, Jason Connery, Patrick Bergin, Kevin Costner, Taron Egerton and, coming soon, Wolverine himself, Hugh Jackman.

The first known Robin Hood movie was a silent in 1908. Fast forward to 1964 and the setting this time is not in a forest, but in the city of Chicago set during the prohibition days of the 1920s. The bows and arrows have been replaced with guns. The battle between Robin Hood and Little John dueling on a log with quarterstaff from the original story, is now a pool match between Robbo (Frank Sinatra) and Little John (Dean Martin), the latter dominating the game.

Robin and the 7 Hoods takes the legendary story of Robin Hood to a whole new level of adaptation. The comedy musical, released on 24 June 1964, celebrates its 60th anniversary this year. And while the star-studded cast who graced the big screen in 1964, have all passed away, it is interesting to note the

popularity of the film all these years later.

But in all honesty, why wouldn't it be popular in today's culture? Especially when you have combined the talents of Dean Martin, Frank Sinatra, Sammy Davis Jr. and Bing Crosby who were by far four of the finest entertainers of all time - and they just happen to all be in this production.

As the DMA researches Dean's career, there is not a day which goes by that one of us does not mention how timeless Dean's music and movies are even, not to mention attracting a wide range of age groups.

The question is how does a movie have such significance sixty years after its release?

One significant aspect of its modern appeal is the timeless charisma of the Rat Pack. Their on-screen chemistry and effortless coolness offer a nostalgic glimpse into an era was defined by larger-thanlife personalities.

Directed by Gordon Douglas and produced by Frank Sinatra, Robin and the 7 Hoods had a fine line-up both in front and behind the camera. The film's screenplay which was written by David R. Schwarze along with the star-studded cast, ensured its potential to do well as a box office hit. Another element which contributed to the movie, was the combined talents of Sammy Cahn, Jimmy Van Heusen, and arranger Nelson Riddle, all responsible for a variety of songs which were written for the scenes in the film, including "My Kind of Town" which was nominated for an Academy Award for Best Original Song.

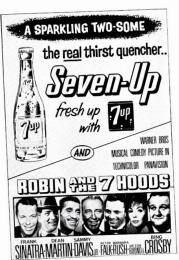
As the cast navigates through organized crime and romantic affairs, it finds itself entangled in a web of betrayal and redemp-

As one can well imagine, the combination of Dean, Frank, Sammy and Bing with the mix of humor, romance and catchy musical numbers, we are reminded of a time in history which is no more. The foursome makes for one very interesting piece of

Above: artwork detail for Robin and the 7 Hoods (Warner Bros./ P-C Productions, 1964)

Opposite: (top, left) tiein 7-Up campaign [UK] (1964); (top, right) front page of 10-page news bulletin (Warner-Pathe Distributors Ltd, 1964); (bottom) front and rear of promotional flver (Warner-Pathe Distributors Ltd, 1964)

NATIONAL TIE-UP WITH 7 UP LIMITED



A national tie-up has been arranged with the manufacturers of this popular mineral water linking their product with "ROBIN AND THE 7 HOODS" in a promotion that not apply offers your subjusted earliest to apply offers you only offers you unlimited outlets to publicise your programme but also gives you an opportunity of winning £25 for good "7 Up-mans

FREE ACCESSORIES

- 1 A WINDOW STREAMER with illustra-tions of the 7 Up bottle, a half tone block of the seven main stars in the film, and linking copy. Size 12" x 16½" and in full colour, these streamers should be placed with local retailers of 7 Up.
- 2 DOUBLE CROWN DISPLAYS of similar design to the window streamer for use in theatre foyer displays.
- MISCELLANEOUS 7 UP MATERIALS, details of which are given in the following paragraphs.

(N.B.—Managers of A.B.C. Cinemas will receive 30 streamers and \(\bar{l}\) d.c. poster direct but managers of Independent theatres should apply to Warner-Pathe's Ad. Sales Dept. for their supply of these accessories).

WIN £25 FOR YOUR "7 UP" CAMPAIGN

"7 UP" Limited have allocated the sum of £25 as a prize to the manager submitting the best publicity campaign on this national tie-up. When your promotion is completed, send your entry for this contest to "7 UP" Limited at the address given below and, wherever possible, include photographs or 35mm. transparencies of displays, stunts, etc.

The Advertising and Promotion Dept. of 7 UP will give you the maximum assistance and will supply you with an extensive range of existing printed materials, "gimmick" sales aids, and novelties designed to attract the youngsters, such as 7 UP pencils, rulers and badges. Miss "7 UP", an attractive girl who is in great demand at carnivals, etc., will be able to participate in your promotions at dance halls, balls, large stores and the cinema, from October to December.

THE CLOSING DATE FOR THIS CONTEST IS DECEMBER 31st, 1964.

YOUR CONTACT FOR EXISTING "7 UP" MATERIALS, STOCKISTS DETAILS, ATTENDANCE OF MISS "7 UP", AND THE ADDRESS FOR YOUR SHOWMANSHIP ENTRIES IS:—

MR. A. F. JAMES, 7 UP BOTTLING COMPANY, RIVERSIDE, CORNEY ROAD, CHISWICK, LONDON, W.4. (Telephone:—CHISWICK 8551)

N.B.—THIS TIE-UP IS **NOT** APPLICABLE TO SCOTLAND



PANAVISION

GENERAL COVERAGE STORY

OF "ROBIN AND THE 7 HOODS"



INTRODUCTION

They've taken the Robin Hood legend and changed the bows and arrows to machine guns: With songs yet!

ROBIN AND THE 7 HOODS as slick, chic, spoof on all the gangster movies ever made, the Robin Hood legend transferred from Merrie England to Chicago in its wildest era - Chicago of the roaring, wicked twenties, Robbo, the number one hood who wins an entirely accidental reputation as a latter day Robin Hood, stealing from the rich to give to the poor; Bing Croshy as the unworldly Allan A. Dale and Berberar Rush as the gargeous, ice-cool Marian. It also has a dozen swinging new songs composed by the celebrated team of Sammy Cahn and Jinmy van Heusen. And it has Technicolor and Fanavision, too.

ROBIN AND THE 7 HOODS is a lavish, exuberant satire laced with a racy, Runyonesque flavour. Frank Sinatra and Peter Falk are the respective obsesses of two feuding games, each bent on the total destruction of the other and carrying the city of Chicago in two in the process. An act of accidental generacity on Sinatra's part results in his being canonized by the citizens of Chicago as a modern Robin Hood — a novel but somewhat embarrassing state of affairs for a gang of tough, dyed-in-the-wool hoodlums.

ROBIN AND THE 7 HOODS is directed by Gordon Douglas, produced by Frank Sinatra for Warner Bros. and released through Warner-Pathe.

ROBIN AND THE 7 HOODS

THE STORY

This is the wicked Chicago of the 1920's, city of gangsters, gun molts and bathtub gin. Chicago's No. I hoodlum, Big unit out their guns as the final chords of "For He's a Jolly Good Fellow" fade away in a welter of sentimental good sun, is exermoniously polished off at his own lavish birthday party by a group of his friends and fellow hoodlums. Bug Dill out their guns as the final chords of He's a Jolly Good Fellow fade away in a welter of sentimental good of the form of the first of the firs

KODDO, WITH ME ADDS WHI, MA SECONDE AND SE One snowy night Marian steps from a shiny limousine swatned in same escoried by an impression was Dale; it is Allen who takes out his bulging wallet and hands each of the freezing Santas a Christmas gift

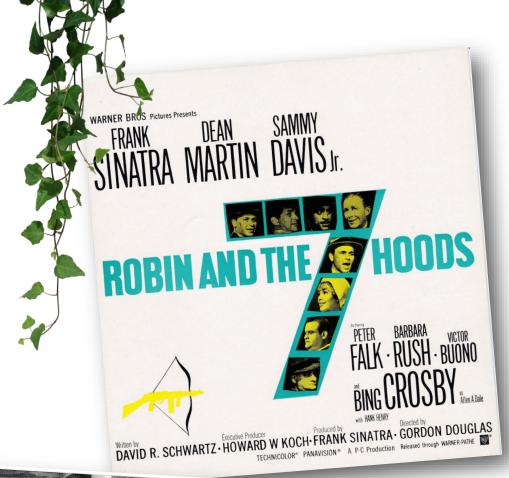
-70		
Robbo John Will		FRANK CO
Mario Gisborne	SAN	IMV DAVIARTIN
Marian Sheriff Potts	and	BARBARA RUSH VICTOR BUONS
Allen A. Dale	with	BING CROSBY
Six Seconds Vermin Tomatoes	······································	Hank Henry Allen Jenkins

Sheriff Glick Robbo's Hood Blue Jaw			
Robbo's Hood Blue Jaw Hatrack			
Robbo's Hood		********	
Blue Jaw	***************************************		Robert Foul
Hatrack	*************		Phil Crook
Soupmeat hisborne's Hood Robbo's Hood	*******	*************	e un Arnold
oupmeat		····· Pick	Sonny King
isborne's Hood Robbo's Hood harlie Bananas		······	ard Simmons
tobbo's Hood	*************	F	arry Swoger
Robbo's Hood Robbo's Hood harlie Bananas ocktail Waitress	***************************************	Richa	rd Bakales
witch "allress	***************************************	B	ernand F
harlie Bananas ocktail Waitress witch		***************************************	Card Fein

THE CREDITS

Produced by Fank Sintars, Directed by Gordon Douglass: Witten by David R. Schwartz: Directed Produced Producer William H. Daniela, A.S.C.: Art Directo LeRoy Deane; Film Editor Sun O'St Hughes, Vinan Vernon; Make-up Super-time Gordon Ban, S.A.; Super-time Gordon Ban, S.A.; Super-time Gordon Ban, S.A.; Super-time Film Editor Sun O'St Executive Conference on Conferen

Length 11,057 ft. · Certificate "U" · Running Time 123 mins.













			SINATRA
Suy Gisborne		AMMY D	AVIS, JR.
		BARBAI	
llen A. Dale	and	TICTOR	BUONO
		BING	CROSRY

ff Potts	BARBARA RUSH
	VICTOR BUONO
A. Dale and with	BING CROSBY
conds with n	Allen Jenkins Jack LaRue

















LENGTH 11,057 feet · CERT 'U' · RUNNING TIME 123 minutes

→ Frank Sinatra's Robbo embodied the Robin Hood model with his charm and wit while Dean Martin's Little John portrayal fit him like a glove. Sammy Davis Jr, played Will, a member of Robbo's gang known for his dancing and quick wit.

In real life, Sammy was a multifaceted entertainer, a singer, dancer, actor and impressionist. He appeared in numerous films and stage productions during his career. Sammy made his film debut in Warner Bros.' Rufus Jones for President (1933) aged 7. He had a starring role in the Broadway musical Mr. Wonderful (1956). He was nominated for a Tony Award for his performance in Clifford Odets' 1964 musical adaptation of Golden Boy.

Originally cast Alan A Dale, Peter Lawford ultimately didn't appear, instead replaced by Bing Crosby. Dale had his own little bag of tricks before joining Robbo's team.

Bing starred in numerous films and radio programs and movies, the most-well known being the iconic Road To... film series with Bob Hope. But what Bing is most known for is his distinctive voice and his laid-back demeanor, a style that a young Dean Martin was influenced by.

Bing has been associated with the Christmas season after starring in Holiday Inn (1942) and White Christmas (1954). He won best actor Oscar for Going My Way (1944) and nominated for an Oscar in The Bells of St. Mary's (1944).

Another key player in the movie was Peter Falk.

Peter played the role of Guy Gisborne who is Robbo's rival. His delivery of lines and humor make for a very enjoyable viewing. While he appeared in several films and television shows, he is best known for the television series Columbo which ran from 1971 to 2003.

Last, but certainly not least, is the beautiful Barbara Rush who played the part of Marian, the glamorous nightclub singer who slowly becomes involved in Robbo's gangs' escapades. She also adds a touch of romance to the story. Barbara had many supporting roles in her career. She also appeared in The Young Lions (1958). She did a lot of theater work as well as small screen roles.

As we look at just a glimpse of the players and what they brought to the screen both individually and collectively, it is no surprise that it was a hit then and now sixty years later.

The film blends comedy, music and drama, showcasing the charisma of Dean, Frank, Sammy and Bing. It has gained a following and remains a nostalgic piece of cinema from the 1960s, reflecting the era's blend of entertainment.

It was through these friendships which were showcased by loyalty to one another and an on stage presence of suave sophistication that has left a lasting impact on popular culture.

Awards include: 1965 Nominee Oscar, Best Music Original Song Jimmy Van Heusen, Sammy Cahn; 1965 Nominee Oscar Best Music, Scoring of Music Nelson Riddle; 1965 Nominee

Warner Bros. right merrily presents the wild idea of doing the Robin Hood legend in Chicago's wildest era... with songs, to boot!



ROBIN AND THE 7 HOODS PETER FALK · BARBARA RUSH VICTOR BUONO ... BING CROSBY

The Mission Process - New Scorp by Season's Carls and areas was recised. FRAIN, SINGPA. CORDON DOUGLS. DAND R. SCHANGE. HOWARD IN VICTA

A P-C PRODUCTION TECHNICOLOR" PANAVISION" FROM WARNER BROS.



Grammy Best Original Score Written for Motion Picture Sammy Cahn, Jimmy Van Heusen; 1965 Nominee Golden Laurel, Musical; 1965 Nominee Golden Laurel, Best Song Jimmy Van Heusen Sammy Cahn "My Kind of Town"; 1965 Nominee Writers Guild of America USA Best Written American Musical.

Robin and the 7 Hoods would be the last of the Rat Pack ensemble films.

It is their on-screen chemistry and off-screen friendships which contribute to the film's enduring appeal. And now, all these years later, it represents a bygone era of Hollywood glamour and fun.

In July of 2010, a musical version of premiered on stage at the Old Globe Theater in San Diego, California.

Instead of the theme being set in the 1920's as the original movie, it was set in the 1960s. Directed and choreographed by Casey Nicholaw, the production ran between July and August 2010 and featured many of the songs from the movie. JD



The Cliffs Pavilion in Westcliff-on-Sea, UK might be worlds apart from the Sands Hotel, Las Vegas in 1960, but for one night in July 2024, it was about as close as one could get.

eing 35 years old, I never stood a chance of seeing Dean Martin live in concert, let alone the entire Rat Pack. Their hey-day of music, booze, and laughs was but a wistful memory.

In March of 1988, the year I was born, Together Again with Dean, Frank, and Sammy was starting its US tour and six months later I was born...that was about as close as I came. So, for me, it is the impossible dream to see them live.

When Elliot invited me to see ShowPlanr's The Rat Pack Live In Concert, I jumped at the chance. Obviously, I knew Elliot had not delved into the world of witchcraft and resurrected the original line-up but nevertheless, I was intrigued. I took myself out from London and travelled east to the small Essex town of Westcliffon-Sea.

It's always refreshing to smell the Great British seaside air and it was a warm, summery evening so the scene was set for a great night. I met Elliot and after a drink at the venue bar, we took our seats. It is here I would like to thank Oliver Slee who was kind enough to comp us 2 seats to see the show, a very kind gesture indeed.

For those who are at a loss thus far as to what the show is. I will explain. The Rat Pack Live In Concert features three singers and a live band who perform as Dean, Frank, and Sammy. They sing the hits of each artist and try to bring back some of that spirit of the old days in the Copa Room at the Sands. It is actually a new version of Flying Music's original West End hit Frank, Sammy and Dean: The Rat Pack Live From Las Vegas.

The show started with an announcement from a Bronxaccented voice, and first up was Frank Sinatra to take centre stage. Played by Joseph O'Brien, he came out on to the stage, and I thought he looked part. Had a great suit, light hair (almost like an older Frank Sinatra than a Tommy Dorsey-era Sinatra). But this kid looked sharp and with the orchestra behind him consisting of one pianist/arranger (who has also worked with singer Richard Shelton), one double bassist, one guitarist, a drummer, and a five-piece brass section (some of whom have worked on other Rat Pack shows, including Veritas Entertainment's Swingin' At The Sands), this looked like it was shaping up to be a great show.

I went in thinking to myself okay, they can't be exactly like Frank, Sammy, and Dean as it is, after all, a show and just meant to bring some good entertainment, and give a chance to see people perform some of the classic repertoire from each artist.

But when Joseph as Sinatra started singing, I was blown away by how much of the vocal styling he possessed. Frank had a very distinct sound when sang. It consisted of drawn-out notes. The vowel sounds were very prominent and this performer in front of me had obviously put in a lot of work to get that just right,

and just right he did! I found myself relax a bit because with these kinds of shows...you never know!

I do remember I gave a glance to Elliot who was sitting next to me, and we both did an expression and a nod of yeah, this guy is really good!

I am always in awe of a live orchestra and these guys were absolutely killing it. They were always perfectly in time and tune with each other. They looked confident, composed (little musical pun there) and the sound they produced absolutely blew me

away. There is something wonderful in hearing the old songs played live. Especially as they are an orchestra as I think today, we are so used to seeing vocalist, guitarist, bassist, drummer and maybe piano and that's it. But to have that addition of the brass really sets it apart and I was all for it. They are obviously seasoned professionals and boy did it show.

Joseph belted out the classics including "I've Got You Under My Skin", "Fly Me To The Moon" and "The Lady is a Tramp". Joseph really nailed each song and even had the mannerisms of Frank. He moved around more than Frank did but I think it most likely because it still has to have that 'show element to it.

It was working as after every song there was a great applause, and everyone seemed to be having a great time swaying along.

Talking of everyone, it was really great to see plenty of younger people in the crowd. I feel with these kinds of shows it could be worrying to think if anyone even wants to see something like this. It's a valid concern considering Frank, Sammy and Dean have been gone for more-or-

less three decades. But seeing what was either a sold-out show or at least near-full capacity, I think the question answered itself.

This music and this love for the trio will transcend time and even if we can just get a tiny glimpse of what it was like, we'll be

Joseph finished his initial set and introduced Sammy, as played by Job Pedro Angus.

As I said before, I'm not expecting these guys to be exactly like their counterparts but, my word, did Job make me feel like I was genuinely watching Sammy on stage. I felt like this guy had studied and studied Sammy and how he moved, how he reacted after he hit notes, what he did when he was waiting for the singing to start. Even small things like putting one hand in his pocket.

I was blown away by how much he had got those characteristics down and then he sang. My word. What a voice! The charisma was flowing from his every pore and the voice was matching. Job has some pretty difficult songs to sing but he sang them with such ease. He was constantly on the move, and I must say, I was in absolute awe. Again, another astonished look passed between Elliot and I, both ours eyes wide.

A personal favourite Sammy song of mine is "What Kind of Fool Am I?" and Job did not disappoint! He sung that song with all the gusto and power as Sammy always did. I found myself thoroughly enjoying every moment and I knew Dean was up next.

Sammy finished his set with "Love Me or Leave Me" and introduced his good friend, direct from the bar, Dean Martin!

A smart, young man by the name of Chris Weeks walks on as Dean Martin. He has a sharp suit, that signature, curly black hair of Dean and a drink in his hand! His first number was "Sway" and boy did it get the crowd going. Although I don't think Dean really ever performed this song live to my knowledge, it is a real

crowd pleaser and Chris did an excellent job on it. He struck me as a little bit more Buble than Martin in his vocal styling, but I think I am just too close to Dean that I'm being pedantic after all, no one compares to Dean Martin! As he was singing I could see the entire audience really enjoying it and swaying along but when he started "That's Amore" that's when people's real love for Dean shone through.

At the beginning

of the show, the faceless compere jokingly told us to not sing along unless invit-

ed to, but with "That's Amore" I think we, the crowd, were all on the same page and everybody sang it! Chris





was having great fun and clearly enjoying the crowd's reaction. In between each song he did some crowd

work as Dean used to do and cracked some jokes. It was nice to see some classic Martin jokes like, 'I feel sorry for people who don't drink.... because that's as good as they're going to feel all day!'

I, for one, was having a great time and was thoroughly enjoying the singing and the music. Dean brought Sammy back on and they did a wonderful duet of "Sam's Song" and it was great to see how much fun they were having with it. You could feel that same enjoyment emanating back from the audience.

Frank came back on, and they all sang "Mack the Knife" together and before I knew it, after a few more songs, it was the interval.

Elliot and I headed back to the bar (for more drinks!), discussing discuss our thoughts thus far. I was very glad to hear that I was not alone in my enjoyment so far of the show. We both expressed our delight at the talent and how well they captured the fun up on stage.

I think for me, the only small thing I missed was maybe some back up singers (the brass section did a great job) but a couple of female voices to bring that vocal diversion would have been a wonderful addition. But it was such a small thing and got drowned in a sea of wonder as to how fantastic the show was.

One tiny criticism however that Elliot raised was Chris was perhaps acting a little too drunk. Dean always approached his stage persona as a drunk pretending to be sober!

Before we knew it. it was back to the seats. The second half continued as the first with some wonderful singing and again, when Dean came back on and sung "Volare", the whole crowd sung along enthusiastically. It was same with "King of the ightarrow

site (main): Chris Weeks, Joseph O'Brien and Job Pedro Angus performing "Mack The Knife" for a soundcheck for the Cliffs Pavilion show (24 July, DMA)

Above: Chris Weeks as Dean Martin, Joseph O'Brien as Frank Sinatra and Job Pedro Angus as Sammy Davis Jr on stage at the Cliffs Pavilion (24 July, DMA)

Opposite (inset): Elliot Thorpe and Thomas Brady (Thomas Brady, → Road" which I genuinely did not expect, but there I was, singing along with the rest of the audience.

After another incredibly good fun, music filled show, the final came and went with "My Way" with Dean, Frank, and Sammy all singing their hearts out and the audience lapping it up.

Right: Chris Weeks as Dean Martin, Joseph O'Brien as Frank Sinatra and Job Pedro Angus as Sammy Davis Jr on stage at the Cliffs Pavilion (24 July, DMA)

Bottom Chris Weeks as Dean Martin on stage at the Cliffs Pavilion (24 July, DMA) As the final curtain fell, both Elliot and I left had thoroughly enjoyed ourselves.

I listened in on some of the conversations around me while we were shuffling out of the Pavilion, and it seems I was not alone by a long shot.

Everyone was saying how great it had been and how much fun they had.

Chris, Job and Joseph were doing a meet and greet after the show, and everyone was clambering to get photos with them, which was lovely to see,

and the guys were all smiles.

Suffice it to say, we had a great, fun evening and I would highly recommend anyone to go. They've finished their tour for this season and ShowPlanr are looking at more dates for 2025. Please keep a look out for them coming to a town or city near you!









SEARCH Magazine is a quarterly publication fostering the growth of businesses while creating a magazine for consumers from an international set of writers covering cities all over the world. It is produced for all ages with a special focus on family, children, and

senior interests. The magazine covers wide-ranging topics such as tech, humor, music, recipes, quarterly themes, and tips for the business and commuter community.

Available in both print and eCopy, which enables advertising to reach readers locally and around the world.

Visit: searchmagazine.net

Old Hollywood Rewind with MARISA LAVINS

someone who always eager to learn more about the Old Hollywood era, I am often asked which time period I feel was the most influential or most impactful. The year 1939 always sticks out to me when someone asks this question, as it is the year we saw two of the most popular films in Old Hollywood lore come to life. It amazes me to think that in the same year The Wizard of Oz and Gone with the Wind were not only released at the same time, but were also nominated for numerous Academy Awards in the same year. Can you imagine what that award show was like? Both films were nominated for Best Picture, and only one could win. While the answer to who won may seem obvious, to the audience at the time, it was quite the nailbiter.

The race to the 1940 Academy Awards actually started in 1938 at Metro-Goldwyn-Mayer studios. Upon seeing the great success of Walt Disney's Snow White and the Seven Dwarfs, MGM saw that adapting children's books into film could be a highly successful venture. With this in mind, MGM quickly bought the rights to L. Frank Baum's The Wonderful Wizard of Oz from Samuel Goldwyn, who was no longer interested in the adaptation. With that, and a new script, MGM was on its way to making one of the most successful movies in Hollywood history. Now the only question was, who was going to be their Dorothy Gail?

Of course, as someone who has seen the movie, one finds it hard to imagine it being anyone but Judy Garland. However, this was not how MGM saw it. The studio originally wanted Dorothy to be played by none other than America's darling Shirley Temple. The young child star would make waves as Dorothy, and tap dance her way through Oz. While she was slated to participate in the film, MGM realized they had a slight problem. Shirley was

contracted to 20th Century Fox, who were asking for a very high price to loan her to MGM to film The Wizard of Oz. With that, MGM set their sights on their own Judy Garland, a star and talent in her own right, who would become one of Hollywood's biggest stars.

After Judy Garland was officially signed on to the project, the rest of the cast was filled out by Ray Bolger, Jack Haley, Bert Lahr, Margaret Hamilton, and Frank

However, the production of The Wizard of Oz was troubled from the start. Allegations against the studio regarding how they were treating Judy during production began to surface, with rumors that she was put on a strict diet and forced to maintain a certain weight for her role. Ray Bolger's mask that he wore as the scarecrow was made of a nonbreathable material, causing great discomfort and eventual permanent scarring on his face. The lion suit that was won by Bert Lahr weighed over 100 pounds, forcing him to take long break between shots. Additionally, Margaret Hamilton suffered second and third degree burns during the scene in which the wicked witch is engulfed in flames before disappearing out of munchkin land. Post production of the film was arduous. with the finalization of the score and matte paintings for the scenery being completed barely on time for the release of the

The film premiered at the Orpheum Theatre in Green Bay, Wisconsin on 10 August 1939. The film was an immediate success and garnered six Academy Award nominations.

While MGM was tirelessly working on bringing the world of Oz to their audiences, David O. Selznick of Selznick International Pictures, was looking to make an epic film. However, while we may have thought the preparations for The Wizard of Oz back

> were complex, preparations for Gone with the Wind actually started in 1936. It took over two vears to cast the two lead roles of Rhett Butler and Scarlet O'Hara the for civil war epic. Selznick

in 1938 wanted Clark Gable to play Rhett Butler from the start, but that would mean he would have to borrow him from MGM, where he was one of their leading stars at the time. Selznick wanted to avoid that as much as possible, leading him to offer the toll to Gary Cooper and Errol Flynn, who both declined. Selznick eventually gave in, and paid

a million over dollars, as well as the rights to the release of the film to MGM. A nationwide casting call was put in place to find the studios perfect Scarlett O'Hara, where the studio auditioned over 1,400 unknown actresses. In the meantime,

Crawford

were denied by the studio heads. By 1938, as the wheels of production were to be set in motion with the filming of external shots and the burning of Atlanta being prepared, Selznick still did not have his Scarlet, but had been considering a young English actress who was unknown to American audiences named Vivien Leigh. After meetina her on 10 December 1939, on the evening they were shooting the burning of Atlanta, it was unanimously concluded that she was the perfect Scarlett O'Hara. Principal photography began on

26 January 1939 with director

George Cukor at the helm of the

their hat in the ring

consideration for the role but

for

production. However, Cukor was eventually fired from the production due to a reported poor working relationship with Gable. The studio brought in Victor Fleming to take over as director, who at the time was still busy directing The Wizard of Oz Sam Wood was also called in to wrap up certain part of the film when Fleming was unavailable. Filming and was completed in July of 1939, with post production ending in November of 1939, just in time for the studio to submit the film for consideration for the Academy Awards

The film was premiered at Loew's Grand Theater on 15 December 1939 in Atlanta, Georgia. Over 300,000 people attended the premiere, which turned into a three day film festival hosts by the mayor at the time. Overall, the film received rave reviews for its interpretation of the story, acting, and special effects. The film was nominated

for thirteen Academy Awards, including Best Actress, Best Supporting Actress, and Best

As the 12th Academy Awards came around the corner in February of 1940, audiences tuned in to their radios for the live broadcast of the show. It



for Best Actress. Hattie McDaniel became the first African American to win an Academy Award for her role as Mammy, over her co-star Olivia de Havilland as Melanie Hamilton in the same category. It also came as no surprise that The Wizard of Oz took home the Academy Award for Best Music, Original Song ("Somewhere Over the Rainbow") and Best Music. Original Score. As the awards were coming to a close, the infamous question of who would win best picture was starting to flourish. Would it be an adaptation of a beloved children novel, with excellent special effects, music, and cinematography? Or, would it be an adaptation of a serious novel, with a dramatic and deep storyline? Ultimately, the award went to Gone with the Wind. marking it as the longest Oscar winning film at that time.

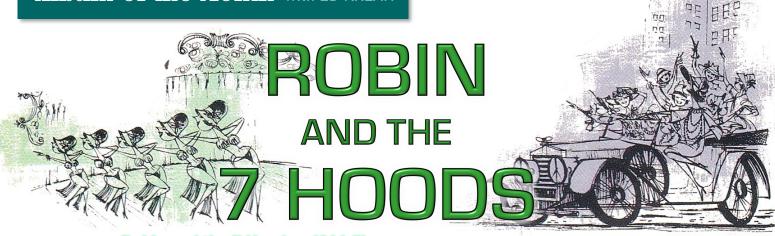
I have always found the intertwining of these two films to be fascinating. While both completely different styles of film. they were competing against each other in the same categories at the Academy Awards and at the box office. Hollywood had truly released two excellent films that would continue to impress audiences for generations to come. Remember when I mentioned that MGM was inspired by Walt Disney's success to adapt a children's story into a film? Well, as luck would have it, Waly Disney was also presented with an honorary Oscar by Shirley Temple at the 12th Academy Awards in the form of a full sized Oscar, and seven smaller ones, truly a full circle moment for everyone. JD



Above right: Vivien Leigh, February 1940

Below: The cast of The Wizard of Oz (MGM, 1939)

Album Of the Month with ED KRZAN



Robin and the 7 Hoods, a 1964 film set in the glory days of 1928 prohibition Chicago, stars a cast of mid-20th century crooners with Robin Hood tendencies.

Top, right: Billboard Top 100 clipping (1964)

Bottom, right: Cover image of EVERYBODY LOVES SOMEBODY - THE HIT VERSION (Reprise, 1964)

Opposite: Trade teaser ad of EVERYBODY LOVES SOMERODY - THE HIT VERSION (Reprise, 1964) ROBIN AND THE 7 HOODS Frank Sinara Dean Martin Bing Crosby Sammy Davis jr NELSON RIDDLE reprise : MY KIND OF TOWN
ROBIN AND THE 7 HOODS
ALL FOR ONE AND ONE FOR ALL
AISE! GIVE DO AND ONE FOR ALL GIVE PRAISE! GIVE PRAISE! DON'T BE A DO-BADDER
IKE TO LEAD WHEN I DANCE

eleased August 1964 by Warner Brothers which grossed over \$1,000,000, the film was nominated for an Oscar for Best Score and Best Song. Dean Martin, Frank Sinatra, Sammy Davis Jr. and Bing Crosby collaborated for the movie's song-studded soundtrack.

Bing Crosby wasn't initially booked to be in the film. As luck would have it, Joey Bishop and Peter Lawford were on the outs with Sinatra during this time.

As far as Rat Pack musicals go, this is the gold standard. This would become Bing's last feature film musical, and Dean was about to be catapulted into Hollywood legend.

It had been just about one month since Dean had been in the United Recording Hollywood studios. During that time in March he finished recording DREAM WITH DEAN, which contained his first recording of "Everybody Loves Somebody". Within a year Dean's hit TV show took off. The teaming of Martin and Crosby was fortunate to be saved on celluloid.

Sinatra wanted this film to be a large-scale musical, and in doing so he recruited Jimmy Van Heusen, Sammy Cahn, and Nelson Riddle. Van Heusen and Cahn were the ones responsible for Dean's big hit "Aint That a Kick in The Head" from the previous film Ocean's 11.

The 12" album ROBIN AND THE 7 HOODS (Reprise F-2021) was

recorded in April 1964. It contained the same songs as the motion picture however was re-recorded at United Recording Hollywood on account of the poor quality of the film soundtrack recordings. All songs were exclusively written for the movie by Cahn, Van Heusen and Riddle, Lyrics by Sammy Cahn, music by Jimmy Van Heusen and conducted by Nelson Riddle. Song from the film can also be found on separate LP issue titled FRANK SINATRA - THE COMPLETE REPRISE STUDIO RECORDINGS (Reprise 46013).

Following the orchestral opening of "Overture" and Sinatra's own "My Kind of Town," Peter Falk holds his own on a short full orchestra song, "All for One and One for All". It's a shame he didn't sing any other numbers; his voice was perfect for the

"Don't Be A Do Badder" is a classic Crosby style song. We see the influence Bing had on Dean on songs like this one. The ease and comfort of Bing, lyric and voice mixed like milk and honey. The old Bing can really put a move on!

Dean's "Any Man Who Loves His Mother" is set in a smokefilled billiard parlor, with Little John (Martin) and Robbo (Sinatra) partaking in a large stakes game of pool. Dean shows off his cue stick clears the table while crooning this lovely tune. Dean puts some English on this humble song and calls his shots creating a classic Martin tune. Even Sinatra is impressed. The song is in the familiar style as DREAM WITH DEAN. Just Dean with the accompaniment of a small, quiet instrument ensemble. Continuing evidence that the voice could stand on its own without the support of a sixty-piece orchestra.

"Style" is a song that is a personal favorite of mine. Martin, Sinatra, and Crosby team up to sing about Alan A Dale's dress sense! Three men who are perfectly suited to sing a song of such class. This scene is a Hollywood Hall of Fame scene and incorporates the charm, style, class, dance, song, and charisma of the Mount Rushmore of crooners. It's a shame the three men didn't make any more films of this nature. I think there was a lot more material that could have been had. This film is a classic on account of scenes like this of the Big Three.

I must testify, "Mr Booze" is another one of my favorite songs and scene. This toe tapper of a song has a great opening by Crosby as he preaches to the downtrodden. Some great speaking parts of Sammy, sin and gin, and Dean with his manufactured spirits for medicinal purposes only. I only wish this song was longer, I think it had legs to be a bigger scene.

Coming straight after Sinatra's "I Like To Lead When I Dance", "Bang Bang!" is belted out by Sammy Davis Jr., combining four of his favorite things in one shot. Dancing, singing, acting, and shooting guns. In the movie, Davis puts on his best Fred Astaire impersonation and a bit of Jerry Lewis as he shoots up a bar mid -song! It's a high-octane number which really could only have been done by the high-octane Sammy Davis Jr. Sammy best displays his dancing and reminds us how talented he really was.

"Charlotte Couldn't Charleston" is a lovely filler from Ladies of

the Ensemble, followed by "Give Praise! Give Praise! Give Praise!" a faux-hymn from the Chorus.

The four leads come together for a reprise of Crosby's "Don't Be A Do-Badder", bringing the musical journey to a

In October 2000, Artanis Entertainment (owned by the Sinatra estate) released a 24K Gold Disk CD of the album with bonus tracks, which included studio chatter of Frank. Dean, Sonny Burke and Lowell Frank, and another version of Frank Sinatra's "My Kind of Town", perhaps the most well-known song from the film, and probably the only one that has a life outside of the movie soundtrack. It would become a Sinatra anthem.

Nominated in 1964 for an Academy Award for Best Original Song. Sinatra went on to record several versions of the song and forever made it a staple in his live performances. Often incorrectly noted is that Sinatra wrote this

A side note regarding Sinatra during the time of filming of this movie: his son Frank Jr. was kidnaped during production. It was an event so close to home he chose to remove a kidnapping scene from the movie. Eventually Frank Jr. was reunited with his family, and the show went on as planned.

Sinatra forever kept a roll of dimes on his person in a lesson learned. He would always have dimes for the payphone.

Sinatra forever kept a roll of dimes on his person in a lesson learned. He would always have dimes for the payphone.

As far as soundtracks go this one is near the top of the list.

Perhaps only Bells Are Ringing would better it. Collectively this ensembled cast would be hard to beat. The talented musical architects of Sammy Cahn, Jimmy Van Heusen and Nelson Riddle will never be duplicated, as well as the cast of Martin, Sinatra, Crosby and Davis.

The musical weather fronts came colliding to produce this perfect storm of music and talent. This is perhaps the Rat Pack's most serious film with respect to the music and the film itself.

This was the peak of the Hollywood's trio of talent. They would continue to ride out the wave of popularity with night clubs and vinyl LPs. Quietly however the soft dusk was starting to set on the three men as a group. Dean would hit the

FREE DOUBLE CROWN POSTER FOR YOUR FOYER DISPLAYS

A double crown poster, size 20° x 30°, giving full details of the record and carrying a front of the sleeve as its main illustration, is available FREE OF CHARGE from Ad. Sales Dept. for use in the supplied by local retailers and position blow-ups of the pictures main stars with them so that the whole display attracts the attention of both the cinema-going and record-buying public. Display the date the film will be on your screen.

(N.B.—A.B.C. Mangers will receive the d.c. poster direct but managers of Independent theatres should apply to Ad. Sales Dept. for their supply of this accessory).

Your contact for local stockists details and other information on this

Pye Records Ltd., A.T.V. House, Great Cumberland Place, London, W.1 Telephone: AMBASSADOR 5502

biggest stage in his

career while going solo on TV and the recording studio, leaving little time for the buddy movies. He'd be consumed in his own brand of Dino. Movies, albums, soundtracks, TV specials would keep him busy for the rest of his career.

The three men wouldn't meet again on the silver screen until Cannonball Run II in the 1984. Crosby died in 1977, which makes this soundtrack extra special.

The 2010 stage musical revival was an homage to Martin, Sinatra, Crosby and Davis in the heyday of their music. Set in the 1960s, the play featured some of the original film music in addition to so previous Rat Pack/Cahn/Van Heusen/Riddle medleys. Dean's "Ain't that a Kick in the Head" and Sinatra's "Come Fly with Me" were also added to the musical.

Perhaps one day we'll see another reboot of this film, ala Ocean's 11. It continues to be the lone "Christmas" movie of the Pack, if only for the great ending scene with the boys donning the gay Santa apparel.

It's original soundtrack would be welcoming to the new generatalent I would cast if I had the tion. I have a vision of the

power to do so, if anyone is listening.

ROBIN AND THE 7 HOODS was the perfect swan song for Martin, Sinatra, Davis, and Crosby.

It couldn't have been written more perfect, lyrically or musically.

It sums up what they were, what they did, and what we remember them

It's one of those movies that fill us completely vet leaves us wanting for

And it will last another sixty years at least. JD

Opposite (main): Chris Weeks, Joseph O'Brien and Job Pedro Angus performing "Mack The Knife" for a soundcheck for the Cliffs Pavilion show (24 July, DMA)

Above: Chris Weeks as Dean Martin, Joseph O'Brien as Frank Sinatra and Job Pedro Angus as Sammy Davis Jr on stage at the Cliffs Pavilion (24 July, DMA)

opposite (inset): Elliot Thorpe and Thomas Brady (Thomas Brady,

IT'S THE BIGGEST STAR-STUDDED L.P. ROBIN AND THE 7 HOODS OF THE YEAR!!



The original score from this motion picture musical comedy has been issued by Reprise Records and you should arrange tie-ups with local record shops featuring the pictorial L.P. sleeve and coloured scene stills from the

Remember the Number R.2021 (Mono) IT'S A WINNER!

SINGLES

3 numbers from the film have been issued as singles so include them in your displays and play them over the theatre

non-sync equipment. FRANK SINATRA

SAMMY DAVIS, JNR.

"I LIKE TO LEAD WHEN I DANCE"

"BANG! BANG!"

"MY KIND OF TOWN"

No. R.20279 REPRISE RECORDS No. R.20289



In 1976, an extraordinary and memorable surprise was affectionately hatched for Jerry Lewis by The Chairman of the Board, Frank Sinatra.

olks who knew Jerry well understood that he was not fond of unexpected jolts that might catch him off guard. It seemed likely that this surprising upcoming moment, arranged by his pally Frank, could be one of those times!

Yet, unbeknownst to many, Frank Sinatra was orchestrating a secret plan that would lead to a stunning, warm and touching reunion between Jerry Lewis and Dean Martin on 5 September 1976 at the MDA Telethon in Las Vegas. This would turn out to be a momentous occasion, especially for devoted fans of Jerry and Dean.

In our home, the MDA telethon was a must-see TV event, and during my college years I volunteered, answering phones on-air and taking pledges during local TV breaks.

Every Labor Day we tuned in, laughed, and then cried watching Jerry and "Jerry's Kids". As the host of the highly rated and not-to-be-missed event (from 1966-2010) Jerry was the perfect emcee, exuding a combination of genuine emotion yet never losing his zaniness to entertain.

In 1946, thirty years before the remarkable and unifying televised moment, Jerry Lewis and Dean Martin were the hottest American comedy and musical duo around town.

'When Jerry and Dean started, it was like an explosion,' singer Steve Lawrence told Mike Miller for PEOPLE.com. 'When these two guys got together and opened at the Copacabana, you would not believe the pandemonium that existed in that club. It just went nuts, and you couldn't get in the joint after that. They broke every record in the house. This was the first time there was a comedy act that looked like this. They were very attractive-looking guys, and before that you had duos like

Laurel and Hardy. Abbot and Costello and Olson and Johnson. Then Martin and Lewis came along and they were just so different than any of those guys.'

Jerry and Dean oozed chemistry and delivered slapstick humor that delighted audiences. Sold-out appearances from their show-stopping nightclub act, hugely popular movies, television and radio programs brought smashing success, as kudos followed them. But eventually, their long-running act and partnership began to fade. A final farewell came ten years later on 24 July 1956, as it was Splitsville for these two sensational performers who had decided to move on independently.

Rumors abounded whether they had briefly connected personally during the twenty-year hiatus before the MDA telethon reunion. They knew of each other's subsequent careers, and in a small way Dean was supportive of Jerry's: during a September 1967 edition of *The Dean Martin Show*, he even encouraged viewers to tune into NBC's *The Jerry Lewis Show* (which premiered that same month). But one thing was certain, they hadn't been performing together.

Fast forward to 1976, to the entertainment mecca Las Vegas and the Sahara Hotel. Frank Sinatra was scheduled to perform live at the telethon (instead of remotely which he had done since 1953.) And he was preparing his bombshell idea to reunite Dean with Jerry.

Author James Kaplan (Sinatra: The Chairman & Frank: The Voice) adds his insights in an interview by Donald Liebenson in the Vanity Fair article "When Jerry Met Dean - Again, on Live Television": 'Frank was singing live on that telethon for the first time in 23 years,' Kaplan said in a phone interview. 'It was a big deal, and I think he wanted his friend along for support. But he also had a prankish side, Frank did, and I think he thought it would be a fun thing to do.'

But how was Frank to keep this a secret and how would the MDA organizers hide Dean so that Jerry would not know? Would the King of Comedy and the King of Cool be reunited without any spoiler issue?

Behind the scenes, things appeared chaotic.

The tone of the day was described to me by Hollywood sitcom director Howard Murray, son of well-known comedian Jan Murray, a close friend of the Rat Pack, who performed at

the telethon frequently. Howard mentioned, 'Over the years, Dad co-hosted the [MDA] telethons when he was available. I imagine he did at least a dozen. I did stage manage one of the years Dad was co -hosting from NY. [He] worked on at least five MDA Telethons, twice as a stage manager/talent coordinator in NY for the local cutaways, and three at The Sahara Hotel in Vegas,' although he wasn't part of the working crew on that particular day. But he was fortunate to be on-site to witness what was happening backstage, as he observed with anticipation:

 $\hbox{`I was there when } Frank\ brought\ Dean$ out on stage. My most vivid memory of the time was the chaos that was going on when Frank's entourage arrived. I remember everyone freaking out and trying to keep Dean hidden. Dean insisted on seeing where Jerry went when he came off stage to pee or change shirts. Jerry had a trailer parked in the loading dock of The Sahara. The MDA people were freaking out that the surprise would be blown. I know people who were there that insist it was totally staged, while others remain convinced it was spontaneous. I choose to

think it was the latter. I had a front-row seat for all of the preproduction meetings and the "autopsy" meeting after the show. JL (as the MDA people referred to him) was the ultimate control freak....so I guess anything is possible.

Media sources have noted that Jerry's son, Gary Lewis, was assisting at the telethon when he suddenly caught a fleeting glimpse of Dean. Remembering how much his Dad didn't like surprises, he was careful to keep this private. Amid the chaos, Frank Sinatra was about to discreetly invite Dean Martin onto the telethon stage while we all were about to watch the event unfold.

Frank had just performed one song, and Dean was waiting in the wings to enter.

How was Jerry going to react as Dean calmly approached the stage and walked up to Jerry and Frank?

Keep in mind that this was live TV!

In the online apnews.com article, Associated Press entertainment writer Bob Thomas detailed the moment:

'Frank Sinatra had just finished a song, "Never Gonna Fall in Love Again," when he told Lewis, 'I've got a friend I'd like you to meet.' Dean Martin, holding a cigarette, strode onstage with his usual nonchalance. The audience exploded, and Lewis was stunned. The two old partners hadn't spoken since they had acrimoniously ended their act 20 years before. They embraced, and Lewis later recalled saying a quick prayer: Dear God, give me a line. Help me to say something. I don't know what to do. When he regained his composure, Lewis said to Martin: 'Ya workin'?' The laughter rocked the theater...'

The broadcast audience at the telethon was elated, giving the

trio a standing ovation for over a minute. Jerry would eventually be asked what we all were asking ourselves. Could it be that he knew in advance that this was going to happen? He honestly responded to this question in an interview published 5 September 2016 by thirteen.org/ Metrofocus titled 40 Years Later: The

Martin & Lewis Re-

union: 'No. Look at the film. You look at my face. Look at Dean's face. You'll see we just saw one another for the first time in twenty years.

Jerry had said Frank was the only guy who could have done it! Metrofocus asked, 'Why is that?" Jerry responded, 'Because we loved Frank and Frank loved us. And we had this wonderful three-way love affair. But Frank never got in the way of Dean and I. Dean never got in the way of Frank and I. And we always had the greatest respect for one another's friendship.'

Extending his endearing thoughts about Frank, Jerry continued, 'If he lived in England, he'd be a Lord. If he lived in England, he'd be up somewhere in the Government. He was one of the men in the world that I would have loved to have been like. And most everyone that loved Frank and that Frank loved back felt the same way. He was the kindest, warmest, most sensitive, most compassionate, most marvelous human being I had met in my life.'

> It does seem fitting that it was Frank Sinatra who would design this historical and significant occasion with panache. USA Today declared in 2002 that the telethon reunion was one of the greatest moments in TV history.

> As we all tenderly watched Jerry and Dean give each other a genuine hug, Frank smiled broadly and said to them and the audience, 'I think it's about time,

We agree, and we thank you, Frank Sinatra, for bringing these two artists back together again. It was time. ID



Top: Martin and Lewis, together again after 20 years, The Sahara, Las Vegas, 5 September

Above and left: Dean Martin, Frank Sinatra and Jerry Lewis, The Sahara, Las Vegas, 5 September 1976



MUSCULAR DYSTROPHY ASSOCIATION

We are proud and honored to announce the charity we are supporting for 2025 is the Muscular Dystrophy Association, one of the organizations which Dino



held close to his heart. Proceeds from The Dean Martin Association 65th Anniversary Yearbook 2025 will be donated to the MDA. Also, Cindy will be representing the DMA at the Muscular Dystrophy Telethon itself which will be held Labor Day Weekend. As of this writing, we don't have all the details, but please check on our Facebook page for more details and information soon.

Over the next year, look out for articles, interviews and features in Just **Dino** and on our social pages relating to and by the MDA, as they share with us about their organization and the importance of research to find a cure for this disease. You'll see these articles adorned with the banner

below, and we kick off our first such piece with, quite aptly, Dean and Jerry's

reunion in 1976, on page 22 of this edition

To donate: mda.org/ways-togive. Thank you for being a part of the cure.





August 2024.

DINO'S CHRISTMAS

23 AUGUST 2024: Capitol are re-releasing their 2014 compilation DINO'S CHRISTMAS on its tenth anniversary. Compiled from the Capitol vaults, it doesn't encompass any of his seasonal Reprise recordings of course nor does it explicitly feature all the tracks from his classic 1959 album A WINTER ROMANCE. While these songs are very familiar to all of us, it's great to have them available for the first time (in a long time!) on vinyl (as well as CD). The album itself is already



available on Spotify. However, you can pre-order both physical formats of the re-issue now directly from deanmartin.com.

EVERYBODY LOVES SOMEBODY PLATINUM REMIX

9 AUGUST 2024: To celebrate its 60th year, Sony's Legacy, in conjunction with

Iconic, will, by the time you read this, have released a brand-new ATMOS mix of

The song, is close to the hearts of all of Dino's fans, friends and family, being so

indelibly linked to him: it is one of his most famous and successful recordings,

stage to nearly every one of his live solo stage performances and guest spots

was used at the title theme to his weekly NBC show and accompanied him off-

since 1964. It is also quoted on his grave marker. It was certified platinum on 5

Get in touch with us to let us know what you think of the new version- and

what other songs of Dino's you think should be given the same treatment...

Dino's emblemic song. Intending to be an immersive audio experience, it has

been produced by Grammy-award-winning engineer/producer Dave Way.

NEW DMA VICE PRESIDENT

1 AUGUST 2024: Since our inception in November 1960, we've always had a president overseeing things. Bernard was of course our co-founder and first president, then his son Elliot succeeded him in 2015, following Bernard's sad passing. Bernard had with him from Day One a dedicated, global team to help him run the association for Dean and his admirers, including Irene Thorpe, Carole Salerno, Jayne Kempsey and Tina Dalucci. Elliot now has his own highlyskilled team with Ron Iveson and Thomas Brady (in UK) and Marisa Lavins and Ed Krzan in the US.

Last but by no means least, Cindy Williford since 2023 has been instrumental in taking the DMA to new heights, re-energizing our social presence, building solid networks with colleagues of Dean, his fans and peers. Amongst



her achievements, she has ensured the DMA is part of Steubenville's Festival committee and represents us in person across the US on multiple engagements. Her drive, commitment and dedication to both Dean and the DMA cannot be ignored. Therefore, Elliot is very pleased to announce that Cindy (pictured here, on the left with Marisa) has taken on the role of our very first Vice President.

Please join us in congratulating her on what signifies the next stage in our glorious seven-decades-and-counting existence.

RAT PACK: A SWINGIN' CHRISTMAS

18 DECEMBER 2024: Our friends over at Veritas Entertainment are bringing the Rat Pack back to London's famous Adelphi Theatre for their excellent festive show. For one night only, its the ultimate Christmas party. They'll be there 18 December. Miss it! Miss the party! We'll be bringing more updates in future editions and a review in 2025. For more information, please visit swinginatthesands.co.uk.



That's it for this edition and we'll see you in the next Just Dino on 13 September (and every day on Facebook!). Until then... JD





In Your Next Issue...

THE DEAN MARTIN SHOW

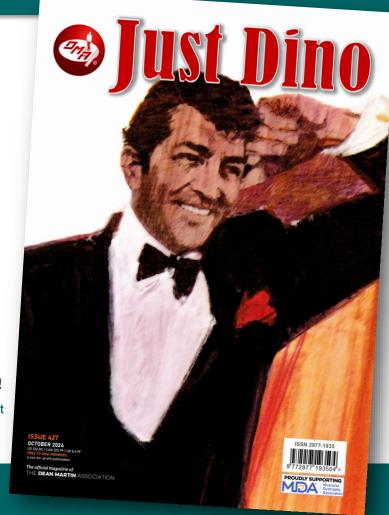
DINO'S OVERSEAS ALBUMS

THE SONS OF KATIE ELDER

Issue 427 available from 13 September 2024 NEWS + REVIEWS + AND SO MUCH MORE!

To receive your free copy of JUST Dino subscribe to our mailing list at deanmartinassociation.com/mailing-list.







For more information, please visit

THEDEFINITIVERATPACK.COM