

The official magazine of  THE DEAN MARTIN ASSOCIATION

 @justdinomagazine

# Just Dino

*Wishing you a very merry*

DEAN MARTIN  
CHRISTMAS

ISSUE 430

JANUARY 2025

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FREE TO DMA MEMBERS

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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)

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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.

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# for the good times

with ELLIOT THORPE

**A**nother year has gone by already. A shake up in politics all across the world, and conflicts seemingly everywhere...sadly, there's not a moment goes by where aggravation can be found.

There's an occasional joke here at the DMA that all the world needs is to play more Dean Martin records or watch an episode or two of *The Dean Martin Show*. That would calm the choppy waters of life. But while it's said tongue-in-cheek, I do feel there is feeling behind it.

There is a sense of contentment when we hear his voice, when we watch him on our screens. He revels in singing, he gets so much out of interacting with his guests: he's warm, welcoming...safe.

As Barbara Feldon, our wonderful interviewee last edition, said, he was lovable; he was just like a big puppy; a big teddy bear.

Lovable and safe...now who wouldn't want that over conflict and power?

As we bring 2024 to a close, I look at all the plates we have begun to spin for next year and beyond.

Cindy has been working hard to ensure the DMA is front and center of the most important date in the Dean Martin calendar: the annual festival in Steubenville. Very few individual entertainers have an annual convention solely dedicated to them, but our Dino does, and my goodness are we immensely proud of that.

Our partnership with Froehlich's Classic Corner to bring you Joe Scalissi's Christmas Show on December 8 was a tremendous success and we thank both Greg Froehlich and Joe for all they have done.

As we *may* have mentioned(!), 2025 is our 65th anniversary.

We're midway through our seventh decade as the *only* official independent organisation for Dean anywhere in the world. And what fun we are having!

We going to be bringing you a very special *Just Dino Shorts* episode early next year, and I cannot wait for all of you to see it! Ed and Marisa have been working hard to produce something unique so I hope you will enjoy it as much as all of us here have had in making it.

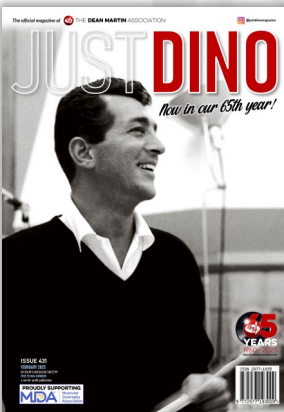
There are changes in the horizon too for this very magazine from January onwards.

Since its relaunch in October 2023 *Just Dino* has grown to be a much-valued part of the DMA, just as it was in Bernard's day. It's the place where we can all come together to celebrate and look back at Dino's life and career: the passion and love with which the articles and

features are written every four weeks or so blow me away every time.

So to keep that momentum, that quality, I have made the decision to publish *Just Dino* six times a year from January, with additional special editions across the twelve months.

It will also undergo something of a make-over: Marisa and I have given it a fresh contemporary look from the outside, but with all the regular features and columns you expect on the inside.



The 2025 publishing schedule for the regular editions are as follows:

- #431 (February)
  - January 10
- #432 (March/April)
  - March 14
- #433 (May/June)
  - May 16
- #434 (July/August)
  - July 11
- #435 (September/October)
  - September 12
- #436 (November/December)
  - November 14

For the 2025 special editions:

- #1: "Remembrance of An Icon"
  - January 31
- #2: "Festival Special"
  - June 13
- #3: "65 Years"
  - November 28

*Just Dino* (and the specials) will continue to be free to DMA members.

I also invite *you* to contribute.

If you have something you'd like to focus on or share with your fellow Dean Martin fans, then get writing. Our [submissions guide](#) is on our website.

Back to this edition...

Mufflers, mistletoe, log fires abound. It has to be Christmas!

And what can be more Christmassy than dear Dino.

His voice was made for the holiday season, don't you agree? Warm, cosy, comforting...

Every year when Bernard would start playing both THE DEAN MARTIN CHRISTMAS ALBUM and A WINTER ROMANCE, us kids, my sister and I, knew the big day was on its way.

Some families would (and do) listen to Nat "King" Cole and others to up the Christmas spirit (and rightly so), but for the Thorpe household, it was and always would be just Dino.

There is just something so apt, so magical about Dean singing Christmas songs (even though we know he recorded them in the sweltering California summer heat!) and his seasonal specials are always required viewing. Take a look at our [YouTube playlist](#).

However, December 25 does have a melancholy side to it as we remember Dean's sad passing on that very day 29 years ago.

I remember Bernard calling me on Christmas morning (I wasn't at home that year) to tearfully tell me after he'd got the call from Dino's office in Hollywood that the great man had gone.

Such a sad, wrenchingly terrible day, but we raised a toast to Dino and celebrated his life and all the joy he gave us.

This I still do, salute him as I sit with my family around the dinner table. He was a big influential part of the Thorpe household and he is remembered as we would a passed close relative: with love and affection, never forgotten. (Next year, 2025, it will be 30 years since he died. It will also be 10 years since Bernard passed on. We will be remembering them both in our "65 Years" special edition in November.)

What a delight to read about Cindy's exploits in Steubenville! I hope you will join me in congratulating her on everything she is putting in place for the DMA: because we're non-profit, none of us here at the DMA get a dime for what we do; it's all done with genuine passion and dedication to Mr Dean Martin... and we enjoy every single second. In fact, we've enjoyed every single second since 1960 - and that's almost 2.018 billion of them!

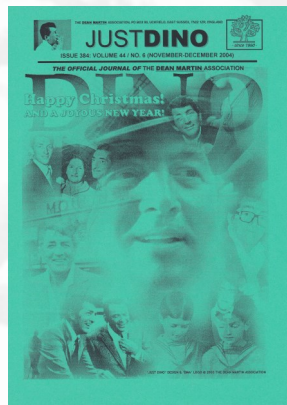
A big highlight for me this issue is Karen's interview with the legendary Charles Pignone.

Hugely influential in not just Frank Sinatra's legacy, he was also instrumental in bringing some great album releases of Dino's material to fruition. So with his and Benard's prior work with Capitol and Reprise, I feel I can say with some confidence that Dino's music was in safe hands with two very professional, dedicated and passionate individuals. No egos on show here: it's pure adoration and respect for the artists both men deeply admire.

I am very humbled that Mr Pignone took time out of his busy schedule to talk with the

DMA, and I thank him accordingly.

Finally, I'd like to close by lifting from our Christmas 2004 edition (JD#384) an excerpt from Bernard's editorial:



*A most beautiful and joyous Christmas to every single one of our great members!*

*It's the holiday season again and with the last days [of the year] coming along, it is that time of the year when we particularly remember our Dino; his life, his numerous talents and how he thankfully continues to give us so much pleasure even though he is gone all these years now... We can play and play again those wonderful songs, and all of his other work that we can joyfully have access to at any time we care to watch and listen!*

*Please may I take the opportunity to thank every one of our members, customers, friends, peers, colleagues and associates who have supported us throughout the years and decades; I hope we have pleased you and kept you interested in Dean and his association; remember, without you, we wouldn't be here.*

*So, for our final newsletter for [this year], I and the entire DMA staff wish you all a very happy and healthy Christmas and New Year. Thank you all again for your wonderful support and we hope you will look forward to our next issue early next year!*

I can only echo Bernard's words: they are sincere now as they were then, and I and the DMA staff do thank *all* of you for being with us; those who have been members for a long time and those who have joined us relatively recently.

If you like what we do, please spread the word and entice people to join up! After all, our membership is free and always will be. All we ask of you is your support!

For now, please...have yourselves a safe, warm and very merry Dean Martin Christmas!

*Elliot*





BERNARD H THORPE'S

# Letter from Dino

DMA MOMENTS  
ACROSS THE YEARS:  
CHRISTMAS

**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.

## 1964

### DEAN WISHES YOU A VERY MERRY CHRISTMAS

'Very many thanks or your support - it is truly wonderful to think that my public still think so much of me. Please pass on my feelings to everyone, and I wish you a very merry Christmas,' Dino wrote in his Christmas letter to Bernard. He added that he is thankful to everyone everywhere in the world who has come up with their fantastic support for his hit recordings in 1964.

### HEY BROTHER POUR THE WINE



The long-awaited album from Capitol has at last arrived in the US! Consisting of songs first issued as 78rpm singles, the LP was issued in the States on December 4, also in stereo - the first time ever for these early hits of Dean's. EMI in London tell us that they do not intend to release the album in the UK at the present time, although we have heard rumors it may actually be sometime next spring. For now, it's exclusively available outside the US from us. With the catalog number T2312, here are the songs: 'Hey,

Brother Pour the Wine", "Sway (Quien Sera)", "Try Again", "The Man Who Plays the Mandolin", "Memories Are Made of This", "Peddler Man (Ten I Loved)", "Standing on the Corner", "Love Me! Love Me!", "That's What I Like", "Solitaire", "Just in Time".

## 1966

### THEY'RE PLAYING DEAN MARTIN!

Hundreds and hundreds of radio stations across America are playing Dean Martin recordings for the best part of their program day! What a fabulous idea! It's "Operation Dean Martin" at the moment [November 1 thru to December 31, 1966], hence why all the airwave coverage. Reprise are going great guns to promote their biggest artist and we're enjoying some of that reward by welcoming a whole swathe of new members.

## 1968

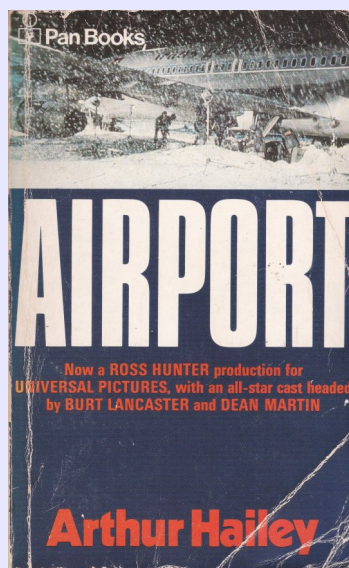
### BIRTHDAY OF THE MONTH

The club President's wife Irene has her birthday on the 11th of the month and we also send greetings to club member Malcolm Percival, who also celebrates on the 11th. Malcolm likes the more sentimental Dino on record (you'll like the new one, Gentle On My Mind, Malcolm). A faithful member since December 1964, Malcolm heard of us by contacting PYE Records, who were very kind in letting him have details. Since then, he has been a very active member, and has purchased quite a lot of LPs direct from the club. Birthday greetings and also every good wish for Christmas and the New Year 1969. Malcolm, we wish you everything you wish for yourself!

## 1969

### THUS WE COME TO "AIRPORT"

'When I first read the proofs of this picture, I immediately saw one man and one man only in my mind, and that one man was Dean Martin. I knew he would just have to play the pilot who copes with a maniacal



bomb-carrying passenger who wants to blow up the plane in mid-air.

'I distinctly remember Dino's excellent performance in *Some Came Running* (I thought he was the best actor in that movie) and I just had to sign him for *Airport*. Once I had signed him, I cast the rest of the film from there.

'Dean is a great actor. People just don't give him credit for being as good as he really is. They see him in that Matt Helm image, but he's a real acting genius; serious professional actor. He knows everyone else's lines and also everyone else's part as well as his own. He's anxious to learn and I've never known such a dedicated man.

'After watching a run-through of the scene where Van Heflin has the case containing the bomb in it taken away from him by Dean, he did it with so much authority and dignity I just felt compelled to telephone him at home and congratulate him.'

- Ross Hunter, producer, *Airport*.

## 1974

### SPECIAL LETTER FROM DINO

'I am always very grateful for all the work are you doing on my behalf at the Association. It is very pleasing to know that you are always there whenever I want you and also your continual assistance to all the record collectors and admirers of mine.

'For many years now the work

You have done has been very gratifying and I am so pleased that everything is going well. I would like to mention my best to everyone at my association and to all the members and friends that support it and myself so ardently year after year.

'My best to you all for Christmas; may you have all a pleasant Yuletide with your families and friends.'

- Dean Martin

## 1987

### PALLADIUM REFLECTIONS

It pierced the gloom of winter like a shaft of golden sun; The news was out, 'He's coming back - get tickets everyone'; Excitedly we waited for July the sixth to come; When Dino would return to us and our Palladium

We couldn't know that tragedy was soon to intervene; We shared his pain and silently our hearts went out to Dean; Would everything be cancelled? -We'd understand it so; But Dean is made of tougher stuff, a trouper and a pro

First night saw Argyll Street, still warm from sudden sun; (Did he bring it with him for that single week of fun?); Pack with crowds of people who'd come from near and far; To hear those words we know so well, 'Direct from the bar'

The lights were dimmed, the air was charged with happy expectation; Dean appeared! They stood and cheered - a thunderous ovation; We hope he felt the warmth and that we made our welcome plain; To this man who'd kept his promise to come back to us again

Amidst the showers of champagne and flowers the nights flew by; He charmed and entertained us, gave his all to you and I; To those who dared approach him he gave the same reward; A smile, a word, he understood, no tribute was ignored

Now winter's back and all we have are memories to treasure; But we'll stay warm remembering those summer nights of pleasure; So thank you, Dean, it meant so much to have you with us here; We wish you peace at Christmas, joy and health in the New Year

- Sylvia Catlin (DMA member) JD

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# LIVE FROM LAS VEGAS

Over many years, certainly between 1964 and the late 1990s, the DMA had been suggesting to both Capitol and Reprise to release an official live album of Dean's cabaret set. We knew there was material out there; we knew more than a handful of shows had been recorded specifically for this purpose.

Every time the answer was no.

No explanation, no rationale. Just a straightforward no.

But there was a reason.

Dino.

He didn't want such an album released. He told Bernard, like he told many others, if people wanted to hear him sing his songs, then they should go buy his studio albums. His live work was to remain exactly that: live moments caught by memory alone.

I get that. There is something unique about Dean Martin being on stage; the feel, the experience of watching the great man cannot be replicated through someone's home music system.

There are lots of us out there who were fortunate enough to see him live, to know that, as soon as the compere finished saying '...direct from the bar...', he'd be there in front of us. It's hard to describe exactly *how* that felt. How *can* you genuinely describe a feeling that is so personal to oneself?

Like all of us, we can only enthuse to people how great Dean Martin was *and is*. If they don't share that sentiment, then no end of convincing will make a blind bit of difference.

I'm not a fan of David Bowie, for instance. I like a couple of his songs and I recognize his impact on the music industry, but I wouldn't readily sit down and listen to one of his albums. It's just not my thing.

And Dean Martin isn't to everyone's taste. And that's ok.

To each his own.

But heck, how wrong they are!

Fans of Dino who never got the chance to see him perform in the flesh...we must thank a certain Mr Pignone, and the interview subject of this edition's **Just Dino** (see page 12).

Mort Viner, Dean's manager before and after his passing, was savvy enough to finally override his late artist's wishes by agreeing to release a live album.

It was a long time coming (2005, in fact) and it formed part of *The Las Vegas Centennial Collection* from Capitol. I have a feeling that if Dean had been around at the time (he would have been in his late 80s), he may have relented in order to celebrate the town that gave him a spiritual home for so many years.

Having a live album from Dean, lovingly and painstakingly remastered to sound like you're actually there in 1967 at the Copa Room in the Sands, is one of the best post-humous gifts Dean could ever have given us.

It performs three functions:

1. It allows those to relive what it was like to see him on stage in Vegas
2. It allows those to remember what it was like to see him live anywhere
3. It gives the opportunity to those who never got the chance to see him for real at all to experience what it may very well have been like to do so

It may not be a perfect duplicate scenario, sitting in your own home with Dean on stage, faceless and behind a stereo speaker, but my goodness it's damn well near enough.

With Dean gone, no one can ever get the chance again.

And that's the point.

This live album (and all those others that followed) *does* bring his unique cabaret set directly to you at any time you wish. It does mean that Dean Martin as *the* Vegas star *can* be experienced in all his total glory.

What a utter, unalloyed, overwhelming delight this particular



release is.

On the cusp of 20 years ago now, and of a show that is nearly 60 years old. And it feels fresh and indelible and heartwarming and funny and *necessary* as it always did.

There are many facets to Dean Martin, some fuelled by Dean himself to support his image as a drunken crooner.

We all of course know he wasn't a drunk in the slightest, but its an aspect of him that many of his fans and admirers expect. So it's no surprise that his cabaret act always begins with asking how long he's been on stage, parodying himself in songs such as "Pennies From Heaven" and in a monologue that would certainly contain gags about freezing his booze and eating it as a popsicle!

He's also a stand-up comedian. Maybe not in the traditional sense of coming on stage and simply launching a barrage of jokes, put-downs and roasts of his fellow artistes - but it's all there, topping and tailing his singing, blending it all into one seamless delivery. The jokes are scripted, delivered at the perfect juncture each time, using his live band as the occasional stooge, yet none of it is forced.

We all know his monologue routine, we all know those pseudo-flubbed lines, but we are drawn back to him time and time again, hanging on his every word, his every pause (usually when he's pretending he has gas), his every breath.

When he sings, we do not want him to stop. The songs he chooses we know, even more familiar to us than the patter. When he parodies the words, or drags out certain refrains ("June In January", anyone?) we take everything from him with gusto.

His conviction in what he's singing (when he does a number straight, such as the immortal "That's Amore" or "Welcome To My World") cannot be faulted.

Heck, even when he's mocking the lyrics, we willing go along with the joke. In fact, whenever "Everybody Loves Somebody" is in my own head, I can't but help think of the phrase *if I had you in my shower...*

Dean Martin is infectious.

In absolutely the right way. Every time.

His music is in all of us. We live it and feel it through his delivery. When we hear him doing his live set, it's all the more personal, because he's on stage singing to every one of us personal-



ly. He's not of course, but that's how he makes us feel. Like we're a million dollars.

He may be the one wearing a \$1000 tux and shoes that would cost a small fortune, but he's aware of his success and how privileged he is to be able to do what he does.

One of the delights of having a live album of Dean, or seeing him on stage, is that he would sing songs that he never took into the recording studio.

Again, they may be half-parodies on occasion, but it's wonderful to hear him sing something unfamiliar coming from his vocal chords. "It Was A Very Good Year" was made incredibly famous by Mr S, but we get to experience Dean's tongue-in-cheek take.

Dean was a naturally funny guy. He was the entertainment opposite of Frank, who would deliver his songs with utter intensity and emotional candour.

Dean? He'd drop a verse here or there, sometimes not even get to the end of a song. If you wanted to hear him sing his songs properly and seriously go, as the man said, listen to his studio albums. But when you saw him live on stage, when you play these live recordings, expect the complete opposite.

It's one of those facets I was alluding to earlier.

It was what made his NBC shows, in all their guises, so intuitively perfect. Designed to be natural, for those ab-libs to sound like they hadn't been rehearsed.

Seeing him in cabaret was basically a more unhinged, unfettered version of his TV show *sans* guests.

There are serious moments - of course there are - and when we get to them, they are positioned in the right places at the right time. But listening to *LIVE FROM LAS VEGAS* from beginning to end you'd be forgiven for thinking it's a comedy album.

It's not: it isn't marketed as one and you wouldn't find it filed under comedy.

It's Dino being Dean, doing what he does best... Making us laugh, making us swoon, making us gasp, making us feel like nothing else matters.

We, the audience, zone in on him. We can't do anything else. We don't want to do anything else. Why *would* we do anything else?

Dean's the man.

And for the seventy-odd minutes he has us wrapped around his little finger.

He would never have admitted it. He may have joked about it. But he would never have seriously demanded anything of us.

We can take it or leave it, he would say.

But we keep coming back for more. We still listen to this album, over and over. We still hang on his every word like gospel, as if we've never heard them before.

This album preserves a man at the height of his powers, when nothing could knock him from the pedestal we have put him on.

It's one of my favorite Capitol releases (and as most of you know, I'm a sucker for anything Dean produced for the label, or anything the label put out with his name on it).

A Capitol album of Dean doing what he does best?

Hold on tight, pally, because it's a ride you won't ever want to get off. **JD**

CAPITOL 094631180422 CD 16 MAY 2005 US/UK

FANFARE WITH INTRO & OPENING THEME ("EVERYBODY LOVES SOMEBODY") / "DRINK TO ME ONLY WITH THINE EYES" - "PENNIES (BOURBON) FROM HEAVEN" / "HELLO, DOLLY (VEGAS)" / MONOLOGUE / "JUNE IN JANUARY" / "EVERYBODY LOVES SOMEBODY" / "BABY FACE" / "THAT'S AMORE" / "EVERYBODY LOVES SOMEBODY" (INSTRUMENTAL RUN-OFF) / MONOLOGUE / "TRY A LITTLE TENDERNESS" - "LOVE WALKED IN" - "CECILIA" - "ME AND MY GAL" - "SWING LOW, SWEET CHARIOT" - "MY HEART SINGS" - "THERE'S NO TOMORROW (O SOLE MIO)" - "IT WAS A VERY GOOD YEAR" / "YOU MADE ME LOVE YOU" - "IT HAD TO BE YOU" - "NEVERTHELESS" / "WELCOME TO MY WORLD" / "IF YOU KNEE SUSIE (LIKE I KNOW SUSIE)" / "VOLARE (NEL BLU DI PINTO DI BLU)" / "ON AN EVENING IN ROMA (SOTT'ER CELO DE ROMA)" / MONOLOGUE / CELEBRITY INTRODUCTION / "MR. WONDERFUL" / CLOSING THEME ("EVERYBODY LOVES SOMEBODY")  
Anthony Morelli & his Orchestra/Ken Lane (piano)  
Recorded at The Sands Hotel, April 4, 1967

Recommended further listening:



Live From Las Vegas [Various Artists], Capitol, 2005 (094631179822)



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



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

## MARSHMALLOW WORLD

It's 1967 and KAREN MORRIS is reliving the famous Christmas TV special...

With the holidays fast approaching, we can all agree that it is a busy time of year, whether planning family gatherings, shopping for gifts, or decorating our homes. All the non-stop yuletide activity leads us to easily forget to slow down and enjoy the many special and sentimental moments this meaningful season brings. To unwind and embrace the festive vibe, our family tradition included baking yummy holiday cookies, sipping on hot chocolate, and being couch potatoes, tuning in to our favorite television shows to celebrate the joy and sounds of the season.

Those warm thoughts led me to recall a broadcast of an endearing Dean Martin Christmas program filled with the holiday spirit. *The Dean Martin Show* was must-see TV in our household, as my family were loyal fans of Dean and his long-time friend Frank Sinatra. Not to be missed was Christmas edition, which showcased Dean and Frank's respective families.

*Christmas with The Martins and The Sinatras* originally aired on December 21, 1967 on NBC-TV. The hour-long program featured Dean and Frank, debonair in their tuxes, performing a variety of songs and holiday melodies, delighting all with their ongoing camaraderie as their families joined in for the musical celebration.

The jolly TV show opens with a light-hearted duet featuring Dean and Frank, singing one of my favorite holiday tunes, *Marshmallow World*. Following that song, Dean and Frank sweetly introduce two of their daughters, Nancy and Gail. Both Nancy and Gail entertain with "It's a Most Unusual Day"/"Santa Claus is Coming to Town", with their dads joining in. Soon Frank Jr and Dino Jr appear to rib their dads with the charming song "How Do You Talk to Your Dad?" One can hear a bit of Frank, Sr. in the smooth vocal delivery of his son. Not to be outdone, Deana and Tina amusingly decide to show their dads

how to sing properly, sharing the stage to sing, "Do-Re-Mi", from *The Sound of Music*. A fun segment spotlights Dean and Frank reading jovial letters that were written to Santa; and a surprise celebrity appearance when Dean opens his door (an often quick scene each week) to find Sammy Davis, Jr. stopping by and dressed as Santa Davis, Jr!

The program turns quietly serious as Dean dedicates the touching ballad, "I'll Be Home For Christmas", to all the servicemen who are not home for the holidays, with the hope they will be soon. Next, more swingin' with Dean and Frank, as they offer a medley of familiar and favored tunes including "Can't Give You Anything But Love", "Just Too Marvelous", "Pennies From Heaven", "A Foggy Day", "Embraceable You", "Lady is a Tramp", "Where or When", "World on a String", "All of Me" and "When You're Smiling". Once more both families are lovingly re-introduced, including Dean's

Jeanne. All sing a host of carols and, after "Silent Night" is performed by Dean and Frank, a tender and benevolent moment occurs with all family members sharing gracious tidings about Christmas toys being donated to charities all across the U.S.

The festive show wraps up with Dean and Frank singing "We Wish You a Merry Christmas".

In my humble opinion, watching this program is just a good old-fashioned way to ring a ding-ding in the holidays! In a 2021 interview by *People Magazine*, Tina Sinatra and Gail Martin shared this: With both families located in and around the Beverly Hills area, Tina remembers the Martin home as '...a happy household - albeit large! Dinner at their house was exactly what you think it would have been...My dad liked that kind of commotion, so having a lot of kids around was great. We did spend time and holidays together and it was special. The privilege was a

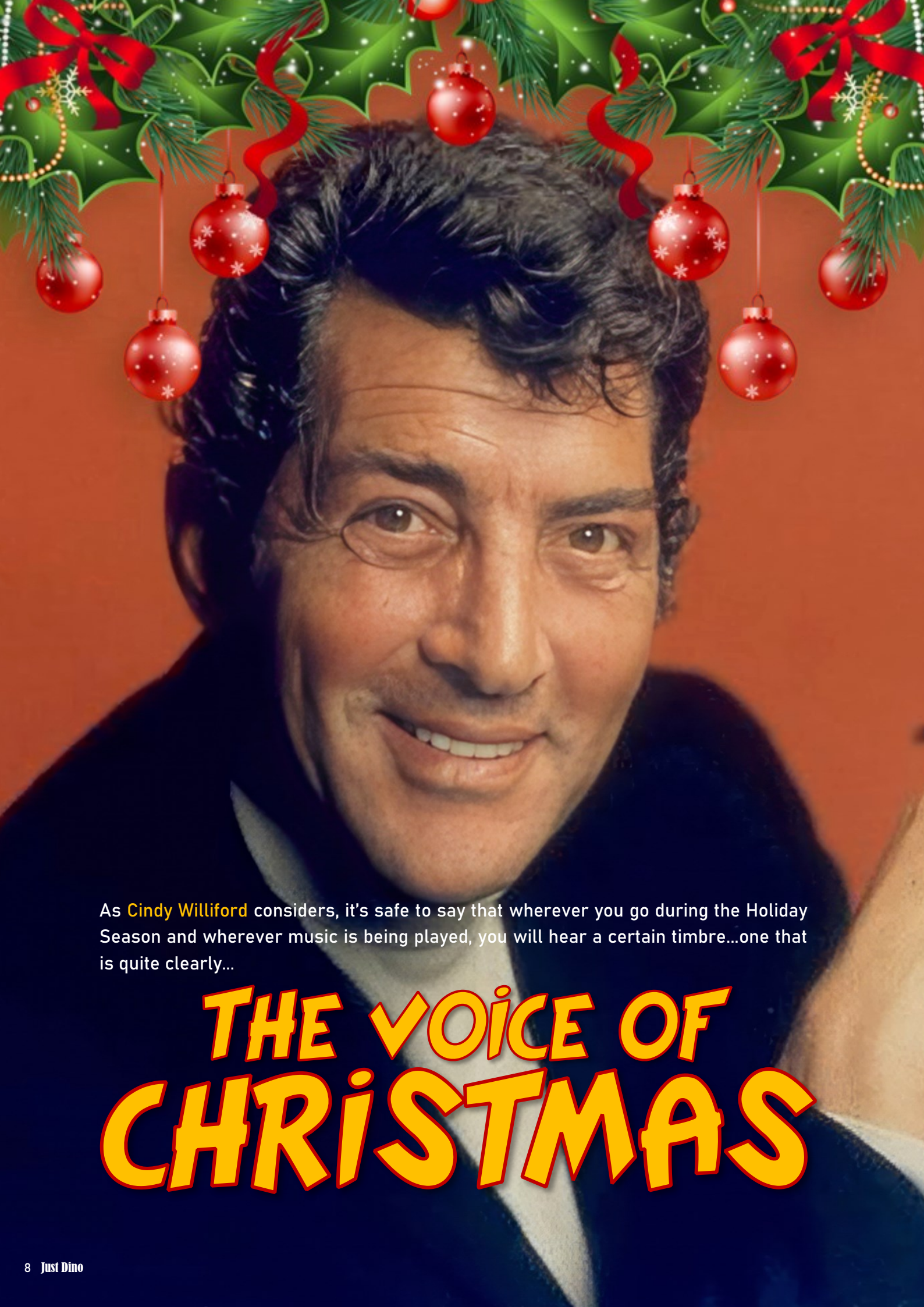
given, but remember we didn't know any other way, until we matured and then we could see how fortunate [we were].'

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

This Dean Martin Christmas show remains a special heartwarming holiday treat for me, and I hope for you too! **JD**







As **Cindy Williford** considers, it's safe to say that wherever you go during the Holiday Season and wherever music is being played, you will hear a certain timbre...one that is quite clearly...

# THE VOICE OF CHRISTMAS





**W**e can stop in our tracks to listen to the voice which is coming across the speakers. Or we watch others around us stop in their tracks and announce, "That's Dean Martin!" We have all been there at one time or other.

The arrival of December (and for some, even earlier!) leaves many of us filled with great anticipation for that moment when we can reach for our favorite Christmas albums.

And while there are many to select from, I think each of us may have that special album, by that special artist, which has become a ritual for to play during the holiday season.

I may even be correct in saying that many of those artists and albums we listen to could possibly be part of a tradition which has been passed down to us over the years from our parents, and now, we are passing the tradition down to our family units.

No matter how you tally it up, there is something which brings back the memories of yesteryear as you listen to those golden oldies.

A few years ago, while visiting family in Denver, Colorado during Christmas, the same scenario happen to us.

As we walked through this particular store, which we might add was managed by relatively young staff, my grandson stopped in his tracks and said "Nana, there's that man that you listen to."

Sure enough, as we all stopped to listen to what was playing, the store management had A WINTER ROMANCE streaming over the store's sound system.

The magic and power of a voice!

If anyone had the ability to own a song and make it their own, Dean Martin comes to mind.

He could bring both joy and nostalgia to not only your everyday listening, but even more so to Christmas music. His voice is often described as *smooth, warm and effortlessly charming*.

In the book *That's Amore*, his son Ricci says that Dean always thought if "...the singing was forced, then you weren't singing."

It was these qualities which made him an ideal interpreter of Christmas music. His voice brings a sense of comfort and coziness that resonates deeply with listeners.

But another trait he has is to paint a picture with the words he sings. As you listen to him sing through "Silver Bells" or "Winter Wonderland", you can't help but think of beautifully decorated city streets or snowy landscapes. But then to hear him sing through "Jingle Bells", and you can only but imagine him gliding across the snow-covered landscape in a one horse open sleigh.

One of his leading trademarks he possessed, regardless of what he was singing, was his ability to make his listener's feel at ease by using only his voice. Many vocalists, even during the years he was active, depended on techniques such as vocal theatrics.

Yet Dean's strength and stage command came in his underrated, yet captivating delivery of a song. He could sing a playful song like "Baby, It's Cold Outside" and then turn around and deliver "White Christmas."

A song that is a favorite of my granddaughter's is the upbeat, joyful song "Marshmallow World". Again, he possessed the ability to seamlessly navigate a range of emotions just with his delivery.

Dean's voice at Christmas summons within his listeners a sense of a bygone era. His voice transports them back to a simpler time, reminiscent of mid-20th century holiday traditions. And it is that nostalgic quality he possessed that has helped his songs to endure across generations. His Christmas songs have become an integral part of holiday traditions around the world and are a staple on holiday playlists, radio stations, and streaming platforms. Whether played in shopping malls, at family gatherings, or during quiet nights by the fire, his voice remains a comforting presence.

Dean's Christmas songs capture the essence of the holiday season which includes warmth, joy, nostalgia, and togetherness. His voice and effortless charm are two qualities which, as we have mentioned a time or two, have made him The Voice of Christmas for millions of fans, and for people who aren't even fans or who don't normally listen to Dean - but at Christmas they do! The internet is currently littered with video shorts uploaded or posted by people marvelling at a snow flurry wherever they may see one...and they're usually accompanied by Dean's "Let It Snow! Let It Snow! Let It Snow!" ... →



→ It is through Dean's ability to navigate the style and the delivery of his songs that his holiday repertoire offers something for everyone.

His music not only celebrates the festive spirit, but also brings a sense of closeness which makes him an enduring symbol of Christmas cheerfulness.

Let's pull out his Christmas discography and examine a few of the songs which were near and dear to his heart.

In the spoken introduction to "Silent Night" which he sang on the December 17, 1949 episode of *The Martin and Lewis Show*, Dean said this: 'When I was a kid back home in Steubenville Ohio, I remember Christmas Eve at our house. All the brothers and sisters and cousins and aunts and uncles, mom and pop, they're all in the front room. The tree would be lighted and before we opened our presents, we'd gather around and sing in Italian.'

It was in *The Martin and Lewis Show* throughout December 1949 that many for the first time heard Dean's renditions of songs like "Santa Claus is Coming to Town", "White Christmas", "Winter Wonderland" as well.

A Christmas song that has become an iconic trademark for Dean is "Let It Snow! Let It Snow! Let It Snow!". It's a prime example of his ability to paint a picture for his listeners and in this case, allow you to feel as if you are cozy and warm while watching the snowstorm outside. The song was written by Sammy Cahn and Jule Styne in 1945. Ironically, the song was written during a terrible heat wave that California was experiencing. Though many artists had covered the song over the years, it was Dean's version which he recorded in 1959 that became his signature holiday song. In September 2024, the song was certified Platinum, Double Platinum and Gold.

Another popular tune is the playful song "Baby, It's Cold Outside". Dean's ability to bring a light-hearted, teasing banter with his duet partners perfectly captures the song's narrative which talks about the reluctance to parting. Dean had somewhat of a magical connection, a chemistry if you will, with those he sang with. This song is no exception as you feel the fun he and his duet partners had in this conversational song. It also received Platinum, Double Platinum and Gold certification on September 06, 2024.

A song which brings us back to yesteryear is the beautiful "Silver Bells". It Dean's version that my mother and grandmother loved listening to during the Christmas season. As Dean glides along the notes of the song, you can't help but picture the scene: the song evokes the magic of urban Christmases, with its imagery of shoppers, snow, and twinkling lights, all of which are brought to life by Dean's delivery of the song. He provides a calming tone, offering the listener a moment of quiet reflection amidst the holiday hustle and bustle.

Yet another fun, playful song in Dean's Christmas repertoire, is "Marshmallow World". We can all imagine the snow-covered ground and the fun one can have while playing in the cold. Again, Dean takes this light tune and delivers it with happy energy, a song which gains the approval of listeners of all ages. As I watched the Dean's 1967 Christmas Special last year, one of my granddaughters (as Dean and Frank sang this tune) very quickly picked up on how they were having a joyful time singing it. She said, 'They're having fun like little kids would.'

The Irving Berlin classic "White Christmas" normally can be associated with Bing Crosby who sang it in a couple of movies. And while Bing did a fabulous job in his delivery of the song both in the movies and his recordings, it was Dean's rendition of the song on one of his Christmas specials that caught the attention of Irving Berlin. In an interview, Greg Garrison tells the story of receiving a phone call from Irving Berlin himself telling him that Dean's rendition of the song was the best he had ever heard. Dean's rendition emphasizes warmth and longing, enhancing the song's appeal. Another song delivered with his signature charm.

One more that we would categorize as a children's song is the beloved "Rudolph the Red Nose Reindeer". Dean brings his signature flare, adds a little bit of pseudo-Germanic to it while telling the story of a poor misfit reindeer by the name of Rudolph. It is through Dean's ability to balance the nostalgia with humor which makes this song a classic for all ages. This is a song which is favored by my grandchildren. They love Dean calling Rudolph "Rudy." One of my granddaughters told me that she was singing Dean's version this at school! Her teacher asked her to sing it the way the song was written and my outspoken little darling said, "I *am* singing the way it was written. Dean

Martin sings it that way!'

Dean's audience still certainly spans a number of different age groups, from adults to children! It is the sense of attachment and emotion Dean inserted into his all his songs, not just his Christmas canon.

Capitol's *A WINTER ROMANCE* (1959), while containing a couple of holiday standards, is more of a winter themed collection of songs from Dean, but nevertheless is absolutely essential for this time of year.

In 1966, Dean would record for Reprise what many would call a true, definitive Christmas album, containing those signature songs of his. It was one of five albums released by the label in his name throughout that year.

One song on the album was made popular by Bing Crosby in 1943: "I'll Be Home for Christmas." It became a sentimental anthem during wartime with lyrics which speak from the perspective of someone longing to be with loved ones revealing in the final line ...*if only in my dreams*. Dean's rendition evokes memories of holidays past, creating a sense of yearning for simpler, happier times.

Billboard Magazine described the release of *THE DEAN MARTIN CHRISTMAS ALBUM* as a ...*merchandizing avalanche*. The album peaked at No. 1 in 1966 and charted again during the next three holiday seasons. Ricci shared in *That's Amore* that the album was the only one of his father's albums that was ever played in the Martin household!



So why does Dean's Christmas music continue to be popular?

The arrangements and his interpretations of Christmas classics are timeless. His music continues to captivate audiences because they personify the spirit of the season in all of its aspects.

The listener senses the joy, nostalgia, romance, and reflection of the season.

Each song displays a different facet of his vocal skill, from his playful charm to his emotional depth. Whether he's singing about the coziness of a snowstorm, the winter landscapes or the bittersweet longing for loved ones, Dean's voice resonates with warmth and authenticity.

His music repertoire has become an enduring part of holiday traditions, ensuring that his magical voice will continue to bring joy to listeners for generations to come.

Dean's legacy continues to live and grow around the world. His recordings have inspired countless artists and continue to be featured in modern holiday movies and commercials.

It is his timeless appeal which ensures that his music remains relevant, even decades after his passing. **JD**





# THE LOUNGE

with Ed Krzan

December, Christmas, winds a blowing, snow's a snowin', the holiday season is in full swing. Snowballs and high-balls, Old Man Winter casting his chills upon us. Everywhere you go during the season, Dino provides the seasonal soundtrack. Dean Martin has become the official voice of the holidays!

It can be argued Dino has surpassed "Der Bingle" Bing Crosby as the official voice, the official carrier of the Christmas Carol Torch.

Bing is Platinum Certified father of Christmas tunes for sure, but Dino's time has come to shine.

Somewhere in the past 50 years or so the baton was passed, from mentor to apprentice. Bing set the precedent and Dino followed suit.

You know it's Christmas when you hear a Dino tune in the store, on the radio, in a commercial, or movie. Dino has become the candy cane in the hot cocoa, the warm bourbon in a cold eggnog, the soft twinkling lights on the Christmas tree. Dino has assumed the soundtrack of society's holiday consciousness. Each recording, song, movie, and show, gift wrapped and delivered down a snowy memory lane. It's the time of year where everybody shares what we enjoy all year: The verbal glow and subtle verve of Dean Martin.

Christmas time can be a blizzard of emotions. Early childhood memories are filled with Christmas trees, lights, and

gifts. Dino on the turntable, the family house abuzz with the sights and sounds of the holiday season. These are the days that become permanently etched into the childhood book of memories, forever recalled and forever attempted to be duplicated.

Time passes year to year, families grow up and apart.

Days of receiving gifts are replaced with times of giving the gifts. Times of being with family are replaced with times of remembering family. We settle for good health rather than good gifts. Memories of the past seem to get us through the present. Christmas time is one part celebration of today, and one part remembering of yesterday. Core memories we all seem to share, the crunch of snow beneath your boots, the warmth of a fireplace hearth, the fragrance of pine, the static of a stylus falling softly on Christmas record. Christmas records and songs that bring us right back to a time and place that only exists in photo albums and family movies.

Songs like "It Won't Cool Off". It's safe to say the ole Dino owns this tune. The recipe here is simple. Dino croonin' 'bout kindling flames and burnin' and yearnin'! Love lit furnaces goin' and glowin'! Recorded in the evening of August 4, 1959 in the

Capitol Tower, Hollywood California. It was written by Sammy Cahn and Dino's long time pianist, Ken Lane. Produced by Lee Gillette and conducted by Gus Levene, this track was included on A WINTER ROMANCE

(released November 16, 1959). I believe "It Won't Cool Off" to be one of Dean Martin's most underappreciated Christmas songs. I always take time to be grateful for this gem every time it comes

up!

"Baby It's Cold Outside" has become the song to be recorded by all who want to partake in the great American Christmas songbook. The more it's recorded the more we are reminded that Dino's version is the gold standard. Not necessarily a Christmas song as much as a seasonal song, as quite a few of his songs can be categorized as seasonal. A book can be written of Dean Martin's holiday influence on the holiday season. The popcorn string that ties us all together, the paper chain that connects our common interest, the voice and style that brings us cheer and joy to the season.

A star's twinkle continues to shine for many light years after its death.

Dino's star continues to twinkle decades after his passing. Dino slipped away from us on Christmas morning twenty-nine years ago. Exited quietly on the most tranquil morning of the year.

Typical Dino to duck out when

no one was looking. Not wanting the attention, the spotlight. It was Christmas morning 1995, while Dinos' Christmas songs filled the world's airways, and hearts filled with his voice, his soul left this earth.

Dino, Splitsville from his own party. Christmas morning he left to go the big stage upstairs. Dean's mother passed away 29 years earlier to the day, December 25, 1966. You have to believe his timing was a heavenly Christmas gift to his mother up above.

Fortunately the spirit of Dino has grown larger since his passing. Dino is as big as ever. His is now the rank of legend. He owns the Cool recipe. He copyrighted 'sigh'. He's untouchable. He lives in memory, on screen, and in voice.

Frank may have done it his way, but Dino did it *our* way.

We get it. Christmas is a tonic. Some parts happy, some sad, some hopeful, some remorseful. A tonic to be enjoyed while making or remembering a memory. To be enjoyed while enjoying the warmth of a fireplace, or the chill of a stroll in a marshmallow world. It's a yum, yummy world made for sweethearts. Take a walk with your favorite girl. It's a sugar date, what if spring is late? **JD**

*Preferred listening suggestion:*

A WINTER ROMANCE... Like any fine Dino-tune, this slice of snow-pie is best enjoyed shared, with the gal or pal of your pleasure. Tonight it's an eggnog with a finer spiced rum. Might I suggest the finest of spiced rums, Sailor Jerry Rum. This soft cut of Dino is best enhanced by low light, perhaps a candle or three. Fireplace or furnace, as long as it's burning. And as usual, if the one you desire, love, or pine for isn't near, that's fine too. Dino will provide the memories.

## LISTENING BOOTH

MARISA LAVINS is listening to "WHITE CHRISTMAS"

"White Christmas" is perhaps the most iconic holiday song of all time.

Written by Irving Berlin specially for Bing Crosby in 1942, the beautifully simple melody and nostalgic lyrics invoke the Christmas spirit. The songs appeal lies in the visual depictions of a wintry, snowy holiday season with friends and family surrounding you. One particular verse that Berlin wrote that really symbolizes this feeling he had is often not sung, that is until Dean Martin performed it in one of his later Christmas specials.

In the picturesque scenery of sunny California, and donned in his western clothes, Dean sings: *The sun is shining, the grass is green; The orange and palm tress sway; There's never been such a day, In Beverly Hills LA; But its December the twenty-fourth; And I'm longing to be up North*

To me, after hearing this verse, "White Christmas" be-

comes even more meaningful.

It is depicting someone who not only misses their White Christmas, but now lives in a place that doesn't have it.

Dean beautifully depicts this feel through his soft and calm baritone voice.

Comfortably relaxed on the couch while he sings, he gives the viewer the feeling of reminiscence and longing for what one once had.

After the performance aired, Dean received a call from Berlin himself, who said that he felt Dean sang "White Christmas" better than anyone, and he truly captured the meaning of the song.

Look out, Bing Crosby, it sounds like you may have some competition!

Dean had of course already recorded the song for THE DEAN MARTIN CHRISTMAS ALBUM in the September of 1966. Produced by Jimmy Bowen for Reprise, it's the traditional version (without

the Beverly Hills reference. Like the rest of the album, it's a charming, gentle rendition that evokes every aspect of Christmas warmth.

As the holiday season comes into full force, I highly encourage everyone to listen to Dean's version of "White Christmas", and remember *your* favorite elements of the holiday season. **JD**

Right: The Australian EP single, CHRISTMAS WITH DEAN MARTIN (Reprise, ED62221), released December 1966





# CENTER STAGE

with KAREN MORRIS



## THE

# Sinatra

## AMBASSADOR

Earlier in the year, the DMA had reached out to CHARLES PIGNONE, the man at the helm of Frank Sinatra Enterprises. He had kindly accepted an invitation for an interview, and Karen was more than delighted to chat with him about his impressive career path, as an author, producer, archivist of the Sinatra legacy, and President of Frank Sinatra Enterprises.

**S**ince my early childhood, and like so many other young-at-heart fans, I have been an ardent admirer of Frank Sinatra.

Having enjoyed his artistry for decades, I've held him in high regard as a consummate professional who shines brightly in every performance, whether as a superb vocal artist or a gifted actor in a starring role.

Over the years I've listened to a variety of vocalists and musical genres, however, my heart and soul always led me back to my favorite singers, Dean Martin, Sammy Davis, Jr., and Frank.

Charles Pignone is undeniably *the* quintessential go-to man for all things Frank Sinatra, having been closely associated with the Sinatra family for more than four decades.

Our discussion opens with respect for the man known as The Voice, and closes with fond memories of Frank's dear friend, Dean Martin.





The depth of Charles Pignone's admiration for Frank Sinatra began over forty years ago when he notably became the inspiring young president of The Sinatra Society of America, the largest fan club for Frank in the US.

He warmly recalls how fortunate he felt as a teenager to be the extraordinary leader of such a fine association.

'I was 18 at the time. And I was lucky because Scott Sayers, who had been the previous president, had built the Sinatra Society into a wonderful organization. And I was lucky when I took over as I met a lot of people...Frank Sinatra, his secretary, Dorothy Uhlemann. I don't know if you know that at that time he had a publicist, Lee Solters. Lee represented Barbara Streisand. He represented a lot of people, Michael Jackson. Sonny Golden, he was Frank's business manager. Bob Finkelstein, he was the family attorney. Bill Miller (pianist) who worked with Frank for decades, Terry Woodson, his librarian, Hank Cattaneo, his production manager, and Frank and his family.

'All those people and many more graciously embraced me and made me feel like part of the family, so to speak. And it's been 40 years, and we're talking (about Frank) now in 2024.'

From that moment on, Charles rose to be a prominent Sinatra authority, developing numerous creative projects with a focus on the music and life history of his idol.

He endearingly recalls the first time he saw Frank perform, and touches on his perpetual charisma and lure musically:

'I first saw Frank in the early 80s. I was very young, a teenager.

'Frank's appeal was and is that people felt he believed in what he was singing. And that's why his music touched and moved people like no one before or since. And I think that's the key to it.

'If you listen to "Come Fly With Me" or "In The Wee Small Hours", if you don't get or understand Frank Sinatra after hearing him sing, there's nothing more I can tell you because it's all there.

'It's all in his music.'

Well said. It *is* all there in Frank's music. Just listen.

In 1984, Charles began traveling with Frank Sinatra on his whirlwind tours, watching him perform in various venues worldwide, having accompanied Frank on almost 600 gigs over a decade until he passed in 1998.

He genuinely expresses how poignant it was for him and the audience during that cherished time.

'I've been blessed to see Frank (perform) live all over the world. And I witnessed night after night, venue after venue, how his music moved people when they heard him sing. He sings about all the things singular...singing specifically to each

person. It was always special for his audience.'

As he reminisced, a thought arose about another significant event that was especially heartwarming, Frank's 75th birthday celebration:

'There were way too many profound moments over the years to mention, but one that comes to mind is a 75th birthday party, which was at the Waldorf Astoria on December 12th, 1990.

'It took place after his concert at the Meadowlands. It was a very special night for those of us. We were invited. It was just really moving and touching for the small group that was there.

'And at the end of the night, Frank was sitting on a dais in the room. And everybody, I think there were 100 or 150 and just waited and wish him happy birthday.

'That's one of the memorable nights that I remember.'



In 1988 when Frank Sinatra, Dean and Sammy reunited for the "Together Again" tour, Charles reveals how fortunate it was to see them rehearse and perform.

'I first got to spend some time with [Dean] when [the three] were rehearsing.

'Prior to that tour and the press conference, they did a few days of rehearsals out here in L.A. at the Ren-Mar Studios. Although Dean left after six [shows]. Unfortunately, he was not up to the rigors of touring arenas and dropped out, which was disappointing to Frank.

'Regardless, I feel very lucky to have seen them together again. It was always very special.'

Dean was known to exhibit a strong presence and stature. Charles understood this and shared about his unforgettable evening with Dean.

'Of course meeting Dean was unforgettable, especially since I grew up listening to his music and watching him on television with my family.

The night I had a drink with him was especially unforgettable because he was talking to Frank Jr. about Skinny D'Amato and his days in Atlantic City. He also spoke fondly of our mutual friend, Frank Military, who lived with Dean in NY during his early career and became a major music publishing executive...all great stories and an evening I treasure and will never forget.'

On producing the 2005 CD DEAN MARTIN LIVE FROM LAS VEGAS, Charles relates how the project

developed, among other artistic ventures.

'I had worked with Mort Viner, who was, as you know, one of the most famous [Hollywood agents] in the world, and a big part of Dean's life.

We had done a Rat Pack project. I produced a Rat Pack Christmas CD for Capitol. And after that, Mort gave me some live Dean concert tapes to review. And he wanted me to select what I thought was best for a Live from Las Vegas CD because a few years before it was released, we came up with an idea.

And I was working on the Las Vegas Centennial Project at the time with Capitol Records. So I produced, and I selected one of the live shows from the Sands on the tapes that Mort had.

I produced that release. And was lucky enough to get Bill Zehme to write some liner notes that were fantastic. And I think

that was the first live [album of Dean's officially released]. But then Mort passed away in 2003. And he had wanted myself and Bob Finkelstein to handle Dean's releases]. And we did for about eighteen months. So I

did LIVE FROM LAS VEGAS and THE ESSENTIAL DEAN MARTIN, some of the projects that I was involved with.

'I also worked recently on the PBS special, the Sinatra and Martin Family Christmas Special [shown October 29, 2021]. And we were able to get the families together at Capitol to film segments for the broadcast. I've known Deana and Gail for years. I knew Ricci, too, before he passed. And I had the pleasure of knowing Jeanne Martin. And I would have dinner with Jeanne Martin and Tita Cahn, Sammy's widow, through the years before Jeanne passed. They were always fun evenings. Jeanne always had wonderful stories. Always very positive stories about Dean. And it was great to be around them.'

As an author, Charles Pignone has penned many memorable books, including the celebratory *Sinatra 100*, The New York Times bestseller *The Sinatra Treasures*, *The Sinatra Family Photo Album*, and co-author of *The Copa: Jules Podell and The Hottest Club North of Havana*. As a producer he has curated and compiled an array of CDs and albums, FRANK SINATRA: NOTHING BUT THE BEST; SINATRA PLATINUM; the 50th Anniversary Edition of MY WAY; FRANK SINATRA: VEGAS; DEAN MARTIN: LIVE FROM LAS VEGAS and THE COMPLETE REPRISE STUDIO RECORDINGS and many more. He has been actively involved in the creation and production of televised documentaries, *Sinatra Sings* and *Sinatra: All or Nothing at All*, and was a consulting pro-

ducer on the TV Special *Sinatra: The Classic Duets*.

'I'm proud of everything I've done over these 40 years. But I think *The Sinatra Treasures* and the *Sinatra 100* books are highlights, as well as the various box set music releases such as NOTHING BUT THE BEST and ULTIMATE SINATRA.

'But to me, the next project is always the exciting. I guess producing the Sinatra 100th birthday TV show that we did with all those artists and the documentary *All or Nothing at All*, they're also highlights.

'I also have to say I'm very proud of the restaurants we have in Las Vegas and Nashville. Both are very successful. And people and fans seem to enjoy spending an evening there for dinner and drinks.

And I'm just very lucky because the Sinatra children have been really diligent in preserving their father's legacy. I don't think there's any other artist from that era, from Frank's era, that is still as respected and relevant to today's generation. Tina, luckily, is very hands-on with the day-to-day of Frank.'

FSE (Frank Sinatra Enterprises) continues to move forward with projects of interest for all Frank devotees.

'Here at FSE, we usually plan ahead. And we put together a three- to five-year plan with various releases and projects. Some happen, some don't. I mean, the problem with any Sinatra project, is not what to include, but what we have to leave out. The man had such a monumental career over 60 years. So we have an embarrassment of riches to draw from in the archive. But things change, and you have to adapt with the industry, technology, and events. I mean, such as a worldwide pandemic that altered some plans.

'But once a project is set, we announce it on the Frank Sinatra social account. And we usually put out a press release with details.

'L.A. IS MY LADY [was released on October 25, 2024]. Amazon is coming out with, I think, an LP on ULTIMATE CHRISTMAS. On L.A. IS MY LADY, when we put out these albums, I always try to stick to the original LP format pretty much. And then on the CD is where we will add the bonus tracks.'

Sinatra.com said this about L.A. IS MY LADY: *The vinyl is a reproduction of the 1984 LP release and features the original 11 songs. The CD and digital versions will appear as Deluxe Editions featuring six bonus tracks, three previously unreleased, plus the original liner notes by Stan Cornyn with new notes by Charles Pignone that include revealing quotes from the main participants. "Mack the Knife," featured as track 6 on the Deluxe Edition, restores Sinatra's original 1984 session vocal making it available for the first time anywhere since the album's original release. →*



→ While on the subject of songs, an impossible question to answer, but did he have a favorite Frank Sinatra song or album?

'That's a tough question, it really depends on the mood I'm in, but I'd say certainly "Come Fly With Me" and "One For My Baby": opposite spectrums. They are favorites of mine mainly because I had seen him do those so many times in concert. But I also like a lot of the deep cuts. I love "Drinking Again", the Johnny Mercer song, which I think is fabulous; Bill Miller on piano with a great arrangement by Claus Ogermann...it is sublime. I also love "Teach Me Tonight" which is, on L.A. IS MY LADY. Torrie Zito did a wonderful chart and Sammy Cahn updated the lyrics for Frank. But really there are too many to mention and it all depends on my mood.'

I asked Charles an equally tough question... Does he have a favorite Dino song?

'There are far too many to mention. I'm a huge Dean Martin fan. I just appreciate his music. He's very easy on the ears. I can listen to Dean for hours.'

Speaking to Charles Pignone led me to ponder about the deep and honest friendship, personally and professionally, between Frank and Dean, apparent to fans who have seen both men interact on stage or off.

To illustrate, a few warm-hearted quotes from Charles' *Sinatra 100* that sum up the everlasting camaraderie between these two supremely talented and engaging entertainers:

*Frank's my deardest and best friend and he's about the warmest guy I know. That exterior everybody sees is a lot of bologna; he's very a warm man. He knows what he's doing all the time; may not be right all the time, but he sure knows what he's doing all the time.* - Dean Martin

*Dean and Dad were very, very close. Dean was the brother my father never had. He held him that closely, as a brother. They were there for each other, one hundred percent. When they were singing together, the audience felt the joy and the humor and became part of it. Most of their jokes were scripted; they had some very good joke writers. The lines were built into the show, but the audience always felt like it was fresh and new. They were remarkable together!"* - Nancy Sinatra Jr. *His relationship with Dean Martin was*

*that they considered themselves Laurel and Hardy. In many ways they were, they wanted to have fun. As a matter of fact, Dean Martin was truly one of the funniest men that I ever knew...And he would break my father up big time, all the time. Dean would just do funny things. And together they would have fun. I believe that was the endeavor - to make this fun carry over to the audience when the two of them were working together.* - Frank Sinatra, Jr.

Dean and Frank had genuine affection for each other. But adding Sammy Davis, Jr., transformed the duo into a swingin' trio, immediately bringing to mind The Rat Pack and their allure. Charles further enlightens about the appeal of The Rat Pack and their remarkable longevity:

'The Rat Pack still resonates today because of the sheer talent of Frank, Dean, and Sammy, singularly and together. But I think it's more for the love the three men had for each other, and that's something that can't


be manufactured or duplicated. They really did not, in hindsight, they really did not do a lot of work together. There's a small window of time where they did some concerts, but it essentially, it begins in 1960 and ends around 1965. We are lucky that we have the live material and some of the video material. But as I said, it's more for the love that the three men had for each other. And that's why I think it still resonates today.'

An insightful quote by Dean says it best:

*It's silly to call us anything*

*like the Clan or the Rat Pack. If anything, it's more like the P.T.A. - Perfect Togetherness Association.* - Dean Martin (from *Sinatra 100*).

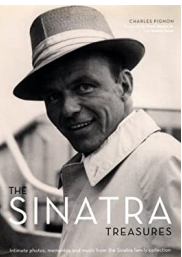
Frank, Dean and Sammy really were perfect together, as much as they were perfect solo.

And Frank Sinatra, his legacy and those of his peers will continue to shine brightly, to be enjoyed by future generations undoubtedly due to the infinite efforts and exceptional creative vision of the quite remarkable Frank Sinatra Enterprises. 

Previous page: Charles Pignone and Frank Sinatra (Charles Pignone Archives)

Right: Dean Martin and Frank Sinatra live on stage at the Westchester, Tarrytown, NY, 1977

Below, right: Charles Pignone today



Charles' authoritative and highly informative books are available to purchase from all good book stores or online.







# Side By Side

with CINDY WILLIFORD

Over the past couple of years or more, The Dean Martin Association has connected, re-connected and partnered with some great new organizations. We have chosen the Muscular Dystrophy Association as our charity, and have found ourselves right in the middle of some great celebrations in Dean's hometown of Steubenville, Ohio.

We are leading out in The Dean Martin Hometown Festival in June 2025, while this December we're partnering with the Steubenville Nutcracker Village (we have adopted the Dean Martin Nutcracker and are volunteering at the Nutcracker Village); we're co-hosting a night of live Christmas entertainment at Froehlich's, and participating in the Christmas Parade!

We've rekindled old relationships with some like-minded organizations (Memory Lane, The Sinatra Music Society *et al*) and made new friends with various Bing Crosby societies and others around the world.

As I sit back and chew on everything presented us, the only word which comes to mind is, 'Wow!'

I have spent the past few weeks reading how the Nutcracker Village in came to be, speaking to several people who have been involved with the yearly celebration.

This is an event which grew out of a vision that one man had about how to revitalize the downtown area of Steubenville. He shared this vision with yet another man, and that vision slowly became an event which will soon celebrate its 10th anniversary. It has brought people from all over the world to see what we know as the Steubenville Nutcracker Village, which is proud to have the world's largest collection of life-sized nutcrackers.

Steubenville itself becomes a winter wonderland during the holiday season.

After the decline of the steel industry, many of the towns located up and down the river suffered a tremendous loss in population after the steel mills closed.

After the closure of so many of the plants and businesses, it impacted not only the economic growth of the city, but also took away a lot of the joy and happiness of those who lived there.

It caused many families to move to areas to find work.

The Nutcracker Village began in 2015 as a collaborative effort to revitalize Steubenville's downtown district and to permeate holiday spirit throughout the city.

And to think it began with a

group of people who all shared the same vision and mindset, to bring the city back to a sense of pride in their community.

Working side by side.

Current mayor Jerry Barilla had the idea of placing nutcrackers at the empty storefronts, just one small way to draw people downtown during the Christmas season, hoping that in doing such a small gesture would help boost morale.

Jerry approached Mark Nelson, a local businessman, who was inspired with the idea of creating life-size nutcrackers as well. Mark shared the idea with local artist Brodie Stutzman, who is the crafter of every nutcracker in the village and who was instrumental in bringing the idea to life. Therese Fedoryka, Mark Nelson's daughter, spends her hours putting the finishing touches on many of the nutcrackers with her own artistic touch.

Both Brodie and Therese not only contribute to this project, but both have day jobs as well as are raising families of their own.

In 2015, there were 37 nutcrackers carved, painted and put on display in the downtown area. Over the course of the past 10 years, the number of nutcrackers has expanded significantly. It was recorded in 2023, the collection had grown to 209. They each stand approximately six feet tall and each require around 40 hours of work to achieve their completed state.

The event attracts people from all across the nation and overseas to see this magnificent display of life-sized nutcrackers. It has been influential in the opening of new businesses, but most of all, has been a key to bringing a sense of joy to the community.

The nutcrackers represent an assortment of different holiday characters, cartoon characters, historical personalities, as well as popular icons like Dean Martin and members of The Rat Pack just to name a few.

And to think that this event, began with a vision and a passion to see the downtown area thrive with holiday spirit and excitement.

As I became more and more involved with this event and spoke to those involved with it, I couldn't help but think of a quote I have shared more than once over the years.

It is something that actually came from Dean himself: he once told his daughter Deana as she was beginning her career to, '...dream big, because you never know when that dream is going to come true.'

So now, every year at this time, the city is given a glimpse of hope and joy with the presence of these beautiful life-sized nutcrackers.

The Nutcracker Village is free and open to the public 24 hours a day and this year runs from November 26th until January 10th, 2025. Its mission is:

*"The Steubenville Nutcracker Village™ is a gift to the people of the Ohio Valley, born out of the woodshops of Nelson's of Steubenville and made possible by the Steubenville Cultural Trust, created to bring magic and hope to a city ready for its next great story."*

A German-style Advent Market featuring local artisans and craftsmen, as well as hot food and drink vendors, runs each weekend in Fort Steuben Park to coincide with the Nutcracker Village event.

The popularity of the Nutcracker Village since its inception has inspired other nutcracker-themed ventures in the City of Steubenville, including a year-round Christmas shop, Drosselmeyer's Nutcracker Shoppe, in downtown Steubenville and Wooden Hearts Follies, a locally-written and performed musical centered around characters from the event.

Imagine if you will, the annual transformation of downtown Steubenville into a magical village of six-foot-tall nutcrackers which now attracts some 50,000 people from all over the United States.

'A lot of them are nutcracker fanatics,' says Fedoryka, 'while many others are looking for a small-town getaway or an affordable holiday destination.'

Click [here](http://www.steubenvillnutcrackervillage.com/advent-market) to view the entire schedule, or alternatively, visit [www.steubenvillnutcrackervillage.com/advent-market](http://www.steubenvillnutcrackervillage.com/advent-market)

We will have a complete story of my time at the event in the next issue of **Just Dino. JD**





## Memory Lane

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



Memory Lane is quality printed, fully illustrated and professionally presented. A "must" for 78 RPM collectors. Available as a traditionally printed magazine or a digital version.

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E-mail: [editor@memorylane.org.uk](mailto:editor@memorylane.org.uk)

### BING magazine - [www.bing.magazine.co.uk](http://www.bing.magazine.co.uk)

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

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

Contact Michael Crampton for further details.

Email: [mdcrampton@gmail.com](mailto:mdcrampton@gmail.com), Phone 0113 268 9556.

In the USA, please contact Perry Huntoon, email: [phuntoon38@gmail.com](mailto:phuntoon38@gmail.com), Tel. (630) 357 5374



## Sinatra Music Society

[www.sinatramusicsociety.com](http://www.sinatramusicsociety.com)

The Sinatra Music Society was founded in 1955 and is an independent non-profit making organisation, dedicated to one aim; the deeper understanding and greater enjoyment of the best in popular music synonymous with the name FRANK SINATRA.

SMS is the largest quality popular music organisation in the UK and does not devote itself to one entertainer or group, even though the person who lent his name to the Society was a legend in his own time.

It produces a quarterly, digital magazine, *Perfectly Frank*. Subs are £5 for the digital issue. Postal members' subs are £15 for UK, £19 for Europe and £23 for the rest of the world.

Contact: Marilyn O'Neill, 30 Heatherleigh, St. Helens, Merseyside, WA9 5SU, UK, phone: 07969 251389 email: [sms.perfectlyfrank@yahoo.com](mailto:sms.perfectlyfrank@yahoo.com)

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# RAT PACK

## A Swingin' Christmas

AT THE SANDS



- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| 08 NOV BASINGSTOKE THE ANVIL      | 29 NOV LEICESTER DE MONTFORT HALL |
| 19 NOV SWANSEA GRAND THEATRE      | 30 NOV STOKE VICTORIA HALL        |
| 22 NOV CAMBRIDGE CORN EXCHANGE    | 05 DEC WARWICK ARTS CENTRE        |
| 23 NOV IPSWICH REGENT THEATRE     | 04 DEC BATH THE FORUM             |
| 24 NOV FOLKESTONE LEAS CLIFF HALL | 10 DEC SHEFFIELD CITY HALL        |
| 26 NOV EDINBURGH USHER HALL       | 18 DEC LONDON ADELPHI THEATRE     |
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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](mailto:deryk@net2000.com.au)

# DEAN MARTIN

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# STEUBENVILLE, OHIO

THE DEAN MARTIN ASSOCIATION together with THE HARMONIUM PROJECT



# Old HOLLYWOOD REWIND



with Marisa Lavins

It's finally my favorite time of year, the time for Christmas films. While many of us dread the cold weather and hectic seasonal changes of the holidays, I always look forward to breaking out my Christmas movie collection to enjoy during this time. So, curl up by the fire, watch the snow fall (if it's falling where you are), and dig into my top four Christmas movies to watch this holiday season.

## It's a Wonderful Life

Call me sentimental or an old soul, but *It's a Wonderful Life* (RKO, 1946) has always been my favorite Christmas movie. It may be the story of redemption, family, or the reminder of what is truly important in life, but I have always found that this film embodies the holiday spirit. The film follows the story of an angel that is sent from Heaven to help George Bailey realize what life would be like if he had never existed. Fresh from serving a gruelling stint in the Air Force as a bombardier general, James Stewart heads the cast as George Bailey. Stewart's performance in this film is nothing short of iconic. His performance effortlessly moves between moments of despair, selflessness, and joy to capture the essence of a man whose life didn't necessarily take the path he had intended. Donna Reed portrays Mary Bailey, George's supportive and understanding wife, who's warmth and strength stand in contrast to the difficult realities that George faces over the years.

One of the films most enduring qualities is its message of the value of life, not matter how ordinary it may seem. It encourages the viewer to reflect on their own impact on others and to understand that even the most selfless, unnoticed actions can impact the people around you in the most profound way.

*It's a Wonderful Life* is more than just a Christmas movie, it's a timeless celebration of the beauty of the human spirit. The film reminds us whoever you are *no man is a failure who has friends*.



## White Christmas

For those who may not know, I have always been a fan of any Old Hollywood musical. However, being that *White Christmas* is centered around my favorite time of year, this particular musical has always held a special place for me.

Set in the post World War II era, the film follows two former soldiers, Bob Wallace and Phil Davis, who team up with sister act Betty and Judy Haynes, pitch in to help save the inn that their former sergeant owns from bankruptcy. Bing Crosby's performance is effortlessly charming, as he brings warmth and smoothness to his role as the serious, yet sincere Bob Wallace. His chemistry with Danny Kaye, who plays the eccentric Phil Davis helps to balance Crosby's reserved character. Rosemary Clooney and Vera-Ellen dazzle as the Haynes sisters. Clooney lends her warm singing voice to classic songs like "Love, You Didn't Do Right By Me", while Vera-Ellen shows off her fantastic dancing skills in the large musical numbers. My particular favorite scene is between Danny Kaye and Vera-Ellen during the sequence "The Best Things Happen While You're Dancing", where they both shine during a very technical dance number.

While some feel that *White Christmas* may be a bit boring in terms of storyline, I have always felt that the film overdelivers in style, music, and the feeling of holiday nostalgia. To me, it's *exactly* the type of Christmas film you would expect to enjoy. *White Christmas* has the ability to fill you with the spirit of the holiday season, and will leave you humming the iconic song for the rest of the season.

## The Shop Around the Corner

Who knew that James Stewart starred in yet another classic Christmas movie? To be fair, I'm not sure he really knew himself.

Made in 1940, *The Shop Around the Corner* was not intended to be a Christmas movie, but as the years have passed, it has become a standard holiday classic.

The plot involves Alfred Kralik, played by James Stewart, and Klara Novak, played by Margaret Sullivan, who are unaware that they are secret

pen pals. While they may be in love with each other through their letters, they loathe each other in real life. Their issues begin to resolve as the holidays grow closer, and they begin to grow closer through their letters.

Through his role, Stewart exudes his trademark sincerity and charm, which makes his characters somewhat frustrating moments more palatable. Sullivan delivers a beautiful performance as Klara, bringing strength and sensitivity to her role. While the story line is embedded with romance, the holiday spirit truly comes through in the set design of the shop and surrounding areas of snowy Budapest. The shop where the story takes place is beautifully immersed in tinsel, Christmas trees, and lights, adding to the nostalgic Christmas feeling.

While this may not be the most popular Christmas film during the season, its subtle and warm approach to the season makes it perfect for anyone looking for a change of pace to their usual holiday viewings.

## The Bishop's Wife

I have always felt that this film is a bit of an underdog in the world of Christmas movies because it's not one of the most popular ones. However, this charming holiday classic blends romance, humor, and magic into a heartwarming tale akin to *It's a Wonderful Life*.

The film follows Bishop Henry Brougham, played by David Niven who is struggling to raise funds for a new cathedral as well as manage his marriage to his loving and patient wife Julia, played by Loretta Young. In a moment of need, Brougham prays for help, and much to his surprise, an angel named Dudley, played by Cary Grant is sent to assist him. However, while Brougham thinks Dudley is there to help him raise money for his cathedral, Dudley has other plans. He spends much time with his wife Julia posed as a human assistant. He begins to try to teach Brougham what is truly important in his life outside of his work.

Cary Grant's performance as the lovable and sarcastic angel sent from heaven to lend a helping hand is delivered with charm and grace that lends to the believability that while he

has innate human qualities, he is ultimately an otherworldly being.

Loretta Young brings quietness and grace to her role, embracing the emotional depth of a woman who is questioning her place in the world and in her husband's life.

With Niven portraying the conflicted Bishop, he brings a delicate amount of humor and kindness that makes the viewer soften to his dilemma.

As another Christmas film with elements of fantasy and magic, I felt that this film was essential to include on my list this year. With its feel-good experience of comedy, romance, and drama, this story will appeal to audiences young and old. **JD**

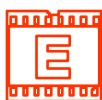






**Elliot Thorpe** joins the cavalry to find a trio of familiar faces who are gamblers, lovers....the wildest characters in all the West...in John Sturges' classic comedy.

## SERGEANTS 3



Everyone knows *Ocean's 11* as the quintessential Rat Pack movie, with *Robin...* and *the 7 Hoods* coming up a close second. But of all of the Clan's movies (which includes *4 For Texas*), it's *Sergeants 3* that seems to be the most overlooked.

Apart from *Ocean's...* it's the only film that actually features all of them (Peter Lawford and Joey Bishop are conspicuously missing from *Robin...* and *...Texas*, with Sammy also missing from the latter). Arguably, *...Texas* shouldn't even be categorized as a Clan film, seeing as it only stars Frank and Dean - and by that logic, *Some Came Running* and *Marriage On the Rocks* should be part of the canon (and let's not even get into both *Cannonballs*).

When plans for a Frank Capra-directed biopic of Jimmy Durante starring Frank, Dean and Bing Crosby never came to fruition, Howard H Koch executive produced a remake of *Gunga Din* instead. The 1939 RKO Radio Picture was based on the works of Rudyard Kipling and had already seen a remount of sorts in 1951 with *Soldiers Three* (MGM).

Moving the action from India's Northwest Frontier in the 1880s to Dakota ten years previously, the British soldiers became US Cavalry sergeants. Frank, Dean and Peter took on the triumvirate earlier occupied by the likes of Cary Grant, Douglas Fairbanks Jr., David Niven, Stewart Granger and Robert Newton *et al*, while Sammy and Joey rounded out the cast along with Ruta Lee and Henry Silva.

*Sergeants 3* was described by United Artists as 'a rollicking, action-packed, gusty era of human history...the winning of the American West.'

Prolific writer W R Burnett (*Little Caesar*; *The Asphalt Jungle*; *Ice Station Zebra*) fashioned a screenplay that was tailored for the unique talents of show business' most colorful personalities of the time. A multi-million dollar project and targeted to be on of the biggest Westerns ever turned out by Hollywood, it was filmed against spectacular scenery in Panavision and Technicolor.

Only the second film to be produced by Frank's Essex Productions (together with Dean's Claude Productions), it was in association with United Artists. Academy Award-nominated

John Sturges took on the mantle of director, no stranger to the Western genre himself, having filmed *Gunfight At the OK Corral* (Paramount, 1957) and *The Magnificent Seven* (Mirisch/United Artists, 1960). He had previously directed Frank in *Never So Few* for MGM in 1959.

Filming began on 22 May 1961 at Kanab, Utah where for several weeks, the sweeping panoramas of vast distances, prairies, buttes and canyons were utilized, as well as three specially-constructed exterior sets: a cavalry fort and two complete Western towns. One town was located a mere 80 miles from the Grand Canyon and in an area once occupied by a Mormon colony at the end of the 1800s. The area was so wild that the Utah State and Kanab County bulldozed a rough dirt road to allow access for the cast and crew. Some additional shooting was carried out at Bryce National Canyon where some dizzying heights were captured. Interiors were filmed at Samuel Goldwyn Studios across 21 sets (complete with an after-hours golf driving range which Dean took full advantage of).

In 1961, Kanab had a population of only 1400 but another 250 were added temporarily by the production, which saw thousands of period costumes made, with horses and wranglers augmenting those in and around Kanab. Hundreds of local citizens were employed to construct, drive, cater and to act as extras in the picture, ranging from teachers, schoolchildren, housewives, a local beauty pageant winner, lumberjacks and cowboys. Members of the nearby Navajo, Kaibob and Shivwitz reservations were hired, too.

While the filming took place on location, stars Frank, Dean, Sammy, Peter and Joey would commute by chartered aircraft between Vegas (where they would perform at the Sands) and Kanab. The use of aircraft for the location shooting was unique in movie-making, with the small Kanab landing strip receiving numerous single and twin-engines planes (and DC3s and Conquairs almost hourly) being renamed Sinatra Airport for the duration. For filming, the main cast were shuttled to work by helicopter from Parry Lodge, where they were staying.

Three sergeants, Mike (Frank), Chip (Dean) and Larry (Peter) were Civil War buddies long before arriving in South Dakota for





Meanwhile Dean Martin wasn't too keen on getting to and from the location: 'Sinatra insisted we not waste time on getting to where he told us to, whether that's out in Utah or on at the Sands. He got us everywhere by 'plane and damned helicopters,' he told the DMA some years later. 'I was glad to be back on the ground. Now I know why the Pope kisses the tarmac.'

*Sergeants 3* always will be overshadowed by *Ocean's 11* and *Robin and the 7 Hoods* - much to its detriment. While it may not have the playfulness and iconography of its two cousins, it nevertheless is a fun way to spend ninety minutes or so. **JD**

For a few years now, I've been dreaming, planning and working hard for that time when I'd made it big as an actor in a western movie. Now, it has come about and I'm right up there with my pals, Frank Sinatra, Dean Martin, Peter Lawford and Joey Bishop under western skies in a picture called "Sergeants 3" for Frank's own company, E-C Productions, and United Artists release.

Now don't think I'm complaining, 'cause this is a real big, big picture, and I got a good salary and had nothing but fun, but it just wasn't what I anticipated for my first western.

First, I got myself some of the finest fast draw guns ever made and I practiced drawing, twirling and firing so long and so hard that even my expert friends, such as Rodd Redwing, "the fastest draw artist alive and who appears in "Sergeants 3", said that I could match with the best. But, what did I get in this western debut? A small, dented bugle to carry!

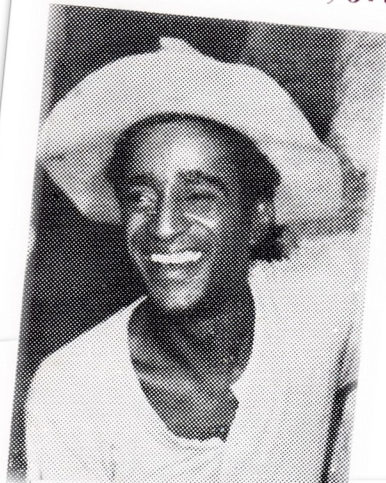
Second, I learned how to ride. I got on horses as often as possible and even got to the point where I could get fancy in making a horse rear and paw air as I sat on him majestically. I pictured myself on a white stallion racing over the plains, but then I had to be content with a huge white mule named "Ceffie".

Thirdly, I've been reading up on the West for years. I did so much research that prop men and writers began asking me what was what in those days when the West was won. But honestly, I never came across any gunmen or soldiers compared to Frank, Dean and Peter. Those guys made more Indians bite the dust than the whole 7th Cavalry ever did.

I would like to confide in you that there is at least one Western relic I use in this picture that is authentic and which really did help win the West for Hollywood. John Wayne loaned me the beat-up hat he has worn in just about every Western he's made for the past twenty years. I wore it with pride and hope it will make you think I really am a true man of the Old West.

## WHERE'S THE SHOOTIN'?

by Sammy Davis, Jr.



Sammy Davis Jr., stars in a straight dramatic role of a little guy begins his army career by being a nuisance but who finishes by saving the regiment from massacre by Indians in "Sergeants 3", which is due to open on ..... at the ..... Theatre, through United Artists release.

SAR. 20.

(65 screen)

Price 9-

for the Indian Wars in the 1870s. Coming to the rescue of a former slave, Jonah (Sammy) in a bar-room brawl, they add him with his huge white mule to their group of comrades in arms.

It is a formidable group that gets a maximum of fun and action out of close calls with the indigenous population. But Larry soon decides to make the quartet a trio again by getting married and not re-enlisting. Mike and Chip conspire to keep him in service by making sure unpopular sergeant Roger (Joey), who was to have replaced him on a mission, is too ill to go into action.

Their action-filled and comic misadventures continue a merry pace, but finally lead to the quartet's capture by hostile forces. The cavalry regiment, coming to the rescue, is in danger of ambush and massacre. Jonah, though wounded, saves the day by giving warning on his bugle.

The three sergeants are later decorated for bravery and Jonah realizes his wish to be a soldier. Larry is set to take off with his bride-to-be but as the movie closes, we find that Mike and Chip have tricked him again into another hitch.

Ruta Lee played Peter Lawford's bride, finding fame as another bride, one of seven in fact, in the lavish MGM musical *Seven Brides For Seven Brothers* (1954). She has been a leading lady in hundreds of television dramas, some as diverse as *Wagon Train*, *CHiPs*, *Murder She Wrote* and *Days of Our Lives*. Most recently at aged 89, she was a guest judge for *RuPaul's Drag Race All Stars* in May-June 2024.

Frank spotted her in a couple of episodes of *Gunsmoke* and signed her as the leading lady for *Sergeants 3*.

Joey Bishop as the "by-the-book" Sergeant Major Roger Boswell found it hard to keep the dramatic vein to his character. In the movie's press book, he said: 'I may have kept a straight face in the picture, but it was darn hard to do it between filming with my co-stars. We put on quite a show for the rest of the cast, crew and even the set visitors, but it was mainly for ourselves. If we just filmed the between scenes stuff, we'd have had a hit comedy. I just gotta be great with the humor in order to protect myself from those singers-turned-comedians I pal around with!'

Sammy meanwhile was absolutely thrilled to be finally making a Western, having been short-listed to cameo as a slave in *The Alamo* (United Artists, 1960) with John Wayne. When scheduling conflicts arose with *Ocean's 11*, Sammy wasn't about to back out on working with Frank and Dean. Ultimately, his role as Josh Howard was a far greater part than what he would have got in *The Alamo*.

Sammy went on to guest star in Western series such as *Frontier Circus*, *Lawman* and *The Rifleman*.

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CAMPAIGN BOOK

DEAN MARTIN  
PETER LAWFOR  
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# Serge





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## MUSCULAR DYSTROPHY ASSOCIATION

[mda.org](http://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 TOURING NOW

[swinginthesands.co.uk/xmas-show/](http://swinginthesands.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!).

## JOE SCALISSI SINGS DEAN MARTIN

[joescalissi.com](http://joescalissi.com)



Joe Scalissi, a familiar Dean Martin Tribute artist in and around the United States, made an appearance in Steubenville, Ohio recently for what was the first ever Christmas Show featuring the music of Dean Martin. The show took place at Froelich's Classic Corner and he did not disappoint. Joe sang the standard Christmas songs such as "Rudolph the Red Nose Reindeer," "Silver Bells," "Let It Snow," "White Christmas" and "Winter Wonderland" which brings the nostalgia and festive cheer to audiences. He also sang songs from Dean's first Winter-themed album which included "The Things We Did Last Summer" and "I've Got My Love to Keep Me Warm." And of course, no show is complete without singing Dean's signature songs like "Everybody Loves Somebody" and "Welcome to My World." Joe's Christmas tributes to Dean stands as a shining example of excellence in the art of tribute performance. It is through his Christmas shows that he truly captures the charisma and charm of the King of Cool, especially during the holiday season which was one of Dean's favorite times of the year. Joe has acquired the reputation as one of the leading Dean Martin tribute artists.

His success stems from a combination of vocal mastery, charisma, a commitment to authenticity and an unparalleled ability to evoke the essence of Dean Martin. He has spent years perfecting his tone, phrasing and delivery to mirror Dean's voice with remarkable precision. It all began for him after he won top honors at a Wisconsin impersonator contest, which led to local performances. He performed at Steubenville's annual Dean Martin festival for the first time in 1998, headlining for several years. In June of 2024, Joe celebrated 26 years as a Dean Martin Tribute artist. In addition to his technical accuracy, Joe embodies the warmth and charm that made Dean's performances so beloved. Joe's renditions of classics like "That's Amore," "Volare," and "Everybody Loves Somebody" are not merely imitations, but heartfelt tributes that bring Dean's music to life for new generations.

Dean was more than just a singer; he was the total entertainer whose charisma captivated audiences. Joe has mastered this aspect of Dean's appeal, creating performances that exude charm. He interacts with audiences in a way that feels spontaneous and genuine, much as Dean did during his live shows and television shows. Even Joe's ability to recreate the humor and lightheartedness of a classic Dean Martin show has earned him widespread approval. Whether he is delivering a witty quip, flashing a playful grin or engaging in lighthearted banter with the audience, Joe channels Dean's persona with remarkable authenticity.

During a show a few years ago in which Dean's daughters Deana and Gail attended, they could not believe how true to the core Joe portrayed their father not just in singing, but even in his appearance. It is these various connections with his audience that truly makes a defining feature of his tribute performances. Joe's meticulous attention to detail does not stop with the songs that he sings. It flows over into every aspect of portraying Dean. Joe spends a significant amount of time replicating Dean's mannerisms, gestures, and even his casual yet sophisticated style. From the way he holds a cigarette, or a glass of "bourbon" Joe ensures that every detail contributes to an immersive experience. Costuming plays a very vital role in Joe's performances. He dons tailored tuxedos or sharp suits which are reminiscent of the Rat Pack era, further enhancing the visual authenticity of his tribute to the King of Cool. The stage sets and lighting choices evoke the elegance of the mid-20th Century transporting audiences to the golden age of La Vegas entertainment. Joe has demonstrated a keen understanding of Dean's humor, seamlessly integrating it into his shows. He incorporates classic jokes and anecdotes along with his own improvisations that align with Dean's style. It is the comedy which Joe brings to his shows that allows him to honor both Dean's musical and comedic legacies. Joe balances humor with heartfelt performances which makes his shows a well-rounded tribute to the diverse talents that Dean had. Over the years, Joe has performed in a wide range of venues, from intimate settings to large theaters. His versatility allows him to adapt his performances to suit different audiences and settings, whether he's performing solo or as a part of a Rat Pack tribute act.

Another layer of versatility Joe possesses is his ability to perform both live and in recorded formats. Not only does he perform on a stage, but he also has appeared in numerous voice-over projects which includes Aldi's Christmas campaign in Switzerland where he performed "Let It Snow! Let It Snow! Let It Snow!". In addition to his Dean Martin tribute shows, he also participates in *The Rat Pack in Concert*, a tribute to Dean, Frank Sinatra and Sammy Davis Jr. It is one very high energy show and one that sells out quickly. A DMA member recently shared these words about Joe's performance: 'Joe doesn't imitate Dean Martin, he embodies him. Best there is!'

The making of *Joe Scalissi Sings Dean Martin* is truly a labor of love, and it is one which has taken years to craft. It didn't happen overnight. Joe's genuine affection for Dean's music resonates with audiences, creating an emotional connection that goes beyond entertainment. His performances offer a chance to relive those cherished memories of days gone by while introducing one of the most iconic entertainers of the 20th century to a younger generation. His ability to connect with diverse audiences is a testament to the universal appeal of Dean's music and persona. It is through his shows that Dean's influence continues to be felt around the world. Joe's planned upcoming holiday performances include:

- December 14, 2024: *The Rat Pack in Concert*, OWA Theater in Foley, Alabama.
- December 17, 2024: *The Rat Pack in Concert*, The Eisemann Center in Richardson, Texas.
- December 18, 2024: *The Rat Pack in Concert*, The Strand Theatre in Shreveport, Louisiana.

These performances continue to celebrate the timeless appeal of Dean Martin and the Rat Pack, offering audiences a nostalgic and festive experience during the holiday season. For the most current information on Joe's performances, we recommended visiting his official website or contact the respective venues directly.

## DEAN MARTIN HOMETOWN FESTIVAL, 12 - 14 JUNE 2025

[deanmartinassociation.com/festival-2025/](http://deanmartinassociation.com/festival-2025/)

We're busy preparing next year's festival, together 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 now have a dedicated page on our website which keeps everyone updated, and where you can find important links. We are also looking to add the event to Trip Advisor.

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**DEAN MARTIN**  
HOMETOWN FESTIVAL

STEUBENVILLE, OHIO 12 - 14 JUNE 2025



## THE DEFINITIVE RAT PACK

[boisdale.co.uk](http://boisdale.co.uk)

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

## REMEMBERING SOME OF WHOM WE LOST IN 2024

**Anne Whitfield** Born August 27, 1938 in Oxford Mississippi, Whitfield was best known for her role as Susan Waverly in the 1954 holiday classic, *White Christmas*. She also appeared on several TV shows including *Father Knows Best*, *77 Sunset Strip*, and *Perry Mason*. Whitfield passed away on February 7, at the age of 85, with her family releasing a statement saying *a powerhouse in life, and we hope her immense positive energy flows out to those who had the pleasure of knowing her.*

**Barbara Rush** Through her nearly 60 year career, Barbara Rush was a star that graced audiences with her impeccable performances in film and television through the 1950s and 1960s. She was best known for her roles in 1953's *It Came From Outer Space*, and 1959's *The Young Lions* alongside Dean. Rush passed away on Easter Sunday 2024 at the age of 97. Her daughter released a statement saying "It's fitting she chose to leave on Easter as it was one of her favorite holidays and now, of course, Easter will have deeper significance for me and my family."

**Bob Newhart** Known for his deadpan and stammering delivery of humor, Bob gave us over 60 years of legendary comedy. Newhart found his start as a stand-up on *The Ed Sullivan Show* before releasing his first successful comedy album *THE BUTTON-DOWN MIND OF BOB NEWHART*. From there, he went on to lead several Emmy Award winning tv shows including *The Bob Newhart Show* and *Newhart*. Bob passed away on July 18 at the age of 94.

**Chita Rivera** The legendary Tony award-winning actress passed away on January 30 at the age of 91. Known for originating the role of Anita in *West Side Story*, Rivera would go on to become one of the most nominated stars in Tony Awards history, with 10 nominations for her performances in *Bye Bye Birdie*, *Chicago*, and *Nine*.

**Christopher Riddle** The son of legendary arranger and composer Nelson Riddle was born 1950 in Los Angeles, California. Christopher was an accomplished musician, an esteemed trombonist and, since 1985, leader and musical director of the Nelson Riddle Orchestra following his father's passing. For four decades, with an unwavering commitment to preserving his father's legacy, he conducted Nelson Riddle's iconic arrangements with authenticity and passion, captivating worldwide audiences with first-hand anecdotes about Frank Sinatra, Ella Fitzgerald, Judy Garland and many more. He passed away on August 24 after a courageous battle with cancer.

**Donald Sutherland** Known to many as President Coriolanus Snow in *The Hunger Games* franchise, Donald remained a popular figure in our popular culture since the start of his career over 60 years ago. While he was never nominated for an Oscar Award, he was granted an Honorary Oscar at the 2017 awards ceremony. Sutherland passed away on June 20 at the age of 88. His son Keifer released a statement upon his passing stating *I personally think he was one of the most important actors in the history of film. Never daunted by a role, good, bad, or ugly. He loved what he did and did what he loved, and one can never ask for more.*

**Glynis Johns** Glynis Johns, an Academy Award nominated actress known for her roles in 1961's *The Sun Downers* and as Mrs. Banks in 1964's *Mary Poppins*, passed away on January 4 at 100 years old. Upon her passing, her manager Mitch Clem released a statement saying *she has a wit that could stop you in your tracks powered by a heart that loved deeply and purely. Not only do we mourn the passing of our dear Glynis, but we mourn the end of the golden age of Hollywood.*

**Jack Jones** Two-time Grammy Award winner and crooner Jack Jones passed away on October 23 at the age of 86. Known as a artist who took great inspiration from the likes of Frank Sinatra, was best known for singing TV's *The Love Boat* theme song, as well as his classic hit "Lollipops and Roses". Judy Garland once called him the best jazz singer in the world.

**James Earl Jones** The man known for his legendary voice that he lent to the characters of Darth Vader and Mufasa passed away on September 9 aged 93. With a career that spanned over 60 years, Jones earned two Tony Awards for his performances in *The Great White Hope* and *Fences*. With his additional Emmy, Grammy, and honorary Oscar awards, he is one of very few who achieved an EGOT during his career.

**Kathryn Crosby** Born in Texas in 1933, Kathryn Crosby was known particularly for her instrumental part in the 1959 film *Anatomy of a Murder*. In 1957, Kathryn married famous crooner Bing Crosby and they had three children. She also appeared alongside Bing and her family in several episodes and Christmas specials of *The Bing Crosby Show*. She later went on to have her own local daytime talk show called *The Kathryn Crosby Show*. Crosby passed away on September 20 th at the age of 90 surrounded by her family. Dean once made a joke about Bing marrying Cary Grant (Kathryn also went by the name of Kathy Grant)!


**Kris Kristofferson** Legendary country singer and esteemed actor Kris Kristofferson passed away on September 28 at 88 years of age. During his long and successful career, Kristofferson released 18 studio albums, won three Grammy Awards and garnered 13 additional nominations. He is best known for his role in the 1976 remake of *A Star is Born* alongside Barbara Streisand. The film was highly successful becoming the second-highest grossing movie of the year and Kristofferson won a Golden Globe for Best Actor for his performance.

**Maggie Smith** The Oscar Award winning actress who graced our screens with legendary roles such as Professor McGonagall in the *Harry Potter* series, passed away on September 27 at the age of 89. Born in 1934, Smith began her career on the stage, performing in highly profiled plays including *Othello*, *Private Lives*, and *The Way of The World*. She has a left behind an incredible legacy through her momentous career that will be celebrated for years to come.

**Mitzi Gaynor** The queen of the technicolor musical passed away on October 17 at the age of 93. Best known for her role in the musical *South Pacific*, Gaynor embodied the bubbly and spunky spirit often seen in the movie musical genre today. Friends of the actress stated upon her passing *for eight decades she entertained audiences in films, television, and on the stage. She truly enjoyed every moment of her professional career, and the great privilege of being an entertainer.*

**Quincy Jones** Born in Chicago in 1933, Quincy held an interest in jazz and playing the trumpet from an early age. After scoring several films in his early career, he soon turned to producing and arranging. Jones produced several of Michael Jackson's albums, including the highly successful *THRILLER* album. Jones passed away on November 3 at the age of 91 surrounded by his family.

**Shelley Duvall** The actress known for her role in Kubrick's *The Shining* passed away on July 11 at the age of 75 due to complications from diabetes. Born in Texas, Duvall had an innate interest in film from a young age. She started her career in the 1970 film *Brewster McCloud*. From there, she continued to find success in several of her films including *Nashville* and *3 Women*. Outside of her film career, she had a deep interest in children's television, and produced several shows including *Nightmare Classic* and *Tall Tales & Legends*.

**Teri Garr** Teri Garr, known for her role in films such as *Tootsie* and *Young Frankenstein*, passed away on October 29, aged 79. Garr began her career as a dancer, before landing her first big role in the 1974 neo-noir Francis Ford Coppola film *The Conversation*. This success lead to her starring in such memorable roles as *Oh, God!* and *Mr. Mom*. Her vibrant and authentic performances in her films leave her one of the most memorable actresses of her generation. 

**Next Year...**  **JUST DINO**  **DEAN MARTIN HOMECOMING FESTIVAL 2025** **JUNE 12th - 14th** **See you in 2025...**



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