

The official magazine of  THE DEAN MARTIN ASSOCIATION

Just Dino

SINGING LIKE BING

CELEBRATING BING CROSBY

ITALIAN HERITAGE MONTH ♦ TEN THOUSAND BEDROOMS

KRIS KRISTOFFERSON ♦ DINO - ITALIAN LOVE SONGS

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Contents

#428 November 2024

features

12 DEAN FOR THE DIGITAL AGE

How Dean is represented across social media

18 ITALIAN-AMERICAN

Dino's roots

regulars

03 FOR THE GOOD TIMES

DMA president Elliot's musings

04 MOVIE MOMENTS

Ten Thousand Bedrooms

08 DEAN'S WORLD

If I Could Sing Like Bing

14 ALBUM OF THE MONTH

Dino - Italian Love Songs

15 LISTENING BOOTH

Break It To Me Gently

16 THE LOUNGE

Dino and Steubenville

17 LETTER FROM DINO

DMA editorials from across the years for November

20 OLD HOLLYWOOD REWIND

Halloween movie chills and thrills

21 SIDE BY SIDE

DMA vice president Cindy's thoughts

23 MEANDERIN'

Kris Kristofferson, The Dean Martin Festival, Rat Pack shows

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
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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: we receive no funding or donations.

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 patronage of members of his family, and the support of admirers and members all around the world.

Founders: BERNARD H THORPE, DEAN MARTIN; **President:** ELLIOT THORPE;
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PLEASE BUY GENUINE DEAN MARTIN MUSIC AND FILMS, WHEREVER THEY ARE SOLD.



for the good times

with ELLIOT THORPE

WHenever the latest edition of *Just Dino* is about to be signed off, ready to go to print, I always feel a little trepidation.

For weeks it goes through the draft process, articles get commissioned, some get dropped, some don't make it to the commission stage at all. Layouts are set up, the look designed. So what is ultimately put together, what does end up on your screens has gone through a rigorous time to get it there.

Marisa and I undertake the final read-throughs, to ensure it's all looking the best we can make it before that all-important, 'Yes, it's ready!'

And then it's out there for all to see...and fingers crossed we haven't missed anything!

We go through all of this because the DMA, for 64 years, has prided itself in being the best it can be. It was a precedent set by our first president, Bernard, and is a mantra we still hold dear and take immensely seriously.

As I look too at all we have in store for you all from 2025 onwards, I am amazed we have found our place again in and amongst Dean's true, hardcore fans - you...

Those of you here reading this passionately admire him, have such joyous respect for him, and have probably spent a lifetime collecting his music, films, memorabilia.

There's a potential Christmas concert in Steubenville (nothing set in stone at the time of writing, I must point out [or Cindy will tell me off! :-)]), the festival itself in June 2025, a charity golf tournament, a statue in Dean's image...all in 2025, a year very poignant.

It will be 30 years since dear Dino passed. It will also be 10 years since our beloved Bernard passed, and we will have reached our own 65th anniversary.

So it seems fitting that 2025 has all these events planned and more.

For this edition, I welcome from The International Club Crosby, Malcolm Macfarlane, who has kindly taken time out of his busy schedule to put fingers to keyboard and write a fine and lovely article about Bing.

I'd also like to say hello to Peter de Ryk of The Australian Bing Crosby Society. The club was formed in 1977, just two months before Bing died. It has been operating continuously ever since, offering movie nights and a newsletter bi-monthly. Most of their members are based in Melbourne, Australia, but they also have some interstate and international members. They would love to welcome new Bing fans. For fur-

ther information, I encourage you to contact Peter, who is the club secretary, at: deryk@net2000.com.au.

On reading Marisa's piece about Bing, there is so much more to the man that I realized. He had so much clout, so much innovative influence beyond more than just being a crooner extraordinaire. Likewise, Cindy's examination of Dean's impact on social media is nothing short of jaw-dropping when she reveals the sheer number of people who follow him online.

I've introduced a couple of new regular columns from this issue onwards (*Dean's World*, where you'll find Malcolm's article, and *The Lounge*, where our very own Ed Krzan shares with you his thoughts about Dean and Dean's life).

The Italian-American Heritage Month this October is something close to my heart.

My family has strong Italian heritage and I personally enjoy much of Italian culture and cuisine. There isn't a day that goes by when I call my youngest *la mia bambina* as she readily tucks into a plate of *pasta e formaggio*!

There's a pretty good Italian presence where I live, but generally it's a wonderful melting pot of different cultures and faiths. Walking along my local main street of bars, restaurants and coffee shops, there is an intoxicating aroma of food and drink and one could quite easily imagine being on a European seafloor.

It always takes me back to the lengthy time spent in Positano some years back, where I felt very at home for many reasons. Sailing out to Capri or a little further south to Sicily, to look back and see the glorious Amalfi Coast resplendent and alluring in her magnificence, makes me hum "Return To Me", filling me with longing for a country where I have ancestral roots but one where I sadly haven't visited often enough.

Selecting *DINO - ITALIAN LOVE SONGS* for this edition's *Album of the Month* seemed like a no-brainer. Imagine the delight when I came upon an old review Bernard wrote, for it was his favorite of Dean's Capitol albums and his favorite over-all.

I remember his sheer delight when Capitol agreed with his suggestion back in the 1990s that it be remastered and released on CD for the very first time.

I am pleased we can present Bernard's review to you again.

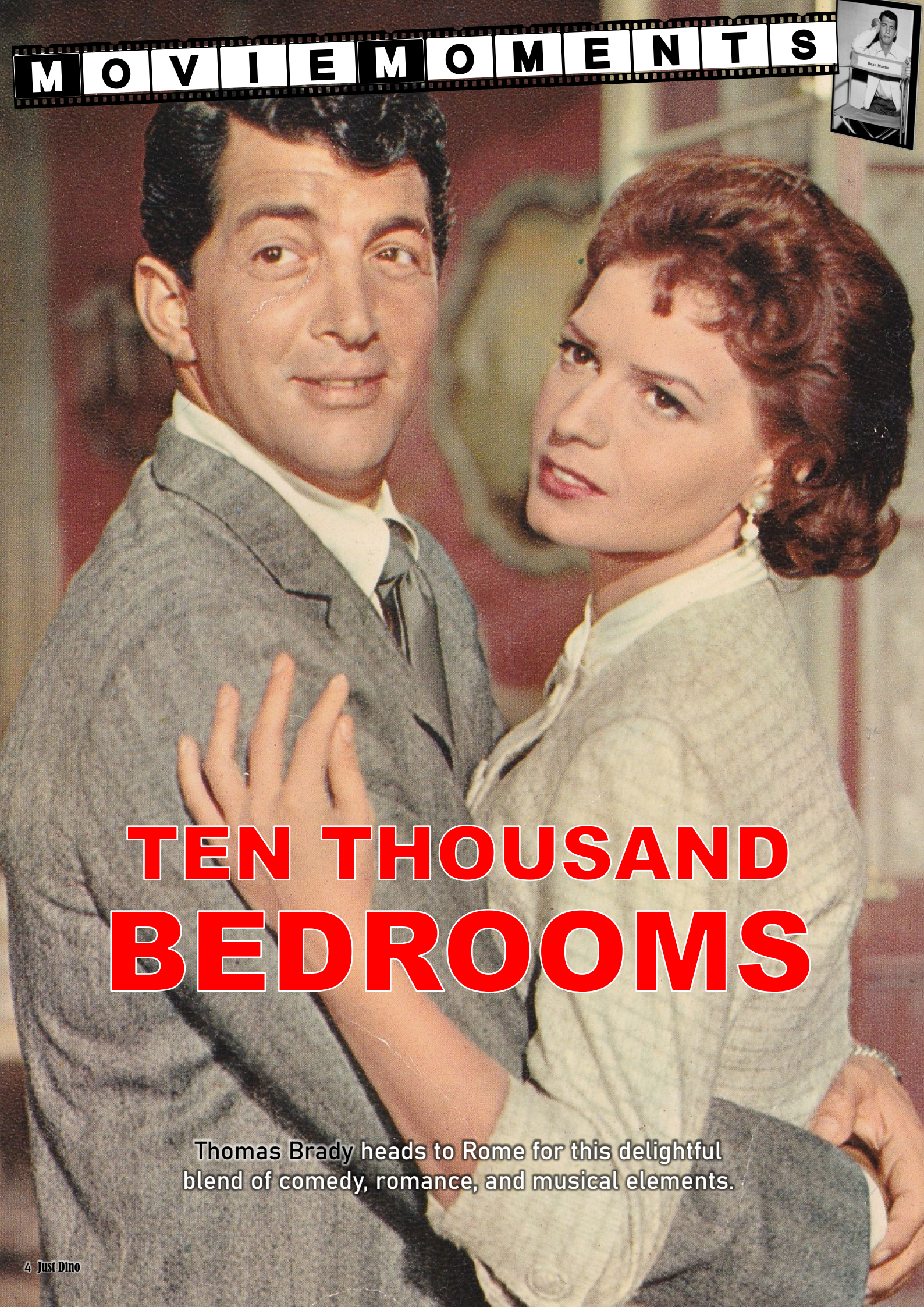
Some of our dear friends, colleagues and DMA staff are currently facing the terrible, awful onslaught of category 5 Hurricane Milton, described as

the "storm of the century" with winds registering at 257km per hour.

I can only express my and the entire DMA team's deepest hopes that everyone remains safe and unharmed.

Our thoughts and prayers are with you. **JD**





TEN THOUSAND BEDROOMS

Thomas Brady heads to Rome for this delightful blend of comedy, romance, and musical elements.

RELEASED in 1957 and directed by Richard Thorpe (no relation to our incumbent DMA president!) MGM's *Ten Thousand Bedrooms* features a vibrant cast that includes the alluring Anna Maria Alberghetti.

The film transports audiences to the enchanting streets of Rome, a city rich in culture and history. The combination of Martin's incredible performance and the picturesque Roman backdrop creates a cinematic experience that is both entertaining and visually stunning.

Audiences were already very used to seeing Dean Martin on the big screen, usually standing next to his comedy partner Jerry Lewis.

Ten Thousand Bedrooms was Martin's first movie post break-up with Lewis, one that was tough on both sides.

Audiences and critics alike were sure that without Jerry, Dean would fade out from the limelight. Jerry was the larger than life, comedy powerhouse with his crazy antics and it just seemed that he would go on the up and up.

While he did have an illustrious career, we can all agree, Dean Martin was the real success story and it still revered as one of the best entertainers of all time and still retains the title of the 'King of Cool'.

Ten Thousand Bedrooms was met with harsh reviews and was definitely not the successful outing Dean had hoped for.

I really love the movie. It is very sweet and easy to watch but it seems that at the time the public were still hurting about the break-up of Martin and Lewis. As it had been more Dean's decision to end the partnership, it could be that the public were slightly bitter towards him.

Nevertheless, the movie is great watch and Dean's portrayal of Ray Hunter, a wealthy American hotelier who travels to Rome to expand his business empire, is, while a very easy role for him to play, shows the real stepping stone of Dean Martin's venture into cinema on his own.

Martin's performance embodies the era's ideals of masculinity: confident, suave, and a little mischievous.

His character, while affluent and successful, also faces the challenges of love and ambition, making him relatable to the audience. This combination of traits allowed Dean Martin to connect with viewers, further cementing his status as a cultural icon.

One of the wonderful things about this movie is it was actually shot, for the most part, on location in Rome.

With how much Hollywood can replicate even back in the '50s there is nothing that can compare to the real thing. The movie even has beautiful, sweeping shots of Rome and its incredible architecture right near the beginning as Ray takes over the controls to pilot the airplane owns, flying into Rome.

Dean and Ray aren't worlds apart in their manners and suave-ness.

Ray is well dressed, polite and, of course, a heart throb.

A businessman and millionaire, he travels to Rome to expand his hotel empire but, of course, it wouldn't be a Dean Martin movie without a love story and this one is no different!

Anna Maria Alberghetti plays Nina Martelli and becomes the love interest in the movie. And here lies the twist.

After a time, Nina finally catches Ray's eye and they want to get married, however, her *papa* Vittorio Martelli, forbids their marriage, telling them that in his family the eldest daughter, (Maria Martelli played by Eva Bartok) must be married off first.

We all love Dean Martin the actor, but more-so as a singer and sometimes it can feel like Dean Martin singing in a movie could be forced and seem out of place but other times, it seems to fit beautifully into the story or just so casually that it doesn't seem odd in relation to the character.

A good example is *Rio Bravo* where Dude, played by Dean, just nonchalantly sings while laying down on a rickety cot. In *Ten Thousand Bedrooms* there is a similar feel.

While visiting Vittorio's house, who was once a concert pianist, Ray and Maria hear her father playing the piano. After Ray loses an argument about the melody of the song "Only Trust Your Heart" he finds out Vittorio is the one who wrote the



original song. Vittorio is curious as to what the English lyrics are, which smoothly transitions to Ray serenading Vittorio and Maria to which, in my opinion, is one of Dean's best performances of a song within a movie.

Incidentally, for me, Dean performing "I'm Yours" in *The Stooge* is his best singing movie moment. That song, his voice, the accompaniment is just divine, and I have watched that clip of Dean singing it ten thousand times!

Music is an integral part of *Ten Thousand Bedrooms*, and Dean's musical numbers are a highlight of the film not to mention that Dean sings the opening title song itself over those wonderful typical opening title sequences of the 1950s.

His smooth, velvety voice elevates the experience, providing a joyful soundtrack to Ray's adventures. Each song feels well-placed, enhancing the storyline and capturing the spirit of the characters' emotions.

What I find particularly interesting is how the musical elements are woven into the plot. They are not merely interludes; they serve to develop Ray's character and his relationships. Martin's ability to transition from dialogue to song feels seamless, making the musical moments feel organic rather than forced. I appreciate this balance, as it enhances the overall flow of the film.

At its core, *Ten Thousand Bedrooms* is a romantic comedy, and the relationship between Ray and Nina is central to the plot.

Their romance unfolds against the picturesque backdrop of Rome, allowing for whimsical and humorous encounters that highlight both their chemistry and the cultural differences between them. The film effectively captures the essence of love in a foreign land. After all, who doesn't love a holiday romance!

Reflecting on the cultural context of the 1950s, I recognize how *Ten Thousand Bedrooms* encapsulates the era's ideals. The film reflects the post-war optimism and the desire for escapism that

Opposite: Dean Martin and Eva Bartok on set for *Ten Thousand Bedrooms* (MGM, 1957)

Above: One of many press ad variants, 1957

TEN THOUSAND BEDROOMS

characterized the decade. With its lighthearted tone and romantic themes, it resonates with audiences seeking joy and adventure.

Dean Martin's portrayal of Ray Hunter embodies the ideal American man of the time: confident, charming, and just a bit mischievous - and very much the antithesis to James Mason's Norman Maine (*A Star Is Born*, Warner Bros.) only three years before.

His character's journey through Rome reflects a longing for connection, both with a romantic partner and with a different culture. This exploration of love and adventure speaks to the collective desire for exploration and new experiences during a time of societal change.

Moreover, the film highlights the fascination with travel that was burgeoning in the 1950s. Many viewers at the time, and even today, find themselves captivated by the idea of discovering new places and falling in love in exotic locales.

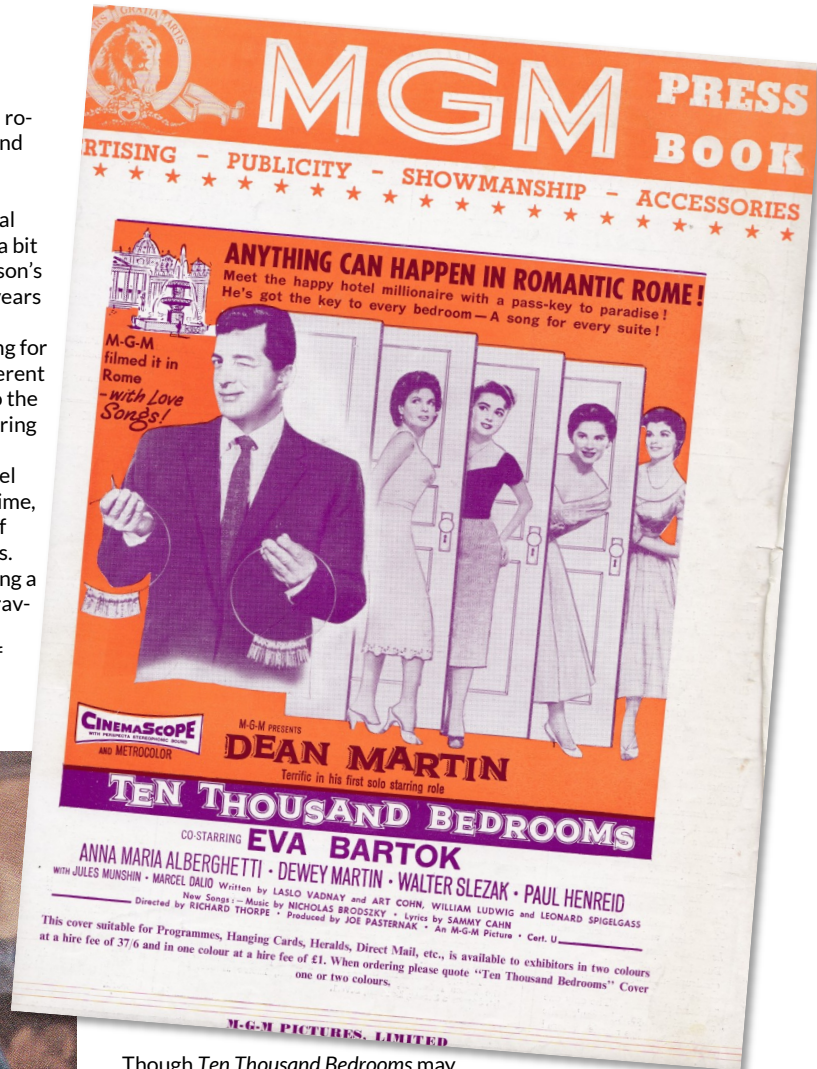
Ten Thousand Bedrooms taps into this sentiment, offering a delightful escape for audiences both then and now. Air travel was still very much a luxury in the 1950s and I'm sure there were plenty who were yearning to see the sights of Rome.

What better way to see them with Dean Martin there, too!

Right: Cover to the eight-page press book (MGM/Arthurs Press Ltd, 1957)

Below: Dean with Eva Bartok in Rome (MGM, 1957)

Below, right: Dean with Anna Maria Alberghetti at the Buco di Verita, 'Mouth of Truth', Rome. Legend has it that if you put your hand in the mouth and tell lies, it will bite your hand off! (MGM, 1957)



Though *Ten Thousand Bedrooms* may not be as widely recognized today as some of Dean's other films, it holds a special place in the pantheon of 1950s cinema.

The movie is a testament to Martin's versatility as an entertainer and remains an enjoyable experience for fans of classic Hollywood. It is also special because it really highlights that pivotal part in Dean Martin's career as well as his drive for success.

It must have been very difficult for Dean to have his first solo movie be a box-office flop and get panned by the critics but instead of letting this get him down, it evidently put the fire to Dean because he persevered, and boy are we all glad he did!

He came back swinging with *The Young Lions* in 1958 for 20th Century Fox starring alongside Hollywood titans Montgomery Clift and Marlon Brando.



For anyone who appreciates romantic comedies or classic cinema, *Ten Thousand Bedrooms* offers a delightful experience. Its combination of humor, romance, and stunning visuals creates a charming film that leaves a lasting impression.

Dean's performance as Ray Hunter captures the essence of a

man torn between ambition and love, making it a relatable story that resonates with audiences of all ages.

Ten Thousand Bedrooms, then, is more than just a film; it is an exploration of love, adventure, and the magic of Rome.

Dean performance, combined with the film's stunning setting, creates a timeless tale that continues to captivate viewers.

As I watch the film, I am reminded of the beauty of romance and the thrill of new experiences, making it a cinematic journey I am always happy to revisit. **JD**

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DEAN'S WORLD

AN OCCASIONAL LOOK AT THE WIDER REALM OF DEAN MARTIN'S CONTEMPORARIES, INFLUENCES AND CONNECTIONS.



"If I Could Sing Like Bing"

Part
One

Guest contributor **Malcolm Macfarlane** examines connections between two great crooners...

SO sang Dean Martin on his Capitol single in 1953. It was the B-side to "Don't You Remember" and a homage to Bing Crosby. The Old Groaner had just completed twenty years at the top of show business and the statistics of his career were stunning.

Bing was the first full-time vocalist with an orchestra and he made more studio recordings than anyone (about four-hundred more than Frank Sinatra). He had three hundred and ninety six charts hits in the USA, including thirty-eight no. 1s and he made the most popular record ever, "White Christmas".

In films, he was the top box-office attraction for five years (1944-48) and in the top ten of box-office stars fifteen times. He was nominated for an Academy award for best actor on three occasions and won for his role as a priest in *Going My Way*.

On radio, Bing was a major radio star longer than any other performer (1931-1962). He made almost three and a half thousand radio broadcasts. Most importantly, he was the driving force behind the use of tape for recording radio shows and played a part in the development of video tape.

Away from the mics and cameras, Bing created the first and longest-running pro-am golf championship, raising millions for charity.

He was the central figure in the development of the Del Mar racetrack and he was part owner of the Pittsburgh Pirates baseball team for many years. However, as author Gary Giddins tells us in his book *Bing Crosby: A Pocketful of Dreams, The Early*

Years, 1903–1940 (Little Brown & Co., 2000):

'...career statistics tell only a part of the story. No other pop icon has ever been so thoroughly, lovingly liked—liked and trusted. Bing's naturalness made him credible to all, regardless of region, religion, race or gender. He was our most brilliant chameleon, mirroring successive eras—through Prohibition, depression, war, anxiety and affluence—without being dramatic about it. He was discreet and steady. He was family.'

Bing made an early impact on the young Dino Crocetti as Nick Tosches reported in *Dino: Living High in the Dirty Business of Dreams* (Doubleday, 1992):

"When a Bing Crosby movie ever came to Steubenville, I would stay there all day and watch. And that's where I learned to sing, 'cause it's true I don't read a note," he [Dean Martin] would say. "I learned from Crosby, and so did Sinatra, and Perry Como. We all started imitatin' him. He was the teacher for us all."

'In the 1933 movie *College Humor*, Crosby sang "Learn to Croon"... His Brunswick recording of it became a hit that summer, and with it, Crosby's way of singing, slow and low and cool, became irrevocably known as crooning. Many years later, there would be fancy talk of Crosby's 'discreet use of appoggiaturas, mordents, and slurs,' and the New York Times would describe him as 'a bel-canto baritone whose art disguises art.' But back then, it was crooning pure and simple. He worked the microphone as if it were a broad, weaving songs whose melodies seemed magically to merge with his natural breath. Young Dino

was not alone. No singer who came after Crosby would ever approach a microphone or a song without passing through his shadow.'

As Dean and Jerry Lewis came to the fore in the late 40s and early 50s, it was only natural that they would interact with Bing and it was on 19 October 1951 that Crosby guested on *The Martin and Lewis Show*, singing "Sam's Song" with Dean.

Martin and Lewis repaid Bing's visit on 7 November the same year with an appearance on the crooner's Chesterfield show.

Their next meeting came a few months later when Bing and Bob Hope hosted a fourteen-hour telethon broadcast jointly on the NBC and CBS television channels to help finance the American Olympic team in June 1952.

Martin and Lewis were guests. Jack Gould of the *New York Times* wrote:

'In the early morning hours the madcap team of Dean Martin and Jerry Lewis injected some life into the proceedings and the studio audience really came alive. Unfortunately, Jerry somewhat overstayed his welcome...'

Bing was apparently uncomfortable working with the duo initially. Shawn Levy, writing in *King of Comedy, The Life and Art of Jerry Lewis* (St Martin's Press, 1996), said:

'Dean and Jerry came out so full of piss, vinegar, and anarchic energy that they literally drove Hope and Crosby off the stage—Hope in a joking, confident fashion, Crosby quite literally, out of fear, Jerry later learned, that these insane upstarts would strip him of his toupee.'

However, there were signs that the relationship between Crosby and Dean was maturing into a real friendship.

The following January, the two men took part in the Thunderbird Country Club Golf Invitational in Palm Springs. In February, Bing and Bob Hope took on Dean and Jerry in a nine-hole match in front of a crowd of two-thousand delirious spectators at Fox Hills Country Club. The event was sponsored by the Southern California PGA for charity and the older players won one-up.

'The merciless ribbing the contestants inflicted on partner and opponent alike kept the gallery in constant laughter during the two-hour show. The merriment began before the match started when Martin and Lewis engaged in a comedy warm-up routine on the first tee while waiting for Crosby and Hope to appear,' reported George Wilson for *Daily News*, 9 February 1953.

Bing had come fourth in the USA movie box office stars poll for 1952, lagging behind Martin and Lewis who were top. They made brief guest appearances in each other's films that year, *Road to Bali* and *Scared Stiff*.

On the golfing front, Dean began taking part in Crosby Pro-Am at Pebble Beach in 1954, a practice he continued for sixteen years. Also in 1954, Crosby and Martin played as a two-some in the Bel-Air Invitational.

It was in 1958 that they shared a stage together for the first time. Dean and Jerry had gone their separate ways by then.

On 30 September, Jerry was guesting live on NBC's *The Ed-die Fisher Show* when Bing and Dean gate-crashed

'Jerry Lewis contributed mostly confusion, though the studio audience loved it. I must say that, if pandemonium is what you're looking for, Lewis can stir up more of it than anyone else his size and weight. This particular bit was further complicated by the unscheduled appearance of Dean Martin shouting "Don't sing!" to Lewis and then being hauled offstage by Bing Crosby. This is awfully intramural by-play, something like the local jokes in a fraternity house, but it broke up Lewis. However, at the risk of sounding awfully ill-natured, I've got to say that I'd rather the comedians broke me up than broke themselves up.' (John Crosby, in his syndicated column, the *Janesville Daily Gazette*, 7 October 1958.)

The next day, Dean appeared on *The Bing Crosby Show*, the first of many guest spots they would deliver on each other's shows in the coming years. On 22 November 1958, Der Bingle repaid Dean on *The Dean Martin Show* when he sang "Gigi" amongst other songs.

The next year they were reunited on *The Frank Sinatra Timex*



15c

A strange, sad story: JERRY LEWIS'S FLOP

By Richard Gehman see page 18

LOCAL PROGRAMS • DECEMBER 14-20



Show. A Jimmy Durante medley was sung, with Durante himself putting in a brief appearance, as there were plans for Dean to play Durante in a forthcoming film with Bing and Frank Sinatra co-starring. Frank Capra started work on the project but it was abandoned early in 1960 because of complications over the contract. It is fascinating to think of Dean playing Schnozzle Durante – the mind boggles!

Opposite: Dean Martin and Bing Crosby, *The Dean Martin Show*, 7 October 1971 (NBC/Greg Garrison)

Above: TV Guide cover, December 1963

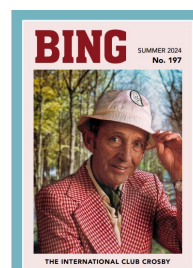
Connections over the next years included Sinatra and Dean flying into London together in 1961 to make a short appearance in the Crosby/Hope movie *The Road to Hong Kong*.

In 1963 it was Bing who joined the Clan for *Robin and the 7 Hoods*, with the songs "Style" and "Mr. Booze" being highlights for me. Bing had joined the Sinatra's Reprise by then, and he and Dean plus Frank recorded "The Oldest Established..." and "Fugue for Tinhorns" for GUYS AND DOLLS. To promote this, the trio sang "The Oldest Established..." on *The Bing Crosby Show*, broadcast 15 February 1964.

The regular TV get-togethers of Crosby and Martin were a delight and usually produced a medley of songs with many ad-libs. One I particularly liked was in their last show together in October 1971. They sang a medley whilst they milked a cow each, something Crosby may well have done before but it was certainly new to Dean. Absolutely hilarious!

Bing passed away on 14 October 1977 just as he completed a round of golf on a course in Madrid, Spain. In the major TV tribute *Bing Crosby: His Life & Legend* in 1978, Dean spoke warmly about Bing:

'Through his recordings and his movies, I became a singer. I copied his style of singing, I tried to copy his acting, in fact everything he did I tried to do. He broke through for the singers. I'm sure Perry Como copied him, Frank Sinatra copied him and the rest of them copied him just to get started and then they developed their own style. It was Bing that started it.' JD



Malcolm Macfarlane is editor of the magazine BING. For details, see page 22

"If I Could Sing Like Bing"

Part Two

Marisa Lavins traces the life and career of an innovative inspiration...

BING Crosby, a towering figure in the world of golden age music and film, established a lasting legacy through his smooth baritone voice and electric stage presence. As we take a look back at his life and career, I have noticed that Bing was the inspiration for so many vocalists, Dean included, both past and present. While Bing may not have inspired me to sing, he was the first crooning artist that I listened to, which led to my discovery of other similar artists.

You could say that in a way, Dean and I had something in common.

We, as well as so many others, have been impacted and influenced by Bing Crosby's craft. He truly was the singer of the century, with an incredible story of hard work, talent, and resilience to show for it.

Born Harry Lillis Crosby Jr on May 3rd, 1903 in Tacoma, Washington, he was the fourth of seven children to parents Harry Lillis Crosby, a bookkeeper, and Catherine Helen Crosby. In 1906, the Crosby family moved to Spokane, Washington in a house that his father built, which is now located on the campus of Gonzaga University, Crosby's alma mater. Harry would earn his lifelong nickname of "Bing" from his favorite comic strip "Bingville Bugle."

During his childhood, Bing was known to be an intelligent student, however his focus did not lie in his studies. He was more interested in sports, school plays and music. He played on the drums or sang.

Music ran in the family, with his father playing the mandolin as a hobby. Bing's father also bought one of the first phonographs available in Spokane during the time, which Bing listened to almost constantly.

During his youth, he was a sponge for all things entertainment, taking in every vaudeville show that came through town and studying every detail of the performance.

In 1917, he took a summer job as a property boy at Spokane's Auditorium when Al Jolson performed, and it was then he knew he wanted to be a musician.

After graduating high school in 1920, Bing decided to pursue a safer career in law and enrolled as a pre-law student at Gonzaga University. While attending university, he bought a drum set by mail order and became an extremely accomplished musician.

In 1923, he was invited to join a local band called the Musicaladers, led by Al Rinker. He felt that at this stage in his career, he would make more money as a musician than as a lawyer, and dropped out of college his senior year. Bing was a very successful member of the group due to his incredible memory in which he was able to learn songs after only hearing them once. Bing also never learned to read music, so he was greatly dependent on learning tunes by ear. Unfortunately, after two years of performing together, the Musicaladers decided to call it a day.

However, Bing continued to work in Spokane with Al Rinker, where he accompanied him on the piano. In 1925, Al and Bing

pooled their money together and made the trip out to Los Angeles to audition for touring vaudeville shows.

On one of these tours, a few members of the Paul Whiteman orchestra heard the duo, landing them a contract to the most famous orchestra in the country.

While Paul Whiteman enjoyed the duo between Bing and Al, he decided to add in songwriter Harry Barris to the mix, dubbing them the Rhythm Boys.

During his time with the Rhythm Boys, Crosby refined his musical style, often taking inspiration from his idol Louis Armstrong. When asked about Armstrong's influence on his career, Bing said, 'I am proud to acknowledge my debt to the Reverend Satchel Mouth. He is the beginning and the end of music in America. And long may he reign.'

In 1928, Bing would see his first number one hit, a jazz-influenced rendition of "Ol' Man River" dominate the ears of the American public.

In 1929, he would appear with the Rhythm Boys in the film *King of Jazz*, a pre-code musical film focusing on the jazz music genre, with the goal of bringing jazz to a wider audience. While the trio was successful, people were paying attention to Bing and his solos that he would take during their performances.

It wasn't long before famous composers such as Irving Berlin and Cole Porter were knocking on his door asking to write songs for him.

In 1931, Crosby was offered a recording contract, leading to the end of his time with the Rhythm Boys, becoming one of the most successful solo artists in America almost overnight that same year.

Much of this success is not only attributed to his voice, but the way he utilized the microphone. During the 1930's, the new condenser microphone was all the rage in musical technology. While many musicians of the time were used to standing far away from their microphones, Bing thought of recording with this updated technology in a different way.

He thought of the microphone as his instrument, and used it wisely. He found that if he stood closer to the microphone and sang into the mic's grille, the vocal sound was rounder and more saturated, allowing him to portray a more intimate and warm tone in his recordings.

Bing was also changing the trajectory of musical styles by establishing the "crooner" era, where he used smoother and softer vocal techniques in comparison to his predecessors who were known to belt out notes and lyrics to their audiences.

The music community would flock to his concerts, particularly when he performed at The Cocoanut Grove in Hollywood.

It was here that Bing was scouted by a representative of Paramount Pictures, where he signed a three-picture deal that would later turn into a two-decade association.

He was also signed by William Paley of CBS, giving him a daily radio show on their network.

In 1932, Bing's popularity would increase even more when he was asked by NBC to take over their failing program *The Kraft Music Hall*.

At a time when radio hosts were often lofty and stern, Bing was relaxed and sounded more like a neighbor than a radio host. He would walk through skits or news of the day with ease, and would effortlessly combine pop, jazz, and even classical music into his program.

At the height of The Great Depression, the optimistic approach to radio was exactly what the American public needed.

To many Americans now, myself included, Bing was the voice of the Depression, releasing hit songs such as "Brother, Can You Spare A Dime?" and "Where the Blue of the Night (Meets the Gold of the Day)".

Even as record sales were plummeting, Bing was releasing hit records, and is even credited with single handedly saving the record business.

In 1934, Decca founder Jack Kapp proposed the idea of lowering the price of singles from a dollar to 35 cents and obtaining royalties for records at a flat-rate fee.

Bing greatly supported this idea, and signed a long-term contract with Decca, allowing it to become one of the most successful record companies of the time.

Audio engineer Steve Hoffman stated, 'Without him (Bing), Jack Kapp wouldn't have had a chance in hell of making Decca work, and the Great Depression would have wiped out the phonograph records for good.'

While Bing saw great success during the 1930s, in true form of many legendary artists, this was only the beginning.

During the 1940's, Bing was beginning to cultivate an extremely successful film career under

Paramount Studios. Due to the emotions of the war torn world, Bing was often seen in comedies

such as the *Road* film series alongside comedian Bob Hope and Dorothy Lamour.

In 1942, Bing would star in *Holiday Inn*, where he would sing the infamous Irving Berlin tune "White Christmas", which would become synonymous with the wartime troubles of our men fighting abroad.

In 1945, Bing would win an Academy Award for Best Actor for his role as Father O'Malley in the film *Going My Way*. Accepting his award with his hat tipped to the side and his pipe in his hand, he stated, 'I couldn't be more surprised if I had won the Kentucky Derby.'


Bing also dedicated much of his career during the war to touring at home and abroad performing for servicemen and their families. He made a record number of V-Discs, sold a record number of war bonds, and answered thousands of letters from servicemen on a daily basis. He also loosely learned how to speak German, often reading propaganda broadcasts intended for German forces to hear. He would earn the nickname "Der Bingle" among his German listeners. At the end of World War II, an Army poll declared Crosby as the individual who had done the most to boost wartime morale, beating out President Franklin D. Roosevelt and General Dwight Eisenhower for the title.

The post-war years were another time of innovation for Crosby, where he began to prerecord his radio shows, allowing him more time for his film career, and even a few extra rounds of golf. He experimented with tape-based recording, where he and former Army engineer John Mullin, were able to convert his studio recordings to tape, allowing him to edit his program. Through this technology, he was also able to introduce broadcasting devices such as laugh tracks and applause, which later became an industry standard.

In the 1950s and 1960s, Bing would continue to see great success in music, film, TV appearances. He would also star in an annual Christmas show that would go on to become an integral Christmas tradition in America. However, at this time he also began to focus on personal pursuits in his favorite hobbies such as golf, horse racing, and even baseball. He also had to take a step back from his career and focus on his personal life. In 1952, Dixie Lee, his wife and mother to their four sons, died of ovarian cancer at the age of 42. In 1957, he married Kathryn Grant and together they had two sons and a daughter.

In 1974, Bing came out of semi-retirement to record again as well as host a variety of live performances. In September of 1977, he would go on to record his final album *Seasons*, as well as record his final Christmas special featuring David Bowie. In October that same year, Bing gave what would sadly be his final live performance at Brighton Center, before traveling to Spain for a short vacation of golf and hunting. On the 14th, after winning his final game of golf, Bing passed away due to a heart attack.

As we reach the 47th anniversary of Bing's passing, it is clear that he had a remarkable innovative impact on music and film culture that has inspired and encouraged future generations of musicians and artists alike. Through his vocal abilities, he was able to blend the genres of traditional-pop music and jazz, leaving us with a remarkable collection of music that has stood the test of time, and will continue to remain popular in media today.

From music, film, radio, and even golf, Bing was the jack of many trades, and master of them all. 



DEAN FOR THE DIGITAL AGE



Cindy Williford goes down the internet rabbit hole to discover the extent of Dean's prescence on social media.

STEMMING from an age of nightclub circuits, radio programs, and shellac and vinyl records, even today's fast-paced, constantly evolving world of social media, Dean continues to be a figure of popularity.

His presence online, through various platforms such as Facebook is indicative of his lasting influence. His music, persona and even his lifestyle have found a new generation of fans, and his legacy has been reinterpreted and adapted for the digital age.

One could ask how a mid-century crooner's music could see such growth to the younger generation.

Millions have visited his collection of songs, movies, and television performances on various social media platforms over the years. I am going to look at a handful of those social media platforms that highlight his career and see just how popular Dean Martin is even today.

Facebook is both the largest social media platform in the world, with over 3.07 billion monthly users and one of the oldest. Two decades ago, Harvard student Mark Zuckerberg with some of his friends and roommates, built Facebook out of their college dorm.

It is on this platform that Dean has quite a large presence across several different age groups. The posts include nostalgic photos of Dean, information and history about his life, movies, music, golf, etc. and videos of show performances just to name a few. It is a place where members can interact with other members of the page / group to discuss everything Dino!

It is important to note though that there are some posts which have misleading, negative or wholly incorrect "facts" about Dino, so it's important to tread carefully - but we can guarantee complete accuracy and honorable respect to Dino on our own Facebook page, as you would naturally expect!

While we would love to provide an estimate for the number of people who participate on Dean Martin-themed Facebook pages, it is impossible, but we estimate its in its cool millions.

It is common for people to participate in multiple groups and / or pages.

YouTube was officially launched on 15 December 2005, and the first video was uploaded on 23 April that year by one the co-founders, Jawed Karim.

YouTube has been one of the most popular places where several different forms of Dean's material can be watched and listened to. His songs, television appearances, many of his movies are available in their full length, as well as clips of different movie scenes. It gives access to Dean's career to both longtime fans as well as newcomers.

For example, on one user channel, over a span of twelve years, there have been nine million views of a clip for Dean

"Volare". "Everybody Loves Somebody" has had 27.2 million listens over a seven-year period. You will find remastered recordings, as well as user-generated tribute videos that ensures Dean's music continues to reach new audiences.

It is interesting to scroll through the comments left of how timeless his music is even today.

It is uncertain just how many YouTube users there are who post his material, but it is obvious that the exposure he receives on there keeps his legacy alive, reaching far beyond the original radio and vinyl records of his career.

One recurrent comment on the DMA Facebook page is how everyone misses *The Dean Martin Show*. While there are some episodes not available, YouTube gives the series a second wind to those who love traveling back to those days of variety shows. The ability to watch truncated versions of or clips of these shows, which first appeared some 60 years ago, help to introduce him to a group of people who might otherwise have little exposure to the variety show format and the extent of Dean's considerable abilities.

It is quite captivating to watch him interact with his guests, show off his many talents as an entertainer, or simply just be "Dean."

Another format which has had a significant impact on his social media presence is TikTok. It was originally called Douyin and was launched in China in September 2016. By October 2018, it was the most downloaded app in the United States. As of 9 September 2024, the platform has had over 5.7 billion downloads, and over 2.05 billion active users each month. Primarily known to appeal to younger generations, TikTok is honestly for all practical reasons, an unlikely place to highlight the music of a mid-century crooner. But, contrary to that, Dean's music has found a home in the hearts of lives of TikTok users all around the world.

The structure of the platform focuses on challenges, dances and other trends which uses his music. TikTok has been instrumental in introducing Dean to a generation who might not have met his music otherwise, through what we would call "traditional" media. Typically, his songs are paired with content such as vintage cars, old Hollywood fashion or scenes from romantic cities which helps to show interest in his music with the younger generation who may not always be familiar with the significance of his career. However, when you place the right music with the right graphics, a connection is made.

As with YouTube, there are various categories of Dean's material on TikTok which includes short video clips and songs. Based on a recent report, as of 2024, the Dean Martin on TikTok channel reported 56.2M posts and 37.6M posts related to Dean Martin Songs. Quite a presence if you ask us!

Instagram launched 6 October 2010, and as of 2024, the app has been downloaded about 3.8 billion times. It's the third most

popular social media platform, behind Facebook and YouTube. Several fan pages, some with tens of thousands of followers, regularly post old photographs, clips from films and music.

As with TikTok, Instagram attracts younger followers who are drawn to the image that Dean projected.

Spotify is one of the more popular platforms for music and podcasts.

The streaming pioneer was initially launched across Sweden, Germany, France, Italy, Spain, Finland, Norway, and the UK in 2008. By the time of its fifth birthday in 2013, Spotify had thirty million active users and eight million premium subscribers.

Since then, Spotify's active user and premium subscriber numbers have continued to grow steadily though, reaching 626 million and 246 million, respectively, halfway through 2024.

The Dean Martin Artist Station has 1,742,081 followers and 7,115,445 monthly listeners. And the amazing thing about the stats for this platform was that from the time I began researching and writing this piece, the followers had increased by 2,189 and the monthly listeners had increased by 12,448!

Yet another music streaming platform for music, videos and podcasts is Apple Music, which was launched on 30 June 2015, in one hundred countries.

Apple Music had an estimated ninety-three million subscribers worldwide in June 2023, which was a five million increase from the previous year. It is the second largest music streaming service in the world, after Spotify.

Amazon Music launched in the United States as a public beta on 25 September 2007. It was initially a download store with a vast selection of DRM-free MP3s. Over the years, Amazon Music has evolved with the introduction of Prime Music in 2014 and Music Unlimited in 2016.

As of this writing, there 101K followers of Dean Martin music on their music platform.

Though Dean's presence is not frequently a trend on Twitter as with modern celebrities, there is occasional activity that will pop up related to his legacy. Normally these times involve his birthday or the anniversary of his death.

Twitter was publicly launched 15 July 2006 and, to date, there are over 586 million active users with 245 million people worldwide who use it daily. The main age group is between 25-34 years old.

It is on these social media platforms, plus many others, that Dean's legacy lives on today.

His smooth vocals, effortless charm, and persona echoes across generations. His performances both as a singer and as an actor have been rediscovered by younger audiences, while his catalog of music remains cherished by his older fans.

While his popularity is prevalent across a wide range of ages, the reasons why a specific age group is drawn to Dean, vary by those groups. Dean's core fan base consists of older generations who grew up watching his movies, television shows and listening to his music. This group of people are more prone to explore his movies and music on YouTube as well as listening to his music in its original format: vinyl LPs. These are the people who will participate in groups dedicated to golden-age Hollywood or classic American crooners like Crosby, Sinatra, Cole, and Como.

Dean's music allows this generation of people to reconnect with a time of classic entertainment, family values and personal memories.

The younger groups are drawn to Dean's music for several reasons and all of them interesting. For many of these people, they grew up in a home where Dean's music was played, his television show was standard on Thursday evenings, or his movies were watched.

This family influence or generational handoff, keeps his legacy alive.

The younger generations are very familiar with nostalgia and retro appeal, they are drawn to the vintage culture which includes music. Several of Dean's songs are featured in modern movies, TV shows, and advertisements which allows younger audiences to be introduced to his songs.

Many times, this creates a new curiosity and admiration for his work.

Additional streaming platforms (Netflix, TCM etc) have made it easy to explore Dean as well as older artists, widening Dean's reach. He has his own website, we ours.

Dean's audience today may be diverse in age, but it is beautifully united by an appreciation for timeless music. His presence on social media today is a testament to his enduring appeal. His music, humor and cool personality continue to captivate audiences both young and old.

It has been somewhat mind-boggling to research the different social media platforms and see just how big of an audience of people from all around the world spend a portion of their day on a Dean Martin site.

Left: Dean at home with his LP collection, c1960



What is even more difficult to understand is that when Dino Paul Crocetti began this journey to be an entertainer, the means to listen to his music was limited.

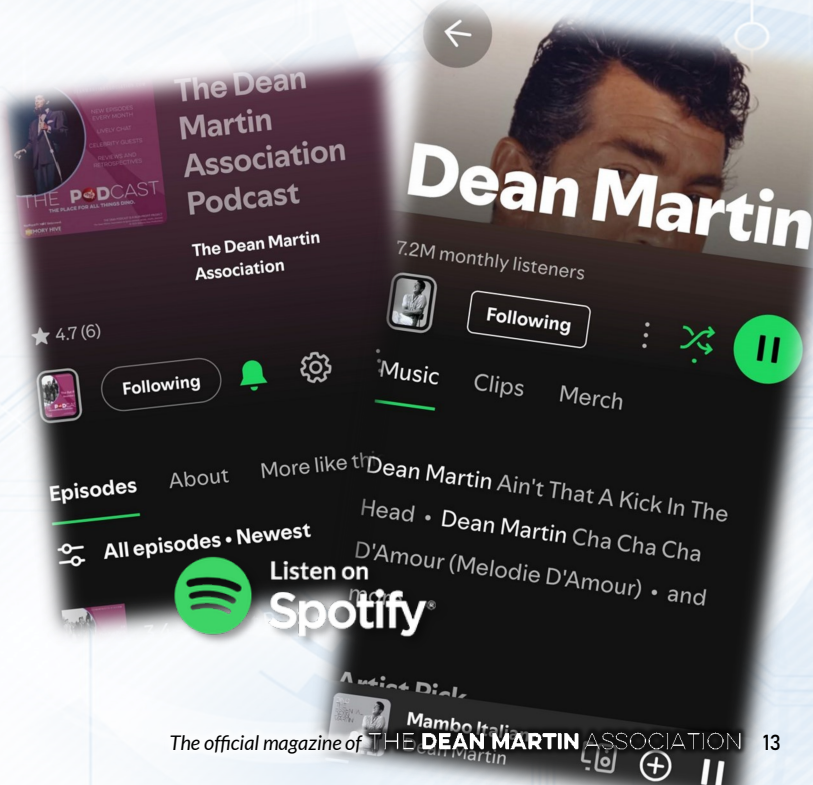
He did play the nightclub scene in and around the Tri-State area, but the amount of resources we have today to listen to his music today was not available at that time.

During his lifetime, the commercial availability for his music expanded, from those early 78s to 33rpm LPs, 10" EPs, 45rpm 7" singles, reel-to-reels, 8-tracks, tape cassettes to CDs (that latter format for Dean started in 1989 with two Capitol releases, THE CAPITOL COLLECTOR'S SERIES and our very own THE BEST OF THE CAPITOL YEARS).

But today, you can pull up a Dean Martin song at the touch of a button. You can search for a specific movie or sketch at the touch of a button. You can create your own playlist with a variety of songs at the touch of a button.

It truly is astonishing to see how far we have come as a society in the world of technology and how far the music of Dean Martin has traveled.

He is literally in all four corners of the world. JD





DINO: ITALIAN LOVE SONGS

WITH the Gus Levene orchestra, Dean sings this appealing collection of Italian love ballads, songs which make any listener (not just his fans) sit up and take notice - for he is the Dean Martin, the one who is superb in every sense of the word.

This is a really lush and magnificent LP by the master of this style of music. DINO - ITALIAN LOVE SONGS was intended to be the final studio album from Capitol, clearly wanting to leave the best until last!

The best tracks are "Return To Me" and "On An Evening In Roma", both new recordings of his hit-sellers, with other ballads such as "Vieni Su", "My Heart Reminds Me" and "There's No Tomorrow" making this one of Dean's finest ever.

At the concept stage, the suggested title was LOVERS IN ROME.

Assigned a catalog number ST1494, this designation, original cover design and number were all scrapped by Capitol in favor of what we ended up with. However, even that isn't entirely true.

The album is actually called simply DINO.

When the cover was finalized, the words 'italian love songs' preceded the song list to clearly explain to the buying public what they were going to get. This made any subsequent marketing declare the album title incorrectly as DINO - ITALIAN LOVE SONGS.

Nevertheless, whatever you want to call it, it's a fine collection of Dino singing Italian love songs!

The twelve tracks were recorded across two days, 6 and 7 September 1961, but sat in the Capitol vaults on completion for another four months or so, finally hitting the US shelves on 5

DEAN MARTIN * DINO

stereo



Dino

*italian
love
songs*

JUST SAY I LOVE HER (Dicitencello Vuie)

ARRIVEDERCI, ROMA

MY HEART REMINDS ME

YOU'RE BREAKING MY HEART (Mattinata)

NON DIMENTICAR

RETURN TO ME (Ritorna a Me)

VIENI SU

ON AN EVENING IN ROMA

PARDON (Perdoname)

TAKE ME IN YOUR ARMS (Torna a Surriento)

I HAVE BUT ONE HEART ('O Marechiaro)

THERE'S NO TOMORROW (O Soie Mio)

February 1962 (with the UK release following in September 1962).

There is a consistently gentle rhythm to the album, with perhaps only "On An Evening In Roma" finding more pace to an otherwise sleepy collection of songs.

We open with "Just Say I Love Her" which is Dean in plaintive mood. It sets the tone, with many of the songs chosen telling of loves lost and the desperation of never loving again.

Romance is a fickle thing and when it comes to song lyrics, it's a heart-break! I would have to think hard to recall a truly happy love song!

"Arrivederci, Roma" takes us on a journey away from the city of love and Dean handles the song incredibly well. His voice has never been better for this album as a whole and he taps into his dual-lingual abilities with effortless ability, as if he's been waiting to record these songs for his entire career.

Dean Martin, to the average person in the street, doesn't come across as Italian. He's thought of as an American, born and bred. While that's technically true, his childhood was with Italian family and friends, moving in Italian circles and speaking nothing but Italian for his very early years.

Let's face it, with a distinctly non-Italian stage name, you can't blame people for not realizing.

So this album of Italian gems instigates in the mind-set of the music buyer that he is indeed more than what he appears. It reaffirms his position as the foremost Italian balladeer (or crooner, depending on your preference) in the business, past and present.

Just listen as he takes our hearts on an anguished journey: "My Heart Reminds Me", "You're Breaking My Heart", "Non Dimenticar" ('don't forget') and "Return To Me" all allow Dean to find that emotion from deep down, channelling it through his breathing and phrasing to bring us sublime renditions of already -enchanting songs.

Just as the original sleeve notes declare, Dean is a polished performer who can handle any mood or tempo with ease. He is expressive, passionate and every single song on this album he sings to us and us alone, even in a room full of listeners.

It was an ability he had on stage, too. No matter how many people were in his audiences, when he sang, everyone else melted away. It was quite extraordinary.

Side 2 begins with "Vieni Su" ('come on'), and an opening strain of strings before Dean breathes his way across the notes,

Finding the high ones very easily. And the mandolin and accordion? Utterly delightful! "On An Evening in Roma", "Pardon", "Take Me In Your Arms" and "There's No Tomorrow" bring our Roman journey to a close. "I Have But One Heart" is a particular favorite of mine, but the version that is perhaps more widely known than Dean's is Al Martino's cover for Francis Ford Coppola's *The Godfather* (1972). Dean's approach here though, eleven years prior, is smoother, more organic, more magical.

The album saw a handful of re-issues over the years but I was immensely happy when Capitol agreed with my proposal in early 1997 to follow up their successful *This Time I'M SWINGIN'!* / *PRETTY BABY* two-on-one CD release of 1996 with this and *CHA DE AMOR*. **JD**

CAPITOL	STI659 Stereo & TI659 Mono	(33rpm)	5 February & Sept. 1962	USA & UK
	TASTI659, 4XTI659 & 4CLI659	(Tapereel, TC & Cartridge)	5 February 1962	UK
	Y2T2242*	(TC)	3 May 1965	USA
	SF525* & STBB523**	(33rpm)	14 March/13 July 1970	USA
	SY4563	(33rpm)	1 January 1973	USA
	CTMCD108*	(CD)	20 January 1997	UK

JUST SAY I LOVE HER (Val, Dale, Kalamannoff, Ward) 2:44 (36452, Take 5) 7 September 1961
 ARRIVEDERCI, ROMA (Rascel, Garinei, Giovanni, Sigman) 2:39 (36411, Take 2) 6 September 1961
 MY HEART REMINDS ME (Bargoni, Stillman, Siegel) 2:37 (36454, Take 6) 8 September 1961
 YOU'RE BREAKING MY HEART (Genaro, Skylar) 2:43 (36449, Take 10) 7 September 1961
 NON DIMENTICAR (Redi, Galdieri, Dobbins) 3:04 (36443, Take 3) 6 September 1961
 RETURN TO ME (Lombardo, DiMinno) 2:41 (36436, Take 3) 6 September 1961
 VIENI SU (Cola) 2:22 (35455, Take 4) 8 September 1961
 ON AN EVENING IN ROMA (Taccani, Bertini, Frederics) 2:26 (36450, Take 8) 7 September 1961
 PARDON (Lombardo, DiMinno) 2:57 (36451, Take 4) 7 September 1961
 TAKE ME IN YOUR ARMS (trad., Lilley) 2:36 (36453, Take 6) 8 September 1961
 I HAVE BUT ONE HEART (Farrow, Symes) 3:00 (36444, Take 4) 6 September 1961
 THERE'S NO TOMORROW (Hoffman, Corday, Carr) 2:47 (36428, Take 3) 6 September 1961
 Gus Levene & his Orchestra

The album reached no. 73 in the US charts, 12 May 1962; remained in the charts for 16 weeks; prior to Dean's recording sessions for this album, it was originally titled *LOVERS IN ROME* and assigned a catalogue number (STI494). This designation, cover design and number were scrapped by Capitol in favour of the final version. *re-titled *RETURN TO ME*, omitting "My Heart Reminds Me" and "Pardon"; **same as SF525 but coupled with *You're Nobody 'Til Somebody Loves You*; *coupled with *CHA CHA DE AMOR*



(STI659)



(TI659)



(CTMCD108)

LISTENING BOOTH

THOMAS BRADY is listening to "Break It To Me Gently" (1962)

The early 1960s marked a notable decade for Dean Martin. He had broken free of Jerry Lewis back in 1956, he had made some great movies since despite almost being written off by critics, and he had established himself and one of the best and most wanted entertainers around. Dean was riding high and was in great demand in the nightclub scene.

It was at one of these shows Dean Martin sang one of my longtime favourite songs of his, "Break It To Me Gently".

While an different choice for a Listening Booth (Dean never actually recorded the song in studio), his version that he sang at the Lake Tahoe's Cal-Neva Lodge & Casino is just too beautiful not to get a mention.

On the evening of 27 July 1962, audiences were in attendance there to see Dean doing his usual faux-drinking, smoking, singing, and laughing.

While Dean normally likes to be a bit playful with the lyrics of

the songs he sings, to keep things light and fun, when he sings "Break It To Me Gently" there is something within that song that made him sing it so perfectly and lovingly.

There is no messing around, no parodying of the lyrics – just Dean crooning to an absolutely captivated audience.

What an experience it must have been to have been in attendance that night, everyone dressed to the nines...and in that smoke filled, moody, Cal-Neva Lodge, out comes Dean Martin for an hour or so.



I am truly envious of everyone who got to see Dean perform – especially back in those days.

"Break It To Me Gently" was written by Joe Seneca with lyrics written by Diane Lampert. It was famously recorded by Brenda Lee (on 31 August 1961), released 8 January 1962.

When Dean chose it for his Lake Tahoe set, it was still a very new song. This was evident as Dean even says during the Lake Tahoe performance that he hopes the audience doesn't mind him reading the lyrics.

The song is actually very, very similar to the Brenda's version and Dean sings it with so much heart.

It is a real shame Dean did not get around to recording to the song in the studio – I wonder if he thought that he couldn't do any better than the great Brenda Lee?

I am glad he did cover the song live and we have it recorded for all time.

The entire show is available on CD from Capitol, as bonus disc to the special platinum edition of *DINO - THE ESSENTIAL DEAN MARTIN*. It's great; filled with good music and laughter, everything you'd expect from classic Dino. **JD**

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THE LOUNGE

with Ed Krzan

It's only fitting Dean Martin be conceived, birthed, and raised in a small steel mill town named after a Prussian aristocrat. Friedrich Wilhelm Ludolf Gerhard Augustin von Steuben, one time George Washington's chief of staff, one time inspector general, and one time Major general. One who commands attention, leader of men, and women. One whose had more than one name to his likeness.

BUT I digress. It's noted that Steuben had some issues handling his large sums money and was never married. Perhaps that has something to do with all those names?

But I digress even further. The man obviously has a great resume. He's got numerous cities, and a fort named after him. History books have obviously noted the deeds and accomplishments of his days.

But it took someone bigger than Steuben to make Steubenville famous. He needed help. It would take a couple centuries, but indeed, it would arrive.

On its own schedule, on its own terms.

Steubenville Ohio. Little Chicago. City of Murals. Home to Jimmy the Greek, Rollie Fingers, and the most famous Cub Scout Drummer ever to drum a drum. Dino Crocetti.

Christianity has Bethlehem, mythology has Mount Olympus, and coolness has Steubenville Ohio.

With all due respect to Graceland, it's no Steubenville. The atomic clock of coolness effectively started on June 7th, 1917, at 11:55pm in Steubenville Ohio.

Solar calendar? Inca calendar? The Cool calendar has 6 periods. The Steubenville Period, the New York Period (more older texts refer to this period as the Pre-Martin & Lewis Period), The Martin & Lewis Period, The Post-Martin & Lewis Period, The Rat Pack Period, and The Post-Rat Pack Period.

Period.

I'm not sure what more can be written of Steubenville Ohio that hasn't already been written.

Or Dean Martin for that matter.

Or perhaps the relationship between Dean Martin and Steubenville Ohio.

The name Steubenville has rolled off the tongue of Dino numerous times in movies and television shows, *Scared Stiff* being the most popular that comes to mind.

Most casual Dino fans can identify Steubenville as his hometown.

From what I've come to learn,

the relationship between Dino and Steubenville can be compared to an ex-girlfriend where the relationship ended mutually.

He fell for the tempting fate of success, fame, and a beautiful woman, and she agreed he did. She didn't blame him, he couldn't resist. He moved on, she didn't. She stayed there, by the river. She watched and listened for him from afar as he sung on the radio, sung on the TV, and sung in movies. He became a famous movie star and eventually settled for good, across the country in Tinseltown.

She has her story, once upon a time she was his. He remembers her. From time to time, he mentions her in a movie, or his on his TV show. She was his first love. Understandably he doesn't come to visit much. He's famous. One day he did stop by. He made her famous that day. Then he left. Privately she yearned for more visits. There wasn't any animosity. There couldn't be.

Dean Martin was the best thing that ever happened to her.



I can only offer my experience from the visit to Steubenville during a spring day a couple years back. I visited Steubenville not during the Dean Martin Festival, which occurs yearly during the month of June, but in April instead. There was no parade, no floats, no stages, and no banners. Just the broken sky of a spring day.

Steubenville in sunlight is like a piece of abstract art. Rusty steel bridges the Ohio River. Scabbed riverbanks to the east and rolling edge of hill to the east. Dean Martin Blvd hugs the Ohio River around old downtown Steubenville from north and south. The natural boundaries create the surreal feel. You can walk the entire 1.5 mile by .5 mile area which Dino would be familiar within a couple hours.

Modernism took a sharp left turn when it got to Steubenville. It didn't even slow down.

That's the beauty of Steubenville. The same city that inspired Dino towards showgirls and show tunes is the city you see today. If there were a way for

blight to age gracefully, it has done so here. The House of Dean is long gone. Just a green little field. Behind the empty field are railroad tracks. Both ways of those tracks lead you away to bigger, shinier places.

It was a sign.

The House Of Dean should have never been razed. It should have left to crumbling like the ruins in Rome Italy. That's the honor the house should have had been bestowed upon it.

If Steubenville has one blemish, it's that. I suppose it was too much for her to keep.

The memories hurt too much.

Down a few blocks from the empty green lot is an old Dino haunt, The Spot Bar. Local legend has it that Dean and his pals dealt cards and palmed silver dollars in the back room here. You can stop in there and enjoy a very affordable snack. The place should be a museum, a national landmark at least.

You can follow the footsteps Dean surely took around back towards the alley; he most likely took this as a shortcut home. Look up and down the streets and alleys and see the exact old buildings and landscape he saw. Sidewalks as old as Dino himself crumble underfoot. Growing up in a similar town, I know and understand the importance of alleys. Shortcuts, quiet places, hiding places. You know he knew these alleys more than he did the streets. Adults use sidewalks, kids use alleys. It's their rite.

The downtown is well-kept and clean with plenty of empty streets. There are some small businesses located here. Empty lots that leave hints of what buildings used to occupy their spaces. Another nicety of the town are the murals. Badges of pride in otherwise quiet streets.

A must in Steubenville is the library. This place has this book full of Dino history. Clippings, articles and pictures that I'm sure you won't find anywhere else. You want addresses and residencies of Dean in Steubenville, there you go! You can spend hours in the library soaking it in. Now I'm pretty sure Dino knew the place existed, and I'm not saying the library was his second home, but this place reeks of history. Nothing has changed. It's a beauty!

The people of Steubenville are nothing shy of beautiful. Wonderful, happy, friendly people. They were all aware of Dino. They were also aware of the continuing decline of Steubenville, Ohio. It is sad to think that perhaps the entire part of town where COOL was born may be

totally defunct within the near future. It was pretty dead, I'm talking ghost town. It was mid-day on a weekday and the population of Dino-ville couldn't have been more than a thousand people. Maybe half that? Hard to say. The other side of Steubenville, the west side, looks more like Anytown USA.

The Dino Mural is on a wall of grocery store. The contrast between the two sides a reminder of that was then, this is now.

More obvious points of interest are Dean Martin Blvd, and the Dean Martin historical Marker on the intersection of Dean Martin Blvd and Franklin Ave. Jimmy the Greek is back in Steubenville, buried in a cemetery.

What's in store for the future of Steubenville? Will the economy continue to erode Dino-town to the point where it became one big empty plot?

Will Steubenville fire up the bulldozers to raze what's left of it?

Will the next generation realize the history and revive the area? Pubs, coffee shops, breweries, and maybe perhaps a good ole casino?

Or maybe she should die of natural causes and let her crumble ruins decay into dust.

Let future archaeologists find the place a century or so from now.

There won't be any signs or banners, just overgrowth of trees, weeds, roots and moss.

Crumbled buildings, murals chipped away. They will have their COOL Meters ticking away in search of the "Birthplace Of Cool".

In small clearing near what used to be South 6th Street, near the old rusty railroad tracks, they poke and prod the grassy field. The meter will peg to the right! The light will pulse out of control!

Here it is they gasp! We found it! This is it! This is where it started!

We found where COOL was born! JD

Right: young Dino Crocetti in Steubenville

Below right: signage for Fort Steuben, Steubenville





BERNARD H THORPE'S

Letter from Dino

DMA EDITORIALS
ACROSS THE YEARS:
NOVEMBER

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

THE MIRACLE HAS HAPPENED!!!

At long last, Dean's debut single for Reprise, namely "Tik-A-Tee, Tik-A-Tay"/"Just Close Your Eyes" has been released in the UK as from 6 November. Also issued (US only) on 9 October is "From The Bottom Of My Heart"/"In A Little Spanish Town".

THIS'N'THAT...

Remember those duets on some early Dino records? History will repeat itself soon because Rosemary Clooney and Jo Stafford are the latest two star names to sign to Sinatra's Reprise label... Nelson Riddle is working on the score for *Come Blow Your Horn*... Nat "King" Cole being filmed for an excerpt for *Songs of the World* with Dean... DINO LATINO LP, the best since ...ITALIAN LOVE SONGS? Dino's version of "From The Bottom Of My Heart" absolutely superb...

1965

THE DEAN MARTIN SHOW, NBCtv

We recently saw the first episode of this brand-new series starring Dean, *The Dean Martin Show*, with fast programming. Dean started the show swinging with his previous hit "Houston", then introduced Bob Newhart, who performed a sketch from one of his own current albums. Then came Diahann Carroll, singing "I'll Never Go There Anymore" and "My Momma Done Told Me". Joey Heatherton sang and danced with "I've Got Your Number" before Frank Sinatra

appeared, to sing "September of My Years", with as much feeling and emotion as he did on his album version.. Then Dean joined Frank in a duet of "The Oldest Established..." from *Guys and Dolls*. Then, to make it a case of three's company, Diahann returned to join the two in a rendition of "Witchcraft". Jan and Dean sang "The Little Old Lady From Pasadena".

The sixty-minute show was one of the finest ever seen on US television. A whole host of stars including Eddie Fisher (who made a brief appearance to promote Reprise, triggering a retort from Frank!). In all, it made competing series seem amateurish. Top talent, fast, a live alert feel to it (yes, it was prerecorded) and spontaneous. There was great comedy patter between the songs and sketches which for a wholly entertaining hour. No wonder Dean is huge in the US: he shines as a great comedian as well as his renowned quality of voice. Viewers have a chance to witness Dean sing his fabulous hits and more.

Hopefully a network in the UK will pick up the shows so it can be seen by a wider audience.

1969

NEW SIX-LP BOX SET



We're pleased to announce that our follow-up to LET'S BE FRIENDLY will be a six-LP set from World Record Club. Simply called DEAN MARTIN, it will contain sixty glorious Capitol recordings. Owing to a technical difficulty, it won't be out in time for Christmas. Disappointing as that may be, it will be with us in March 1970, so a great way to start the new decade by listening to some truly classic Dino.

1971

WAITING FOR REPRISE

We expect details any time now for the new Reprise album from Dean. This was the one he recorded in January, but we're told it's going to be scheduled for January 1972.

Dean is still recording for the label but they are stock-piling his material for future release. Reprise won't give any explanation as to why there has been such a long delay of songs, but we wouldn't be entirely surprised if this was something to do with Dean himself.

He has final approval for anything Reprise want to put out, and he will not be rushed.

When I spoke to him in the summer and mentioned the gap of album releases, he assured me that there were 'lots coming'.

1983

A THANK YOU FROM BERNARD

What a year, what a BIG exciting year!

This time last year we at the DMA never thought it possible that Dean would be entertaining on a British stage. Bernard didn't believe it at first when Dean's office telephoned him. He genuinely thought they were kidding!

But we all know the results.

Ten nights on stage in London, sell-outs every one, standing ovations every time. I was there every night and would watch from the wings the absolute love and appreciation you showed Dean. He was overwhelmed and would smile at me with those heavy eyes of his, shocked and relieved you all—we all—love him.

I have never felt such honor and pride in a long time. Proud of you all for supporting him, proud of Dino for putting on such a tremendous set of shows.

I personally thank Dean and all of his management who were also immeasurably kind to me and the DMA. No one at all could have been as nice and as warm as Dean...ever... I thank them all for it.

I would also like to give a special thanks to you, our DMA members, for attending the concerts at the

London Apollo, and for your continued and sincere support to Dean, the DMA and me; for taking the time to write in your thousands thanking us for our work and commitment to the great man; you are sincere and helpful and I cannot be more proud of you and of the DMA right now.

It is very nice to know that you all think so highly of me! I can only hope we can continue to please you with all our future ideas and efforts within the DMA...

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

1985

DEAN'S REPRISE TO NOT PLAY AGAIN ANYMORE

We have been informed by Dean's management that he has now taken all of his recorded masters back and away from Reprise.

Dean owns literally everything he has recorded for the label and as a result all product has now been deleted (including GREATEST HITS VOL. 1 and 2), with no re-pressings, no new compilations, no new greatest hits for the future.

This is a very sad decision he has made and unfortunately he will not budge. He has had a rocky relationship with Warner-Reprise and so he has taken this step not, I would imagine, lightly.

He will not say what he plans to do with the material; release it under a new label?; repackage everything? We can't really imagine he would set up his own label, or perhaps at some point he'll license the out?

In any case, anything seen in stores, thrift/charity shops, anywhere in the world, will now be more valuable, especially when it's a first pressing...so hang on to your collections!

We have large stocks here but we can only sell until they are fully depleted. We can only supply one copy per item per one member now, so unfortunately, you will not be able to bulk buy from us. We think this is only fair.

Let's hope three decades of music from this wonderful artist won't ever be forgotten about. I will remind him during our monthly DMA telephone calls! JD

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Mentre celebriamo il mese del patrimonio italo-americano, **Cindy Williford** offre un assaggio delle radici della famiglia di Dino.

DINO'S story begins with his father, who immigrated from Italy to the United States in search of a better life and economic opportunities.

Gaetano Crocetti left his native Abruzzo on 1913, traveling west to Naples where he boarded the steamship *Hamburg* for the long voyage to America, with the final destination of Steubenville, Ohio (he would be naturalized as a U.S citizen in 1932).

Dino's mother, Angela Barra, was of Italian descent, but her parents had already established themselves in the US. Angela and her family made their home in Fernwood, Ohio.

Together, Gaetano and Angela would raise two sons in America; William (Bill) and Dino. One has to wonder however, if as they were raising their sons, if they had any clue that one would help send men to the moon and would become an international star who had a tendency to sing about me 'n' you 'n' the moon.

Steubenville was a town where many immigrants, particularly from Southern and Central Italy, found work in the steel mills, factories, and coal mines. The Italians, including the Crocetti family, brought with them their native language, culture, and traditions which all were essential to them in maintaining a sense of community in a foreign land.

Dino and Bill would be immersed in the traditions of their Italian heritage, which would end up influencing many aspects of their lives. The language in the Crocetti home was Italian, which Dino spoke up until he entered elementary school, and it kept him connected to his family's roots as well as to the larger Italian-American culture and community in Steubenville.

Important traditions in the Crocetti family included food, music and family traditions. One of the comforts for Gaetano, who had left his native Abruzzo, was the fact that Angela made the dishes for him from his homeland.

Even though Dino was proud of his Italian roots, it was not easy being an Italian-American in the early 20th century. Discriminated against, they were stereo-typed as poor, uneducated and sometimes even criminal.

One wonders if any of these challenges played a part in how Dino would stand up for those who were discriminated against later in life, an attribute that speaks volumes.

He had lived it. He knew the sting.

But even though there were obstacles that they faced in their new land, the Crocetti family contributed greatly to the cultural mosaic of the United States. They were hard workers with an emphasis on family values, which helped them to gradually improve their standing in the American society.

Then came the transformation from Dino Crocetti to Dean Martin.

Not only was it a professional change, but also a cultural one. Dino was told by band leader Sammy Watkins he was anglicizing his new singer's name to appeal to a broader audience.

Even with Sammy's professional requirements of him, this was a common experience with many children of immigrants during the early 20th century.

Although he may have had his name changed, Dean never abandoned his Italian heritage and was always Dino off-stage to his friends and family.

His heritage actually became part of his charm and it is one of

the effects he would use when partnered with Jerry Lewis.

It was his laid-back persona which contrasted with Jerry's manic energy.

Dean's connection to his Italian heritage also included that of charitable work.

Dean gave back not only to the Italian-American community and supported various causes, but also beyond.

As we trace his life, we see his involvement in charitable activities over and over again. While we may think that the suggestion for Dean to give back to the community came from those who he worked with in show business, chances are, they were rooted in his heritage with the strongest influence being his mother, Angela.

As Dean and Jerry began their journey as a comedy team in 1946, they participated in several benefits and fund-raising events, one being the Italian Welfare Council, formed to help those Americans of Italian descent deal with their social problems. It enlisted activities for children and young families. The *Night of Stars* benefit performances Dean and Jerry participated in helped fund the organization and made it possible to carry on the council's welfare program. Martin and Lewis' 1952 and '53 appearances benefitted the Italian Welfare Council of Chicago.

The organization has gone from helping Italian immigrants arriving in New York to assisting children of Italian descent who have medical problems.

Angela joined Italian Women's Clubs where various activities, including traditional crafts, played a significant role in maintaining their cultural heritage. While it's known that

Right: Abruzzo, Italy, the Crocetti home village

Opposite: Dean Martin and Tony Bennett, *The Dean Martin Show* (NBC/Greg Garrison)



Angela was a very skilled seamstress, her other craft activities are not recorded.

Such clubs provided a space for mutual support cultural preservation and social bonding. It was a place where Italian women could gather to discuss their experiences, help each other adjust in their new country all while preserving their backgrounds and skills.

When Dean moved his mom and dad to Los Angeles, Angela wasted no time in becoming deeply involved in the Italian Women's Club of Los Angeles. It exemplified her strong ties to her roots, especially among women in Italian-American families.

In 1959, Angela served as the entertainment chair for the Italian Women's Club's annual philanthropy dinner, a key event aimed at raising funds for charitable causes. Dean provided entertainment at this event, which helped attract attention and donations.

The proceeds from the dinner went toward purchasing a cobalt unit for cancer treatment at St. John Hospital in Steubenville. The treatment of cancer patients in the local community became a significant cause for the club over the years. Through her leadership, Angela helped the club continue supporting the hospital throughout the 1960s, showcasing her dedication to charitable work and the well-being of others.

While there is the possibility that her influence was overshadowed by Dean's fame, Angela's work within the Italian Women's Club speaks to the broader impact of women in Italian-American communities, where cultural preservation and community service often went hand-in-hand.

Today, one of the primary missions of the Italian-American Council is the preservation and promotion of the Italian culture and heritage in the United States. The Italian-American community, like many other immigrant communities, faces the challenge of maintaining its cultural identity.

The organization helps to ensure that Italian traditions, customs, language, and history are passed down to future generations. Through festivals, exhibitions, and cultural events, it promotes Italian art, music and traditions.

The Council recognizes the importance of education in shaping future leaders, and it actively supports educational initiatives within the Italian-American community with one of the most important contributions is that of the scholarship program. In addition, it also funds Italian language programs in schools and universities across the United States. It's one of the most widely spoken languages in the world, and by supporting the study, it helps students connect and open doors to opportunities in business, diplomacy and cultural exchange.

The council is strongly involved in philanthropy and community support, too. By partnering with local charities, religious organizations, and other community groups, it helps to provide resources to those in need. One of the most notable efforts led by the council is its support for the elderly Italian-American community. Additionally, it provides financial support to hospitals, disaster relief efforts, and other charitable causes both within the United States and in Italy.

The Italian-American Council continues to play a vital role in the American society today, creating a more inclusive, diverse, and prosperous society for all through its efforts in cultural preservation, education, philanthropy, political advocacy, and economic development.

Dean was one of the most prominent Italian-American entertainers of the 20th century.

One of the key elements of his connection to the Italian-American culture was through his music. Although he became known for crooning the American Standards, he often incorporated Italian songs into his repertoire, blending Italian language and musical traditions with popular American music.

Hits like "Volare" and "That's Amore" celebrated his heritage with references to Italy, from Rome's streets to Naples' skies. The songs were not only successful commercially, but also deeply meaningful with Italian-American audiences.

By combining folk melodies and themes with the big band and pop music of the era, Dean helped introduce aspects of Italian culture to a wider audience, earning him admiration from both Italians and mainstream American audiences.

His collaborations with people like Frank Sinatra and Tony Bennett helped Italian-American musicians gain cultural prominence.



Today, Dean remains an enduring symbol of Italian-American success in the entertainment industry, helping to shape the cultural identity of Italian-Americans in the U.S.

By becoming a symbol of Italian-American pride, Dean personified the essence of Italian-American culture through his values, music, humor and life story. His career was a testament to the blend of European tradition and American opportunity, and his enduring popularity among both Italian-Americans and the broader public speaks to the universality of the cultural values he represented.

He bridged the gap between immigrant heritage and American mainstream culture. **JD**

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Old HOLLYWOOD REWIND



As the air begins to chill and the apple cider is being poured, it is time for Marisa to indulge us in some spooky and thrilling films to ring in the Halloween season.

THE horror film genre of has taken several avenues over the past decades. From the classics like *Frankenstein* and *Dracula* in the 1930s, to *The Shining* in the 1980s, subgenres such as the "slasher films" or "splatter films" like *Terrifier* have dominated the film industry, particularly during the fall season. This issue, I would like to share my favorite classic Halloween films that include suspense, thrill, and even a smattering of comedy.



Psycho (1960)
Since this is a list of Halloween films, it feels only right that the king of thriller and suspense would make the top of my list. Alfred Hitchcock, renowned for his film techniques portraying suspense, mystery, and murder, embarked on the remarkable journey of bringing *Psycho* to the screen in 1960. Based on a novel of the same name written by Robert Bloch in 1959, it's the story of a secretary on the run for embezzlement, who stays in a California model that is owned by a charismatic man and his overbearing mother.

While Hitchcock was enamored with the idea of the film, Paramount was far from impressed and refused to provide him with his requested budget to make the film. In a counter response, Hitchcock proposed to keep costs down by using his film crew from his show *Alfred Hitchcock Presents*, as well as only making the film in black and white. He also offered to personally fund the project, in

return for Paramount's distribution of the film. Paramount agreed to this offer, and Hitchcock was off and running.

In terms of casting, Hitchcock and screenwriter Joseph Stefano would depart from the source material by making Norman Bates a more empathetic character. He cast the young Anthony Perkins, rather than Bates being a middle-aged, mean-spirited man as he is in the novel. Janet Leigh, an enormous box-office draw for Paramount at the time, agreed to the film by only reading the novel, and did not even inquire after what her salary would be for the film.

While there are many people who have not seen *Psycho*, they may be aware of it merely from the infamous shower scene that established a new form of horror in a time of strict Hollywood codes. The scene is a fast-paced combination of edits that draws out the suspense of the scene. The scene was shot over six days with seventy cameras set up for only about 45 seconds of completed footage. When asked about this scene, Hitchcock insisted that there were 78 pieces of film that was cut 60 times.

The soundtrack of screeching string instruments composed by Bernard Herrmann was the finishing touch, adding to the intensity of the sequence.

Psycho was released in June 1960 to mixed critical reviews but was an enormous box office hit. The film was nominated for numerous Academy Awards including Best Supporting Actress for Janet Leigh, Best Director, Best Cinematography, and Best Art Direction. If you're in the mood for a truly spooky thriller to get you in the Halloween spirit, *Psycho* is an excellent movie to start off your movie marathon with.

Arsenic and Old Lace (1944)

If you are someone who perhaps is known to have a darker sense of humor, this film is for you.

Filmed in 1943, it stars Cary Grant as Mortimer Brewster, a drama critic that discovers his sweet aunts are poisoning lonely men out of charity, and are having them buried in their basement. Directed by Frank Capra, this film blends humor with macabre, creating a unique and eerie cinematic experience. As with many of Capra's films, there is a subtle nod to a life lesson or advice to be taken from the film. In this particular case, the film explores what can truly be considered a "true deed" and how far someone can go to protect their own family despite their misgivings.

Additionally, Cary Grant is in his usual form dominating the screwball comedy themes within the film through his fast-



paced dialogue, animated reactions, and physical comedy that help the audience feel his character is the most relatable out of the rest of the case. While Grant felt that his performance in this film was overdone and not his best, I greatly disagree with him. Throughout this role, he represents the audience: imagine if you found out your aunts were committing such a heinous crime and how you would react. That's exactly what he was able to convey, and that is the reason this film truly stands out. Throughout the Halloween season, if you are looking for a change in your usual horror movie lineup, I would highly recommend adding this to your list.

Nosferatu: A Symphony of Horror (1922)

Noted as one of the first horror films in the genre, *Nosferatu: A Symphony of Horror* is a German silent film unofficially based on Bram Stoker's novel *Dracula*. The film follows a young estate agent named Thomas Hutter who travels to Transylvania to meet Count Orlok. The count wishes to purchase property. After realizing the supernatural nature that Count Orlok possesses, Hutter returns home only to bring Count Orlok, and his curse with him.

Production began in July 1921 by Prana Film founders Enrico Dieckmann and Albin Grau. It is speculated that Grau drew inspiration from the film from his wartime experiences, one of which being the story of a farmer telling him that his father was a vampire and a member of the undead. This story may have inspired Grau to develop a film surrounding the idea of vampires, however with the many similarities between Orlok and Dracula, this theory is often speculated as being false.

Max Schreck led the production as *Nosferatu* with F.W. Murnau as director.

Throughout the film, Murnau uses shadows and lighting to create a haunting atmosphere,

while also using striking visual techniques to capture gothic architecture and features throughout the film's locations.

Murnau was one of the first to also use tracking shots and expressionist set designs, allowing for an unsettling tone throughout the film.

After the completion and release of the film, the Stoker estate sued the production and won the suit, forcing the creators of *Nosferatu: A Symphony of Horror* to burn all existing copies of the film. However, some copied survived, allowing us to continue to enjoy this spooky classic for decades to come!

It was faithfully remade in 1979 as *Nosferatu the Vampyre*, by German filmmaker and actor Werner Herzog, starring Klaus Kinski as the titular monster, and again in 2024 *Nosferatu*, by US filmmaker and production designer Robert Eggers, this time with Pennywise the Clown himself, Bill Skarsgård, taking on the role.

Whether you prefer haunting scares, dark humor, or the classic horror stories, the Halloween season presents a vast array of unique films to enjoy during this time. So, grab your popcorn, and prepare to be scared stiff on a thrilling cinematic journey that will make your Halloween season a spooky one! **JD**



Above: *Psycho*
(Paramount, 1960)

Above right: Cary Grant with Josephine Hull and Jean Adair, *Arsenic and Old Lace* (Warner Bros., 1944)

Right: Max Schreck, *Nosferatu the Vampyre* (Prana, 1922)



Side By Side

with CINDY WILLIFORD

If you had told me five years ago that I would be vice president of an organization whose soul purpose was to promote the life, career and legacy of a fellow by the name of Dean Martin (and one that had Dean's personal and full backing), I would have laughed in your face...and then told you 'You're crazy!' even though my heart yearned to be a part of such an organization.

If you had told me that something which DMA co-founder Bernard Thorpe had begun in 1960, namely the monthly newsletter (originally called *Letter From Dino* then from 1987 onwards *Just Dino*) would be brought back for our members, bigger and better than ever, I would have again laughed in your face and said, "You're still crazy!"

Finally, if you told me that I would be managing the DMA's official Facebook page with a group in its thousands, we would definitely be having a heart-to-heart chat!

And that is just naming but a few of the milestones which have taken place within the DMA. But guess what? It's all happening!

The 400+ issues of *Just Dino* which have been published up to this date all represent a labor of love. We have topics to explore and write about as well as deadlines that have to be met. The members of the DMA team, along with our guest contributors, spend a lot of time researching and writing the articles so that each issue can be compiled and then delivered to our mailing list. DMA president usually reminds us that the eleventh hour for article deadlines is fast approaching!

The conversations we have with members and the comments we have received in regards to *Just Dino* confirm that the publication is a much-loved item. We hope that you have enjoyed its return over the past year. We've got some fabulous changes and new additions to the magazine from next year as we enter our 65th anniversary - itself a milestone! - and we anticipate you'll love all we have in store...

Someone once said *it takes a village to raise a child*. We aren't necessarily raising any children through the DMA, but we are all on a journey to embrace and carry on the legacy of Dean Martin. We learn something new about this gentle giant every day it seems. We have friends all over the world because of this man known as "The King of Cool." We have traveled roads together; we have learned about this man and his career together, in addition to making some incredibly beautiful memories

along the way.

It is people like you, who have brought us the growth and excitement as we travel *side by side* on our journey of keeping the legacy alive of Dean Martin.

The participation on our social media platforms is evidence that we all share the same heartbeat. I touch on this in this edition where I examine Dean's impact on social media [pg. 12].

We are more than honored that you choose to spend a portion of your time with us as we share song history, movie moments, time on the golf course, charity events, and so many other wonderful moments of this remarkable entertainer's life.

And for those who do contribute on our Facebook page, we thank you as well. We truly are overwhelmed at the folks who step forward with suggestions and assistance to make our page the very best Dean Martin page that can be. We take our positions very serious at the DMA and we take none of you for granted. It is because of you and your willingness to help make our page the best.

So, to each of you who have shared or reached out, thank you. To those who listen to our wild ideas (and we are fully aware that some can be very wild) and step up to the plate to make those posts or enhance those videos, thank you. To those who have sent us material and photos, thank you.

You know who you are.

This column is of course named after a song Dean sang a number of times over the years, "Side By Side".

As we listen to him sing and follow along with the words, they truly reflect what the DMA is all about.

We are honored to have conversations with all of you as we talk about Dean's career, his talent, his warmth.

We have shared some happy times together and have had our share of sad times. But it is during those times, whether happy or sad, that we can come on the same playing field and know that there is someone willing to travel along side with us *side by side*.

It is during this journey that we grow. We move in the same direction and in doing so, create a sense of connection.

And so often that is the case as we come together to discuss what a song meant to you or how a song helped you through a tough time.

Walking side by side requires of us to have a balance and awareness. It is a mutual effort, insisting that we consider the pace and the destination of the

journey.

In the case of Just Dino, our website or *any* of our social media platforms, our goal is to provide our members with nothing but the truth.

But also, walking side by side can also mean that we work in harmony. Effective teamwork requires cooperation and equality.

As we walk in unison, no one person is trying to outshine or dominate the other, but rather that all members are working toward a common goal. And this particular definition, we saw Dean exhibit on a regular basis. Not once did you see him try to outshine his guest. Not once. And that happens to be one of the most beautiful attributes about him. Even when he had every opportunity, he never did.

It is more than moving together. It's a symbol of equality, unity, and mutual support. Whether in relationships, teamwork, or just life in general, walking side by side represents the effort to stay connected, to understand one another, and to move forward. It requires balance, communication and a shared sense of purpose.

The concept reminds us that in any journey, it's not just about where we're going, but how we get there, and who we walk beside along the way.

*Through all kind of weather
What if the sky should fall
As long as we're together
It doesn't matter at all JB*

FUNDRAISER FOR A BRONZE STATUE OF DEAN MARTIN

THE SCULPTOR

Alan Cottrill is a sculptor from Ohio who has dedicated his life to becoming one of the finest figure sculptors in the world. His work has been described as being powerful, virile and full of life, energy and complexity. To date he has completed over 500 bronze castings of his work and runs and maintains a museum in Zanesville, Ohio.

www.alancottrill.com

THE STATUE

This is the pose we are using for the bronze statue, using the title *Steubenville Native "Dino"*

HOW TO DONATE

Community Foundation for the Ohio Valley www.cfov.org
Under the tab "Giving", select the drop down and search for "Dean Martin Statue Fund"

Send a check/money order - CFOV Foundation, memo entry "Dean Martin Statue"

QUESTIONS ABOUT DONATIONS - CONTACT: 304-242-3144

In affiliation with THE DEAN MARTIN ASSOCIATION

Memory Lane

The acclaimed quarterly magazine for lovers of 1920s, 1930s and 1940s music, especially British dance bands and vocalists.

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E-mail: editor@memorylane.org.uk



BING magazine - www.bing.magazine.co.uk

Dedicated to the life and times of the incomparable Bing Crosby, the magazine is a 56 page glossy publication which is a must for anyone interested in one of the most important and influential entertainers of the twentieth century.

The magazine is issued in spring, summer and winter each year and is a publication of the **International Club Crosby** (the ICC). The ICC was founded in 1936 and is the world's longest running fan club - as recognised by the Guinness Book of World Records.

Contact Michael Crampton for further details.

Email: mdcrampton@gmail.com, Phone 0113 268 9556.

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23 NOV IPSWICH REGENT THEATRE	04 DEC BATH THE FORUM
24 NOV FOLKESTONE LEAS CLIFF HALL	10 DEC SHEFFIELD CITY HALL
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OCTOBER WED 02 CONCERT HALL SAT 05 ROYAL HALL SAT 12 GRAND THU 17 KINGS THEATRE SUN 20 ASSEMBLY HALL WED 23 CHELMSFORD THEATRE FRI 25 TOWN HALL	PERTH HARRGATE SWANSEA PORTSMOUTH TUNBRIDGE WELLS CHELMSFORD DUDLEY	APRIL SAT 05 SUN 06 FRI 11 SAT 12 SUN 13 FRI 25 SUN 27	THE PLAYHOUSE THEATRE NEW THEATRE THE CASTLE PALACE THEATRE DOMINION THEATRE CORN EXCHANGE TOWN HALL	WESTON-SUPER-MARE CARDIFF WELLINGBOROUGH NEWARK LONDON NEWBURY ON SALE 18.6.24 BIRMINGHAM
NOVEMBER THU 07 THEATRE ROYAL	WINDSOR	MAY THU 01 FRI 02 SAT 10 SUN 11 THU 15 SAT 17	THE HAWTH OPERA HOUSE ST GEORGE'S HALL FORUM THEATRE THE GAIETY CAIRD HALL	CRAWLEY BLACKPOOL BRADFORD BILLINGHAM AYR DUNDEE
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MUSCULAR DYSTROPHY ASSOCIATION

mda.org

Dean and Jerry's legacy with the MDA and our own personal battles with neuromuscular diseases within the DMA means we have a personal affiliation to the charity. We hope you will support the MDA by [donating](#) whatever you can to help fight this terrible disease.

KRIS KRISTOFFERSON, 1936-2024

kriskristofferson.com

The music and film industries are mourning the loss of Kris Kristofferson, who passed away on 28 September 2024, leaving behind a legacy that deeply resonates with his fans and colleagues alike.

Born 22 June 1936, in Brownsville, Texas, to Mary Ann and Lars Kristofferson, a U.S. Army Air Corps officer, Kris spent much of his childhood moving around the country due to his father's military career. After finally settling in San Mateo, California, Kristofferson enrolled in Pomona College hoping to become an author. In 1958, he was awarded a Rhodes Scholarship to the University of Oxford, where he studied writing and began writing songs. During his time in England, he recorded his songs for Top Rank Records under the name Kris Carson, hoping that the public exposure would give him more opportunities to become a novelist. While his initial venture into the music world was unsuccessful, he graduated with a Bachelor in Philosophy in English Literature in 1960 from the University of Oxford before returning home to California. In the same year, under pressure from his family, Kristofferson joined the U.S. Army and became a helicopter pilot and attained the ranking of captain.

After leaving the military in 1965, Kristofferson moved to Nashville to try his luck at a career in country music. He gained a job at Columbia Recording Studios, where he met June Carter. He asked June to give her husband, Johnny Cash, a tape recording of his song "Sunday Mornin' Comin' Down." While she did this, Cash took a long time getting back to Kristofferson, causing him to become impatient. So much so, that weeks later, Kristofferson flew a helicopter belonging to one of his employers to Cash's house and landed right in his front yard, gaining Cash's full attention. He listened to Kristofferson's recording and decided to record it himself. That year, Kris won Song of the Year at the Country Music Association Awards. From there, Kristofferson had a string of successful recordings of his songs sung by some of the biggest names in the music business including Ray Stevens, Jerry Lee Lewis, Janis Joplin and Dean Martin.

During the 1970s, Kristofferson was also a leading voice in the outlaw country movement, which rejected the polished sounds of mainstream country music and embraced songs with raw emotion and authenticity. In 1971, Kristofferson released his album *THE SILVER TONGUED DEVIL AND I* to massive commercial success, further establishing his career as not only a songwriter, but as a recording artist. While at the height of his music career in the 1970s, Kristofferson began to focus his energy on acting, landing roles in some of the most popular films of the time. His most notable performances include *Pat Garrett and Billy the Kid* (1973) and *Blade* (1998), showcasing his wide range of acting ability between action and comedy roles, in particular, his role as John Norman Howard in the third version of *A Star is Born* (1976) alongside Barbra Streisand, for which he won for a Golden Globe Award for Best Actor.

Kris Kristofferson's legacy goes beyond his music and films, as he was a passionate advocate for environmentalism and veteran's rights, highlighting his willingness to use his platform to raise awareness about important issues while infusing his music with messages of hope and activism. As we take a look back at Kristofferson's legacy from humble beginnings, to his all encompassing career in music and film, we can celebrate not only his artistic contributions, but his life-long commitment to the use of music for the betterment of the world.

Kris Kristofferson will remain the ultimate standard of how writing and storytelling can impact the thoughts of future generations for years to come. - Marisa Lavins



THE RAT PACK - A SWINGIN' CHRISTMAS AT THE SANDS

swinginattthesands.co.uk/xmas-show/

Elliot was recently asked by Veritas Entertainment to contribute to the souvenir brochure for the Christmas show version of its acclaimed *The Rat Pack - Swingin' At The Sands*. The show will be touring across the UK from 30 October on Hayling Island, culminating in Rhyl, Wales on 28 December. The cast includes Glenn Macnamara as Dean Martin, Tom Russell Fox as Frank Sinatra and Jim Whitley as Sammy Davis Jr. Award-winning actor/singer Richard Shelton will also be performing for some shows as Sinatra, as well as Jason Pennycooke as Sammy. Amelia Adams, Joanne Dalladay and Vicky Hoyles are the Jing-A-Lings (a seasonal variation of Dean's Ding-A-Lings!).

DEAN MARTIN FESTIVAL, 12 - 14 JUNE 2025

We're already busy preparing next year's festival, in cooperation with Steubenville's Harmonium Project. We have lots planned, including a parade, a car show, street bands, live shows, trolley tours of Dean's favorite places, a Dean Martin look-a-like contest and so much more! We will soon be able to bring you more details once they are confirmed. We will also be launching a website very soon for the festival which will keep everyone updated. We are also looking to add the event to Trip Advisor.

THE DEAN MARTIN ASSOCIATION YEARBOOK 2025

Work is also underway on our second Yearbook. However, while the release date has been delayed, we are working with the publisher to get it ready in time for the Christmas market. (The 2024 yearbook is now out of print.)

THE DEFINITIVE RAT PACK

boisdale.co.uk

If you're ever heading into London, UK, be sure to head to Boisdale's at Canary Wharf. The utterly captivating Mark Adams, George Daniel Long and Stephen Triffitt are there on a regular basis as Dean, Sammy and Frank respectively. Check the Boisdale website for their appearance dates. It really captures the Vegas lounge bar feel. Oh, and the food there is pretty cool, too!



That's it for this issue. The next edition of **Just Dino** is out on 8 November 2024. And remember, keep those letters and cards comin' in!



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