

The official magazine of  THE **DEAN MARTIN** ASSOCIATION

# Just Dino

## PROUD AS A PEACOCK THE DEAN MARTIN SHOW

CHRISTOPHER RIDDLE ♦ DEAN'S OVERSEAS SUCCESS

**ISSUE 427**

**OCTOBER 2024**

US \$12.00 | CAN \$15.99 | UK £4.99

**FREE TO DMA MEMBERS**

a not-for-profit publication

ISSN 2977-1935



9 772977 193504 >

**PROUDLY SUPPORTING**  
 **Muscular  
Dystrophy  
Association**



# Contents

#427 October 2024

## cover story

### 08 PROUD AS A PEACOCK

The Dean Martin Show

## features

### 04 SITTIN' ON TOP OF THE WORLD

Dean's successes across the globe

### 06 THE KING OF COOL'S UK CROWN

Gentle On My Mind tops the UK charts

### 10 THE BEST OF DEAN

Our favorite moments from The Dean Martin Show

### 12 THE MULTI-MILLION DOLLAR MAN

Dean's approach to his TV show

## regulars

### 03 FOR THE GOOD TIMES

DMA president Elliot Thorpe's new column!

### 07 OLD HOLLYWOOD REWIND

Walt Disney

### 14 ALBUM OF THE MONTH

Pretty Baby

### 15 LISTENING BOOTH

Walking My Baby Back Home

### 16 CENTER STAGE

Remembering Christopher Riddle

### 18 SIDE BY SIDE

Something that happened for the first time, seems to be happening again...

### 19 LETTER FROM DINO

DMA editorials from across the years for October

### 20 MEANDERIN'

All the latest news

are  
you  
ready?

# Just Dino

The official magazine of THE DEAN MARTIN ASSOCIATION

"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, Chris Weeks, Cindy Williford  
Design & Layout: A E Abbottson  
Special Thanks: Carole Barker, Kent Edens, Chuck Granata, Robert Habermann, Carol Kaye, Karen Morris, Jeannie Norman-deau, Barb Oates, Dana Polan, Rosemary Riddle, Heather Roulo, John Walsh, Chris Weeks, The Estate of Bernard H Thorpe, The Estate of Christopher Riddle, The Movie Reliquary, Music Holiday Breaks, NTVB Media, Sand Castle Communications LLC, Shaken Not Stirred Productions

Just Dino - The Official Magazine  
of The Dean Martin Association:  
Volume 53, Number 9, Issue 427,  
Oct 2024; published 13 Sept 2024  
by Memory Hive Productions

ISSN 2977-1935

**MEMORY HIVE**  
PRODUCTIONS

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](http://deanmartinassociation.com/submissions-guide).

For advertising queries:  
[memoryhive.co.uk/contact-us](http://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 - The Official Magazine of The Dean Martin Association,  
all original content, word marks, logos, devices  
© 2024 The Dean Martin Association

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 copyright laws. Any other images, logos and press articles included are solely for archival, historical and illustration purposes only and copyright remains with the original organizations 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. "Let Dean have the spotlight he deserves."

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



# for the good times

with ELLIOT THORPE

**T**here is something to be said about legacies, what they reflect, what they honor, what they imply...what they mean.

In our case, we have a few!

Immediately following my father Bernard's very sad passing in 2015, I have to be honest and say I didn't quite know what to do with The Dean Martin Association, an organization he set up with Dean in 1960.

It stopped being a paid-subscription society in 2011 and Bernard kept it ticking over as best he could during what were, the family subsequently realised, some difficult times for him health-wise.

I knew I didn't want to see it close and with the posthumous publication of Bernard's biography of Dean in 2017 (a publication that Dean himself had authorized in 1994) I realised there was still a place for the DMA - perhaps not quite as it had been during Bernard's days as its president.

The biography attracted lots of fans and so the DMA was given a new lease of life and I understood I had made the right decision in retaining the organization and becoming its new president.

Then, who should come knocking on my proverbial door, but one Ron Iveson, a prior UK member of the DMA. Together we formulated a plan for the DMA's regeneration: a social media presence, a YouTube channel and more... We began to rebuild working relationships with some of Dean's peers, contacts who we'd lost during Bernard's illness.

Ron was friends with a lady called Cindy Williford who lives in Texas. He recommended her to be an potential advocate of the DMA, having established her own Facebook page, with an outlook of kindness, decency, respect and adoration towards Dino and his legacy that absolutely matched the DMA's mantra. And coincidentally, Cindy herself had reached out to the DMA offering her support.

The stars, it seemed, were aligning.

With Cindy's unwavering commitment, Ron's unswerving support, the DMA is now back as the world's only fully-authorized independent foremost society for Dean. We have expanded our team, adding the passions and encyclopaedic knowledge of Thomas Brady, Marisa Lavins and Ed Krzan into the mix: these three have such a drive that us old timers can just about keep up!

When I mulled over the future of the DMA just under ten years ago now, it never occurred to me we'd be where we are in such a short space of time:

heading up the Dean Martin Festival in Steubenville from now on, to rekindle Dean's time as patron of the Muscular Dystrophy Association by partnering with them from 2025 onwards, to host the first ever Dean Martin Charity Golf Tournament in Steubenville next June. What a way to go! And what a way to celebrate our 65th anniversary next year! This is why we were formed by Bernard: to promote, honor and celebrate Dean.

Dean knew we were serious from day one, that's why he gave us his blessing and why, all these decades later, members of his family have reaffirmed that authorization by patronizing our work and efforts.

And myself, Cindy and the team don't just do this for Dean and his memory, we also do it for *you*, Dean's greatest fans.

We know you want the best from us, the most accurate, kindest and respectful organization we can possibly be.

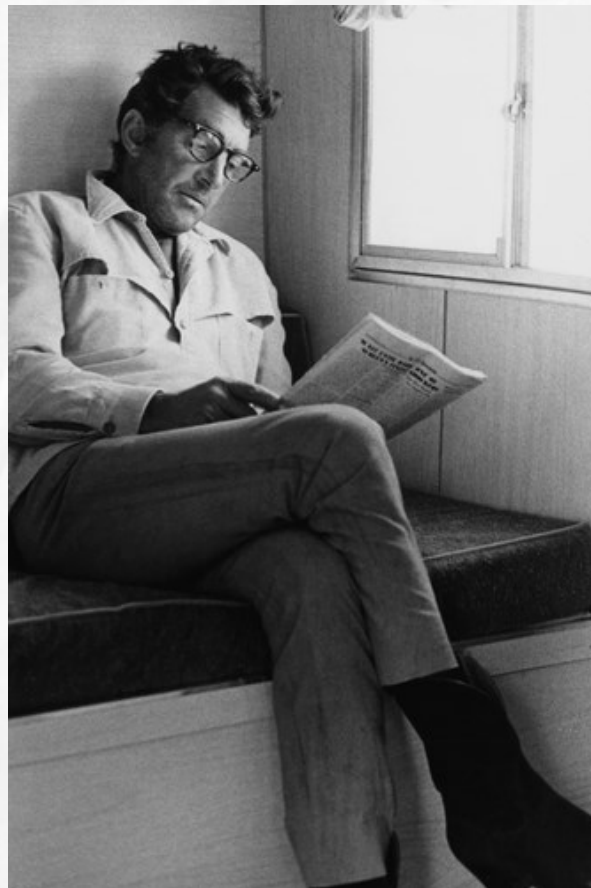
That name that's in our title ...Dean Martin... symbolizes style, elegance, class, superb talent and unalloyed dedication to an artform. That's what my team represents, in Dean's name, for Dean's Association. They echo his outlook when representing the DMA and you, as our highly valued members hopefully see how dedicated we are to providing the best conduit for Dean's legacy.

As the president of The Dean Martin Association, I'm immensely proud of Cindy and the team: what they achieve, what they stand for, what they produce for the DMA. I couldn't ask for a better bunch: I trust them implicitly to respect Dean's immense legacy.

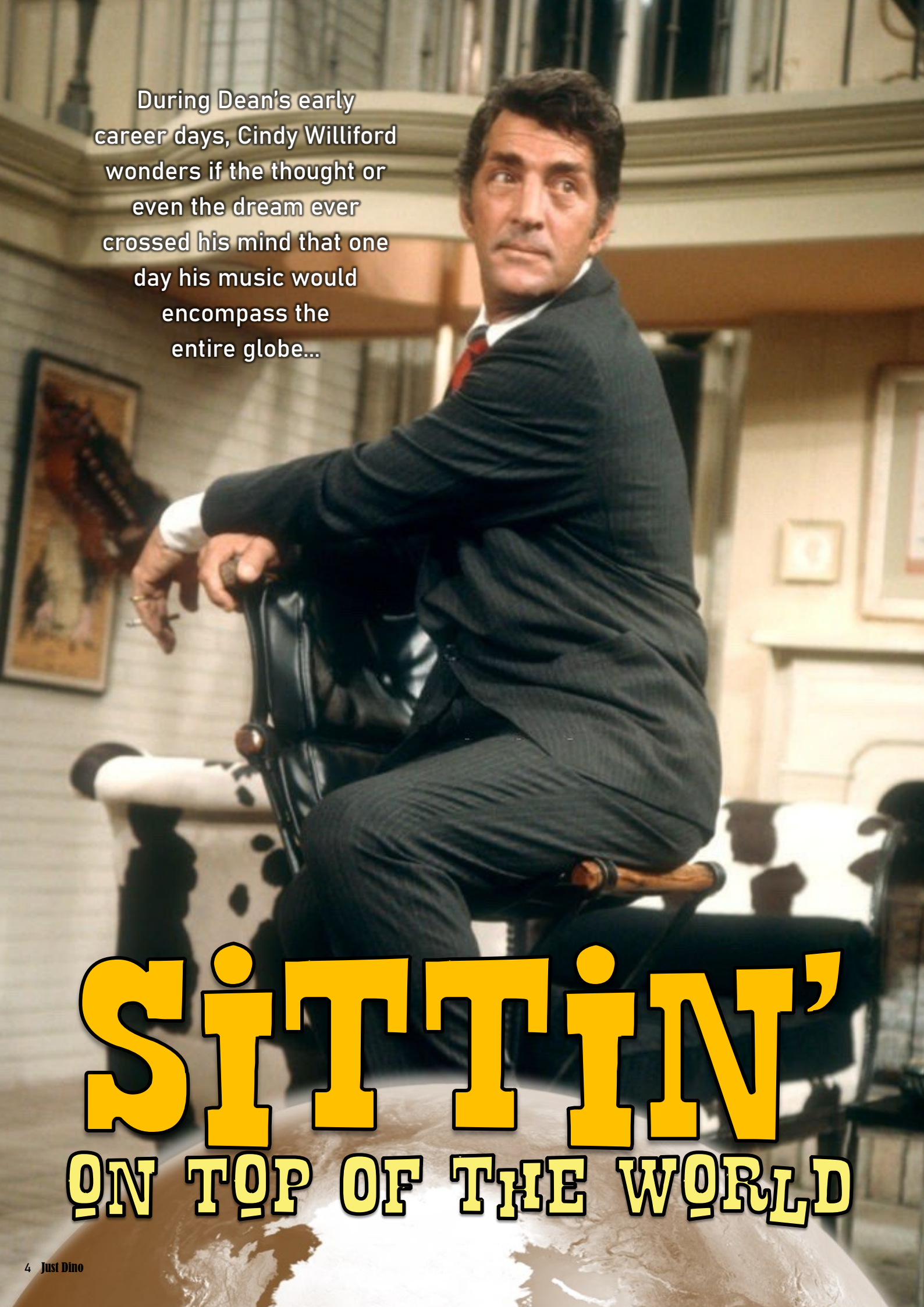
I'm also very proud of our members, *you*, many of whom have been with us since Bernard's days, some who have just joined us, some who are from Dean's family (direct and extended) some who worked with Dean, some who worked for Dean, some who are professionals themselves who keep the home fires burning for Dean and his music. We have members of all ages, young and old, who all share a common love for this entertainer from Steubenville.

Here then I present to you the latest edition of our long-running magazine. It's had something of a little make-over, thanks to our dedicated designers. We want it to look good, almost as good as Dean looks!

I hope you enjoy what's in store, a lovely look back at *The Dean Martin Show* and the album *PRETTY BABY*. We also celebrate the lives of those we lost, and look ahead at a new Capitol album. For you... For Dino... For the good times. **JD**





A man in a dark pinstripe suit and red tie is sitting on a black leather chair. He is looking back over his right shoulder towards the camera. The chair has a white cushion with black cow print. The background is a blurred interior of a house with a staircase and framed pictures.

During Dean's early  
career days, Cindy Williford  
wonders if the thought or  
even the dream ever  
crossed his mind that one  
day his music would  
encompass the  
entire globe...

# SITTIN'

## ON TOP OF THE WORLD



Once young Dino Crocetti hit the road to pursue his dream and his passion, he found himself touring the Tri-State area. He would work with a couple of bandleaders and record for a couple of different record labels. He would take a stab at radio shows along the way, and perform at whatever venue extended an invitation to him.

One such invitation came from an establishment which put Dean in the right place at the right time. It was in New York City that he would eventually meet Jerry Lewis.

While the team primarily performed in the States, the movies of Martin and Lewis made their way internationally, which in turn meant that the songs which were featured in the movies, had made their way outside the US as well, the beginning of Dean's international influence.

It has been quite interesting to investigate his songs and albums which did very well both here in the States and overseas. I visited several different resources and studied a handful of his songs which had chart entries in different countries, as well as his albums. I connected and visited with folks who are collectors of international Dean Martin releases. As one can well imagine, what I discovered was very interesting. Then to combine the international releases with the chart entries for the different countries, I found myself in awe.

Though Dean had songs which appeared on the Billboard Hot 100 Singles chart in the United States beginning in 1948, there were some which did not have any chart history internationally.

One of Dean's songs that proved to be quite successful for him was "Memories Are Made of This" (Capitol, 1956). It held the top position on several charts around the world which included the countries of the United States, several charts in the United Kingdom, Australia, Brazil and Italy.

Capitol's "That's Amore" (from Paramount's 1953 comedy *The Caddy*) charted at No. 1 in Australia for three weeks. It had chart history in Italy, Brazil and in the United Kingdom, the song had several entries on different charts around the country.

A song that is still receiving awards is "Everybody Loves Somebody" (Reprise, 1964). The song charted at No. 1 in the United States and New Zealand. It was successful on the Canadian, Norway, United Kingdom and Brazil. The song was inducted into the Grammy Hall of Fame in 1999.

"Return to Me" (Capitol, 1958) had a bit of success around the world. Though we did not see any No. 1 spots, there was significant popularity of the song. Those countries listed in the chart history included the United Kingdom, the United States, Canada, Norway, and Italy.

"Volare (Nel Blu Dipinto Di Blu)" (Capitol, 1958) was a popular piece in Australia, the United Kingdom, the United States, and Canada, while Capitol's "Sway" (1954), having several entries on different charts in the United States, did peak at No. 1 in Australia and saw some chart time in the United Kingdom.

The beautiful song "You Belong to Me" (Capitol, 1952) predominately found a place on several charts in the United States, however, once again, Australia saw this song as No. 1 for six weeks.

Reprise Records released "The Door is Still Open to My Heart" (1964) which found its way on several international charts. Though it did well in the United States, it was popular as well in New Zealand, Canada and the United Kingdom.

One of the novelty songs Dean recorded for Capitol was "The Naughty Lady of Shady Lane" (1955). It was No. 1 in Australia and found a place on the charts in the United Kingdom. T

The beautiful Italian love song "Innamorata" (Capitol, 1956), from Paramount's *Artists and Models*, had a show of success on the United Kingdom charts as well as in the United States and Italy.

And then we come to "Gentle On My Mind". When the album (from which the single was lifted) was presented to the DMA by Reprise in November 1968, our ever-savvy president Bernard H Thorpe immediately picked up on that particular track. He knew it would make a great single and suggested to Reprise in the UK to release it as such. Hesitant at first, they reluctantly agreed. Bernard told them he'd get it to No. 2. Reprise didn't have the same level of faith. Through sheer determination at promoting the song however and wherever he could, Bernard's efforts paid off: it did indeed chart in the UK exactly as he foretold and to Reprise's bewilderment! It was the UK's most-played single of 1969, according to the January 1970 edition of

*Melody Maker* magazine. However, "Gentle On My Mind" only didn't chart at all in the US.

As I reviewed the list in its entirety, the countries which topped his popularity were the United States, the United Kingdom, Australia, Canada, and Italy. There were a few entries from Germany and I saw several independent charts from around the world where his music was popular.

His most popular albums were from the Reprise Records years which is partly due to *The Dean Martin Show*, but I did come across some Capitol albums sprinkled through the list. Again, this is based on most widely successful with the selections including only international chart entries.

EVERYBODY LOVES SOMEBODY (1964) was obviously his most successful album.

Next up, THE BEST OF DEAN MARTIN (1969) charted in the United States, the United Kingdom and Norway.

An album which is still popular some twenty years after its release is the DINO – THE ESSENTIAL DEAN MARTIN (2004) which charted nicely in the United States, the United Kingdom and in Germany.

DEAN MARTIN'S GREATEST HITS, VOLUME 1 (1968) did well in the United States and in the United Kingdom.

THE VERY BEST OF DEAN MARTIN (1969) was quite popular in Sweden, Austria, Canada and the United Kingdom.

THE VERY BEST OF DEAN MARTIN – THE CAPITOL & REPRISE YEARS (1998, and one that the DMA was consulted on) was popular in New Zealand, Germany, Sweden and Austria.

WELCOME TO MY WORLD (1967) and GENTLE ON MY MIND (1969) were two more great studio albums that did well in the United States and the United Kingdom.

A stand-out success for Dean in the UK was of course 1976's 20 ORIGINAL HITS, produced by the DMA for Reprise: it went Gold in 1977. Dean proudly hung the Gold Record in the hallway of his Beverly Hills home.

Much of the time the release sleeves in the international countries were much different than the releases here in the United States. In fact, much of the time I have found them far more appealing.

Our members have been very helpful and informative regarding international releases, one of whom, Mark, oversees The Dean Martin Collector page on Facebook. There he showcases the different international releases he has added to his collection, which ranges from sheet music to singles to albums to movie tracks.

Mark began collecting Dean Martin memorabilia when he was twenty years old. As a child, his family had a cassette player and one of the first tapes they had was a compilation album which included the song "Memories Are Made of This". Mark told us that the song was definitely one that stood out to him. He rewound the cassette tape so many times that it eventually snapped. Thankfully, his dad picked up a copy of the single with "Change of Heart" on the b-side.

Mark began collecting Dean's albums to try and find as many of his tracks as possible. And like many of us, he didn't mind if some of the tracks were repeated if it meant that he may by chance discover a new track.

He went on to say that Dean's covers (which we hear on a daily basis on our Facebook page) were always stunning.

Mark has been collecting the works of Dean Martin now for nearly 40 years and counting. And because of the internet, that collection has grown at a great rate over the last decade. His collection includes albums and EPs from China, Spain, Japan, South Africa, France, Holland, Germany, Denmark, Italy, Greece and Australia. He is always looking for new countries to add to his collection.

The song which puts him in a good mood is the beautiful ballad "Canadian Sunset".

Yet another DMA member, Dave (from the UK), has quite an impressive collection of international releases.

Dave shared with me that his mother and her friend went to see Martin and Lewis in Glasgow in 1953 at the Empire Theatre. It was after that event, a collection of Dean Martin began.

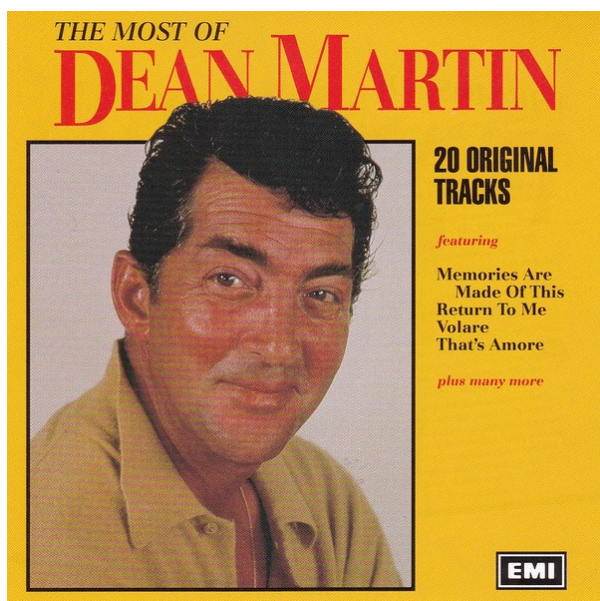
Dave's assemblage includes vinyls from different countries including France, South Africa and Japan.

And one of my dearest friends who I know through our Dean

# SITTIN' ON TOP OF THE WORLD

Martin connections, and who has the gift of sharing those different international release sleeves, is a guy by the name of Joey.

Living in the US, he is great at spotlighting the international releases of songs that we feature on our Facebook page.



Above: A charmingly titled Australasian release

Opposite: Dean Martin, Jerry Lewis and Dick Stabile outside the comfort of their US homes, at the Glasgow Empire, June 1953 (with foyer poster, inset)

I have often reflected on the career of Dean Martin, especially in those early days of going from one nightclub to the next. Possibly wondering if he ever thought about where the next gig was going to be, not to mention if it was going to come. Obviously, the man had a bit of determination that drove him to pursue his dream. While most credit his appearance at Craig Beach, Ohio as his "first" nightclub appearance, Dean had spent his entire life singing, whether it be

at family functions or impromptu songs when out.

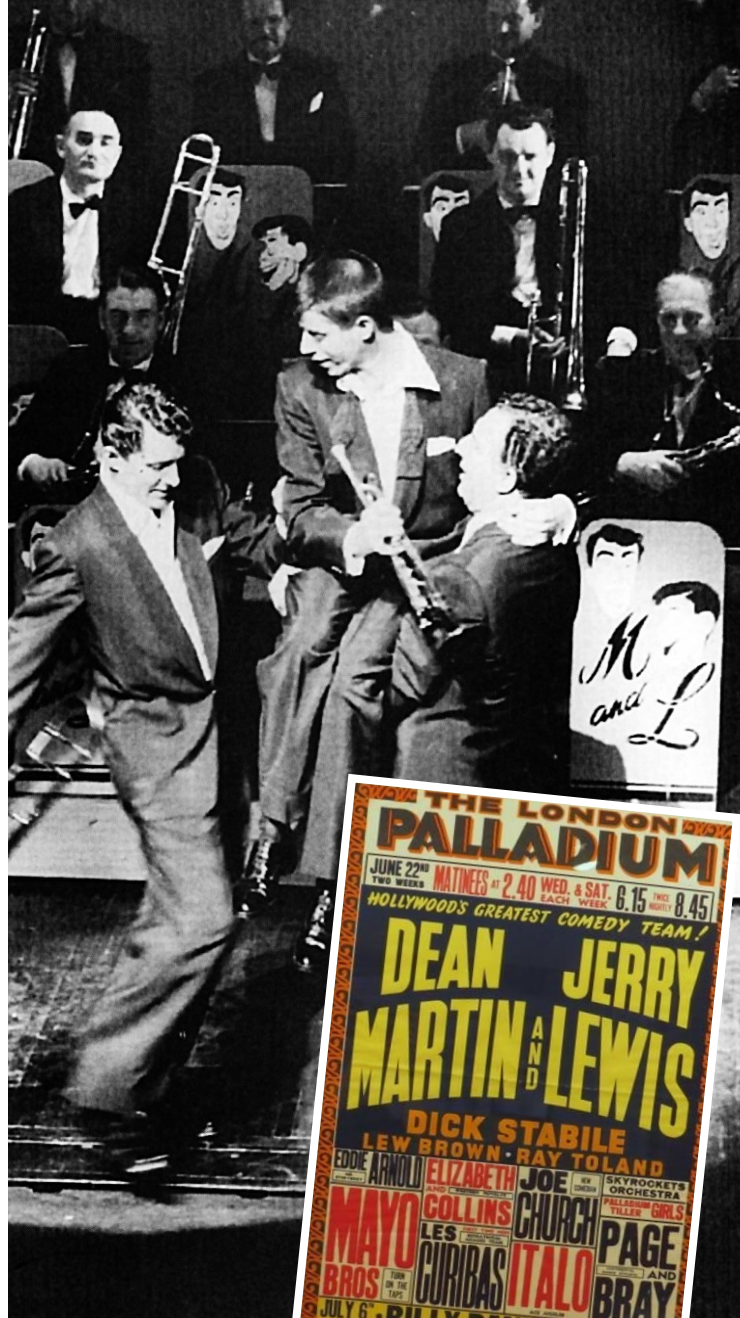
But during those days of longing to sing and perform, did the thought or even the dream ever cross his mind that his music would go around the world? Did he ever have the thought of being an international star?

It was obvious to those who knew him personally, that Dean had a gift which didn't then, and doesn't now, come around for just anyone.

While he did travel out of the country occasionally to tour and perform, nightclubs and theaters in the US were his preference when it came to performing.

If it would be possible to ask Dean what his long-range plan for his career would have been, do you think being an international star would enter the conversation?

He may have called L.A. his home, but his stage was the world. After all, when the DMA began in 1960 we weren't called The International Dean Martin Club for just any old reason... JD



## THE KING OF COOL'S UK CROWN

In 1968, Bernard Thorpe was determined to get Dean to the top of the UK charts with "Gentle On My Mind". Here, he recounts the journey.

Dean would always send me copies of his latest Reprise LPs. I would play and play again (pun intended) any new release he sent so I could become wholly familiar with it.

In late November 1968, a box containing a stack of GENTLE ON MY MIND LPs arrived at the DMA offices. Sitting back, I listened intently to side one; all great songs in Dino's unique style and phrasing. But as soon as I turned the album over and began playing the first song, "Gentle On My Mind" struck me like a bolt of lightning!

I was absolutely convinced that this song, if taken off as a single, would be a big, *big* hit for Dean. The other nine songs were all superb, but something knocked me sideways about the

title track: his control of the lyrics and notes, with such a tremendous arrangement by Ernie Freeman backing him.

GENTLE ON MY MIND was the only album of Dean's that was recorded using the Haeco-CSG system: I was not too impressed by the sound balancing here. In my opinion, it was recorded not as superior as his former and latter Reprise releases. This is the only aspect that discredits the album, which Dean recorded over two days (27 and 28 June 1968, title song on the first day), but other than my personal comment here, the album content and indeed the artwork was at its best.

At the time in question, Pye Records were the exclusive licensees for all Reprise UK product. I suggested to both Pye and Reprise that "Gentle On My Mind" just had to be a single in the UK. For those hectic pre-Christmas weeks of 1968, my plea definitely fell on deaf ears. The album was being released in

the United States on 17 December 1968 but I wanted that song out as a single as soon as possible.

'But Dean isn't a singles seller in the UK,' both Pye and Reprise would tell me. I would point out to them that they rarely issued any singles in the UK, hence why he wasn't a singles seller!

Yet I kept going, kept trying. Grudgingly and to my surprise, Pye agreed and "Gentle On My Mind"/"That Old Time Feeling" RS23343/K14046 was finally released 24 January 1969. Everyone at Pye said (I hope jokingly!) that my name and that of the DMA would be blackened if it did not chart. I did understand that: a major record label was putting its faith in me (at their expense).

I think Pye and Reprise were as shocked as I was when it peaked at No. 2 on 1 March 1969. It remained in the charts for twenty-three weeks, and re-entered them on 30 August the same year to reach No. 49. I was

so proud and pleased (and relieved!), as were the teams at Pye and Reprise who wanted to know how I could have foreseen such success! Pye even offered me a job in their marketing team!

Reprise itself then decided to issue the single in the US as a result of our runaway success, (R20812, this time coupled with "That's When I See The Blues") but did not chart.

The song was reissued as K14512 on 10 July 1981 in the UK, with "King of The Road" on the b-side, but did not enter the charts at all.

From *Just Dino* #380





# Old HOLLYWOOD REWIND



with Marisa Lavins

Marisa looks at the life and legacy of a man whose name stretches far beyond what he could have ever dreamt of.

Walt Disney, a man who is synonymous with innovation, happiness, and entertainment came from humble beginnings, eager to pursue his dreams as a cartoonist. Due to his unwavering belief in himself, we now have the Walt Disney Company and a mouse that would entertain generations for years to come.

He was born Walter Elias Disney on 5 December 1901 in Chicago, Illinois to parents Elias and Flora Disney. From a young age, Disney was interested in drawing, and took numerous art classes at local schools during his young life.

In 1919, Disney began to work at art studios and local papers, where he met his fellow colleague and friend Ub Iwerks. Disney and Iwerks would go on to establish Laugh-O-Gram Studio, where they began to animate a series called *Alice's Wonderland*.

After the bankruptcy of Laugh-O-Gram Studio, Disney moved to Los Angeles, where he sold the short film *Alice's Wonderland* produced by Laugh-O-Gram Studio to Margaret J. Winkler.

Winkler was a prominent producer of animated films and bought the rights to *Alice's Wonderland* with an option for six more episodes. With this new found success, Walt Disney and his brother Roy established The Walt Disney Company.

Iwerks would later join Disney in Los Angeles to continue his work on the *Alice...* series.

After the end of *Alice...*, Disney would create Oswald the Lucky Rabbit, which was owned and distributed by Universal Pictures.

After being denied a wage increase for himself and his animators, Disney had to release the rights of Oswald to Universal Pictures.

To recover from losing the rights to Oswald, Disney developed a new animated character named Mortimer Mouse.

Disney's wife, Lillian, felt that Mortimer was not an attractive name, and suggested the name Mickey. With some revisions to Disney's original sketches made by Iwerks to make the cartoon easier to animate, the iconic character of Mickey Mouse was created.

Inspired by the 1927 hit, *The Jazz Singer*, Disney used synchronized audio to create the first sound cartoon featuring Mickey Mouse called *Steamboat Willie*.

At this time, Disney was



distancing himself from animation, and ultimately provided the voice of Mickey in his cartoons until 1947.

Disney and Iwerks would later go on to create such beloved characters as Minnie Mouse, Pluto, Goofy, and Donald Duck.

In 1933, Disney's cartoon *The Three Little Pigs* won an Oscar in the Short Subject (Cartoon) category, solidifying Disney's place in animation and entertainment history.

The legacy of Walt Disney and his work can be seen clearly today through the continual success of The Walt Disney Company. It now owns Marvel Studios, Lucasfilm and 20th Century Fox among others. It even co-funds entertainment franchises with organisations such as the BBC (for series like *Doctor Who* and *Bluey*).



The films produced by Disney continue to win high accolades almost annually, with their latest success lying in *Black Panther: Wakanda Forever* and *Avatar: The Way of Water*, both films winning Oscar Awards at the 2023 ceremony.

Not only does Disney's legacy lie in his films, but they also can be seen in the Disney Theme Parks

that have continued to expand since their initial development.

Disneyland, established by Disney himself in 1955 in Anaheim California, now boasts two separate parks as well as resort hotels on the property.

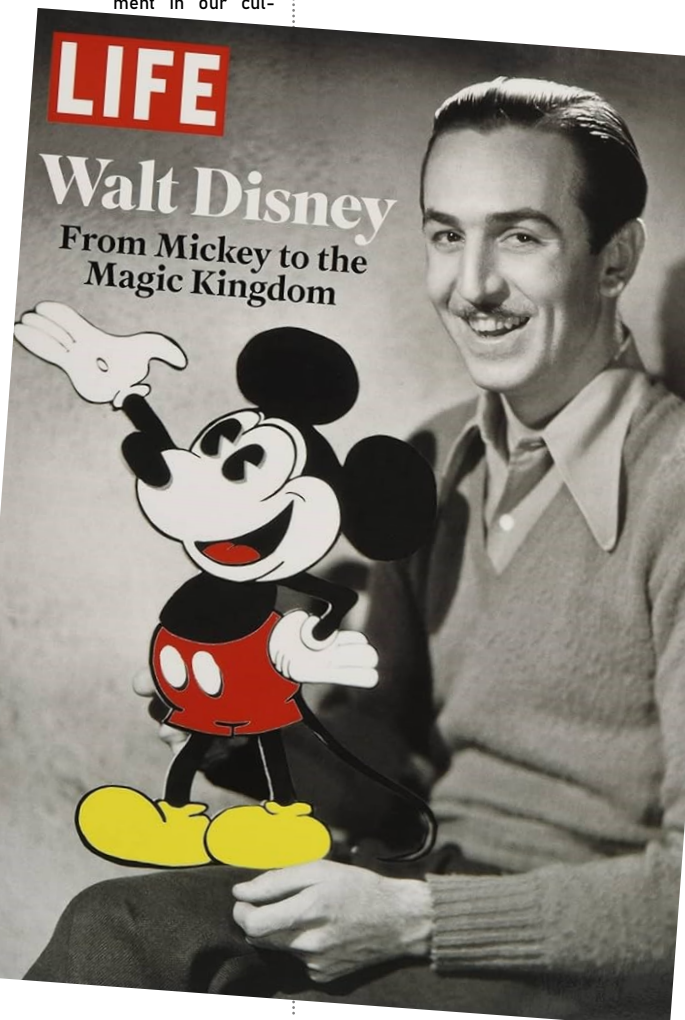
Established in 1971, Walt Disney World in Orlando Florida, has become one of most popular theme parks in the world, attracting over 58 million visitors annually.

While we are celebrating the 101st anniversary of the establishment of a foundational element in our cul-

ture, I feel that only Walt Disney himself can accurately describe the reasons for the great success of the Walt Disney Company.

He said:  
'Laughter is timeless, imagination has no age, and dreams are forever.'

For his legacy to continue for another century and more, it has to embrace change and criticism to be the best it can possibly be, without forgetting its roots nor compromising simply for the bottom line. JD



**Top:** The many properties of The Walt Disney Company.

**Middle:** Ncuti Gatwa and Millie Gibson in *Doctor Who* (BBC/Bad Wolf/Disney, 2024)

**Right:** Walt and Mickey (Life)





# PROUD AS A PEACOCK

Dean produced some of the best material and performances of his career during his time on *The Dean Martin Show*. Marisa Lavins traces the history of the NBC smash-hit.

**A**s someone whose television experience stemmed from reruns of famous shows such as *Friends* or even *I Love Lucy*, I was unaware of the incredible TV genre that was the variety show.

Growing up, all of the current shows I was seeing were situation comedies; they didn't even have musical numbers in them. As a musician myself, the idea of a TV show centered around music and comedy skits combined intrigued me. I found reruns of variety shows starring Judy Garland and Danny Kaye, needless to say I was hooked.

Watching famous musicians sing and dance with other stars, often their friends, was so entertaining and unique. For instance, Danny Kaye singing with a young Liza Minelli, or Judy Garland singing a trio with Dean and Frank Sinatra, could it get any better?

I didn't think so until I saw *The Dean Martin Show*.

From his singing to his comedy, he was able to interact with his guests in such a unique and natural way, you almost forget you're watching a television show. My favorite moments are when Dean sings with Ken Lane, his piano accompanist and writer of "Everybody Loves Somebody". Throughout this sequence, Dean is at his most comfortable, whether he is singing one of his hit songs, telling jokes, or singing parodies of songs, he is able to let you in on who he truly is as a performer, and even as a person. I'm sure all of our readers have a favorite moment from Dean's show, and I hope that this issue of **Just Dino** serves as a reminder of just how incredible this show truly was.

Back in the 1920s, the radio was the latest and greatest form of entertainment. With families huddled around the radio, they would listen to anything ranging from news broadcasts, music, and even plays. The radio age was modernized by the idea of "format radio," where a radio show or station would take on an identity or theme. This allowed for people to tune in to a show such as *My Favorite Husband* or *Suspense*. It would be this concept of a "show" that would become the backbone of television,

allowing it to become the world's most popular form of entertainment. Since it began, radio has been a source of entertainment, music, and news that has since become one of the many conduits for people today.

However, the development of the TV was a longer journey than many expected.

While the rise in popularity of radio entertainment was hitting its stride in the roaring 20s, the development of the television was happening simultaneously, with anticipation that it would be a common item in American homes quickly after initial development.

RCA, the company that dominated the entertainment industry during the time was not only fronting the popularization of radio, but they were also one of the lead investors in the development of television technology. However, due to the shortage of workers and supplies during World War II in the later 1930s and 1940s, production of the television was put to a halt until 1948. It would be during the 1950s that television would become a mainstream item in a household, just as the radio was.

During the 1950s, television was taking off, and many up-and-coming stars such as Betty White were dominating the medium through their own TV show endeavors.

A common theme in television entertainment was the idea of a situation comedy, which allowed for shorter shows and stories that could follow a general plotline but would present different scenarios in order to keep audiences invested in the show. However, it's hard to know what many early TV shows look like since they were not taped. Shows at the time were performed live and were lost after the original broadcast.

That is until Jackie Gleason came along with his hit comedy show *The Honeymooners*, which became the first mainstream TV show to be recorded on kinescope photography. A few years later, Desi Arnaz would present the idea of shooting *I Love Lucy* with three cameras on 35mm film, giving us high quality recordings of the legendary show.



Through the 1950's more artists in Hollywood were looking to find their footing in the TV world, particularly musicians. For this reason, TV executives were left wondering how they would be able to provide a musician or a platform on live TV. What if we could combine the ideas of a musical and a situation comedy by having comedy skits with musical numbers mixed in between skits? That would sure give the audience some variety!

An idea that dates back to music hall entertainment in the United Kingdom, variety shows have been a popular entertainment form since the early 1900s. Variety shows were also a popular radio show format, and many of television's famous variety shows were based off of the format used on radio.

One of the most popular during the golden age of television was *The Ed Sullivan Show*. While this was a very different style of variety show in comparison to something like *The Dean Martin Show*, it was a variety show in the sense that it had a host (Ed Sullivan) who would introduce and interact with guest stars of varying talents from musicians to comedians.

This format would take shape into several different variety shows hosted by various artists. For instance, Dean Martin would make his variety show debut with Jerry Lewis on *The Colgate Comedy Hour*, where they were the hosts as well as the entertainers throughout the program. In typical Martin and Lewis fashion, the show was centered around several comedy skits starring the duo, along with Martin singing his iconic songs between. The show was highly successful, and marked a high point in the duo's career together. After this, Martin would make small TV appearances on shows such as *The Danny Thomas Show*, but overall he remained out of the television spotlight for quite some time. That is until he was offered the TV contract of a lifetime with NBC to have his own show on the network. The question that NBC was asking as they were nervously awaiting his response was, 'Will Dino take the deal?'

At the height of his career in the 1960s, Dean was happily pursuing his successful music and film career.

He was with Frank Sinatra's Reprise records, where he was finally singing music that he wanted to sing. Back at the studio lot, he was starring in mostly Westerns, another dream come true.

But when NBC called with a deal for him to host his own variety show on their network, he was less than keen to do it.

Dean feared television, and the commitments that came with it. Long hours of rehearsals and tapings would cut into his time with his family, not to mention his golf game. He had also seen many of his friends try and fail with variety shows such as Frank Sinatra and even Judy Garland. At the time, Danny Kaye was the leading man of the variety show world, and he was a comedian, he could handle the demands that came with the medium with ease. Dean disliked the idea so much that he made a list of demands to present to the NBC executives to dissuade them from the idea of giving him his own show. He asked for an obscene amount of money, he only wanted to work one day a week, and he didn't even want to sing.

Much to his surprise, NBC agreed to every single demand. Dean later said, 'They should have thrown them in my face, but they agreed to it all. So what the hell, I had to show up.'

Even with a star of Dean's caliber, the variety show formula still had some errors. For the first taping of the show, Dean sung a Broadway melody with Ethel Merman, introduced some comedic acts, and did his comedy bits with piano accompanist Ken Lane. During rehearsals, Lee Hale, one of the producers of the show, noticed that Dean was often uncomfortable, especially with his singing parts with Merman. He was unsure of his entrances, and didn't seem to be enjoying himself. This was leading to a flat and almost boring show. Lee, along with director Greg Garrison were starting to worry. Would this be another failed variety show? However, they noticed that when Dean did his comedy bits and song parodies with Ken Lane, he was animated and entertaining, he was having fun. They realized that Dean knew how to do one thing excellently, and that was to be himself.

With a new plan in mind, Hale and Garrison decided to rework the formula for the show. Instead of having as many novelty acts within the show, they would focus on the stars and even some of Dean's friends. They also would keep the medleys that he did with guest stars simple, allowing him to focus more on the moment with the guest rather than the music. Garrison

and Lee had also decided that the more spontaneous the show was, the better Dean would perform. They wouldn't tell Dean who the guests were, and they would tape his musical cues for him to practice to instead of having him come in to the studio for rehearsals.

Dean did, however, ask for one short dress rehearsal with the band before taping, insisting, 'Just let me hear it once and I'll be fine.'

And of course, Dean was *more* than fine.

While many of the guests were concerned about Dean being able to pull this off, he never failed to impress them. He was always on time, prepared, and ready to perform for his audience. While the showrunners had thought they had finally found a format that worked for Dean, NBC research departments had a different story to tell.

Based on their figures and ratings, they were predicting that *The Dean Martin Show* would be their least successful show. However, by the end of the first season, Dean and the entire team had proven them wrong. So much so in fact, that NBC signed him for an additional three seasons after the start of the second season.

*The Dean Martin Show* was off and better than ever, garnering appearances from Hollywood's greatest performers such as The Andrews Sisters, Bob Newhart, and even James Stewart. However, eight years and several Emmy nominations later, the ratings were beginning to decline. This wasn't due to an issue with the show, but more of a difference in audience.

As the 1970s approached, the tastes of the public were changing. Television was moving back to situation comedies and even TV dramas, and the variety show was sadly becoming a thing of the past. In response to this change, the showrunner decided to experiment with the idea of hosting a traditional Friars Roast, having Dean host his friends for a "roast" of their career and even their personalities. This would eventually turn into *The Dean Martin Celebrity Roast*. For now though, it remained a special in between the traditional variety show broadcasts.

By the end of the ninth season of *The Dean Martin Show*, NBC had said to cut the variety show and just have the roasts as they were becoming more popular with their audience, thus marking the end of *The Dean Martin Show*.

When I speak with fellow Dean Martin fans, our conversations don't always lean towards discussing his music or even his movies, but they do surround his performances on his show. These conversations sound a bit like, 'Remember when he jumped on the piano and it fell apart?' or even '...he sang the best ballads I've ever heard on that show...' These lasting memories for not only Dean Martin fans, but anyone who has seen his show are ones that we can all relate to and enjoy for years to come. While Dean may not have wanted to do the show initially, I'm awfully glad that he did. **JD**



# THE BEST OF

From sketches to songs, guest-spots to duets, *The Dean Martin Show* had it all. We select some special moments that helped define TV greatness.



For **CINDY**, her favorite part of his show, and for that matter his career, was watching him interact with his guests.

There was an obvious warmth about him, but there was something else that was front and center. I was always impressed with how, when he had any interaction whatsoever with his guest, it was as if they were the only person he saw. He gave them his undivided attention.

In all the years that I have watched his show or other performances, I don't recall ever seeing him outshine a guest. Whether it was a skit or a song, he never even attempted to make his part more important.

If anything, you can almost sense that he withdrew a bit to give those guests their own platform. I admire that attribute about him. I believe that a lot of that mindset has to do with those first days as he was just starting out on his journey. He knew the bumps, the frustrations and difficulties he endured himself.

From 1965 to 1974, a wide variety of people were guests on *The Dean Martin Show*.

Some only had one appearance on while others would become regulars. But they all graced Studio 4 of the NBC Studios to fulfill their part of the episode they were scheduled for at that time.

Regardless of age, Dean had the ability to interact with all age levels in a way that was personable.

While I enjoy the sketches and watching Dean many times have to work himself out of a corner, it was the moments he joined a guest in a musical number that I love the most.

As they would exchange their parts through the song, the attention Dean gives to the other person is something that leaves you with a feeling of awe. It didn't matter if it were a male



or female, young or old. He knew that you were there and were a part of his show.

Dean's show many times featured those people who were just beginning their career and needed to be seen. But it also showcased those who just needed a little boost to get their careers solidified and back on track....and that speaks volumes to me. It reminds me of the concept of "paying it forward".

Many of Dean's guests careers actually flourished after being on his show. After all, for many years it was an award-winning production.

Dean had an art. He had a skill that I personally believe we could all learn something from if we would just watch and listen. One of his cameramen told me a while back as we talked about different areas of showbusiness that '...the best cream always rises to the top.'

And I do believe that is the case with *The Dean Martin Show*



As we enter Autumn, gentle reminders of the upcoming holidays are upon us. Those thoughts lead **KAREN** to recall a broadcast of an endearing Dean Martin Christmas program filled with holiday spirit.

*The Dean Martin Show* was must-see TV in our household, as my family were loyal fans of Dean as well as his long-time pallie, Frank Sinatra. Not to be missed was a special Christmas edition of Dean's show, which would be showcasing Dean's family as well as Frank's.

*Christmas with The Martins and The Sinatras* was shown on 21 December 1967 on NBC-TV (and aired again in 2021 via PBS as a fundraising special event.)

The hour-long program featured Dean and Frank, and the entire clan of Martin and Sinatra families: Nancy, Tina and Frank Sinatra Jr, and Craig, Dino, Deana, Gina, Claudia, Gail and Ricci Martin, and Dean's wife Jeanne. Both families unite and sing a host of Christmas numbers, including "Home For the Holidays"; "Let it Snow! Let It Snow! Let It Snow!"; "The Christmas Song"; "White Christmas"; "Have Yourself a Merry Little Christmas"; "Deck the Halls"; "Oh Little Town of Bethlehem" and "Joy to the World".

After the song "Silent Night" is performed by Dean and Frank, a tender and benevolent moment occurs with all family mem-

Above and opposite:  
TBC



# DEAN

bers sharing gracious tidings about Christmas toys being donated to charities all across the U.S, including to Dean's hometown of Steubenville, Ohio.

In my humble opinion, watching this program is just a good old-fashioned way to ring-a-ding-ding in the holidays!

In a 2021 interview by People Magazine, Frank and Dean's daughters, Tina and Gail, reminisced on their fathers' Classic Christmas Special: 'A Hoot!'...

With both families located in and around the Beverly Hills area, Tina remembers the Martin home as 'a happy household — albeit large! Dinner at their house was exactly what you think it would have been... My dad liked that kind of commotion, so having a lot of kids around was great. We did spend time and holidays together and it was special. The privilege was a given, but remember we didn't know any other way, until we matured and then we could see how fortunate [we were].'

'It was so fun to be with Dad and Uncle Frank, because they were just so funny,' remembers Gail, 'and they had the best time — but they always had the best time together.'

I must admit, I enjoy the early holiday feeling, and my playlist includes the sounds of the season even as Fall beckons. We anticipate the holidays being a time of joy, celebration, and family gatherings, with music that brings good cheer, and many warm and sentimental memories.

This Dean Martin Christmas show remains a special heart-warming holiday treat for me, and I hope for you too

**THOMAS** had a dozen special moments immediately on hand that he could have easily chosen. Top contenders were Dean with Phil Harris singing "Tea for Two" and of course that incredible clip of Dean singing "Hole in the Bucket" with George Gobel and that hilarious 'cut quick' gag!

But for me, the one that came to the very top of the pile is Dean doing a hilarious skit with Jimmy Stewart. First off, who doesn't love Jimmy Stewart? So, we are already off to a winner.

This particular skit features Jimmy and Dean who are each in a phone box next to each other however, after both answering the phones, they realise they are on the phone to a married couple with Martin speaking to the husband and Stewart speaking to the wife. With this situation, Martin and Stewart must relay message to each other to give to the respective person on the phone. Of course, it derails pretty quickly and, through Martin and Stewart, the couple start bickering with it getting to boiling point when Martha, the wife, says '...you don't love me, you just love my body' to which Henry, the husband replies '...with all that cold cream and hair curlers, half the time I can't find your body' and with that, Stewart waits to give Martha's reply, which is a firm slap to Martin's face to which Dean's crestfallen face and stumble against the phone booth had me laughing but I did not expect the next part and it really had me laughing hard!

Dean listens for Henry's reply, looks at Stewart and delivers a slap to the face to which Stewart beautifully delivers the response, 'You beast.'

I love the clip so much because Stewart really begins to enjoy being Martha and he has just such a great wobbly, sad delivery of the following lines and it is just wonderful. After promising to buy a big ruby necklace for Martha, Henry and Martha make up with Dean and Jimmy looking as though they will kiss but realise probably, they took it too far and settle on a firm handshake! With the lovers' quarrel quelled, Dean and Jimmy hang up the phones and Jimmy delivers the real punch line and he realises he was originally there to make a phone call, not receive one.

He dials a number and says 'Uh...operator, could you get me the fire department? My house is on fire!'

This is such a fantastic clip, and I always find myself coming

back to it. I know the punchline and I know each line off by heart, but I just simply adore watching Jimmy and Dean together. They have multiple skits together, but this one will forever be my favourite.

**ELLIOT's** unfulfilled desire to become a foley artist influenced his own choice, one which was nevertheless still a tough decision.



Choosing a favorite moment from any part of Dean's career, let alone from *The Dean Martin Show*, is almost like asking to choose a favorite child! I have always enjoyed those sketches from his show where he is playing against type, such as miming to "Strangers In The Night" as a rather camp Frank Sinatra or in full drag as Mrs Webb, the accident prone pupil to Bob Newhart's wonderfully dry driving instructor. But a stand-out sequence is where the great Orson Welles taps into his radio roots to deliver a faux-serious dramatization of *Johnny Pistachio* - *Private Eye*.

And any good radio drama isn't complete without sound effects, and this is where Dean comes in. He rises to the challenge as a hapless foley artist, trying his darndest to keep up with Orson's stoic reading, complete with stilettoes, gongs, squeaky bed springs and pregnant pauses. It's Dean's frantic dashing around the set that reinforces such a fondness for him and his genuine love for comedy. Nothing was off-limits for Dean and his coming to the sketch without rehearsing with his co-star makes it all that more hilarious. The disparaging looks he gives Orson, the despair Orson gives in return..!

Who would have thought a critically-acclaimed Hollywood director and a lounge singer from Steubenville would have hit it off so well? Orson would make numerous returns to *The Dean Martin Show*, becoming a regular too on *The Dean Martin Celebrity Roast*. Their working relationship would become a friendship too, with Orson enjoying the seemingly off-the-cuff nature of Dean's TV work. While he would never make comedies of his own, he seemed to have a natural flair, enhanced by Dean's own light-hearted side. However, most of Orson's appearances here and elsewhere were usually to finance his own projects.

**MARISA** has many favorite moments throughout the nine years of the show, she always find herself returning to its second season, where Dino sang a country western medley with his pals Ella Fitzgerald and Gordon MacRae.



It seems like a great fit for Dino and Gordie, after all, everyone knew that Dino's favorite music to sing was Country and Western, and Gordie was known for his role as Curly, cowboy without a cause, in Rogers and Hammerstein's hit musical film *Oklahoma!*. For Ella, the queen of the Great American Songbook, and voice of Cole Porter and many others, this was a huge change from her usual repertoire. However, Lee Hale, one of the producers saw this as the perfect opportunity to create something magical on screen, and he was right.

The soundstage was set in a country western theme, featuring a fence and even toy guns. Dean was completely comfortable: he'd had a friendship with Gordie that went back to the CBS radio days in the 1940s, and maintained a strong friendship through their work and families. Dean once said, 'Gordon is a great guy and the best singer around.' Greg Garrison was concerned Ella would not be a good fit for Dean as a duet partner., feeling that their musical styles were just too different. Of course, after one brief rehearsal with Ella, Garrison was proven wrong, and Ella became a series regular.

The trio set featured several country-western songs split between the three stars, before ending in a harmony between them. Dean and Gordie exchanged playful lyrics while Ella stood out for her rendition of "Jealous Heart". In one of my favorite moments, Dean happened to miss his cue for his next song, and Gordon happened to pick it up for him. Singing Dean's line with ease, Gordon simultaneously told him "hey that's your line," before Dean picked it back up again, giving the audience a hilarious and genuine moment.

It is rare for a show to have such incredible talent performing on it, let alone all at once. This is one of those moments that makes *The Dean Martin Show* one of the best variety shows in television history.

# THE BEST OF DEAN



Guest contributor **CHRIS WEEKS**, who performs as Dean Martin for ShowPlanr shares his thoughts on the great man's panache, and one guest in particular. Visit Chris' website [chrisweeks.co.uk](http://chrisweeks.co.uk)

Seeing a performer 'break', which is what we call it when someone loses control enough to not be able to maintain their character anymore, can be a good thing or a bad thing, accidental or deliberate. It's not something that you would necessarily associate with Dino - a man of such ease and charm, of effortless grace, who could glide through a comic or dramatic scene without a care.

Enter Foster Brooks and his loveable drunk. From the second he steps onto the set, you can feel the energy change, even all these years later. The sketches tend to run the same way - Brooks staggers over to Dean and reveals himself, through many hiccups and belches to be a dentist ('Where do you work?' 'Inside the mouth.'), or an airline pilot ('I was on a flight from LA to New York and the plane lost an engine!' 'Oh, don't worry, it'll turn up!'), or even a brain surgeon ('The brain has three parts - the cerebral....the cerebral....and the....what the heck do you call it...I'll know it when I see it!').

It's really simple stuff, as so often the best and most timeless entertainment is, but Brooks' character brings the house down from the moment he speaks. Dean holds out for as long as he can, but it's impossible to resist Brooks' charm and the laughs start to take hold of him.

For me, a huge part of Dean's charm as a performer has always been that, although he has that great air of easy elegance, he feels warm and approachable, like a friend. He's on our side, even when he's performing for us. He is a man who loves life, and wants you to love it with him. So when we are in hysterics at Brooks' beautifully observed character, it's only right that Dean is too. And seeing our friend laugh only makes us laugh the more.

If you haven't seen the series of sketches known as 'The Bar', I urge you to as they are all fantastic. But, for me, Foster Brooks' contribution to them is the peak. From the early exchanges ('Maybe you've seen me on television?' 'No, I've never been on television') to the final payoffs ('Do you want me to give you a lift?' 'Of course not, you think I'm driving with someone in your condition?!'), it's as funny now as it must have been when it aired.

Dean, of course, didn't rehearse with his guests for the shows, so his reactions are always spontaneous. You can only imagine the glee he must have felt at coming in on a Sunday to

record and being presented with these wonderful sketches. Usually, he was able to keep that wonderful sense of cool, but not here. Here, he doesn't stand a chance of keeping it together. It isn't long until the tears start flowing and it's all he can do to get the lines out.

In Foster Brooks, Dean met his match. And he clearly loved every second of it. As do I. **JD**



## THE MULTI-MILLION DOLLAR MAN

In 1987, **BERNARD** assessed *The Dean Martin Show* and the approach to it its high-profile star took.



Dean Martin Show is being recorded, to be made ready for screening the following Thursday on NBC.

Now nearly two decades have passed but these shows are still being shown across America from time to time. They are, even now, so very topical, with Dean and his guests crossing generations and mindsets. The shows aren't stale and seemingly never will be.

Dean says that he was expected to rehearse all week but he refused, knowing spontaneity would disappear, so he made it clear to Greg that he would tape the shows once and once only, with no rehearsal. Greg would stand in for Dean throughout the week (Monday to Friday) with the guests, the Goldiggers and the production crew, then on Saturdays at around noon, Dean would arrive, record his pieces, then leave.

By this time, however, Dean would already know what the

recording order would be, what songs would be included, because he would have taken the set list with him to a golf course or home, or played a cassette in his car. He'd know what to do more than his week-long-rehearsed guests. It was an approach that he excelled at and gave the impression to everyone in the business that he was indeed a master at his craft by being so paradoxically casual.

He did rehearse, however, for his first show for 16 September 1965 but on viewing, you can see the occasional mistake, which ironically improved the show beyond others that aspired to be perfect in their celluloid world.

Any mistakes of line fluffs were purposely left in. It made his show unique and he had stars lining up around the proverbial block wanting to be a part of it. Ratings rocketed and the shows became a staple of over 1500 Thursday nights.

Although we have always said that Dean was so underrated, he

Although we have always said that Dean was so underrated, he has no particular problem with this or his career; he made it in the business because he wanted to. The honest and genuine proof of a true entertainer, not just a singer or actor, is shining out now - today - in his work that is still being heard or seen somewhere around the world.

As Dean would sing: '...some-where there's a someone...'

From **Just Dino** #275

Dean strolls onto the studio floor just minutes before taping commences, glass in hand (containing ginger ale or apple juice) with a string of warm-up jokes to his ever-loving audience about booze, broads and family and about what Sammy said to the Rabbi... The audience soon gets rocking with laughter. He mutters a little 'Hello, young lovers...you're under arrest!' or 'Our love affair is a wondrous thing, because my wife doesn't suspect a thing!' Then Dean asks his producer/director Greg Garrison if he has any nude pictures of his wife, to which Greg says no. 'You wanna buy some?' he cracks. Then he gets his cue. 'Oh, I'm on...' and down the fireman's pole he slides, staggers to his stool, looking dazed. Another episode of *The*





# 3 Evenings of Live Musical Entertainment!

ADVERTISEMENT

PERFORMED BY AWARD WINNING

## ROBERT HABERMANN

UK

SHOW #1

### FRED ASTAIRE and GINGER ROGERS

The fabulous songs and story of the iconic 'all 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!

SHOW #2

### From BROADWAY To HOLLYWOOD

The greatest songs and stories from some of the most successful Broadway Shows that were given The Hollywood Treatment such as The King And I, Chicago, West Side Story, Carousel, My Fair Lady, The Sound Of Music and more!

SHOW #3

### 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  
HOLIDAY  
BREAKS

Prices from

£648

Deposit & Instalment  
Options Available

Solo Travellers Especially Welcome

An Excursion

Free Welcome Drink on Arrival

Optional Vegetarian Menu Available

Choice of Room Options

SPECIALISTS IN UNFORGETTABLE SHORT MUSICAL HOLIDAY BREAKS



Twin Room



Double Room with Sea View

MUSIC  
HOLIDAY  
BREAKS

## HOLIDAY SCHEDULE

ADVERTISEMENT

UK

### SUNDAY 27<sup>TH</sup> 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 28<sup>TH</sup> OCTOBER 2024

7 - 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 29<sup>TH</sup> OCTOBER 2024

7 - 9:30am: Full Breakfast in The Crystal Restaurant  
11:00am: Excursion  
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 30<sup>TH</sup> 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 31<sup>ST</sup> OCTOBER 2024

7 - 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.

**How to Book:** If you are comfortable booking online please visit our website - [musicholidaybreaks.co.uk](http://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.

Telephone: 020 7586 2984 - Mobile: 07916 315 534 (+44 IF DIALING FROM OUTSIDE THE UK)

Website: [musicholidaybreaks.co.uk](http://musicholidaybreaks.co.uk) - E-mail: [sales@musicholidaybreaks.co.uk](mailto:sales@musicholidaybreaks.co.uk)

MUSIC  
HOLIDAY  
BREAKS

## THE GREATEST MOVIE SONGS

SUNDAY 27<sup>TH</sup> - THURSDAY 31<sup>ST</sup> OCTOBER 2024  
AT THE HYDRO HOTEL, EASTBOURNE

4 NIGHT HOLIDAY IN 4 STAR LUXURY  
3 LIVE EVENING CABARET SHOWS  
3 AFTERNOON FILM SCREENINGS PLUS EXCURSION



**BOOK NOW ONLINE OR BY TELEPHONE**

Telephone: 020 7586 2984 - Mobile: 07916 315 534

Website: [musicholidaybreaks.co.uk](http://musicholidaybreaks.co.uk)

E-mail: [sales@musicholidaybreaks.co.uk](mailto:sales@musicholidaybreaks.co.uk)





# PRETTY BABY

Dean Martin's 1957 album from Capitol has always held a special place in Thomas Brady's heart...

If you've ever been enchanted by the smooth, effortless crooning of classic jazz and pop standards, this album is a must-listen. From the moment the needle touches the vinyl, Dean Martin's voice envelops you in its rich, velvety warmth, making it a timeless experience. I think everyone has a favourite album, as hard as that can be to choose, and think *PRETTY BABY* is one of mine.

I also really enjoy the front cover! It was shot outside the Capitol building and features a coy looking Martin with a model (who looks not unlike his then-wife Jeanne) smiling back. I love the colour rendition and that it was probably shot while Dean was there recording the album. The clothing also really stands out as it's so very 1950s.

Before diving into the specifics of each track, I can't help but express my admiration for Dean Martin's vocal style. His voice is often described as smooth and mellow, but it's so much more than that. It has a relaxed, almost conversational quality that makes each song feel personal and intimate. When Dean sings, it's as though he's sharing a private moment with you, and that's one of the reasons why his music remains so captivating and I'm sure why we always love listening to Dean and why his music has always been so popular. This album is for sure one of those albums that you can put on and not want to skip a track!

The album opens on "I Can't Give You Anything but Love" which was written by Jimmy McHugh and Dorothy Fields, "I Can't Give You Anything but Love" is a timeless standard that Dean delivers with elegance and warmth. The song's lyrics speak of giving all you have to someone you love, and his voice brings out the sentiment with remarkable clarity. His smooth delivery and

effortless phrasing make the song feel personal and heartfelt.

Dean's ability to convey romance and sincerity through his singing is one of the reasons why his music remains so beloved. This is also wonderfully showcased by him on *The Dean Martin Show* when he performs with Jack Jones and Peggy Lee: Dean quips that Jones sings the song too well. However that connection between Martin and Peggy Lee almost cuts Jones right out the picture. Dean is just too magnetic.

"Only Forever" is a nice easy-listening track with a vocal back-up. Written by James V Monaco and Johnny Burke, it was most notably performed and popularized by Bing Crosby although, let's face it, Dean sings it much better than Bing (sorry, Bing!). I'm also a sucker for vocal choruses and Dean being joined on this song by a 50s vocal chorus will always win my heart.

"Maybe" will always scream The Ink Spots but this bouncy number from Dean is extremely enjoyable. I do love the way the way he sings this song with the flippancy that I think it needs which is to say that yeah, maybe you'll come back, and maybe I'll say maybe. It's great vocal styling from Dean and is great change up in the album.

The next song is very much the other and one of my favourites on the album. "I Don't Know Why (I Just Do)" was written by Fred E Ahlert and Roy Turk and again, features a nice vocal chorus group, that helps bring that wonderful sound from the 50s right into your home. Gus Levene headed up the Orchestration and he did a wonderful job of bringing such a smooth sound to accompany Dean. The songs don't all need to be big, full orchestra, big-band numbers; Dean's voice is the thing that really sells the music and it would be a shame if he was always drowned out by over the top Orchestration but Levene absolutely nails it right on the head, especially with this song.

The a-side closes on the album title track "Pretty Baby," a rag-time song originally and was written by Tony Jackson in 1912 but after Gus Kahn and his writing partner Egbert Van Alstyne heard the song one evening in Chicago, they loved the melody but were not keen on the lyrics, so they paid Jackson \$250 for the rights to song and then re-wrote the lyrics. Now, this classic tune has been a favourite for decades, and Dean's version is both charming and playful. His smooth baritone caresses the melody with a relaxed ease that makes the song feel fresh and contemporary. Dean's phrasing and delivery imbue the song with a sense of intimacy, as if he's singing directly to you. It's a perfect introduction to the album, setting the tone for what's to come.

The b-side opens on the very short, but very sweet, "You've Got Me Crying Again". It has a nice flowing melody with a male vocal group providing a nice bass line and some vocal backup. Martin's ability to convey a sense of melancholy and longing through his vocals is what makes this track an easy listen. His performance is a reflection of his skill as a vocalist and his deep understanding of the song's sentiment. I always love how Martin sings the lyrics and always manages to convey the message of the song beautifully.

Never was that truer than on the next

Below: *PRETTY BABY*  
(Capitol, 1957)





song "Once in A While".

It's a popular song, written by Michael Edwards with lyrics by Bud Green. This song has been covered by so many artists I'm sure there must be such a debate over who sung it best. As I mentioned earlier, I'm a sucker for those mid-century vocal groups and one of those groups called The Pied Pipers are way up there for vocal groups that I adore. Their rendition is beautiful and very similar in style and tempo to Dean's.

So, Dean singing this with a vocal ensemble is probably what makes it my favourite song on the album. The final *...once in a while...* they sing all together is so sweet and I am guilty of re-winding that part a good few times because I just simply enjoy it so much.

I think whoever did the track-list order got the next song perfect in contrast to the previous. "The Object of My Affection" is a nice upbeat, happy love song and it makes a nice shift from the softer "Once in a While".

"For You" is another upbeat and lovable song and the tender delivery of the lyrics from Dean, paired with his effortless phrasing, perfectly captures the song's theme of devotion and love.

But it's the next song that really steals my heart once again. Dean singing a soft ballad is always going to be something of beauty and his delivery on "It's Easy To Remember" is nothing short of wonderful.

This song makes me imagine a romantic dinner with it softly playing in the background on a record player. In fact, I might just write a short film and have that come to life! It's smoothness and Dean's adopting of a slightly softer, breathier voice, but with that signature vibrato, it makes this song very easy to remember, but not easy to forget!

The last song is such a classic Dean Martin song but more so because he seemed to love singing this song live in his 'pretty songs' medley as he calls when he sings it live at The Sands on 8 February 1964. He does the song a great justice when he sings it live and that trend continues with this track to close out the album.

Listening to PRETTY BABY is like taking a step back in time to an era when music was delivered with elegance and emotion.

Dean Martin's voice is a masterclass in smooth, emotive singing, and this album is a shining example of why his music continues to resonate with audiences today. Each track on the album showcases Dean's ability to make every song uniquely his own,

with a smooth, rich voice that brings out the best in each melody.

One of the things I love most about Dean Martin's singing is the way he makes every song feel like a personal conversation. His relaxed, conversational tone draws you in, making you feel as though he's sharing a private moment with you. Whether he's delivering a heartfelt ballad or a playful tune, Dean's voice consistently captivates and enchants.

This album is a definite must have because it's just so easy to put on and chill out to. There is nothing too jarring from one song to the next, it's a wonderful flow and mix of smooth ballads to upbeat love songs.

In fact, even though I listened to this album while writing this article, I think I might just play it one more time! **JD**

CAPITOL	T849	(33rpm)	1 February 1957	USA
WRC	ST490 & TAST490	(33rpm & TC)	2 August 1965	UK
MFP	MFP1299*	(33rpm)	11 April 1969	UK
CAPITOL	CTMCD104**	(CD)	11 November 1996	UK

I CAN'T GIVE YOU ANYTHING BUT LOVE (McHugh, Fields) 2:39 (16532, Take 2) 28 January 1957  
 ONLY FOREVER (Monaco, Burke) 2:35 (16545/Take 2) 30 January 1957  
 SLEEPY TIME GAL (Lorenzo, Whiting, Alden, Egan) 2:11 (16539/Take 6) 28 January 1957  
 MAYBE (Flynn, Madden) 2:53 (16527/Take 4) 30 January 1957  
 I DON'T KNOW WHY (I JUST DO) (Ahler, Turk) 2:53 (16529, Take 4) 30 January 1957  
 PRETTY BABY (Van Alstyne, Jackson, Kahn) 2:04 (16534, Take 4) 28 January 1957  
 YOU'VE GOT ME CRYING AGAIN (Jones, Newman) 2:44 (16546/Take 6) 30 January 1957  
 ONCE IN A WHILE (Edwards, Green) 2:52 (16528/Take 4) 30 January 1957  
 THE OBJECT OF MY AFFECTION (Tomlin, Poe, Grier) 2:36 (16530/Take 2) 30 January 1957  
 FOR YOU (Burke, Dubin) 2:19 (16540/Take 3) 28 January 1957  
 IT'S EASY TO REMEMBER (Rodgers, Hart) 3:15 (16533/Take 2) 28 January 1957  
 NEVERTHELESS (I'M IN LOVE WITH YOU) (Kalmar, Ruby) 2:50 (16531, Take 4) 28 January 1957

Gus Levene & his Orchestra

\*re-titled Only For Ever: \*\*coupled with THIS TIME I'M SWINGIN' (suggested to Capitol UK by Bernard H Thorpe); WRC = World Record Club (EMI's UK mail order service)



(T849)



(MFP1299)



(CTMCD104)

## LISTENING BOOTH

ED KRZAN is listening to  
 "Walking My Baby Back Home" (1947)

Recorded 9 July 1947 in New York's WOR Studios, "Walking My Baby Back Home" is from Dean's fifth official studio recording session of his career.

Released on the Apollo Label (API088, 78rpm) along with "Oh Marie" on the flipside, it would be only one of two Apollo single releases. Studio musicians of Jerry Jerome and his All-Stars included Cliff White (guitar), Cedric Wallace (bass), Cozy Cole (drums), Jimmy Rivers (piano), and Johnny Mince (clarinet).

Written in 1930 by Roy Turk and Fred Ahlert in the Jazz genre, "Walking My Baby Back Home" has been covered by dozens of artists from Bing Crosby, Nat King Cole and Ella Fitzgerald to Maurice Chevalier. The song first charted in 1931. It became the song title for the motion picture of the same name starring Donald O'Connor and Janet Leigh. Elvis Costello lastly covered the song in 2013.

This song is one of my early

Dean Martin favorites.

One could imagine a young Dino strolling down a lamp lit lane on a Steubenville night as he walks his gal home. This recording is a great example of the Ross Colombo and Bing Crosby influence on his style and delivery. He had by this time in 1947 come into complete control of his vocal talents. His transition from the singing voice to the spoken voice midway through the song is smoothly done as his tempo dictates the pace of the song.

These studio recordings for Apollo, Embassy and Diamond acted as the stepping-stones to his eventual big break at Capitol Records, where Dean's voice peaked at the perfect time and place at Hollywood and Vine.

Upon seeing Dean perform at the Riviera in 1947, bandleader Jerry Jerome was taken aback at Dean's smooth loose style. Jerome had previously recorded

with Bing Crosby and was anxious and eager to get thirty-year old Dean into the recording studio for the young Apollo label, which at the time was attempting to venture out to the mainstream audience beyond the jazz genre.

Dean's casual care-free attitude towards cutting a song was already in full force during this session. Dean signed a three-month contract for \$150, which in today's money would be about \$2,100. He recorded two singles (4 songs) during this time.

Johnny Mince and his clarinet are prominent during the length of the song and acts as a duet throughout.

It's a simple low key jazz ensemble that allows Dean's voice to carry the weight of the performance of lyrics. Dean's understated vocals keep the pace of the song to a slow meander as we follow the couple on the pathway home.

He would continue to croon

this song throughout his career into *The Martin and Lewis Show*, and then into *The Dean Martin Show* in the 1960's.

It became one of his favorites.

As the decades ensued the song became thicker and smoother. Backed by a full orchestra with the bouncy lyrics, Dean finished just as he started...walkin' his baby back home. **JD**



# CENTER STAGE

with KAREN MORRIS



During our life journey, many people cross our paths, and if we are lucky, meaningful relationships develop with those who touch us in the most inspiring way. One such person who graced Karen's orbit (and became one of her most valued and cherished friends) was Christopher Riddle, the accomplished and supremely talented son of the legendary award-winning arranger and composer, Nelson Riddle, leader of the famed Nelson Riddle Orchestra.

**O**ver the past few years, I had the pleasure of being warmly acquainted with Christopher, personally and professionally. I was genuinely delighted when he accepted the special guest invitation to attend my memorable program honoring the career of Frank Sinatra.

Before the show began, Christopher welcomed all who approached him, eagerly chatting with the attendees who were considerably charmed by his captivating stories, his recollection of warm-hearted family tales, and grand musical adventures.

Having experienced such a marvelous reception, we began planning a future project together to spotlight Christopher and the Riddle musical legacy. He was committed to the idea and looked forward to being the featured guest speaker.

Sadly though, an unfortunate twist of fate prevented the program from happening.

Perhaps it is now apparent, but with an expression of my deep-

est sympathy, Christopher Riddle recently passed away.

As I fondly remember Christopher, I began to reflect on his entertaining personality, as a wonderful conversationalist, a loyal and caring friend, who was passionate about his music, his career, his family, and his faith.

In an endearing tribute, The Riddle Family composed a lovely dedication that illustrates Christopher's boundless creativity and personal integrity. A portion of the family statement follows:

*Christopher Riddle, the esteemed trombonist and leader of the Nelson Riddle Orchestra, has passed away at the age of 74 after a courageous battle with cancer. He died peacefully on August 24, 2024. Born on May 8, 1950, in Los Angeles, California, Christopher Robert Riddle was the son of legendary arranger and composer Nelson Riddle and his wife, Doreen. From a young age, Christopher displayed a remarkable aptitude for music, beginning with the piano before mastering the trombone under the tutelage of George Roberts. He further honed his skills at Trinity College in London and the University of Southern California's School of Music. Christopher's musical journey was deeply intertwined with the Nelson Riddle Orchestra, where he performed for nearly fifteen years before taking the helm as leader following his father's passing in 1985. For the next four decades, Christopher guided the Orchestra to new heights, captivating audiences across the United States and Europe with his extraordinary talent and unwavering commitment to preserving his father's legacy. Whether at Carnegie Hall or Dublin's National Concert Hall, Christopher brought the signature Nelson Riddle sound to life, earning acclaim for his ability to interpret and perform his father's iconic arrangements with authenticity and passion. At the conductor's podium, Christopher was more than a leader; he was a storyteller. With a warmth and wit that endeared him to audiences, he shared vivid anecdotes about the legendary artists with whom he and his father collaborated, including Ella Fitzgerald, Judy Garland, Nat King Cole, Frank Sinatra, Peggy Lee, Linda Ronstadt, Buddy DeFranco, Bob Bain and more. His recollections provided not just entertainment, but a living history of American music.*

The Riddle family message speaks respectfully and lovingly of the many unique attributes I admire about Christopher. He lived an honorable and artistic life. A consummate professional, he conducted The Nelson Riddle

Riddle Orchestra with his distinct style, mastering a vast repertoire of orchestral arrangements by apprenticing with his dad early on and then building his independent legacy as the future NRO music director and conductor.

Touring nationally and globally with the orchestra, Christopher brought the Great American Songbook to enthusiastic audiences and showcased many popular melodies that Nelson Riddle had originally arranged for the extraordinary vocalist, Frank Sinatra.

Singer Bryan Anthony performed with The Nelson Riddle Orchestra with Christopher at the helm, and shares his thoughts about his friend and colleague:

'I was fortunate and honored to have traveled the world with Christopher Riddle and the Nelson Riddle Orchestra on several tours. It was always such a pleasure, and I felt a sense of pride and joy to be able to bring some of the greatest music ever to a broad worldwide audience. Whether it was onstage at Lincoln Center in New York or across the pond in the UK, we always put the music first and our own egos further down the list. Christopher was always a proud steward of his father's accomplishments in music history. Whether it was with Sinatra, Nat Cole, Ella Fitzgerald, or others, he would always share such wonderful recollections of the circumstances surrounding a song or recording date that involved his father—usually, Christopher was also present. After Nelson's passing, Christopher made it his life's work to keep his father's music in front of the people and play it in a dignified and professional manner. I was lucky to play a small part in his undertaking. It was never about either of us, but about the music. More than once, as we took our bows, I could see a tear trickle down Christopher's face as he beamed with pride at the audience's response to our performance of his father's music. Christopher, you certainly did the music justice and were a wonderful steward of your father's legacy. Thank you.'

Yes, thank you again, Christopher.

Music Historian and Sinatra Scholar Chuck Granata, a dear friend of the Riddle family, notes his appreciation of Christopher's assistance while writing his award-winning book, *Sessions with Sinatra: Frank Sinatra and the Art of Recording*, which has been identified as one of the most important studies of Sinatra the recording artist:

'Christopher was a *huge* help when I was writing *Sessions with Sinatra*... back in the early

'90s. We worked and hung out together at the LA Jazz Society bash back in the mid-2000s. And, we reconnected with you, Karen and your wonderful programs here in NJ. His understanding of and passion for music – and for keeping Nelson Riddle's groundbreaking music at the forefront – was second to none! I will always carry warm memories of the beautiful human being Christopher was in my heart, and miss him terribly. My thoughts are with my dear friend Rosemary Riddle Acerra and her family.'

Dana Polan, the Martin Scorsese Professor of Cinema Studies, Tisch School of the Arts, New York University, met Christopher at one of my Sinatra events, and recognized his verve and spirit:

'Christopher Riddle has done so much to establish his own strong voice in musical performance while maintaining the legacy of his father.'

Christopher's steadfast dedication to his craft transformed him into a fine, seasoned musician who would take the reins and lead The Nelson Riddle Orchestra with zeal and finesse. His magnetic persona and his forthright nature demonstrated why he was so well-liked and applauded.

Carol Kaye, a prolific bass guitarist and outstanding studio musician whose extraordinary career spans over 65 years, having performed on 10,000 recordings, recounts her meeting and working with Christopher and Nelson Riddle:

'I met and worked with Chris when his father first hired me, early 1960s. I knew and liked him on those few dates I worked with him in the trombone section. A good musician, nice and yet not overbearing being the son of the fine Nelson Riddle, who we all loved to work for. I last saw Chris with his Dad at a concert in Denver, in the late 1980s. Nelson was a riot, showing me his scar from his open heart surgery and happy to be "back in action", with arrangements for the show they gave for the Beach Blanket Bingo singer (can't think of his name now)...he was there too. We all had dinner together after the concert. Nelson and Chris were there, Chris helping with the charts, helping his Dad set up for the concert, and we all had dinner together afterwards. I liked Chris immediately though of course he did a little bit of flirting (to me, that was a compliment I was sooo much older!) and then he picked up my signal to "knock it off"...lol...we both laughed and were good friends. He had been posting on my Facebook page and then nothing, so I wondered what had happened. He was a wonderful fellow, knock off the ol' block,

Below: Christopher Riddle with Karen Morris (2024)

Opposite, top: Nelson Riddle with his children – Rosemary, Chris (seated on Nelson's lap) and Skip (1953)

Opposite, middle: Nelson Riddle: *Music With A Heartbeat* by Geoffrey Littlefield with Christopher Riddle (Grosvenor House Publishing, 2021)

Opposite, bottom: Christopher Riddle conducting The Nelson Riddle Orchestra







and a good musician too. It's so sad to hear of losing him...a good man, fine musician on his own merit, and helped his Dad a lot in those years too. This makes me very sad, it's my past too that seems to be disappearing, sadly.'

Christopher was a music connoisseur, but also a devoted fan of classic movies.

How enchanting it was to engage with him about various vintage feature films particularly from the 1940s-1960s. The Riddle family mentions his love of cinema as well as numerous other interests in their reverent salute.

*If you were one of the fortunate few, you would know Christopher was passionate about many things in addition to music. He loved movies that transported him to a nostalgia unattainable in today's cinema. He was a ravenous reader of biographies and accounts of the American Revolution. He romanticized the history and held The Founders in highest regard. In accompaniment to his music, love of film, and history passions, he (like his father) was ready with a joke. Comedy remained a welcomed friend.*

One particular exceptional quality Christopher possessed that continued to impress, was his remarkable ability to recall and chronicle specific details, day/time/place, whether childhood-related, concerts he conducted, or travels he experienced.

Quite phenomenal and astounding. What a gift it was as he elaborated and relived treasured lifelong moments.

I remember him sweetly reminiscing about his early years when he and his sister Rosemary Riddle (Acerra) sang as part of the children's chorus during the song recording of "High Hopes", and again on "Pocketful of Miracles" with the Jimmy Joyce singers. The Riddle

youngsters (Skip, Rosemary, Bettina and Christopher) also joyfully attended a recording session with Bing Crosby and Dean Martin for *Robin and the 7 Hoods*, forming musical memories side by side with their dad, Nelson, and his ever-popular arrangements.

Always full of stories, Christopher was interviewed worldwide by broadcast and news professionals, sharing a plethora of amusing and sentimental anecdotes about his life and musical travels.

He is quoted frequently in the authorized biography, *Nelson Riddle: Music With a Heartbeat* by Geoffrey Littlefield, which was written with Christopher's heartfelt involvement.

So proud of his dad, Christopher flash-backed to share a poignant moment:

'My father switched a lot of his attention to writing for films in the 60's and 70's. I remember going with him to Paramount Studios and attending a lunch with producer David Merrick when they were filming *The Great Gatsby* starring Robert Redford and Mia Farrow. That was in 1974. He recorded the score at Glen Glen Studios. The music was added as is the norm at the post-production stage, but Dad was always kept in the loop by the producer and the director Jack Clayton from the early stages of the film's development. My father finally got recognized, winning the Oscar for Best Motion Picture score having been nominated several times previously.'

Christopher Riddle was a kind man, intelligent, expressive, and musically inventive.

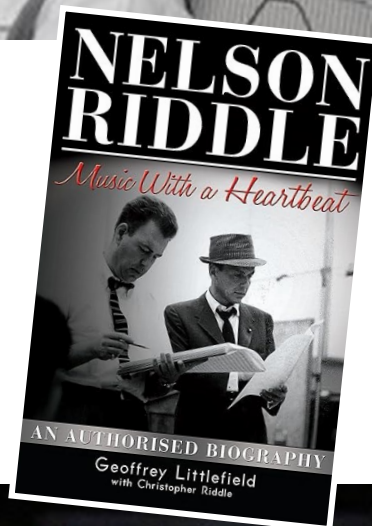
He will continue to be in our thoughts as I close with this from the Riddle family homage:

*He was predeceased by his beloved wife, Elizabeth Molloy Riddle, who passed away in*

1994. Christopher will be laid to rest beside her in Great Barrington, Massachusetts. He is survived by his brother, Nelson "Skip" Riddle, and his four sisters, Rosemary Acerra, Bettina Bellini, Cecily Finnegan, and Maureen Riddle.

It was indeed a pleasure knowing Christopher.

He and his dad will be forever remembered and celebrated for the creation of much-acclaimed music, and providing listening pleasure and eternal entertainment to be enjoyed by generations to come. JD





# Side By Side

with CINDY WILLIFORD

Over the past year or so, the DMA has travelled many roads and met many people along the way. We all have one common denominator, which is Dean Martin. It brings tears to my eyes just to try and wrap our head around something so beautiful. We have patronage from members of Dean's family, visits with those who worked with him and with those who just love who he was and the legacy he left for each of us. Friendships which wrap around the world!

While social media has been the platform for many of these relationships and acquaintances to link together, you must stop and ask yourself "what would Dean think if he knew of the vast number of people from all over the world, who have joined their hearts and hands to celebrate him, to carry on his legacy? People who walk "side by side."

Very simply put, the phrase "side by side" relates to being in close alignment or cooperation with a group of people or organization. Both sides have mutual support, equality, and shared goals. They move in harmony, face challenges together and work toward the same objectives. All these elements convey a sense of partnership solidarity and companionship.

As I think about the phrase "side by side" the first area which comes to mind is that of the Dean Martin Association.

Our organization has been the official independent flagship organization for Dean Martin since 1960 and began with a passion that our founder, Bernard Thorpe, had for Dean.

It leads me to share with you a great bit of exciting news which pertains to the annual Dean Martin Festival in Steubenville.

The DMA has been asked to lead out in the festival for 2025 and groundwork has already begun for that event. With this being in the beginning stages and working out details, I hesitate to begin naming some of the highlights of the event. What I can share with you is that it is going to be a wonderful time to be enjoyed by all.

As I have moved through the years of his life and studied what some of the things which drove him were, an area which is one that is not that publicized due to him not wanting to bring attention to himself, is his work and involvement with charities.

While he reasons remain unknown, or who was instrumental in impressing upon him the need to give back to the community, Dean was contributing his time and talent to charities long before he truly

became a household name.

There is a song Dean sang many times on his TV show, as well in his cabaret acts entitled "Where or When." A portion of lyrics in the chorus read *...some things that happen for the first time, seem to be happening again...*

We shared this song on our Facebook page recently from one of the many times Dean performed it. Obviously, it is a song he enjoyed singing very much and one that our members love hearing repeatedly.

Though he contributed both time and money throughout his life to many organizations and charities, one that stayed with Dean for a long time was the Muscular Dystrophy Association (MDA).

Dean's involvement with the MDA began in 1950 when he and Jerry were approached by Paul Cohen, the MDA founder, who asked them to make an appeal to their audiences to support the organization through monetary contributions.

They graciously accepted the challenge and at the end of each of their shows, as well as when making cameo appearances, they would ask for support.

It is the charity which the DMA is honored to be a partner with for this year and beyond...

A few months ago, during a telephone conversation with our representative at the MDA, the subject of their upcoming telethon came up and I made mention the DMA would love to attend. Instantly, we were invited. Preparations were made for flights, rental car, and lodging. I gathered promotional items together that we would distribute while at the event.

But then it happened, the Friday before we were to leave for St. Louis Missouri. Butterflies... I stood in my home with tears flowing with such amazement and joy. As many times as I take the stage for the DMA whether on a Facebook post or at an actual event, I have not ever had butterflies. Those specific words from "Where Or When" crossed my mind and heart. I reflected on them all weekend. What was the message? There had to be one.

Then it dawned on me that the words were a reminder that *some things that happen for the first time* related to Dean's involvement with the Muscular Dystrophy Association. After all, he and Jerry were the first celebrities to bring awareness of this dreaded disease. Now, with those thoughts in mind, I come to the remaining phrase *seem to be happening again*. Wow. There are no words to explain the feelings which ran through me as I arrived at the venue for the "Show of Strength" telethon. From the time I went through the front gate, parked

my car, and walked to the venue doors where I was brought to the MDA area; the welcome, the acceptance, the fact they knew exactly who Dean Martin was and what his involvement meant to their organization was just mind boggling.

The team then brought me to different individuals and introduced me, making sure to once again reinforce the fact Dean Martin was the first celebrity (with Jerry) to bring awareness of the need to donate money for research.

And there I stood. Representing the man who was invited to partner with the Muscular Dystrophy Association in 1950. Though my responsibilities I was behind the scenes at the event, here the DMA was...74 years later doing the same thing. Overwhelming!

The Dean Martin Association will be partnering with the Muscular Dystrophy Association "side by side" long term.

We will learn about the advance in research and what we can do as a people to make sure that we do our part to find a cure for this crippling, deadly disease.

As one who deals with a neuromuscular disease myself, this is a very important partnership.

We at the Dean Martin Association, hope that you find it within your hearts to contribute as you can.

As Dean and Jerry used to say at the end of their *Colgate Comedy Hour* shows, 'it only takes a penny.' JD



Right: Cindy with (clockwise) Sandra Sullivan [MDA], Michelle Water [MDA] and KSDK broadcaster Mike Bush (September 2024, St Louis)





BERNARD H THORPE'S

# Letter from Dino

DMA EDITORIALS  
ACROSS THE YEARS:  
OCTOBER

**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

### NEWS FROM THE MARTIN HOUSEHOLD

Dino and Jeanne recently celebrated their thirteenth wedding anniversary at home with a really lovely party; most of their close friends were present. Ricci has also had a celebration: his eighth birthday in which his father told us he had a "bang-up" swim party. Jeanne told us that now school has started up again, 'it's rather quiet indoors,' and that she really misses the sound of their children's voices. Dino has just completed two weeks at The Sands in Las Vegas; prior to that he was at the Cal-Neva Lodge at Lake Tahoe for a week (that's the club that Frank recently bought).

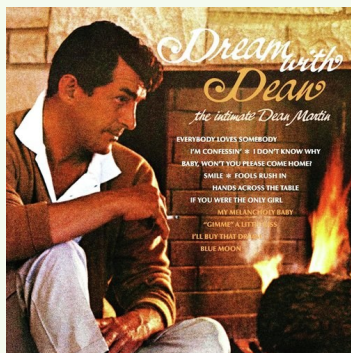
Dino is right now making *Toys In The Attic* for MGM, and he told me last week, 'I've got piles and piles of recordings to complete' with 'a lot of films I'm looking to make'...not leaving him much free time!

## 1964

### DINO'S SMASH SINGLE!

Announced from Burbank, California on 3 September is the glorious news that Dean's latest and greatest is now a million-seller! He will be presented with the gold disc and plaque on 15 September on The Bob Hope Show. According to Reprise general manager Mo Ostin, the single has sold well over a million and is expected to reach 1,750,000 when international sales are collated. It has had an extraordinary long life, still in the US top ten after twelve weeks, and now rushing up the UK charts with the same speed, thanks to the faithful fans of

the greatest star ever...and the very first artist on Reprise to ever have a million+ sales of one record. Additionally, the album *EVERYBODY LOVES SOMEBODY - THE HIT VERSION* has sold in excess of a quarter of a million copies in less than a month. Jimmy Bowen produced both the album and the single, as well as Dean's other current album release *DREAM WITH DEAN*, also racing up the US charts.



## 1970

### THE DEAN MARTIN ALBUM

Warner-Reprise hope to issue the very first Valiant budget LP from Dean in mid-November, entitled *THE DEAN MARTIN ALBUM* (VS145). At the present time, there is a legal battle going on between Warner Bros. and Dean about the release. Dean is not pleased at the idea of his Reprise recordings (which he owns) going out again, and this time on a cheap label, considering that all the songs chosen for this first Valiant LP are still currently for sale, but we hope to give you a further update soon. Meanwhile, here are the track details: "C'est Si Bon" / "April In Paris" / "Mimi" / "Darling, Je Vous Aime Beaucoup" / "La Vie En Rose" / "The Poor People Of Paris" / "South of the Border" / "Red Sails In The Sunset" / "Lord, You Made The Night Too Long" / "If You Knew Susie" / "On the Sunny Side of the Street" / "The Silencers". As you can see, they are all reissues, with six from *FRENCH STYLE* (RS6021) and six from *...SINGS SONGS FROM THE SILENCERS* (RS6211), the full albums of course still available.

Valiant albums are 23/= each direct from us, including post and packing.

## 1977

### DEAN MARTIN IN LONDON

We announce with great pride that, subject to final confirmation, Dean Martin is to arrive in London in the middle of November for his top-of-the-bill presentation for the 1977 Royal Variety Performance at the London Palladium. Subject to official confirmation obviously, Dean should be at the head of an all-star spectacular which is being screened by ATV on Sunday 4 December in all IBAtv regions, in the presence of HM the Queen.

Dean will be in the UK for about two weeks. At the present time he is not expected to do any other public appearances other than the Palladium but his management has told us he will plans to meet with Bernard on Tuesday 29 November in London.

Dean has not extended his MGM Grand set at the moment to beyond 17 November (which ties in with the UK trip).

## 1983

### DEAN MARTIN IN NEW YORK

Dean and Frank recently appeared at the charity concert in September for the Retinitis Pigmentosa Foundation. The appeal was reported to be a tremendous success, raising funds and awareness for the 400,000 US citizens who suffer from this terrible disease. One of our members, Mitch Kelley, was there to report for us: 'Dean was particularly superb,' Mitch said, 'and really on top form. He cracked a lot of jokes and sang his usual repertoire, but the audience loved it, generating much applause. He even sang "Old Bones" from his new album.'

## 1986

### RELAXED AND CASUAL- THAT'S OUR DINO!

Renowned throughout his entire career as being relaxed and casual, Dean Martin approaches his 70th birthday next June. He has worked very hard for well over forty years now, but he always managed to

present that relaxed and casual devil-may-care impression throughout his work in films, records, live sets etc.

We made a suggestion recently to you all about coming up with some ideas to celebrate his 70th, so please keep those ideas coming and we'll collate and come up with the best.

We celebrated our own 25th anniversary last year [1985] to much success, especially when it's remarkable for any organization like ours to have such a lifespan. Only Bing's tops us for duration, being formed in 1936...

So let's see what we can all think of for our Dean's birthday; there's quite some time yet, so in the coming longer evenings, sit down with an LP of Dean's, give it a spin, and give some thought to some good, sensible idea for this great man's 70th...

Dean himself does occasional MGM Grand appearances now, is currently relaxing at home and avoids anything in the public eye where he can help it.

He told us he has no plans for anything in the coming months or even for next year.

Meanwhile, our subscription rates for 1987 are:

USA/CANADA	£10.00
UNITED KINGDOM	£6.50
EUROPE/EIRE	£8.00
AUSTRALASIA/JAPAN	£11.00

Newsletters are distributed around the world approximately every six weeks to all our members, with full details of Dean's life, career and updates. Please make all payments only in UK sterling currency.

If you don't receive any copy of your newsletter within fourteen days of the time we usually announce distribution, then please write at once!

We hope you will continue to support us now and in the future. **JD**

ADVERTISEMENT

# SEARCH

MAGAZINE

**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.





# Meanderin'

NEW, EVENTS & DATES FOR YOUR DIARY



New Release:

## GREATEST HITS

1 November 2024

Hot on the heels of DINO's CHRISTMAS, a brand-new vinyl 'best of' is out in time for the Christmas market from Universal Music Group. It's a 13-track collection, featuring Dean's biggest hits from his Capitol tenure. The usual suspects are here but with the added allure of six of them being ATMOS\* mixes (an enhanced audio experience). Priced at around \$40/£30 it's available to PRE-ORDER now from your local stockist or online store.

Tracks include: "That's Amore" / "Ain't That A Kick In The Head" / "Memories Are Made Of This" / "Volare (Nel Blu Dipinto Di Blu)" / "Sway" / "Just In Time" / "On An Evening In Roma" / "Powder Your Face With Sunshine (Smile, Smile, Smile)" / "You Belong To Me" / "Innamorata" / "Cha Cha Cha D'Amour" / "You're Nobody 'Til Somebody Loves You" / "Return To Me"

## King of Cool - The Dean Martin Story

The documentary we were involved in for NewsMax earlier this year was a big success. If you happened to miss it, it's likely to be seen again as reruns on the NewsMax channel. Keep checking your listings...

## Muscular Dystrophy Association



Following Cindy's successful trip to meet the MDA team at St Louis last month, we are pleased to announce that we will be a partner with the MDA for the foreseeable future.

We had planned to support them just for 2025 without our upcoming Yearbook, but Dean and Jerry's legacy with the MDA and our own personal battles with neuromuscular diseases within the DMA means we have a more personal affiliation to the charity. We hope you will support the MDA by [donating](#) whatever you can to help fight this terrible disease.

## Fabergé Woodhue vs Black Shroud

Woodhue by Fabergé was Martin's choice of cologne and if you have ever smelled it, it is easy to see why. Woodhue was released in 1944 and in the 1950s it became extremely popular. It has a wonderfully spicy scent with top notes of Bergamot, Orange and Citrus; middle note is Jasmine; base notes are Sandalwood, Virginia Cedar and Vanille. But I think the thing I love most about it, is that it possesses a fragrant, powdery smell to it. It reminds me of Chanel No.5 but slightly warmer and with that powdery smell on top. Fabergé Woodhue was discontinued in the mid '80s. There are still bottles floating around and I am lucky enough to have the large bottle with the wooden cap and two small bottles. But, as you can imagine, I ration these and only ever use it for special occasions. But I love the scent so much so when I heard that Phoenix Artisan Accoutrements had made an homage to Woodhue called 'Black Shroud' well I just had to test it out. Black Shroud Eau de Parfum comes in a 30ml bottle and when it arrived, I was first struck by the fact that it is very light in colour. I popped of the lid and gave myself a couple of spritzes. Instantly I knew they had got it absolutely on the nose. Black Shroud has that warmth, spiciness, and, most importantly, that powdery smell that makes you smell so fresh like you have just stepped out of the shower. I was blown away at how incredibly accurate it was. I knew from this point that Black Shroud would be my day-to-day go to scent. I applied Woodhue to one wrist and Black Shroud to the other and it was almost indistinguishable as to which one was which. Phoenix Artisan obviously put a lot of work and effort in to making this a perfect homage to Woodhue and it really pays off. I honestly can't imagine how they could have got any closer and it really is a much more affordable and sustainable way to smell like Dino himself! Visit the [Phoenix Artisan Accoutrements](#) website and buy a bottle so you too, can smell just like Dean Martin without worrying about running out of your precious rations of Woodhue.

- Thomas Brady

## JUST MY IMAGINATION

THE MUSIC OF THE TEMPTATIONS

### 2024 / 2025 TOUR DATES

<b>2024</b>			
<b>SEPTEMBER</b>			
THU 12 CONGRESS CITY HALL		EASTBOURNE SHEFFIELD NEWCASTLE BROXBORNE	
FRI 20 TYNE THEATRE SPOTLIGHT			
SAT 21			
<b>OCTOBER</b>			
WED 02 CONCERT HALL		PERTH HARROGATE SWANSEA PORTSMOUTH TUNBRIDGE WELLS CHELMSFORD DUDLEY	
SAT 05 ROYAL HALL GRAND			
SAT 12 KINGS THEATRE			
THU 17 ASSEMBLY HALL			
SUN 20 CHELMSFORD THEATRE			
WED 23 TOWN HALL			
<b>NOVEMBER</b>			
THU 07 THEATRE ROYAL		WINDSOR	
<b>2025</b>			
FRI 07 PLAYHOUSE BRIDLINGTON SPA		WHITLEY BAY BRIDLINGTON	
SUN 09			
THU 13 THEATRE ROYAL			
FRI 14 BATHS HALL			
SAT 15 HIPPODROME			
SUN 16 FAREHAM LIVE			
FRI 28 LIGHTHOUSE			
SAT 29 ORCHARD THEATRE			
SUN 30			
<b>APRIL</b>			
SAT 05 NEW THEATRE		THE PLAYHOUSE THEATRE	WESTON-SUPER-MARE
FRI 11 THE CASTLE		THE CASTLE	CARDIFF
SAT 12 PALACE THEATRE		PALACE THEATRE	WELLINGBOROUGH
SUN 13 DOMINION THEATRE		DOMINION THEATRE	NEWARK
FRI 25 CORN EXCHANGE		CORN EXCHANGE	LONDON
SUN 27 TOWN HALL		TOWN HALL	NEWBURY ON SALE 18.6.24
<b>MAY</b>			
THU 01 THE HAWTH		THE HAWTH	CRAWLEY
FRI 09 OPERA HOUSE		ST GEORGE'S HALL	BLACKPOOL
SAT 10 ST GEORGE'S HALL		FORUM THEATRE	BRADFORD
SUN 11 THE CAIETY		THE CAIETY	BILLINGHAM
THU 15 CAIRD HALL		CAIRD HALL	AVR
SAT 17			DUNDEE

MORE DATES BEING ADDED

THIS IS A TRIBUTE SHOW AND IS NO WAY AFFILIATED WITH ANY ORIGINAL ARTISTS/ESTATES/MANAGEMENT COMPANIES OR SIMILAR SHOWS

## WALK LIKE A MAN

A CAST DIRECT FROM THE WEST END

featuring music from

### Frankie Valli & The Four Seasons

11 AUG LINCOLN LINCOLN CATHEDRAL	01 DEC LEEDS BIBI'S	08 MAR HAYLING ISLAND SINAH WARREN
05 SEP CREWE LYCEUM THEATRE	14 DEC LEEDS BIBI'S	15 MAR EXMOUTH EXMOUTH PAVILION
06 SEP WORCESTER SWAN THEATRE	23 DEC LEEDS BIBI'S	04 APR BOLTON ALBERT HALLS
07 SEP EASTBOURNE CONGRESS THEATRE	26 DEC BODELYWYDDAN BODELYWYDDAN CASTLE	05 APR DUBLIN ST PATRICKS CATHEDRAL
13 SEP SOUTH WALES BLACKWOOD MINORS	04 JAN HAYLING ISLAND LAKESIDE COASTAL RESORT	19 APR LOWESTOFT CORTON COSTAL
14 SEP SOUTH WALES BLACKWOOD MINORS	31 JAN DUNFERMLINE CARNEGIE HALL	25 APR WAKEFIELD THEATRE ROYAL
15 SEP NORWICH NORWICH EPIC STUDIOS	01 FEB AVR THE CAIETY THEATRE	09 MAY HAYES BECK THEATRE
21 SEP MANCHESTER THE MONASTERY	01 FEB CHARD CRICKET ST THOMAS	22 MAY CHATHAM CATHAM CENTRAL
27 SEP NEWPORT THE RIVERFRONT	02 FEB DUNDEE THE WHITEHALL THEATRE	30 MAY MANCHESTER HOOLETON ARENA
29 SEP SWANSEA SWANSEA GRAND THEATRE	06 FEB WREXHAM WILLIAM ASTON HALL	04 JUN SOUTHWELL SOUTHWELL MINSTER
04 OCT KINGS LYNN KINGS LYNN CORN EXCHANGE	07 FEB COVENTRY THE ALBANY THEATRE	07 JUN HARROGATE NIDD HALL HOTEL
12 OCT BILLINGHAM FORUM THEATRE	08 FEB DUNSTABLE GRAVE THEATRE	13 JUN WESTON SUPERMARE PLAYHOUSE
07 NOV WEYMOUTH WEYMOUTH PAVILION	22 FEB NEWCASTLE TYNE THEATRE	28 JUN BRADFORD BRADFORD CATHEDRAL
18 NOV CHELTENHAM EVERHAM THEATRE		12 JUL HERFORD HOME LADY HOUSE HOTEL
28 NOV DONCASTER CHINA ROSE		30 AUG WALES BODELYWYDDAN CASTLE

for tickets and more information

WALKLIKEAMANSHOW.CO.UK

\*THE MULTI AWARD WINNING TRIBUTE SHOW TO FRANKIE VALLI & THE FOUR SEASONS & MUSICAL PHENOMENON, THE JERSEY BOYS!

## RAT PACK

A Swingin' Christmas

### AT THE SANDS

08 NOV BASINGSTOKE THE ANVIL	29 NOV LEICESTER DE MONTFORT HALL
19 NOV SWANSEA GRAND THEATRE	30 NOV STOKE VICTORIA HALL
22 NOV CAMBRIDGE CORN EXCHANGE	05 DEC WARWICK ARTS CENTRE
23 NOV IPSWICH REGENT THEATRE	04 DEC BATH THE FORUM
24 NOV FOLKESTONE LEAS CLIFF HALL	10 DEC SHEFFIELD CITY HALL
26 NOV EDINBURGH USHER HALL	18 DEC LONDON ADELPHI THEATRE
28 NOV BLACKPOOL OPERA HOUSE	

for tickets and more information

CUFFEANDTAYLOR.COM / TICKETMASTER.CO.UK

TAKE 3 OUTSTANDING SINGERS, ADD PERFECTLY TIMED COMEDY, RISING CANADIAN SINGERS WITH THE GREATEST SINGERS EVER WRITTEN AND WHAT DO YOU GET? THE PERFECT NIGHT OF ENTERTAINMENT



## Alain Delon

18 August 2024

Last month the world of entertainment lost another iconic performer with the passing of French actor Alain Delon. Known for his influential style and film roles, he became an international star and garnered worldwide acclaim during the 1960s and 1970s.

Born on November 8th 1935, Delon was the son of director Francois Fabien Delon and theater usher Edith Marie Suzanne Arnold. After his parents divorced in 1939, Delon was entrusted to a foster family, where he became passionate about bike racing and was hoping to pursue this as his permanent career. After the death of his foster parents, he was returned to his birth parents where he lived an overall tumultuous childhood. At the age of 14, he began to work at his step-father's butcher shop, where he garnered a bad reputation as a trouble maker, and even became a member of a local gang. After his service in the French Naval Service at the age of 17, he returned to France and settled in a hotel pursuing odd jobs before becoming an associate with members of the French underworld.

In 1957, Delon met fellow French actress Brigitte Auber, who had just gained enormous successful for her role in Alfred Hitchcock's *To Catch a Thief*.

It was through Auber that he met his future agent George Beaume during the 1957 Cannes Film Festival. He was then spotted by Henry Wilson, a film producer for David O. Selznick, who offered him a trial period before signing him on to a studio contract.

After performing in several smaller French and Italian productions, Delon found his stardom in the film *Women Are Weak*, which premiered in 1959. This was his first film to be shown in America, catapulting him to international fame overnight.

In 1964, Delon made his way over to Hollywood permanently, wanting to expand his film repertoire beyond French films. He would make his British film industry debut in MGM's *The Yellow Rolls-Royce*, opposite Shirley MacLaine and Rex Harrison. He made his Hollywood debut as the lead in *Once a Thief* co-starring Ann-Margaret. He then went on to sign a three-picture deal with Columbia Studios and would go on to co-star alongside Dean Martin in the 1966 film *Texas Across the River*.

While he attempted to gain traction in the American film market, he was not as successful as he had hoped to be. By the 1970s, Delon had returned to the French film industry, finding great success and recognition. As we look back at the illustrious and legendary career of Alain Delon, it is remarkable that much of his success lay in his willingness to work tirelessly to become a successful version of himself. While he did not find the success he was looking for from American audiences due to his nationality and style of acting, he was able to become an international star of great caliber. In the words of Delon himself "I am not a star. I am an actor. I have been fighting for years to make people forget that I am just a pretty boy with a beautiful face, It's a hard fight, but I will win it. I want the public to realize that above all I am an actor, a very professional one who loves every minute of being in front of the camera. But one who becomes very miserable the instant the director shouts, 'Cut'." French film industry, finding great success and recognition. It is remarkable that much of his success lay in his willingness to work tirelessly to become a successful version of himself.

While he did not find the success he was looking for from American audiences due to his nationality and style of acting, he was able to become an international star of great caliber. In the words of Delon himself, 'I am not a star. I am an actor. I have been fighting for years to make people forget that I am just a pretty boy with a beautiful face, It's a hard fight, but I will win it. I want the public to realize that above all I am an actor, a very professional one who loves every minute of being in front of the camera. But one who becomes very miserable the instant the director shouts cut.' - *Marisa Lavins*



## Rat Pack Tribute Show

25 October 2024

The Rat Pack is back at the Legacy Dinner Theater, Wisconsin!

This Rat Pack tribute takes you back to the glory days of Las Vegas when the Rat Pack ruled the world of entertainment.

The music & comedy of the original Rat Pack is what makes this Rat Pack tribute one of the most sought after tribute shows around.

These three had a six-month engagement in Atlantic City; if you love the Rat Pack, you're going to love this show!

Plus, this show includes a delicious meal!

Bar opens at 12.30pm/5pm; lunch service begins at 1pm/5.30pm. Food is included with your ticket price. Legacy Dinner Theater, 564 Wisconsin Dells Pkwy S, Wisconsin Dells, WI 53965 (Across from the Wilderness Resort) (608) 432-7469, [legacydinnertheater.com](http://legacydinnertheater.com)

## More Gold and Platinum Awards For Dean

This year, as well as "Everybody Loves Somebody", a number of Dean's recordings were certified Gold: "Sway" (6 September) and "Volare (Nel Blu Dipinto Di Blu)" (6 September),

"You're Nobody 'Til Somebody Loves You" (6 September) and Platinum: DINO - THE ESSENTIAL DEAN MARTIN (7 April) "Baby It's Cold Outside" (6 September), "That's Amore" (6 September) "Ain't That A Kick In The Head" (6 September), "Let It Snow! Let It Snow! Let It Snow!" (6 September).

It looks like finally his Capitol work is getting the recognition it undeniably deserves. I think it's all thanks to my karaoke singing. - *Ron Iveson*

## Just Dino #428

11 October 2024

That's it for this edition of **Just Dino**. Our next issue is out in a month's time, with more news, features and retrospectives.

And remember, keep those letters and cards comin' in folks...

Until next time...

*Everybody loves somebody sometime...*

### Swingin' Sinatra Holiday Lunch!

**Saturday December 7th @Noon**  
Chuck Granata \* Dana Polan \* Zack Alexander  
Guest Speakers \* Lunch \* Live Music

**\*\*Special INTERVIEW with CHUCK GRANATA\*\***

**Tickets: Sand3737@gmail.com**  
Avon-By-The-Sea, NJ  
Presented by Karen Morris

**IT'S HOLIDAY SEASON**



WE'RE ON FACEBOOK, TOO.  
Search for The Dean Martin Association



# FABULOUS MEMORIES

RETRO FASHION | HOLLYWOOD STARS | CLASSIC CARS | THE MUSIC YOU LOVED



RELIVE  
THE BEST  
OF TIMES

*Sizzling Savings!* JUST \$1/ISSUE



**ReMIND Magazine** preserves your memories from the past and offers a collection of historic and beloved events from days gone by. Each issue has dozens of brain-teasing puzzles, trivia quizzes, classic comics and monthly themed features from the 1950s-1990s!



**Subscribe Today!**

Call: **844-612-1079** Mention Code "JUSTDINO"  
Online: [RemindMagazine.com/JUSTDINO](http://RemindMagazine.com/JUSTDINO)

**✓ YES!** Start my order for **1 year** for only **\$12**

**Special Introductory Offer  
for New Subscribers Only!**

Name (print) .....

Address .....

City .....

State ..... Zip .....

Telephone .....

Email .....

☐ Payment enclosed (payable to ReMIND Magazine)

Charge my Card:

☐ Visa ☐ MasterCard ☐ AMEX ☐ Discover

Card# .....

Exp. .... / .....

Cut coupon  
and mail to:

**ReMIND**  
**213 Park Drive**  
**Troy, MI 48083**

Allow 4-6 weeks for delivery of 1st issue. Sales tax charged where applicable. Frequency subject to change without notice. ReMIND Magazine is published monthly, Jul/Aug and Nov/Dec are delivered as double issues. Subscriptions limited to U.S. orders only.

RMDMATV124