

Just Dino

WHO IS DEAN MARTIN?

DELVING INTO THE MYSTERY OF A LEGEND

plus

EXCLUSIVE INTERVIEW: BARBARA FELDON

SAILOR BEWARE ♦ DEAN MARTIN LIVE AT THE SANDS HOTEL

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Just Dino

The official magazine of THE DEAN MARTIN ASSOCIATION

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



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

EDITORIAL

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OF THE DEAN MARTIN
ASSOCIATION

ABOUT THE DEAN MARTIN ASSOCIATION

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

As I sit here and type this, knowing that my father Bernard would do the same month after month for nigh-on 51 years, it's this month, November, that makes it a little more poignant.

For November is our anniversary and we're now on our 64th. But what plans we have for next year!

The DMA is ever expanding, it seems: we now have four, yes FOUR, Instagram pages. While that may seem a bit greedy, they're all there for a good reason: they attract different areas... Those who like our general posts (thank you, Thomas); those who savour *Just Dino Shorts* (thank you, Marisa); readers of this very magazine; and finally one solely dedicated to The Dean Martin Festival.

Our Facebook presence is also growing, with Marisa supporting Cindy's and Ed's main page with one again that covers the *Just Dino Shorts* series. On Spotify, you can also grab our original incarnation of our podcast...

Our website too will shortly be getting some new pages and we hope to have these ready before the end of the year.

All this social media presence is quite ironic: Bernard wasn't a fan of social media (to be honest, neither am I, but I recognize it's necessity in today's world and for what we do here at the DMA); he would find more productivity with a monthly physical *Just Dino* and actual proper CDs and vinyl. So I often wonder what he'd make of his and Dean's DMA now, especially with our taking over the annual festival in Steubenville (Cindy and Ed are doing an amazing job pulling all this together - see her Side By Side column for more [pg.15]).

But wait, what's this? Another new vinyl of Dean from Universal? On the Capitol label? Why yes...it's GREATEST HITS.

Admittedly, it's more of the same when it comes to compilations, but this time a handful of the tracks have been given the ATMOS treatment.

If you've got this album, please write in and let us know what you think.

Further, if you're on Spotify, check out the recent Dean Martin album upload NEW MONO TO STEREO MIXES. Again, please write in and give us your opinion.

Our Meanderin' this issue is particularly sad, with the multiple obituaries we've included. Marisa has done a fine job pulling these together and she'll be bringing you a tribute next issue to all we have lost over the past 12 months.

I have always found Dino to be something of an enigma; I know I'm not alone in that.

No one truly knew who Dino was, what ultimately made him tick - even his own family sometimes found him to be unknowable - and so I'm always suspicious of fans who purport to be conscious of his mindset.

We are aware of his general outlook, of course - to the point that he was willing to share.

Cindy's and Marisa's respective articles attempt to delve into the mystery.

It's back the 60s with Thomas' fantastic review of the 1998 CD release LIVE AT THE SANDS HOTEL. If anything makes us want to head back to those halcyon days of Dino's peak, it's this article.

For those of you who are fans of Mel Brooks and his popular TV show *Get Smart*, then Karen has a real treat for you.

She recently met with series star Barbara Feldon, who also appeared a good handful of times next to Dean on *The Dean Martin Show*. Barbara shares with us her time working with the great man as well as shedding light on her own career.

So without further ado, pour yourself a bourbon on the rocks (or a cappuccino!), spin your top Dino LP and sit back and relax... all the while reading your favorite - and only - Dean Martin magazine.



BERNARD H THORPE'S

Letter from Dino

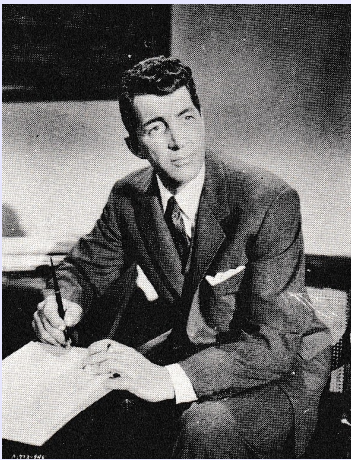
DMA EDITORIALS
ACROSS THE YEARS:
DECEMBER

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.

1960

MONTH #2



Thank you for you cards and letters, we do appreciate them all. At the present time, membership build-up is very slow but we are continuing to advertise as much as we can afford to at the moment; so we also ask you all again to recruit as many people and friends that you know to join us as official members of Dino's Fan Club. As we are only just getting settled in with our routine, we would advise you in this issue that next year [1961] we shall be issuing only three issues of the newsletters, until we can judge the support and backing of everyone for the future. They will be May, August and December 1961.

Dean himself - a very busy man - has said to me that things will be very slow in building up for a while, until the general public get to know of our existence, but he is supplying us with information, new releases ahead of schedule of has records and full supplies of photographs, some of them signed.

Bells Are Ringing has done very well around the cinemas, as well as *Ocean's* 11 of course, so we have quite the image of Dean everywhere at this time.

Please ensure that all payments are made out to [redacted] only, and please include that stamped address envelope with all letters to us - see our address below.

Many thanks also for your orders in to us for Dean's records and other items we listed last month [published November 1960]; it helps build up for better things - we hope - for next year and also for the future.

Dean has titled me "President" this month; I hope I can truly serve him and all of you valued members out there. We shall be back with you next May [1961] - so please look out for your next news sheet from us all at... Dino's Fan Club...

1965

DEAN MARTIN HITS AGAIN!

No, we're not mentioning that LP again, but we are saying that Dino has hit the US charts again with his new album *HOUSTON*, in at number 18. His single "I Will" is at number 10 as we write this, but by the time you receive this newsletter, both the LP and single will be higher! Once again we ask you to spare a few penny stamps and postcards to send in plenty of requests to every radio station...and we mean every station! If we all try hard enough there's no reason why Dean's "I Will" cannot get into the UK top ten... So how about it?

1968

NEW US CAPITOL PICKWICK LPs

An LP on the Capitol Pickwick label entitled *I CAN'T GIVE YOU ANYTHING BUT LOVE*, plus a 2-LP set on the same label called *DEAN MARTIN SWINGIN'*, has just been issued. We will have full track details and availability in our new issue. These will be available outside of the US, for the rest of world, exclusively through us - so keep an eye out next month to place your orders! We expect these to sell quickly.

1971

WAITING FOR REPRISE

We expect an update any day now from Reprise regarding Dean's new album. He recorded it last January and there is talk of it being made available January 1972.

Dean is still recording for the label and they are stock-piling his material for future release. We have tried to get a reason from this from Reprise but they are not able to confirm why there has been such a long delay between albums. Bernard feels this has a lot to do with Dean himself: he has final approval before anything is released and if he is engaged elsewhere for some time, then Reprise - and we - need to wait. Bernard did contact Dean's office for comment but they have yet to reply.

1977

DINO'S CANCELLED UK VISIT

We announced last issue that Dean had cancelled his visit to London for the Royal Variety Performance. This caused the DMA to receive unprecedented amounts of letters from members bitterly disappointed - to say the least - about the news.

Dean advised Bernard that he had opted not to attend out of respect for his friend and colleague Bing Crosby, who passed away in October. He asked Bernard to pass on his apologies to everyone, which we do so here, most sincerely.

Yes, we are disappointed that Dean hasn't come to the UK (he had intended to visit here a handful of times before but nothing ever came to fruition), but we can be assured that this time his intentions were solid (his office had booked a hotel suite in London for 10 days, something that hadn't been done before); we have to understand his reasoning. Bing meant a great deal to Dean and we respect his decision. He was his mentor and was one of the reasons why he decided to start his singing career - Bing's influence can be greatly felt in a lot of Dean's recordings.

Hopefully Dean will get to the UK one day.

1986

DEAN'S 70TH - JUNE 7, 1987

Please don't think that we are ignoring all your suggestions for ideas for Dino's 70th birthday next year: we are keeping all your suggestions and will begin to sift through them and come to a decision in the next few months. We shall mention your ideas in upcoming issues, so that you will have an idea of what other members are considering. Hopefully we can do something really special. We know it's going to be difficult; after all, what do you buy a multi-millionaire?!

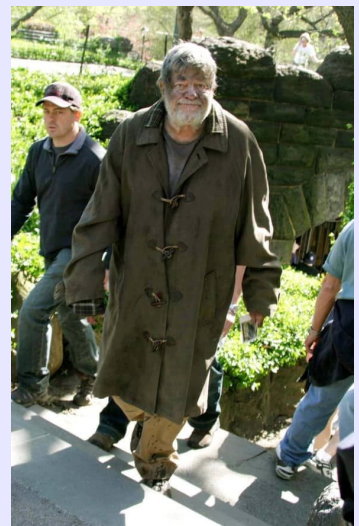
2006

UNCLE JERRY

Earlier this year we reported that Dean's ex-partner Jerry Lewis had suffered a heart attack mid-flight from New York. He has been coping with a number of ailments over the last number of years, battling prostate cancer and meningitis. He also has pulmonary fibrosis for which he began taking steroids.

In June, he underwent an operation to insert a tube into his heart, but also caught pneumonia (a common side effect to pulmonary fibrosis).

He is however back working and was recently seen in a episode of *Law & Order: Special Victims Unit*, where he guest-starred as the bedraggled uncle of one of the regular characters. Jerry, now 80, was quite unrecognizable in the part. **JD**



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DEAN MARTIN

INTERNATIONAL MAN OF MYSTERY



Who really was Dean Martin and what was he really like? While we may never know exactly, **Marisa Lavins** attempts to find out.

Here at the DMA, we make it our mission to give our readers the whole, correct picture of who Dean Martin was both as a person and as a performer. His talents can be clearly seen in his performances on screen and on the stage, and these days his legendary voice can be heard just by the click of a button. These elements however are only a small part of who he was.

Dean once said, 'I want to be remembered as a damn good entertainer, nothing spectacular. A good entertainer who made people enjoy themselves and made them laugh a little. I want them to think, "He was a nice guy. He did pretty good, and we loved him".'

We have countless stories from his friends, family, and colleagues that show us that he achieved his goal, to be remembered as a good man.

On July 25, 1946, Dean Martin and Jerry Lewis would make their debut performance at Atlantic City's 500 Club. During

their acts, Martin, who was undoubtedly the straight man of the duo, would often sing while Lewis was creating chaos throughout the performance delivering hilarious slapstick comedy, to which Martin always had a sly comedic response to. Their debut performance led to a fruitful, decade long partnership that saw them through radio, television, and several films.

The duo's success soared in the 1950s with their own radio and television shows including *The Martin and Lewis Show*, as well as acting as hosts of *The Colgate Comedy Hour*. After being signed to a contract with Paramount in 1949, the duo made sixteen films together, solidifying their popularity at the time.

While they maintained a close friendship during much of their time working together, their relationship became challenging as they carried out their film contract. The contrasting styles of Martin's calm personality and Lewis's over-the-top chaos often led to tension and frustration between the two.

Additionally, Martin did not feel he was receiving the credit he deserved from their films and performances, leading to fur-

ther frustration.

In 1956, Martin and Lewis went their separate ways, and didn't speak for twenty years.

The duo reconnected in September 1976 after Frank Sinatra orchestrated what was believed to be a surprise appearance of Dean on Lewis's Muscular Dystrophy Association telethon.

Martin and Lewis remained in minimal contact until Dean's death in December 1995.

Lewis gave numerous interviews later in his life, and when asked about his relationship with Dean he said, 'He was the greatest, was the most beautiful man, the most talented man. I had the privilege of working with him.'

While their friendship went through trials, it seems as though Lewis was deeply impacted by Dean and their time together.

It's no secret that Frank Sinatra and Dean Martin were best friends. For decades, they were not just active in each other's careers, but their families were close and often spent holidays and vacations together.

They were brothers.

Their bond began in the 1940s when they were both rising stars in New York City. They would act alongside each other for the first time in the 1958 drama *Some Came Running*.

In the 1960s, they were part of the Clan, the famous Rat Pack which also included Sammy Davis Jr., Joey Bishop, and Peter Lawford.

When asked what it was like to perform with Dean, Frank stated, 'Dean is a great friend, and the best kind of partner. He is a marvelous entertainer.'

Frank and Dean would go on to support each other through their personal and professional lives. Their friendship was evident in their playful banter and heartfelt performances together. Sinatra was devastated by the loss of Dean in 1995, and said, 'You know, the world is a better place because he was in it.'

The legacy of Martin and Sinatra's friendship lives on, and while Martin clearly was a large part of Sinatra's life, Dean would say that Frank meant just as much to him too.

When Bernard Thorpe set up the DMA in 1960, he was genuinely surprised as to how communicative Dean was. 'He gave me his authorization, but it didn't end there,' Bernard said in 2010. 'I expected a few notices and press releases from his office, but he would regularly telephone me himself or send short one page notes and letters in the post. This huge star, a man who could command the attention of presidents and kings, would contact me and ask me how my family was. He was a powerful player in the industry, but he always had time. He never brought any ego into play. It was a rewarding, enriching interaction and I'll never forget how kind he was.'

While Dean was known to be a busy man professionally, by many accounts he still managed to prioritize his family and home life as much as possible.

An early riser, Dean would often leave home first thing in the morning to catch a round of golf before putting in a full day at the studio or recording booth.

However, according to his daughter Deana, as a rule laid out by Jeanne, Dean was always home in time for family dinner. He spent a significant amount of time with his children after work and was a devoted father. Deana said, 'My dad was a great man, but even more, he was a wonderful father. He had this ability to make everyone feel special.'

Often supporting his children in their careers and ambitions, he performed with his family on *The Dean Martin Show*, giving them the opportunity to gain performing experience. Dean's children seem to have a unanimous opinion on who their father was, with son Ricci saying, 'Dad had a charm that was infectious. He taught us to enjoy life and to laugh every day.'

When asked about her husband and what he was like behind closed doors, Jeanne said, 'Dean was a wonderful husband and a great father. He was always the life of the party, but at home, he was just a simple man who loved his family.'

I've always felt that Jeanne's description of him would be exactly how Dean would have liked to be remembered.

After looking back through Dean's life and the relationships he had, it is clear that he left a positive and lasting impact on those around him. So, when someone asks me what Dean Martin was really like, or who he was, I often turn to these quotes as a reminder that above all, he truly was a good man. **JD**



Above: Frank and Dean

Left: The Martin Family - Dean and wife Jeannie, with children (oldest to youngest) - Craig, Claudia, Gail, Deana, Dean Paul, Ricci and Gina, c1966





LIVE AT THE SANDS HOTEL

I remember the first time I listened to Dean Martin's *LIVE AT THE SANDS HOTEL*. I had gone to hmv (the last remaining national chain of music stores in the UK) after school one day and they had a few of Dean's albums. I saw this particular one and thought it sounded fun. It was very sunny the next day and I still to this day remember sitting on the play field at school; I was about 15, and I was listening to the CD while sat with all my friends. They were all chatting away, and I was laying back in the sun with my headphones on.

Even today, it's an experience that feels as electrifying as it must have been in that Las Vegas showroom in 1964.

Imagine the grand Sands Hotel with its glowing marquee lights illuminating the desert skyline, the anticipation buzzing through the audience, and then – Dean Martin steps onto the stage. It wasn't just a show; it was a spectacle of charm, laughter, and a genuine connection with his audience, the kind only Dean could create.

This album captures everything we love about Dean Martin – his smooth voice, his effortless charisma, his impeccable comic timing, and the ease with which he turned every moment into a memory for those lucky enough to be there. Plus, where else could such an amazing performance be recorded but the Copa Room in The Sands Hotel & Casino.

The Sands Hotel itself was an essential character in this album, as iconic as the voice echoing through its walls. The Sands wasn't just another stop on the Vegas Strip – it was the quintessential backdrop for what we now romanticize as the "golden age" of Las Vegas entertainment.

Opened in 1952, it became the playground for the famous and the infamous, attracting entertainers, high rollers, and Hollywood royalty alike. Its showroom, the Copa Room, was legendary. This was the site where Frank Sinatra, Sammy Davis Jr., and other members of the Rat Pack performed along with the greatest of all – Dean Martin. There was a magic in the air at The Sands that's hard to capture today. It wasn't just a casino or a hotel; it was a place where entertainment legends were born and stories were crafted, night after night.

Dean was as much a part of that magic as anyone.

This album is a snapshot of that era when Vegas wasn't about family-friendly spectacles but about adult sophistication, unfiltered laughs, and larger-than-life personalities. Dean fit right into that atmosphere. His relationship with the audience was easy and unpretentious – there's an intimacy to *LIVE AT THE SANDS HOTEL* that feels almost like we're seated at his table, martini in hand.

From the moment Dean opens the set, the energy is infectious. Right off the bat, he sings "Drink to Me Only" a classic number, but Dean's performance carries his signature laid-back, almost whimsical style. You can hear his smile in his voice as he delivers the line, effortlessly setting the mood for a night of fun and nostalgia.

I also very much enjoy one of his opening jokes "I've had a very special request but...I'm gonna sing anyhow". Gets me laughing every time!

A favourite moment for me is when he goes into "That's Amore." There's something so comforting about this tune – it's one of those songs that has become synonymous with Dean. His warm baritone turns it into an anthem of sorts, as if he's leading everyone in a big, joyous toast to life and love. He sings it with a playfulness that's hard to match, adding in little improvisations and jokes, almost as if he's winking at the audience with each line.

Another highlight of the album is "Volare." Dean's voice in this track is like velvet, smooth and rich. "Volare" was a song that had already become a hit for him, and you can feel his comfort with it. He slips into the Italian lyrics with such confidence.

He also sings "Everybody Loves Somebody," another one of his big hits, which had become his signature song by then. You

An Evening Of Music, Laughter And Hard Liquor

DEAN MARTIN



can sense the appreciation from the audience when he performs this number – they know they're witnessing something special.

Dean had a unique ability to make even the most sentimental songs feel authentic, never forced or saccharine.

In addition to these classics, there's "On an Evening in Roma," a song that seems made for Dean.

He makes it feel like he's spinning a tale, sharing stories of romantic evenings, all while bringing the audience along with him on his stroll through the streets of Rome. With just his voice and that easy rhythm, he transports everyone to a place that feels both personal and timeless.

However, it's when Dean sings his 'Pretty Songs' medley that it really gets me in the feelings.

Through all the country songs, big swinging songs that Dean sings, it's his heart-felt ballads and love songs that always, to me, are his best.

I always feel like Dean is never more at home or singing his best than when he is crooning out a beautiful love song. He has the voice and the charm to melt butter and his sentimentality and delivery is always perfect. In his pretty songs, even through his joking around, those qualities still shine through.

Dean Martin wasn't just a singer; he was a natural-born entertainer.

This album is peppered with his jokes, quips, and ad-libs, which makes it feel so genuine and unscripted. One moment, he's crooning a love ballad, and the next, he's cracking a joke about the audience or himself. Dean's humour was self-deprecating, never mean-spirited, and always perfectly timed. It was this easy-going, humorous approach that made him feel like "one of the guys," even though he was a superstar.

He jokes about drinking frequently – in fact, it was part of his stage persona. He'd often say something like, 'I don't drink any more than the next guy – unless the next guy is Sinatra!' This was the charm of Dean; he could laugh at himself in a way that was disarming and charming. He'd poke fun at his own Italian heritage, say a little something cheeky about his fellow Rat Pack members, and occasionally joke about marriage and relationships in that old-school way that audiences adored.

There's one moment on the album where Dean pauses mid-

song, laughing as if he's sharing a private joke with the audience, and that infectious laugh sweeps over the room. It's as if everyone in the Copa Room is in on a shared secret, and Dean is right at the center, orchestrating the laughter and joy. And boy, is there laughter. Dean, although scripted, you can tell adlibs so many other jokes and is very quick on his feet when something happens unexpectedly. I still regularly tell the joke, when people ask me how I am in the morning to which I reply, 'Oh, last night I dreamt I ate a fifteen-pound marshmallow...I woke up and I couldn't find my pillow.' I also love to use 'Keep it up pal, keep it up and six of your best friends will be carrying you by the handles...'...jokingly of course!

Critics used to say Dean would repeat the same jokes but, remember this was from a time before the internet, and before CDs. If you saw Dean Martin that night in The Sands, chances are you would have never heard those jokes before and it was likely you wouldn't hear them again, but I always felt that although Dean had told the jokes many times, he always laughed and that kept them fresh. I think he was very aware that although the jokes were perhaps old for him, the people that had come to watch were hearing them for the first time.

What makes LIVE AT THE SANDS HOTEL so special is the feeling that Dean isn't just singing for an audience; he's connecting with them, playing off their reactions, and letting loose. In between songs, you can hear the clinking of glasses, the occasional murmur, and the kind of genuine laughter that makes you feel like you're there in the room.

Listening to the album, it's easy to imagine the dimly lit show-room, the low hum of chatter, and Dean's voice carrying through the smoky air. He was known for creating a relaxed vibe, and that's exactly what he delivers here. He made it look easy – a skill that few possess. He wasn't just a singer on stage; he was part of the audience, and they were part of his show. He let people feel like they were his friends, like they knew him personally.

LIVE AT THE SANDS HOTEL is more than just an album; it's a time capsule, a window into a bygone era. The album encapsulates everything we love about Dean Martin – the music, the humour, the warmth. It reminds us of a time when entertainment was intimate and when the line between the performer and the audience felt delightfully blurred.

Today, The Sands Hotel is long gone, replaced by new buildings, new casinos, new forms of entertainment. But the memory of The Sands, the magic it held, and the legends it produced live on in recordings like this one.

When I listen to the album I feel like I'm in that room, clapping along with the crowd, laughing at Dean's jokes, and letting myself get lost in the music.

My step-father was recently out in Las Vegas for a work trip and I made him promise me that he would go to The Venetian which is the location of the former Sands Hotel.

There is a plaque there that commemorates the area where the Rat Pack stood to have that iconic photo of them taken in front of The Sands Hotel marquee.

He kept his word (see right!). One day I hope to make it out there myself and visit that same place.

So, here's to Dean Martin, the Sands Hotel, and the unforgettable nights they gave us.

Thanks to this album, we can experience just a sliver of what it must have been like to be there, and I, for one, am grateful to have that magic preserved. **JD**



PRISM	PLAC575	CD	1998	UK
PRISM	PLATCD575	CD	1998	BELGIUM
ONE MEDIA		CD	2011	US

INTRODUCTION & MEDLEY: DRINK TO ME ONLY-BOURBON FROM HEAVEN-IT'S ALL RIGHT WITH ME / MEMORIES ARE MADE OF THIS / THAT'S AMORE / MONOLOGUE / JUNE IN JANUARY / YOU MUST / YOU MUST HAVE BEEN A BEAUTIFUL BABY / MORE LAUGHS WITH DEAN / "THROW-AWAY" COMEDY MEDLEY: DANCE WITH A DOLLY WITH A HOLE IN HER STOCKING-YOU ARE TOO BEAUTIFUL -CECLIA-LOVE WALKED IN-CAROLINA IN THE MORNING-BEAUTIFUL DREAMER-SWING LOW, SWEET CHARIOT-I ENJOY BEING A GIRL-A LITTLE BIT OF HEAVEN / DINO'S "PRETTY SONGS" MEDLEY: YOU MADE ME LOVE YOU-IT HAD TO BE YOU-NEVERTHELESS / ON A SLOW BOAT TO CHINA / MEDLEY: VOLARE (NEL BLU DIPINTO DI BLU) -ON AN EVENING IN ROMA / CLOSING MONOLOGUE / CELEBRITY INTRODUCTIONS / MR. WONDERFUL-CLOSING THEME

Anthony Morelli & his Orchestra/Ken Lane (piano)
Recorded at The Sands Hotel, February 8, 1964

Recommended further listening:



Live From Las Vegas, Capitol, 2005
(094631180422)



Dino - The Essential Dean Martin, Special Platinum Edition, Capitol, 2005
(094631158827)



The Rat Pack Live At The Sands, Capitol, 2001
(536612)

carrying the torch

MARISA LAVINS at Caesars Windsor for Michael Bublé live in concert

On 13 September 2024, at The Colosseum at Caesars Windsor, eager fans of the Great American Songbook awaited the arrival of Michael Bublé, the old-school crooner known for his timeless performances of classic tunes.

As the countdown timer approached zero on the screen above the stage, the energy in the room surged. When the first notes of his iconic hit "Feeling Good" rang through the space, the audience was ready. With a setlist that spanned the classics, to his own modern takes, the concert was a night of unforgettable music that left the audience with a feeling of community and love for the same music and style of performance.

The concert setlist included fan favorites like "Haven't Met You Yet" and "Home," as well as classics like "L-O-V-E," and "Such a Night.

For an encore, Bublé performed a beautiful rendition of "Cry Me a River" that left the audience wanting more. Each

song was delivered with a classic crooning style that remained true to the genre, while Bublé added his own unique vocal techniques to make the songs truly his own.

Near the end of the concert, he mentioned that his greatest idols in his career were Dean Martin and Elvis Presley, giving a large amount of credit to Dean for giving him his characteristic crooning style.

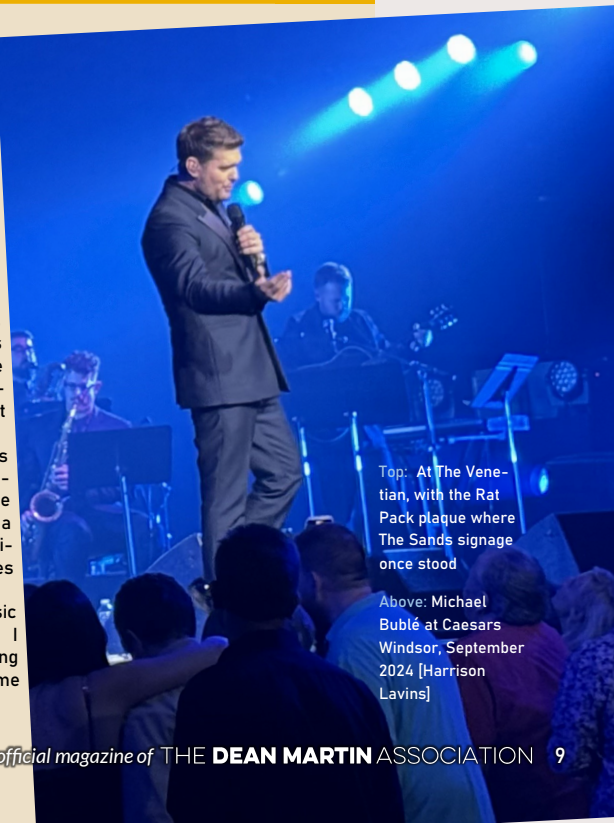
When listening to Michael and Dean, there are many similarities including the characteristic scoops and glissandos that Dean used as a focal point in his vocal technique. Bublé has also been able to achieve Dean's classic and relaxed performing style, always in a sharp tux or suit, and openly interacting with his audience members making them a part of the experience of the show. Throughout the show, Michael also shared comedic anecdotes, invited members of the crowd to sing along with him to some of his biggest hits, and even shared a whiskey with an

audience member. Through this genuine connection with the audience, he made the open and large environment of The Colosseum feel personal and inviting.

As the concert drew to a close, it was evident that Michael had left a lasting impression on his fans. What was even more apparent to me was his genuine love for the music he is singing, and his gratefulness at being able to carry on the traditions of the Great American Songbook was evident during the entire concert.

Overall, Michael Bublé's concert was a joyous celebration of the music of the past and the present, with a deep connection to his audience and the music he loves to perform.

If you are a fan of classic pop, or even modern pop, I highly recommend catching one of his concerts next time he is in your area! **JD**



Top: At The Venetian, with the Rat Pack plaque where The Sands signage once stood

Above: Michael Bublé at Caesars Windsor, September 2024 [Harrison Lavins]

CENTER STAGE

with KAREN MORRIS



Would you believe that a charming and mysterious secret agent has shared an array of intriguing anecdotes purely for **Just Dino** readers to enjoy? And, would you believe that secret agent is the gracious and stylish leading lady, BARBARA FELDON, better known as Agent 99! No 'cone of silence' is necessary here!

Barbara Feldon is a versatile and accomplished actress, who earned two Emmy nominations for her sophisticated and cool interpretation of the role of Agent 99 in the original award-winning hit television series, *Get Smart* (1965-1970). Created by Mel Brooks and Buck Henry, the sitcom-spy-spoof co-starred Don Adams, who portrayed the bumbling but delightfully wacky character, Maxwell Smart (Agent "86").

However, Barbara has achieved so much more than just her popular "99" co-star status!

Her eclectic background and resume reveal a bevy of multi-talents, from her youthful beginnings as a graceful ballerina, becoming an alluring showgirl and fashion model, then segueing into fine acting roles and eventually developing her natural writing skills as an engaging and gifted author of two books, *Get Smarter: A Memoir*, and *Living Alone and Loving It*.

Some may be surprised to learn that Barbara's entrance into the world of entertainment and show business began when she became a chorus line dancer at the Copacabana in New York City, a highlight of her career.

But soon her talent, luck, and smarts would lead her to experience a significant thrilling moment, as she would give the precise answer on the high-rated American TV game show, *The \$64,000 Question* (1955-1958), ultimately winning the jackpot!

Television was a natural step for Barbara, and guest starring roles would beckon, as she appeared in a variety of shows: *12 O'Clock High*, *Flipper*, and *The Man from U.N.C.L.E.*, just to name a few.

Her star was rising, not only as an ongoing sought-after chic supermodel but as an in-demand actress.

Commercials came calling as Charles Revlon, the head of Revlon, chose her to be cast in a subtly sexy television spot for his company's men's hairdressing product, Top Brass. Suddenly her recognition and visibility grew.

Within a few years, Barbara Feldon was a household name. Her acting credentials blossomed: *Get Smart*, *Laugh-In*, *The Smothers Brothers Show*, *The Carol Burnett Show*, *The Tim Conway Comedy Hour*, *The*

Name of the Game, *Mad About You* and *Cheers*. She had film roles in *Fitzwilly* with Dick Van Dyke, and reprising her role as "99" in the made-for-television film *Get Smart, Again!* (1989) and also the revival of *Get Smart* (1995) plus many more.

Keen-eyed Dean Martin fans will of course also remember her from her appearances on NBC's *The Dean Martin Show*.



But how did Barbara evolve from the world of television commercials and land the pivotal role in *Get Smart*?

I asked Barbara if she was cast as "99" after perhaps Mel and Buck saw her acting prowess in the sultry [Revlon commercial](#).

BF: I'm sure they saw the Revlon commercial because it was played constantly in those days. But, it was actually George C. Scott who I knew who had asked me to do a guest shot on his show, *East Side West Side*, which was produced by Talent Associates (and who also produced *Get Smart*). And I did *East Side West Side*, and then they cast me again (as an industrial spy) in a show they were doing with Craig Stevens, *Mr. Broadway*. And, they saw it and said that's her. That's the ["99"] role. That's the character. So I never auditioned for [*Get Smart*] or anything. They just gave it to me. They had just given it to me because the role I had done in another show of theirs, *Mr. Broadway*, was exactly what they were looking for *Get Smart*.

We can all agree Barbara was perfect as Agent "99". Her chemistry with Max, Agent "86", was evident on screen, but was there a special moment or episode of *Get Smart* that was her favorite?

BF: It was when "99" and Max are dressed as Charlie Chaplin. They were undercover in a variety show, and they are both dressed as Charlie Chaplin with mustaches and bowler hats. And in the course of the episode, they get locked in a room and "KAOS" is closing in, and they're sure they're going to die. So that is the point where "99" takes advantage of it, and Max proposes to her. And that was their first kiss, in mustaches! There was just something so sweet and vulnerable about that scene. Oh. And then, of course, when they're rescued, Max is, like, trapped.

Get Smart continued to be a popular series, but Barbara was considering other TV opportunities, including multiple guest appearances on *Rowan and Martin's Laugh-In* (the American sketch comedy TV program that ran between 1968 and 1973).

BF: I had to decide whether to leave *Get Smart* because my contract was up and I didn't have to return to it, thinking whether to switch horses and do *Laugh-In*. But, of course, I was not going to give up Agent "99" for anything! So I did the first five seasons of *Laugh-In* during a hiatus from *Get Smart* and then I went back to *Get Smart*. But it was it was eye-opening to be part of something that was so cutting edge. Sometimes I didn't quite understand what the joke was, because it was so far out. [Producer George Schlatter] was a brilliant thinker, and he laughed at me because he realized half the time I didn't know where he was going. But, I was happy to go there with him. In terms of material, it was a unique show. I mean, there was nothing ever again like it, and there had been nothing before like it. So it was very interesting to be part of that creative process, although my role was not creative. But it was the original cast with Goldie Hawn and, Ruth Buzzi, Artie Johnson that I was working with, and I was fond of all of them. They were all so talented and so much fun.

Barbara had worked alongside such wonderful comedic per-

formers, including Dean Martin. But curious, had she ever met Frank Sinatra?

BF: Yes. I did. His daughter Tina was going with a friend of mine, Dan Melnick. Dan invited me and Burt Nodella (producer of *Get Smart*) who was the man I was with for 11 years, out for Thanksgiving weekend at Frank Sinatra's estate in Palm Springs. It was a really wonderful time to spend with him and in a group. I mean, it wasn't just us. There were a number of other people, but we were staying on the grounds and had meals together, and he was so warm, so down to earth, so absolutely genuinely affable. And it's a surprise sometimes when you meet people like that, they're very down to earth. It was just, a wonderful opportunity to be able to see him personally and, also to realize that people who are, on that level of stardom, are just regular people.

It was time to ask about Dean, as Barbara had appeared on *The Dean Martin Show* five times! She had a marvelous sense of Dean's personality and working style and I was keen to know more.

BF: He was charming in a way that was unique in all of the experiences I had working with him as a male star. He was lovable, just the sense of him was lovable. Although it's not like I spent any time with him or ever had a conversation with him. Because as you know, he



Right and opposite, bottom: Dean Martin and Barbara Feldon, *The Dean Martin Show* (NBC)

Opposite, main: Barbara Feldon, c1966

Opposite, top: *Getting Smarter: A Memoir* by Barbara Feldon (Stewart-Hall Books, 2022)

he didn't rehearse [with his guests]. And that was that was part of the fun of it. What was so unique about the experience was that I would rehearse with someone else not Dean. And then when they were all ready to shoot and you're just ready standing on your marks, Greg Garrison, who was the producer, would call out, 'Bring out the kid,' and out would come Dean and he would sit down and they would say action. And my job was to get reactions out of him, which was not hard because he was so responsive. The whole atmosphere of the show was one of fun and permission and there was no sense of, like, the big star Dean. He was just like a big puppy. A big teddy bear. And you could just scratch his ear, which in the scene in the one picture where we're both close-up, the one of Dean and me where we're both laughing in that sketch, I may have scratched his ear! Much of what is the best of acting is play. And the whole atmosphere was so playful. And yet, [*The Dean Martin Show*] was extraordinarily well rehearsed. So if everything works it's because of the way the structure of the rehearsal was set up. From the time you went to rehearsal, and when you were performing, you had just a sense of permission and fun and play. And, it was my favorite show to be on, and, I just thought I just want to do this forever, you know, do sketch comedy. But, of course, in one year all the variety shows went off the air! Which was a good life lesson that things change. I do miss variety shows. I really do. That's what I grew up on. That's the era I grew up in with my parents and always watching variety shows. But the kids today, it's very different. Oh, boy, is it different.

And Barbara was taken with Dean's ease and humility:

BF: He was so down to earth. I felt he was so comfortable in his skin. And he was a real person. He was an icon, but he had none of the characteristics you usually think of as an icon of loftiness or, a kind of separation. You know, like he's up there and you're down here. He wasn't like that. He was just like a playmate. Now that being said, I never had a conversation with him. I don't even remember meeting him formally. It's just that there you are on the set and out comes this dear man, this dear human being who is going to do you no harm and who is there with you for those moments, just absolutely turning himself over to you and, having fun with you. He's like the best playmate in the whole world for a few minutes.

Did she have a favorite Dino song or album?

BF: His album *SLEEP WARM* [Capitol, 1959]. And I think a song was on that album, "Cuddle Up A Little Closer". It is so wonderful. It is all of the best of Dean. The



The *SLEEP WARM* album. A friend of mine told me that Frank Sinatra conducted that album. Another song that may be on that album, don't quote me, is the song, "Dream". *Dream when you're feeling blue. Dream. That's the thing, too.* Oh, I love that song. And a friend sent me a file of it last night, and it was just like a tonic because he sings it so slowly and with that beautiful, relaxed delivery that he has. And it's the relaxed sense, the easiness of it, the tension-free, the kind of floating that you can't find today anywhere. And it was like a vacation just listening to it last night. Well, that's the highest compliment I think you can give to Dean, too. The way he slows time down. Slows the pace down. It just felt like something we need today.

Barbara said it best. Dean's music does slow down time, and in today's fast-paced world, we agree, we do need a bit more of that now.

In closing, a catchphrase and classic one-liner repeated in *Get Smart* by Agent "99" to "86" was: 'Good thinking, Max.'

Let's change that.

Good thinking, Barbara!

Thank you Barbara for a warm, thoughtful chat, and for kindly sharing about your special moments on *The Dean Martin Show*. JD



ENTOMO

If we were to ask you
“Who Is Dean Martin?”
how would you answer
the question? After all,
Dean Martin, didn't just
happen. He was crafted
along the way out, as
Cindy Williford explains.

As children, we all have a dream of being something special. We may get an idea from a show we watched or from listening to someone sing. We may want to be like our parents or grandparents. The possibilities are endless.

One of my favorite stories that Ricci Martin tells of his dad he revealed in his 2002 book *That's Amore*:

My grandmother Angela, Dad's mother, would sometimes tell the story of Dad growing up in Steubenville and going to the movies all of the time. One time, when he was still just a boy, Angela took Dad to see a Bing Crosby movie. After the movie ended, Dad turned to Angela in the theater and said, 'One day, I'm going to be up there doing that. One day.'

Dreams. We all have them. Some of them come true, and some take a different direction.

But the fact that a young boy sat in a theater in Steubenville Ohio and announced to his mother his aspirations then to actually attaining it, sharing the stage and the screen with a person by the name of Bing Crosby, is truly mind-boggling.

Ricci continued:

...his biggest singing influence, and perhaps the reason he pursued a career in entertainment, was Bing Crosby.

Chew on that for a bit.

Today, we can go online and do all sorts of research on skills such as singing, dancing and acting. We can read articles about the people we idolize.

We have to remember however, that when Dean was growing up, the only tools or “media platforms” he had at his disposal was a radio, a wind-up record player and a visit to the local theatre; and of course the exposure of music in the gambling joints he worked. He liked to have a good time, but overall he was a quiet person, enjoying time to himself.

While Dean was involved with family gatherings where Italian folk songs would be sung, many times with him leading, it is pretty obvious Dean had a vision of what he wanted to do with his life.

As well as Crosby, Dean had several people he found pleasure in listening to and watching on the big screen: The Mills Brothers, Al Jolson and Russ Columbo.



The style of music which was popular during Dean's early years contained genres such as jazz, swing music, big band and even opera. But the style which resonated with Dean was that of Bing Crosby.

Dean was drawn to Bing's distinctive vocal style, his relaxed stage presence, his charisma, the ability he had of blending his music with humor and his ability to create an intimate connection with his audiences.

Dean would combine these elements to create a model for success allowing him to become an enduring icon in the world of entertainment. He chose a style that Bing was instrumental in introducing to the industry and that was more of a relaxed vocal which brought a new level of warmth and intimacy to pop music.

The technique lent to a casual, yet deeply expressive deliverance. Dean would adopt this relaxed singing style of Crosby, allowing him to deliver his song in a natural way, paying particular attention to effortless clarity and smoothness.

It was through the adoption of these techniques that Dean could and would present himself as approachable, familiar and warm. These were the very things that made an instant connection with his audiences.

In addition to the delivery of a song, stage presence is of upmost importance and that is one thing that Dean admired about Bing, who was known for his calm, collected manner on stage.

Dean's own personality aligned well with this kind of stage presence, and it is something he would use to his advantage.

Dean knew that he didn't have to put on an act or exaggerate his movements to hold the attention of his audience. He could be himself, using his charm, voice and unforced charisma.

As he adopted this relaxed style, he was able to build a rapport with his audience, making them feel as though he were singing to each of them individually. This easy-going approach became a cornerstone of Dean's style and differentiated him from other performers who chose the theatrical presentation.

During Dean's early years, there would be times that Dean and The Mills Brothers would be on the same bill at various night-clubs.

It was the smooth, easy going vocal style of this group which was very impressive to Dean, who again preferred the relaxed, effortless delivery. One trick Dean adopted from the brothers was the ability to project warmth and charisma without having to forcefully project his voice. Dean was very aware of the fact that a smooth, almost conversational singing style could connect with audiences on a deeper level. Dean also knew the importance of adjusting his voice to suit different musical genres and moods.

As you listen to Dean's music, you will hear those adjustments he makes which could be smooth and intimate for a ballad or light and playful for a comedic song, or even projecting a powerful and dynamic voice when called for it. The Mills Brothers also had the ability and skills of incorporating elements of jazz, swing and pop into their music which appealed to a broad audience. Dean would use these skills as well which would become yet another of his trademarks. This also enabled him to appeal to fans of different musical backgrounds.

Dean would spin Russ Columbo's records on his windup record player for hours, listening and styling his voice to match.

A popular style of music as we know during those days was that of crooning, which is a smooth, intimate style of singing popular songs in a low, warm voice.

This style and mannerism was immediately appealing to Dean and fit well with his laid-back persona.

An element that Russ was well known for was his style of dress, which was a draw for Dean.

Russ was known for his sophisticated image which cultivated a persona that was elegant, yet approachable.

Much like Russ, Dean's appearance was always polished and yet, again, projected charm. Not only would Dean become a talented vocalist, but would be known for his style and sophistication.

As one might say, Dean was the complete package.

One of the most iconic aspects of his personal style was his consistent appearance in a tuxedo – something which became synonymous with his public persona.

When Dean's career took off, not only did agents look at skills and abilities, but they also took into account of appearance: the tuxedo conveyed a sense of class.

For Dean, the tuxedo was a way of fitting into the glamorous and formal image of Hollywood which was promoted during that era.

By dressing in this fashion, helped Dean to stand out and it was a way that matched the expectations of Hollywood's elite.

While the style and stage presence were important elements in the making of Dean, there are other layers which took place along the way. One was his agreement to officially change his name from Dino Crocetti. Bandleader Sammy Watkins knew it would be easier for audiences to remember his lead vocalist, rather than yet another Italian lounge singer.

The name change was literally the beginning of his transfor-

mation into a professional entertainer, though his early years as a performer did not go well.

The partnering with Jerry Lewis in 1946 was another layer to creating the Dean Martin product.

The duo took the nation, if not the world, by storm. They were just a sensation. By the late 1940s, Dean and Jerry were one of the hottest acts in show business, performing in night-clubs across the country, hosting their own radio show on the NBC Network as well as episodes of *The Colgate Comedy Hour*.

The duo eventually made their way to Hollywood; Dean would also begin a recording career around the same time with Capitol, where he would release hit after hit.

Sadly, in 1956 Dean and Jerry would end their partnership, marking a turning point in Dean's career as he sought to re-establish himself in the business, this time as a serious performer.

Critics felt that Dean would not make it as a solo act, that he needed Jerry - but one has to just look at the Martin and Lewis films themselves to see, well before the split, to see that Dean had much more to him already than just being a straight man to a comic.



Dean proved them wrong by successfully reinventing himself. He took everything he had heard and watched over the previous two decades and applied it to his career.

The name Dean Martin would be synonymous with Frank Sinatra and the Rat Pack, and was probably one of the most defining aspects of his career at that time.

The group was known not only for their Vegas shows, but also for their appearances in movies. Their playful banter with each other made them box office hits. It was Dean's charisma which was a key part of the group's success.

Dean had been associated with NBC since 1949 when the first episode of *The Martin and Lewis Show* was broadcast. In the late 1950s and early 60s, he hosted a set of shows carrying his name before beginning *The Dean Martin Show*, which debuted in 1965, remaining a fixture on US television through to 1974.

Dean was a beloved television star. It was his television success which helped to further solidify his status as a treasured entertainer.

In an interview in the late 70s, a reporter asked him what he had to say about this image as a laid back or a lazy person. Dean answered him by saying, 'I don't think of myself as a lazy person as I would not have become who I did had I been lazy. No one would put millions and millions of dollars on someone who a boozier and a lazy person.'

Throughout Dean's career and the making of him, his work was very tough. He balanced movie roles, variety shows, radio shows, a recording career, and even managed to take time to play golf and watch Westerns on TV.

A truly self-made man, Dean remains an influential if enigmatic figure due to his timeless charisma, musical talent, and impact on entertainment culture. He is the King of Cool and it is his suave style, effortless charm and wit which leaves a lasting impression, defining a unique persona that continues to inspire artists, entertainers, and fans. He had a way of making everything he did seem easy, embodying an effortless cool that's still admired by fans and entertainers today. As Ricci said:

Angela always believed him. She seemed to know from his childhood that something special would happen for Dad. JD



THE LOUNGE

with Ed Krzan

Many of history's firsts have come and gone with a variance of eye witness accounts. Some were void of attendance all together, such as The Big Bang, some poorly attended, such as the Wright Brothers first airplane flight, and some gloriously planned, attended, and broadcasted, such as the moon landing on July 16th 1969. Incomparable to those events was the event that occurred one January night in Las Vegas Nevada.

Three men, one stage, a band and a microphone. An entertainment martini elixir for all your ills. A cocktail too potent for most mere mortals, served in thirds. Three shots of life served stirred, not shaken, in the small Copa Room in the Sands.

The Sands Hotel, born December 15, 1952; baptized January 20 1960. For all intents and purposes, the birth of Vegas itself. The 60s rung in by the boys who would own the decade.

Dino, Frank, and Sam.

Unbeknownst to all that day in the desert would become the birth of the second generation of the Rat Pack. The Mount Rushmore of entertainment, the holy grail of music, America's Mount Olympus.

Served up unabashedly strictly for adult consumption; song, swank, innuendo, and the never ending *risque oblique* Rat Pack speak designed and delivered to sidestep the stiff white collar creeps of Hollywood's finks and crumbs.

This history's first was well attended, well documented, and repeated many times over during the following decades. In full view of cameras, and oftentimes recorded for future generations listening pleasure.

This was no one time, one and done forgotten spectacular, baby.

This was the beginning of America's mid century love affair with three guys who levitated over reality, alleviated society's burdens, and let folks join them as they floated through life inebriated as if tomorrow never came.

We shared their story, and their story was of fun, love, angst, song, movies, whiskey, bourbon, dance, gasoline, babies, and ring-a-dings!

The entertainment gods sent forth this day the coup de grace, the grand finale of a post WWII Americanas last hurrah party, wines, and dolls. Tis written in scripture, three great men will appear in the desert, one wielding voice, one possessing cool, and one the dance. Entertainment utopia is set into motion when three men simultaneously

address the people of the sands, in the Sands. They shall drink the firewater from crystal cups. They shall create a Reprise of song, and bring forth a new Camelot. For these three men will be forever remembered as the best of times. Their moment to be forever be compared. They shall be named "The Rat Pack". Tis this 'Pack' that will bring down the final curtain. There will be no others after this. The best was saved for last. It shall be called, "The Summit At The Sands". The people will flock, the booze will be poured, the dice will be rolled, and the boys will host. If luck was a lady, the Sands was a brilliant shining diamond draped in gold.

Las Vegas Nev, where the elite meet to eat - Frank Sinatra

Vegas became a destination where the entertainer came to be entertained. Where the beautiful came to see the beautiful. Birds of a feather, they all flocked pallie. Just a hop-skip-jump from Hollywood, Vegas was the playground for the rich and famous. Only in Vegas were there more celebrities in the audience than on stage. Everyone wanted to experience the Rat Pack, the scene. Disneyland for adults. Catch a show, then play some Dino-rules blackjack. Only in Vegas where talent deals hands. Best of times.

During the days they filmed *Ocean's 11*; during the nights they entertained the patrons. In between times they swung, gambled, golfed, and anything else the Pack yearned to do.

Ladies and gentlemen, direct from the bar, the star of our show, Dean Martin!

Benchmark of cool. The center of the universe where they stood. Movies, song, shows. Vegas the base station. Frank sung 'bout flyin' to the moon, Dino sang 'bout the moon hittin' your eye and NASA took note. Not a coincidence.

The boys transformed Las Vegas into Vegas. A place in the desert into a destination.

The Pack made Vegas hip, the cornerstone for all future generations to build upon.

Vegas Baby! Vegas!

They gave Vegas an edge. Its persona was born the day the Rat Pack called The Sands home. Vegas sans Rat Pack is Branson Missouri.

Dino was the usual first out on stage, he was a perfect set up. His routine is polished yet novel, 'How long I been on?'; 'How did all these people get in my room?'

He could warm up the coolest of rooms, his genius was effortless quips. Dino could wrap an endless train of one liners and equivocations faster than Sinatra's temper. Dino was the cool one, the ice cube in a glass of scotch. Forever a lit torch dangling between the digits, smoke upward rising creating a heavenly illusion as if we were flying high in the clouds, away from it all. Always dapper, from his Prince Alberts to his always tight hairstyle. He worked the room like Vincent van Gogh worked a brush. His strokes of brilliance shone through as he glided along, soft toeing the middle grounds setting up song after song with a joke, or a jab, about Sinatra, or Lewis, or perhaps about some showgirl pounding on his door for forty-five minutes last night.

Always in the wings were Sammy and Frank. Sammy was the transparent glue that held the Rat Pack together. He could sing and dance, and had a great knack for impersonations. He could take a jab and deliver a punch sparring with the boys. The entertainment version of yin and yang added depth and culture to the show that otherwise was non-existent in show business at the time. Sinatra provided, well Sinatra. His catalog of songs paralleled Dean's and Sammy's songs perfectly. All three had their unique styles, blending personalities and talents. Any one of the three can hold a show on their own, which they did.

Good night and God bless you all... - Dean Martin closing a show.

The Sands Hotel. Forever im-

mortalized in *Ocean's 11*; numerous live performance recordings. "A Place In The Sun" now just a memory. The Sands imploded June 30 1996. With Dino and Sammy gone, and Sinatra retired, she was no longer needed. She fulfilled her role in history, in the writings. The old lady was razed only after the prophecies were satisfied. The three men have cometh. They served in song, comedy, and dance. They drank the liquids of fire, entertained the entertainers, sung to the singers, and acted for the actors.

Ships are scuttled, buildings fallen. In a grand send off, a gloriously planned, attended, and broadcasted event, a big bang brought the old girl down. From dust, to dust, when settled a gigantic landscape void appeared. A prophetic visual epitaph of Las Vegas's heydays.

No others prior or since have captured the land as the Pack did. They were the reasons turntables turned, and spirits drank. Apart they were entertainers, together they were magic. The Sands, much like the ruins of antiquity, was leveled and built over. Sure there are some vestiges of the golden era. A Dean Martin statue, streets bearing the names of the pioneers. You can't have a Las Vegas movie without a Dean Martin, or a Frank Sinatra song. Live tribute shows have run continuously for several decades now. Down the street the Riviera would suffer the Sand's same fate. The last remaining big player of the Vegas palaces is gone, scramsville. In Dean's later years he would entertain in the MGM, or as he would call it, the M'gim. The MGM is grand, but lacks the genuine mid century Las Vegas vibe and culture the Rat Pack dwelled in.

Vegas never sleeps, Vegas doesn't kiss and tell, she lures you with her bright shiny lights, and promises you big jackpot prizes. Vegas is a lot of things, but one thing she isn't, she isn't nostalgic. However she is willing to tell her story if you're willing to listen. It's been said that if you stroll just off the beaten path of Las Vegas Boulevard south of the strip, in the quiet darkness of the cool desert summer night, you can sink your toes into the soft sands of time, close your eyes and listen for the memories. Off in the distance you can hear the murmur of a hushed crowd and the tinkling of glasses. A whiff of cigarette smoke can be smelled as it wafts from heavenly above. Keep quiet a bit longer, and if you're lucky enough you'll hear an announcement from the stage MC: *Ladies and gentlemen, direct from the bar, the star of our show... JB*





Side By Side

with CINDY WILLIFORD

The Dean Martin Festival began in 1996 to honor the life and legacy of Steubenville's "favorite son." As we plan for the upcoming 2025 event, there have been moments of feeling as if you had bit off more than you bargained for. Just being honest. But as the wheels began to turn, and word got out that the festival plans were underway, we began to have people come out of nowhere offering their assistance.

We are partnering with an organization in Steubenville called The Harmonium Project. They have been instrumental in reviving downtown Steubenville for several years through a variety of activities such as musical performances, theatrical productions, and visual arts.

It is essential for us to come together as a community, working together for the common goal to bring to Steubenville a successful festival.

Community begins in the beginning, the planning stages and goes all the way to the final event has taken place. When we work together as a team, we foster a sense of belonging, people are more driven to participate in the activities and we generate support that contributes to a memorable experience for all.

When we have those simple mindsets in place, it not only strengthens the event itself, but leaves a positive legacy, building trust and that belonging.

It was those who had attended previous festivals and some who were in leadership roles of other festivals, who were the first who came to us offering their guidance.

I have spent many hours visiting with not only folks from Steubenville, but from all over, asking them what they would like to see at the festival. Ed and I have taken those ideas, and have begun the process of putting them into action.

The Dean Martin Festival is a powerful opportunity to build and strengthen relationships not only within Steubenville, but from all over.

We have visited with local businesses asking them to be a part of the festival and have had an overwhelming response. It is through these invitations that we create a sense of community and a shared goal. It is through these acts that we create a sense of ownership which in and of itself can be very motivating.

They will be more likely to participate, promote and volunteer for something that they were a part of creating.

It generates community pride which will lead to a stronger

attendance, more enthusiastic participation and even volunteer support, all of which are crucial to the success of the festival.

A festival to celebrate Dean Martin in his hometown is an exciting and meaningful event for many reasons.

Celebrating his legacy in his hometown would honor his contributions to entertainment, and boost local pride, tourism and the economy.

Celebrating him would pay tribute to his contributions and remind residents and visitors of the local talent that rose to international fame.

I am from Texas, while other members of The Dean Martin Association are from other states, as well as the UK (where our head office is).

Not one of us is from the State of Ohio, but we all have a strong spiritual connection with Steubenville.

The most important thing we did when we began the planning stages of the festival, was to take the time to listen to the people who live in the city. While planning a festival or event has common denominators, knowing what works and what doesn't in Steubenville is an essential element to create success.

By including these folks, we again develop a sense of pride.

It is the desire of The Dean Martin Association to present to the City of Steubenville a festival which will be remembered for years to come.

One of my favorite quotes comes from an old African proverb:

It takes a village to raise a child.

It is going to take all hands-on deck to make this a successful festival and the interest and excitement to date has been beautiful and overwhelming.

Events which engage the community leave a lasting legacy, one that extends beyond the festival itself.

And while the Dean Martin Bronze Statue is not a bonafide DMA project, I serve on that committee for the DMA as the Fundraising Chairperson.

It would be wonderful to have the funds raised so that we can erect the statue at the festival in June. The statue provides an opportunity to connect generations. Many older fans who experienced Dean's music firsthand, carry memories of his impact, while younger generations might only know him through stories or recordings. A statue allows these different generations to come together, bridging gaps and fostering a sense of shared heritage. It becomes a place where stories

about Dean's legacy can be told, preserving his memory and ensuring that his contributions are recognized and remembered by future generations.

The necessity of a statue of Dean in Steubenville cannot be overstated. Its presence would also offer a tangible representation of this identity, one that can be seen and appreciated by locals and visitors alike.

Statues create focal points for reflection, celebration, and remembrance, reminding people of the individual's contributions to society.

Lastly, a statue of Dean in his hometown gives the community a tangible representation of success and joy. Dean's relaxed demeanor, humor, and warmth brought laughter and comfort to many when he was alive and continues to inspire the younger generation.

In a world where news can be challenging, a statue honoring Dean offers a moment of respite, a chance to celebrate joy, laughter and the love of entertainment.

It's more than just a statue: it's a reminder of the value of humor, talent, music and the arts in bringing people together. It is a meaningful tribute, preserving his legacy, enriching the community's cultural heritage and celebrating the life of one of America's greatest entertainers. And as we embark on this journey, we hope that you will join us as we walk and work side by side to make this a festival to remember.

FUNDRAISER FOR A BRONZE STATUE OF DEAN MARTIN



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THE STATUE

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



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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 bi-monthly newsletter. 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. Contact the club secretary Peter de Ryk, at: deryk@net2000.com.au

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with Marisa Lavins

Known for his conga drum and timeless comedic performance in *I Love Lucy*, DESI ARNAZ has been a household name for generations. However, for a man who saw such great success through his innovative business mind, music, and performances, he is often unrecognized for his incredible talents.

This is why I was so thrilled to see that a historical marker was recently dedicated to Arnaz at Collins Park in Miami on October 15, 2024. The effort was led by Raj Tawney, a life-long fan of Arnaz, who submitted an article to Smithsonian magazine, detailing Desi's life and career, and why he should be remembered. From there, with coordination from the Miami Beach city council, Arnaz has finally gotten the memorial he so well deserves.

Born Desiderio Alberto Arnaz y de Acha on March 2, 1917, he had no idea his life would take such a successful yet unsettling path.

While he had a fruitful and musical childhood, and held a great love for his home country, he would not be there for long.

His father, Desiderio Alberto Arnaz II, was a wealthy physician and popular senator, who was arrested during Batista's Cuban Revolution in 1933. Due to the arrest, and the overall dislike of the Arnaz family during the revolution, Desi was forced to flee his home, which is something he never forgot. With only moments to escape, Desi helped his mother pack family photos and heirlooms into their car before heading to a different part of the country where they could escape the mobs. His father was released from prison shortly after, and as Desi passed their home to meet him in the town center, he saw their home burnt to the ground, family photos torn and burned, and his beloved guitar smashed on the side of the street. Continuing to fear for their safety, Desi and his father fled to Miami where they would get jobs to save enough money to send for his mother shortly after.

Desi and his father worked tirelessly to gather enough funds to get their lives settled in America.

Desi would clean canary cages for 25¢ each and would often help his father laying tiles in local home developments. They slept in the back of an empty warehouse, where Desi would sleep with a club to protect himself and his father from the rats that resided with them. Seeing that his son needed to continue his education, and become more proficient in English, his father got in touch with a family friend who helped get Desi enrolled in St. Patrick



Catholic School. It was there that Desi honed his musical style, and after graduation he was seen performing at the local hotels in the area. It was at the Roney Plaza Hotel where bandleader Xavier Cugat spotted the young star and booked him on a tour with his band.

While Desi was appreciative of the opportunity that Cugat had given him, he frankly felt that he simply was not being paid enough for his time and talent. Desi wanted to go out on his own and bring America his music: Cuban music.

After a tough conversation, Cugat agreed to allow Desi to go out on his own, and even use his name for advertising.

From there, Arnaz returned to Miami where he met Bobby Kelly, the son of a restaurateur who was opening a new nightclub as an attachment to their already existing restaurant. Seeing an incredible opportunity in front of him, Desi sold himself as Cugat's top performer and promised the owner sensational live music with a full orchestra. The deal was made, he had signed a two-week conditional contract with the owner and agreed to perform on the opening night of the club.

Through his connections with Cugat, Arnaz had gathered an orchestra of sorts. A drummer, pianist, a violinist, and some horns. In 1937, at the age of just 20 years old, Desi was leading a band at the opening night of a hot new club, what could go wrong?

In this case, everything.

Desi's orchestra, while manned with talented musicians, didn't see the same vision he did. After a few songs that were met with lukewarm sentiments from the audience, Arnaz began to panic. Thinking on his feet, he realized the problem wasn't the musicians, but the instruments they were playing. Grabbing some spoons and other utensils from the kitchen, he had the violinist clink out a Latin beat. With his conga drum handy, he played the classic cadence of the conga dance.

Snaking his way through the audience and telling them to follow him, he launched "The Conga Craze" in America, making him legendary.

With this newfound success, Desi was making his next stop to Broadway, where he brought his conga to the show *Too Many Girls* in 1939.

He was quickly noticed by RKO studio heads who were on the hunt for new talent for their film remake of the show. They signed Arnaz to a contract and sent him packing out west to the land of films.

It would be on this film that he would meet the fiery, red-headed comedienne we would all adore, Lucille Ball.

The two were married in 1940 and moved out to a private ranch outside of Hollywood where they built their home.

In the years to come, they often were struggling to balance their work lives and their personal lives. Desi would be on tour with his band around the country, while Lucy was taking on long and rigorous hours at RKO Studios.

At the height of the struggles, their luck began to turn, because RKO Studios was for sale. It seemed impossible, almost too good to be true. The couple, seeing a future where they could work closer to home, and develop their own entertainment, bought the site, renaming it Desilu Studios.

It was at Desilu that *I Love Lucy*, and the new age of television, was born.

Lucy and Desi had the idea to convert Lucy's popular radio show *My Favorite Husband* into TV format.

Desi, always being of an entrepreneurial mind, was looking for ways to streamline television, and make it more refined. Dissatisfied with the film quality of the typical television show at the time, he developed the idea of filming their show like it was a movie. Using

as well as a live audience, Desi developed what would become the mainstream format for television that is still used today.

While they had the studio, they originally struggled to gain sponsors for the show. Their potential sponsors were concerned about them being the first mixed racial marriage on television and insisted on another man playing Lucy's husband on the show. Lucy refused and threatened to leave the production if Desi was not cast. She won the argument, and Lucy and Desi would soon be Lucy and Ricky Ricardo. On October 15, 1951, *I Love Lucy* premiered to television audiences all over the country, to an almost instant success.

While Lucy was of course hilarious, Desi's comedic performance is often overlooked. He had an excellent ability to react to Lucy's antics and delivered his lines with excellent timing and rhythm. He was also one for physical comedy, and was not afraid of a prat fall or a trip to really send home a joke. Introducing his musical numbers into the show also furthered his ability to insert his music into mainstream media.

Arnaz was also a pioneer for societal progress by insisting that Lucy, who was pregnant at the time of the show, be shown on television and would not be strategically covered up by chairs or baggy clothing. He fought that battle and won, but he was still not allowed to include the word "pregnant" in the show scripts. To get around this, he simply said Lucy was "enceinte". *I Love Lucy* went on to win five Emmy Awards and has been a pillar of success in the world of television.

With all the success and creativity that he had and gave to his audience, it is exciting that you can finally see a place for him where he can be remembered for his talents. As part of the Florida Historical Marker Program, Desi Arnaz has become the first individual to be honored through this program. This well-deserved memorial represents Arnaz's talent, dedication, and resilience, and will inspire future generations of musicians and performers in the area for years to come. **ID**



Top : Lucy and Desi outside their Desilu Studios

Right: Desi and Lucy with one of their Emmy awards for *I Love Lucy*



SAILOR BEWARE

Elliot Thorpe gets that sinking feeling as he settles down to watch Dean and Jerry's fifth Paramount outing.

up and so allows Jerry some unusual romantic scenes. His positioning as a clumsy fool also adds to some comic scenes during the training exercises in San Diego: Dean and Jerry filmed at a real naval training camp with real personnel, so the laughter heard from the many, many extras at Jerry's pratfalling is genuine.

Dean meanwhile just stands by to allow his partner to take all the glory. But it has to be said, Dean certainly keeps up with the other sailors during the exercises!

When it's noticed that Melvin bizarrely attracts so many women (due in part to his accidental participation in the *Tempting Kiss* TV show which calls for him to find the most kissable girl in San Diego), petty officer Lardoski (Robert Strauss, who would go on to feature in two more Martin and Lewis pictures) wagers with Al on the success of any girl Melvin kisses who Lardoski names. Al agrees, even though that named girl is Corinne Calvet who is in Honolulu. The TV show segment offers the chance for Dean to sing "Today, Tomorrow And Forever" with a fabulous comedic backing from a male choir. While it usually irks me when Jerry interlopes onto these moments, this time it works and Dean is in on the joke.

By sheer chance, Lardoski's crew is assigned to Hawaii and during the submarine journey, we get to hear Dean singing without interruption - finally! - the delightful "Sailor's Polka". Dean recorded this for Capitol on September 15, 1951 and was released as a single December 10 the same year (coupled with another song from the film, "Never Before", recorded November 19). It's a rare moment we get in *Sailor Beware* of Dean either not sharing screen time with Jerry or not being on screen at all. →

Bearing in mind that this wasn't even yet at the halfway point of the Martin and Lewis movie canon, *Sailor Beware* is at its very worst virtually a solo vehicle for Jerry Lewis.

At its best, it gives Dean some lovely songs to sing (excluding the one where Jerry direly duets with him) and there is a great interaction between the pair that would be honed in the films they had yet to make.

I like Jerry. His talents for comedy (*The Nutty Professor* shouldn't have been remade) and drama (*The King of Comedy* is untouchable) are unquestionable. But here, he is overreaching, overbearing and grating.

Based on the 1933 play *Sailor Beware* by Kenyon Nicholson and Charles Robinson, the story concerns Melvin Jones (Jerry) trying to enlist in the US Navy under doctor's orders with the hope that ocean travel will cure him of sundry allergies. Meanwhile, nightclub singer Al Crowthers (Dean), has failed enlistment eleven times before due to a bad knee. But when naval requirements change, both men are accepted in the service.

Like other Martin and Lewis set ups, Al and Melvin aren't friends at the start of the tale. They get to know each other in the enlistment queue; yet unlike many of their other films, they don't go through the arc of falling out of friendship but reconciling before the end credits.

Interestingly, Jerry's character gets most of the scenes with the female co-stars (as well as a large percentage of the total screen time), because one of his allergies surrounds lipstick, perfume and face powder, meaning he can't get too close to women. So as a result and for comedic purposes, every woman in the film needs to get close to him!

(Here's an interesting idea for a Martin and Lewis vehicle: Dean, the crooning Loverboy, is the one with the allergies and can't get close to the ladies without his airways closing up; while hapless Jerry can't fend them off fast enough. It would have certainly upturned the typical character set ups.)

Melvin can't believe his luck when he meets Women's Reserve Hilda Jones (Marion Marshall) who doesn't wear make-



LAST TIMES TODAY! "My Favorite Spy" will be shown for the last times today at 11 AM & 1:40 PM. "Sailor Beware" is our Special New Year's Eve. attraction starting at 4 p.m.

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→ Jerry is on full throttle for most of the movie: his physical comedy is ramped up, but it does come to the fore during an undeniably hilarious scene in a boxing ring (preceded by a lovely two-hander exchange between our stars), where Melvin through much convolution, is squared up to a heavy-weight.

If Jerry's Charlie Chaplin and Harold Lloyd influences are on show anywhere, it's here.

Prancing and gurning, falling and scampering, this is where Jerry excels. His gangly frame adds to the moment.

I remember as a child watching this scene on VHS and finding it air-starvingly funny, and after I would try to emulate him to make Mom and Dad laugh. It's a performance (just like him riding the horse backwards in *Money From Home* (1953) and his feet stuck in the watermelons in *Hollywood Or Bust* (1956)) that reminds me that, although my allegiance will always be to Dean, my goodness Jerry was indelibly unforgettable.

James Dean pops up as a boxing trainer and cornerman, by the way, uncredited and in a virtually non-speaking part, his first screen appearance.

Then we come to "That Old Calliope", performed during the Honolulu sequence. It's beautiful folk-esque song that Dean always performs so well; then gets utterly ruined by Jerry's incongruous, appalling backing vocals.

It's moments like this that make me, and likely most of Dean's fans, see why Dean was so ultimately frustrated with his partnership, of how much influence Jerry had on what would end up on screen. The cracks, off camera, were already beginning to show.

While the goal is for Melvin to kiss Corinne, Al woos her.

Corinne was a Parisienne actress, predominant in American films. She had a small part in *My Friend Irma Goes West* (1950) and appeared or co-starred in over 20 films before stepping away from the limelight in 1988. Her lengthy cameo in *Sailor Beware* projects her sultry persona, one that was once compared with Marlene Dietrich and Rita Hayworth.

Suffice to say, Melvin inadvertently winds up being kissed by Corinne when she takes pity on him being ridiculed by his fellow sailors. Al wins the bet and successfully wins her affections, while Hilda forgives Melvin for all those women who had been chasing him!

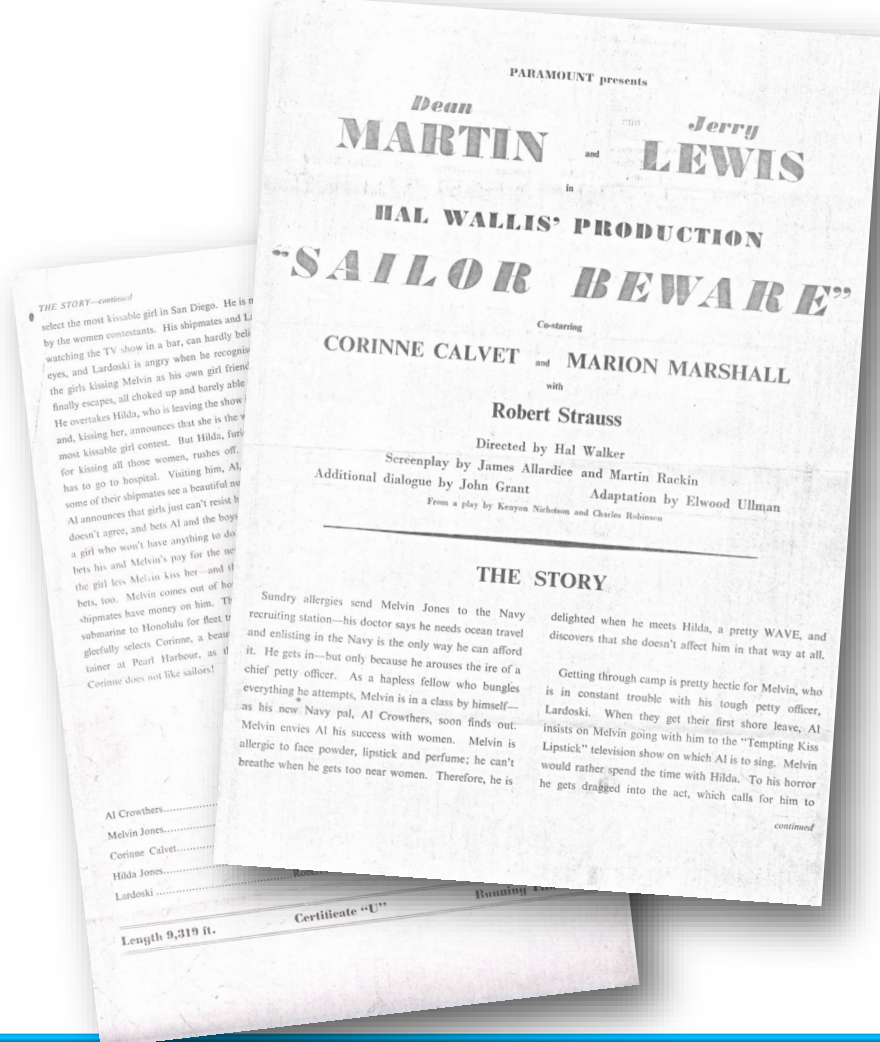
When the duo returns to duties, saying their passionate good-byes to the girls, established stage and screen actress Betty Hutton (playing the oddly and lazily-named Hetty Button) re-appears, last seen at the enlistment center saying a tearful goodbye to her "boyfriend" Al. Al and Melvin make a quick dash for their submarine to escape any confrontation and the film ends.

When *Sailor Beware* was being marketed by Paramount in May 1951, it was estimated to register as one of Martin and Lewis' highest grossing movies. A sneak preview audience seemed to enjoy the picture. It made a very comfortable \$4.3million in the US following its release on February 9, 1952.

With one of the tag lines being *Start 1952 The Right Way...The Martin And Lewis Way...* it did meet expectations, if only because of Jerry's wild antics and Dean's (occasional) singing. [JD](#)



Dean Martin, Corinne Calvet and Jerry Lewis as they appear in "Sailor Beware," opening Sunday at the Ohio.



PARAMOUNT PICTURES PRESENTS A HAL WALLIS PRODUCTION SAILOR BEWARE STARRING DEAN MARTIN, JERRY LEWIS, CORINNE CALVERT, MARION MARSHALL ROBERT STRAUSS WITH VINCE EDWARDS, LEIF ERICKSON, MIKE MAHONEY, DON WILSON, THE MAYO BROTHERS, RICHARD BENEDICT AND INTRODUCING JAMES DEAN; SCREENPLAY BY JAMES ALLARDICE AND MARTIN RACKIN WITH ADDITIONAL DIALOG BY JOHN GRANT; FROM THE STAGE PLAY SAILOR BEWARE BY KENYON NICHOLSON AND CHARLES ROBINSON; PRODUCED BY HAL WALLIS; DIRECTED BY HAL WALKER; US RELEASE FEBRUARY 9, 1952 / UK RELEASE MARCH 10, 1952; RUNNING TIME 104 MINUTES / 9319 FEET; CERTIFICATE "U"



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.

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!).

DAME MAGGIE SMITH: 28 DECEMBER 1934 - 27 SEPTEMBER 2024



On October 17, the lights of Broadway were dimmed to honor the incomparable Dame Margaret Smith following her passing in September. Known for her wit and incredible stage presence, Smith received several awards including two Academy Awards, five BAFTA Awards, four Emmy Awards, three Golden Globe Awards, one Tony Award, as well as nominations for six Olivier Awards.

Margaret grew up in Oxford with her twin brothers and parents Margaret and Nathaniel Smith. She was educated at Oxford High School before leaving school at 16 to study theatre at the Oxford Playhouse. At the age of 22, Smith made her Broadway debut in *New Faces of '56* where she portrayed several roles. Later in 1962, she had garnered the attention of the esteemed English stage actor Laurence Olivier, who invited Smith to become a part of his theater company. In 1969, Smith became an international sensation through her performance as Jean Brodie in *The Prime of Jean Brodie*, for which she won her first Academy Award. During the 1970s, Smith continued to make appearances in films and on the stage, and even television. She made several appearances on *The Carol Burnett Show*, where she showed off her comedic abilities in songs and sketches alongside Burnett and her comedic cast. In 1978, she went to receive her second Academy Award for her performance in Neil Simon's *California Suite* alongside Michael Caine. During the 1990s, Smith solidified herself even further in our popular culture by lending her talents to films such as *Hook*, a reimagining of *Peter Pan* starring Robin Williams. She also showcased her

comedic talents yet again in *Sister Act* and *Sister Act 2: Back In The Habit* with Whoopi Goldberg.

While these films acted as my introduction to Smith as an actress, one cannot deny that for many she is most fondly remembered as Professor Minerva McGonagall, the witty and caring professor in the *Harry Potter* film series, which spanned from 2001 to 2011. As if she couldn't have gotten more successful, she added three Emmy Awards, one Golden Globe Award, and four Screen Actors Guild Awards for her portrayal of Violet Crawley in the British dramatic series *Downton Abbey*. Even though Smith enjoyed the role and the experience she had during these successful projects, she had stated that her life was forever changed. Prior to her time in *Harry Potter* and *Downton Abbey*, she lived a relatively normal life and was often not recognized by people in public. However, after the raving success of these franchises, she was recognized everywhere, particularly by youngsters, and as she once lovingly put during an interview on *The Graham Norton Show*. 'A lot of very small people used to say hello to me.' Once in a grocery store, in reference to her role in *Harry Potter*, a child asked her if she really was a cat. These encounters enamored her, but also left her in great surprise of the magnitude that these roles have had on the entertainment world.

Dame Maggie Smith was one of the most influential actresses of her time and will continue to be celebrated not only for her remarkable talent but also for her resilience and versatility. From her early days in the theater to her award-winning roles in film and television, she will be remembered as one of the greats for years to come. - Marisa Lavins

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.)

TERI GARR: 11 DECEMBER 1944 - 29 OCTOBER 2024

Teri Garr, the beloved Academy Award nominated actress and comedienne passed away last month, aged 79.



Garr was interested in performing at an early age, taking extensive dancing lessons and later moving to New York to study at the Actors Studio and the Lee Strasberg Theatre and Film Institute. Her early performances began as a backup dancer in uncredited roles in films and TV shows such as *The Dick Van Dyke Show*, *Star Trek*, *Pajama Party*, and nine Elvis Presley films. It wouldn't be until the 1970s when she would be cast in her first break-out role in Francis Ford Coppola's 1974 thriller *The Conversation*. This led to her most unforgettable performance as Inga in Mel Brook's comedy film *Young Frankenstein*. From here, Teri Garr saw enormous success in her career. Most notably, she was nominated for an Academy Award for her performance in *Tootsie* alongside Dustin Hoffman in 1982. She would see continued success in her career during the 1980s and 1990s in films such as *Mr. Mom*, *Dumb and Dumber*, as well as the hit 90s sitcom *Friends*.

During the 1990s, Garr's career began to slow as she was experiencing inexplicable health issues that were causing her concern. It took over a decade for her to be diagnosed with multiple sclerosis. Garr made her diagnosis public in 2002 and began to dedicate much of her time to the furthering of research for the disease.

As we remember the incredible acting and comedic talents of Teri Garr, let us celebrate her joyous contributions to cinema, and the entertainment that she gave to her audiences. Her talent and performances will continue to resonate with her fans and future moviegoers for generations to come. - Marisa Lavins

THE DEFINITIVE RAT PACK

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If you're ever heading into London, UK, be sure to head to Boisdale's at Canary Wharf. The utterly captivating Mark Adams, Stephen Triffitt and Darren Charles are there on a regular basis as Dean, Frank and Sammy 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!

MITZI GAYNOR: 3 SEPTEMBER 1931 - 17 OCTOBER 2024



Mitzi Gaynor, the bright musical star of the stage and screen passed away in October, aged 93. Known primarily for her roles in *Annie Get Your Gun* and *South Pacific*, she has captivated audiences for decades with her wit, charisma, and vibrant performance style.

Mitzi was surrounded by music from an early age since her father was a violinist, cellist, and musical director, while her mother was a dancer. Gaynor began to train as a ballerina at an early age, and at the age of just 13 was performing regularly with the Los Angeles Civic Light Opera company. In 1948, Mitzi signed a seven-year picture contract with 20th Century Fox, where she mostly started performing in smaller "B movie" musicals and dramas. However, in 1954, she was given her big break by being cast in the hit musical *There's No Business Like Showbusiness* alongside Ethel Merman and Marilyn Monroe. Her performance in this film catapulted her career, and she became a household name.

Gaynor gained international fame and recognition for her portrayal of Nellie Forbush in the 1958 Rogers and Hammerstein musical film *South Pacific*. While it is hard to imagine anyone but Mitzi in the role of Nellie, she was not Roger and Hammerstein's first choice. Mary Martin, the original star of the Broadway production was the composing duo's first choice for the role. However, they could not find a male lead whose voice blended well with Martin's, so they had to continue their search. Fresh off the success of *Calamity Jane*, the part offered to Doris Day, who ultimately passed. Elizabeth Taylor auditioned for the role but got stage fright during her audition and was passed up.

That left Mitzi Gaynor, who previous experience in film and musicals, as well as her spunky and endearing audition, made her the perfect fit for the part of Nellie. In the end, Gaynor was nominated for Golden Globe for Best Actress for her performance.

In the later years of her career, she became a prominent television star and was featured on several TV specials throughout the 60s and 70s. Her most notable television performance was in *Mitzi: The First Time*, where she showcased her incredible singing, dancing, and comedic abilities.

With a career spanning over six decades, Mitzi Gaynor has left a legacy of artistry, wit, and joy that has left a mark on the worlds of film and music. Her enduring popularity throughout the years is proof of her undoubtable talents. Whether it be through her music or film performances, she will always be fondly remembered as an iconic figure. - Marisa Lavins

JACK JONES: 14 JANUARY 1938 - 23 OCTOBER 2024

Jack Jones, the iconic pop voice of the 1960s, also passed away in October at the age of 86. With his romantic ballads and crooning style, Jones is most associated with popular music, but he also delved into the world of jazz music on occasion, particularly when he recorded with big band ensembles and arrangements.

Jones was brought up in a musical household with his father, well know singer Allan Jones, and his mother a former actress. Jack's interest in music started from an early age, and he went on to attend the University of Southern California to study music. In 1961, while performing at a San Francisco nightclub, Jones was spotted by Pete King, a producer and artist at Kapp Records. Jones was offered a contract under the label and recorded his hit ballad *Lollipops and Roses* in August of 1961. Under Kapp Records, Jack recorded around twenty albums including *WIVES AND LOVERS*, *BEWITCHED*, and *SHALL WE DANCE*. Jones was a unique figure in the pop scene, as he did sing in the pop style, but leaned on big band and crooning styles that bled into the genres of country or bossa-nova.

In 1967, Jones moved to RCA Victor records where he recorded several popular singles and albums. During the 1960s and 1970s, he was a regular on popular variety TV shows, including our favorite *The Dean Martin Show*. In 1979, Jones recorded the *Love Boat* television show theme song as a single, before it was used for eight seasons of the hit show. Throughout the course of his career, Jones won two Grammy awards and garnered five Grammy nominations.



As we remember the life and career of Jack Jones, we celebrate his incredible musical talent and the entertainment that he has given to so many. His legacy will continue to live on through his music, and his work will continue to be cherished in the entertainment world. - Marisa Lavins

QUINCY JONES: 14 MARCH 1933 - 3 NOVEMBER 2024

The influence of the late Quincy Jones on the US music industry is without question one of the most impactful. His passing on November 3 leaves a massive gap of talent, replacing it instead with a legacy that can never be matched, let alone replaced.

He was born Quincy Delight Jones Jr in the South Side of Chicago to Sara, a banker and property manager, and professional baseball player Quincy Delight Jones. As a youngster, he found a natural affinity with music: his mother would regularly sing religious songs and a neighbor taught him how to play piano. He developed his skill as a trumpeter while attending Garfield High School in Seattle. This was following a schizophrenic breakdown that his mother suffered.

Ray Charles was a big inspiration for him, recognizing his blindness as a hindrance that Charles had overcome in order to achieve his musical goals. In 1953, at aged just 20, Quincy travelled with jazz bandleader Lionel Hampton. They toured Europe and he soon went with Dizzy Gillespie to the Middle East and South America.



As his experience grew, he was called upon by the likes of Frank Sinatra to arrange and conduct for him, namely on *IT MIGHT AS WELL BE SWING*, *SINATRA AT THE SANDS* (both with Count Basie), and Frank's final studio album (and incidentally expanded, remastered and re-released only very recently) *L.A. IS MY LADY*.

Quincy also arranged and conducted for the Basie orchestra when Frank, Dean and Sammy appeared live in St. Louis for Dismas House in June 1965.

As the music business changed and evolved, Quincy was still very much the go-to arranger, working with Diana Ross and Michael Jackson on *The Wizz* and for Michael on the singer's solo projects. He would compose for nearly 40 film and television productions, even becoming a TV producer himself as founder of Quincy Jones Entertainment (which would produce among other things *The Fresh Prince of Bel-Air*).

Aged 91 at the time of his passing, he remains highly revered and posthumously commanded the highest praise from some of the biggest names in Hollywood. He will be keenly and sorely missed. JD

That's it for this issue. The next edition of **Just Dino** is out on 13 December 2024. And remember, keep those letters and cards comin' in!



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