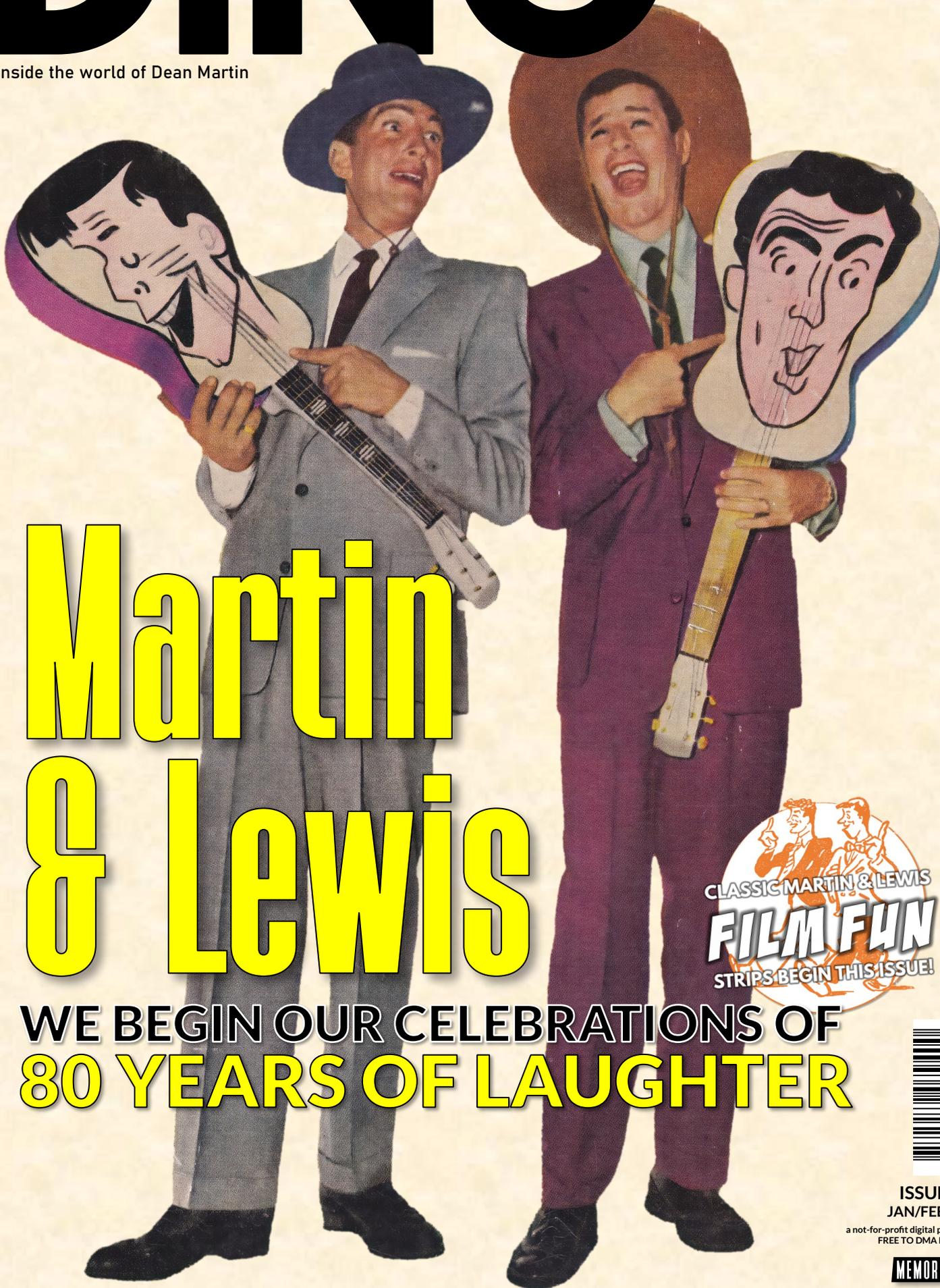


DINO

Inside the world of Dean Martin

THE OFFICIAL MAGAZINE OF
THE DEAN MARTIN ASSOCIATION



Martin & Lewis



WE BEGIN OUR CELEBRATIONS OF
80 YEARS OF LAUGHTER



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ISSUE 437
JAN/FEB 2026

a not-for-profit digital publication
FREE TO DMA MEMBERS





'This is the exclusive and fully-authorized magazine published 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
DMA co-founder, Inaugural President
and Chief Executive (1960-2015)

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Direct from the bar...

February 3, 2026

As we kick off the 2026 run of our official magazine - now retitled just *Dino* - I am excited to be bringing you the start of our celebrations of a major anniversary: the 80th anniversary of the Martin and Lewis partnership.

As such, in each upcoming issue of *Dino*, we will be featuring one or more articles, photographs and other memorabilia celebrating the iconic duo that has brought us laughter and joy over these many decades.

To begin the festivities, we have an insightful look at Martin and Lewis' radio career, as well as their early time with Capitol Records, highlighting "The Money Song" and "That Certain Party". Across 2026, we will also be featuring some incredible British comic strips starring the pair, that are wonderful and entertaining to read.

As we continue to be surrounded by cool breezes and snowy landscapes, we are reminded of beautiful wintry melodies like "It Won't Cool Off", that *Dino* has left us to enjoy during this blustery time of year. Additionally, with February - the month of romance - just getting started, what better time is there to listen to the ultimate romantic crooner: our very own Dean Martin! We also take a look at the most popular romantic comedy of all time: Katherine Hepburn's *The Philadelphia Story*.

I would like to once again thank our loyal members for joining us on our journey to continually celebrate, promote - and occasionally unearth rare aspects of - Dean Martin and his contributions to music, radio, television and film.

All of us at the DMA are looking forward to the adventures ahead!

Marisa

DINO

THE OFFICIAL MAGAZINE OF
THE DEAN MARTIN ASSOCIATION

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Editor-in-Chief **Marisa Lavins**



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Thank you Carole Barker, Jimmy Bowen, Elliot Thorpe; The Estate of Bernard H Thorpe, Iconic Artists Group

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A MEMORY HIVE PUBLICATION 

About The Dean Martin Association Founded in 1960 and now in our seventh decade, we are proud to be the first and only officially authorized 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 the DMA's creation 65 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 singles and compilation albums and re-releases of Dean's studio recordings (even gaining him a top-ten single in 1969 and Gold album award in 1976).

In 2025, Bernard's son Elliot Thorpe founded The Dean Martin Association of America. The DMAA is an autonomous sister organization of the DMA that handles the worldwide membership of the DMA via its official Facebook page. It also oversees US-based events and projects, such as Steubenville's annual Dean Martin Hometown Festival.

Honorary members Mark Adams, Carole Barker, Michelle Della Fave, Mark Halliday, George Daniel Long.

Together, the DMA and DMAA continuously strive to respect, promote and support the legacy of Dean Martin at all times with the endorsement of members of his family, and the support of peers, admirers and members all around the world. **WE DO NOT ADVOCATE, PROMOTE OR SUPPORT ANY UNAUTHORIZED AI-CREATED WORK THAT FALSIFIES, TAINTS OR RIDICULES HIS LEGACY, OR THAT PURPORTS TO CELEBRATE HIS LIFE AND CAREER.**

Please visit deanmartinassociation.com. You can contact the DMA by using the "Get In Touch" tab on our website.

LISTENING BOOTH

This issue's featured single with CINDY WILLIFORD

THE MONEY SONG / THAT CERTAIN PARTY

In 1948, Dean Martin and Jerry Lewis were still building their national identity...working the clubs, refining timing, and selecting material that quietly reflected their own lived experience. Two songs they recorded together that year, "The Money Song" and "That Certain Party", offer a revealing snapshot of that moment, capturing ambition, observation, and the threshold of wider recognition.

Though often viewed simply as period recordings, these songs hold deeper meaning when considered in context.



Written by Harold Rome, "The Money Song" was published in 1947 and first recorded by Buddy Clark with The Modernaires.

Rome was known for his keen social commentary, and the song treats money not as indulgence, but as access, something that opens doors and shapes opportunity.

When Dean and Jerry recorded the song together in 1948, it was contemporary material, not nostalgia. Dean's vocal is relaxed and grounded, never pleading or resentful. His phrasing suggests understanding rather than desire, while Jerry's presence subtly frames the lyric with irony. Together, they present the song as observation rather than complaint.

Even this early, Dean demonstrated an instinct that would define his career: the ability to deliver pointed material with ease and restraint.

"That Certain Party" was written by Walter Donaldson and Gus Kahn and was already 23 years old when Dean and Jerry recorded it in 1948. At the time of its original release, it ranked as the 69th most popular song of 1925, firmly establishing it as a recognizable Jazz Age standard.

The song centers on aspiration—wanting entry into a world defined by glamour, privilege, and recognition. In Dean's hands, however, the lyric is stripped of excess polish. He does not sound dazzled by status, nor does he chase it. His delivery suggests distance and reflection—someone aware of the invitation but not consumed by it. Jerry's participation adds a knowing counterbalance, reinforcing the song's gentle satire.

Importantly, "That Certain Party" marked a milestone for the duo. It became Dean Martin's first charting song recorded with Jerry Lewis, entering the *Billboard* listings at no. 22,

ESSENTIAL INFO

LABEL	Capitol
ORIGINAL RELEASE	October 18, 1948
CATALOG NO.	15249
RPM	78
VOCALS RECORDED	September 13, 1948
ORCHESTRA	The Mario Armengol Orchestra
CHART POSITION	22 [December 4, 1948]

Takes 4 and 2 were used for both songs respectively. The music tracks for both songs were recorded separately in Mexico (from Dean and Jerry's vocals) on September 9, 1948, due to a musician's strike in the US. Dean and Jerry recorded at Capitol in Hollywood.

remaining on the chart for two weeks; a brief appearance, but a clear signal that their reach was beginning to extend beyond the nightclub circuit.

Taken together, "The Money Song" and "That Certain Party" form a quiet narrative:

One acknowledges what helps open doors. The other reflects on who decides who is invited inside.

In 1948, Dean and Jerry were living that reality. They had momentum, talent, and growing visibility, but true stardom was still forming.

These recordings capture that moment not with urgency, but with clarity and control. However, Capitol Records realized that Martin and Lewis

weren't going to blaze any trails as a novelty act in the music business so they chose to record Dean alone. Dean did not push the material and, in those days, would record what was

simply presented to him without necessarily offering alternatives.

What stands out today is how fully formed Dean already sounded. Long before major label dominance and television fame, he understood pacing, tone, and understatement. He trusted the song and the listener.

These recordings are more than early catalog entries. They are quiet markers of an artist who knew exactly who he was, even before the world fully recognized him.

Unmistakably...Dino. 🐶



Novelty Song Is Cut by New Comedy Team

A new comedy team, Dean Martin and Jerry Lewis, makes its disc debut on Capitol Records with an amusing novelty tune, "The Money Song," coupled with "That Certain Party."

Martin and Lewis first gained popularity in New York and subsequently broke all records at Sloop Maxie's in Hollywood. They also have hit the pictures, their first film being the forthcoming "My Friend Erma," with Betty Hutton.

Capitol Signs Martin-Lewis

HOLLYWOOD—Dean Martin and Jerry Lewis have just been signed to an exclusive Capitol Records recording contract, it was officially announced last week by James B. Conkling, Capitol Vice-President in charge of Repertoire.

Martin and Lewis have had a most sensational rise to fame of any comedy team in many years and have built an enthusiastic following throughout the country through their record-breaking engagement at the Copacabana in New York and their recently completely smash run at Sloop Maxie's in Hollywood.

Capitol regards the signing of these artists as a major accomplishment, particularly in view of the competition for the team which has taken place among all top recording firms

Conkling also stated that the record to be released will combine the duo's great comedy personalities with the exceptional singing voice of Dean Martin.

Their first record will be given special sales handling and will be available in a few days.

It will present the team doing "The Money Song" from the musical "That's The Ticket," backed by their novel interpretation of the old favorite "That Certain Party."

Currently appearing at the Latin Casino in Philadelphia, the duo is to return to Hollywood in October to fulfill film arrangements with Hal Wallis Productions and are slated for an early radio program.

RadioTimes



When the story of Dean Martin and Jerry Lewis is told, it is often simplified into a clean progression: nightclubs give way to radio, radio gives way to motion pictures, and stardom follows in orderly succession. In reality, the rise of Martin and Lewis was far more compressed, volatile, and complex, as CINDY WILLIFORD explains.

Dean and Jerry's ascent unfolded across multiple entertainment mediums simultaneously, each shaping the partnership in different—and sometimes opposing—ways. At the center of this convergence was radio.

The birth of *The Martin and Lewis Show* did not mark a pause between nightclub success and Hollywood fame. Instead, it emerged during a period when the duo was already accelerating on several fronts at once. Radio, nightclubs, and motion pictures were not steps on a ladder; they were parallel arenas, all demanding attention, adaptation, and endurance at the same time.

The contrast between nightclub performance and radio broadcasting could not have been more pronounced. In nightclubs, Martin and Lewis thrived immediately. Audience reactions were instant and instinctive. Noise, movement, and unpredictability fueled the act. If a moment ran long or spiraled into chaos, it often enhanced the experience rather than undermining it.

Radio offered no such flexibility.

Without visible audiences or spontaneous applause, the duo had to recalibrate their instincts. Timing replaced spectacle. Language replaced motion. Silence became as important as sound. What worked visually in a nightclub could fall flat—or worse, become confusing—when reduced to audio alone.

This contrast forced the act to develop dual instincts. Nightclub performance remained explosive, while radio demanded restraint and structure. Rather than diluting the act, this duality strengthened it. The discipline learned in radio informed their live performances, while the energy of the nightclubs prevented radio from becoming sterile.

The tension between these two environments created a feedback loop. Radio sharpened precision. Nightclubs reinforced boldness. Together, they produced an act capable of adjusting its intensity without losing identity—a skill that would prove essential as film and television entered the picture simultaneously.

Understanding the radio show's origins requires abandoning the idea that it was merely a precursor. It was a stabilizing force—one that shaped the Martin and Lewis dynamic just as profoundly as their films would.

For Dean, radio was not unfamiliar territory. Long before the national attention surrounding the team, radio had been part of his professional foundation. He understood microphone technique, pacing, and the discipline required by live broadcasts. Radio demanded clarity, control, and an instinctive sense of timing—qualities Dean already possessed.

This experience proved crucial when Martin and Lewis entered network radio.

Where some performers struggled to adjust to the invisible audience, Dean was comfortable. His relaxed vocal delivery, conversational phrasing, and musical assurance translated seamlessly to the medium. Radio did not require him to reinvent himself; it allowed him to apply what he already knew.

As the radio show developed, Dean's role became increasingly apparent. He was not simply the straight man. He was the anchor. His voice structured the broadcast, introducing musical numbers, setting scenes, and restoring balance when the program veered toward chaos. On radio, Dean's professionalism was not subtle—it was structural.

For Jerry, radio posed a different challenge entirely.

Lewis's comedy was rooted in physicality. Facial expressions, exaggerated movement, and sudden bursts of energy were essential components of his stage persona. Radio stripped those tools away.

Without a visible audience, Jerry was forced to confront a

fundamental question: could his comedy exist without being seen?

Early radio appearances revealed both the difficulty and the potential of this limitation. Jerry's instinctive physical comedy did not disappear—it transformed. He leaned into verbal disruption, rapid-fire dialogue, sound effects, and exaggerated vocal reactions. Rather than diminishing his presence, radio forced him to sharpen it.

This adjustment did not come easily, and it introduced tension—both creatively and professionally. Yet it was precisely this tension that refined the act. Jerry's radio work pushed him toward greater verbal precision, a skill that would later enhance his on-screen performances rather than replace them.

By 1949, radio remained America's most influential entertainment medium, even as television began its ascent. It controlled advertising revenue, national exposure, and public familiarity.

A successful radio program signaled legitimacy.

At the same time, Hollywood studios were actively searching for talent that could cross platforms. Nightclub success alone was not enough. Studios wanted performers who could sustain weekly schedules, follow scripts, and deliver consistency under pressure. Martin and Lewis entered radio during this transitional moment—not as novices, but as performers already gaining momentum.

One of the most persistent misconceptions surrounding Martin and Lewis is that their radio work preceded their film career in a linear progression. In reality, radio and motion pictures developed in tandem, each shaping different aspects of the act at the same time.

By the time the duo entered network radio in 1949, nightclub audiences were already responding enthusiastically. That same year, Hollywood interest intensified, culminating in their signing with Paramount Pictures.

Radio was not a stepping stone they still needed to climb—it was proof that the act could function beyond live performance.

It tested their endurance and structure while film exploited the pair's scale and visual chaos.

Each medium demanded adaptation, often simultaneously. Jerry found release in film, where physical comedy could dominate the frame. Radio, by contrast, demanded restraint and verbal invention. Dean's calm presence bridged both worlds. On film, he counterbalanced Jerry's excess. On radio, he stabilized it.

The duality of these pressures helps explain why the Martin and Lewis partnership did not immediately fracture under the weight of rapid success. Radio imposed discipline. Broadcast schedules were unforgiving. Scripts mattered. Time mattered. The duo could not rely solely on audience hysteria or visual novelty—they had to function as professionals.

The Martin and Lewis Show evolved through experimentation.

The format balanced music, dialogue, and disruption. Dean's musical performances provided rhythm and breathing room. Jerry's interruptions became part of the comedy rather than obstacles to it. Listeners could hear the contrast clearly. Dean's smooth delivery offered continuity. Jerry's unpredictable energy injected urgency. Together, they created a dynamic that felt spontaneous yet controlled.

One of the most telling elements of the radio years can be heard in the broadcasts themselves. Dean frequently reminded Jerry—on air—that the audience couldn't see what he was doing.

'Jer, this is radio. They can't see you.'

They revealed the ongoing process of adaptation—two performers learning how to recalibrate their instincts for a different medium while remaining themselves.

Those moments weren't throwaways by any means.

They were windows into the act's evolution. Dean was teaching Jerry—and the audience—how to listen differently. Jerry, in turn, leaned into the absurdity of being unseen, turning the limitation into a joke itself. The audience was invited into the process.

That self-awareness became part of the show's charm.

For listeners at home, the Martin and Lewis radio broadcasts offered a different kind of intimacy than nightclubs or films.

Radio invited audiences into living rooms and kitchens, into moments shared by families gathered around a single speaker. Without visuals, listeners filled in the gaps themselves, imagining the chaos, the expressions, the physical comedy.

This imaginative participation deepened engagement. Jerry's verbal disruptions felt closer, almost intrusive. Dean's calm presence felt reassuring, conversational, and familiar. The contrast played in the listener's mind.

Radio also created continuity.

Week after week, listeners returned to the same voices, the same rhythms, the same dynamic. This repetition built familiarity and trust. Audiences learned how the act worked, anticipating interruptions, enjoying the balance between disorder and control.

In this way, radio did more than entertain – it cultivated loyalty. Listeners didn't just hear Martin and Lewis; they knew them. That familiarity would manifest into movie theaters and television sets, amplifying the impact of the duo's visual performances.

Perhaps the most underestimated contribution of the radio show was discipline. Radio schedules allowed little margin for error. Broadcasts had to begin and end on time. Sponsors expected professionalism. Producers demanded coherence. These constraints forced both men to refine their instincts.

Dean learned how to manage unpredictability without losing authority.

Jerry learned how to channel chaos rather than let it overwhelm the program.

This discipline carried forward.

When Martin and Lewis conquered film and television, they had with them skills honed under radio's unforgiving structure. Their apparent spontaneity was supported by experience.

The Martin and Lewis Show was not an interlude. It was a crucible.

It revealed Dean as a steady, capable professional whose influence extended beyond singing. It revealed Jerry as a comic innovator capable of adapting his style without losing identity. Together, they demonstrated that their partnership could survive competing demands across multiple mediums.

Radio did not make Martin and Lewis famous. But it made them sustainable.

The birth of *The Martin and Lewis Show* represents a moment when entertainment history refused to follow a straight line. Radio, nightclubs, and motion pictures collided, each shaping the duo in real time. What emerged was not chaos, but balance—earned through pressure, discipline, and adaptation.

These broadcasts were not experiments, nor were they transitional obligations wedged between nightclub success and Hollywood opportunity. They were an active, demanding chapter in which the partnership was tested weekly under conditions that allowed no shortcuts.

Radio required the duo to confront the mechanics of their act in its purest form. Without visual cues or audience reaction to guide momentum, every exchange had to function through sound alone. Timing, phrasing, and control were no longer optional tools; they were essential. The medium exposed imbalance immediately. If chaos tipped too far, listeners heard it. If pacing faltered, there was no visual distraction to recover attention. Radio, in this sense, was unforgiving – but also clarifying.

Across these broadcasts, Martin and Lewis refined how their contrasting instincts could coexist. Dean's steady presence gave the program shape and continuity. His musical segments, introductions, and measured responses provided a framework that allowed unpredictability without collapse. Jerry's energy, by contrast, tested that framework constantly. Interruptions, verbal detours, and exaggerated reactions created tension, but also momentum. Radio did not eliminate the tension; it revealed how it could be managed.

What is especially striking about the radio period is its consistency. Week after week, the act had to function regardless of external pressures – touring schedules, film commitments, or rising fame. The microphone did not care about headlines or

box office numbers. It demanded preparation and cooperation every time the red light went on. That reliability, built quietly in radio studios, became one of the partnership's most important strengths.

Radio also preserved something that later mediums could obscure process. Listeners heard the negotiation between control and disruption in real time. They heard moments of adjustment, recalibration, and recovery. Rather than presenting a polished illusion, radio documented a partnership actively learning how to sustain itself.

Seen as a whole, Martin and Lewis' radio years were not about novelty or exposure. They were about endurance.

They proved that the act could survive repetition, constraint, and pressure without losing identity. They showed that contrast, when properly balanced, could become cohesion rather than conflict.

Those lessons would echo long after the broadcasts ended, shaping how the duo navigated every medium that followed.

To understand Martin and Lewis fully, radio cannot be treated as a footnote. It was where sound replaced sight, where professionalism met unpredictability, and where two very different performers learned how to be heard together.

It is also worth noting that the radio years themselves were not static.

The Martin and Lewis Show aired on NBC from April, 1949 through January, 1950, before returning under the revised title *The Dean Martin and Jerry Lewis Show*, which ran from October 1951 through July, 1953.

The name change reflected growth rather than rupture, underscoring the continuity of a partnership still being shaped by the demands of radio.



Today, many of these broadcasts remain accessible through various archival and digital platforms, allowing modern listeners to hear *The Martin and Lewis Show* years much as audiences once did.

We have a selection of episodes on our own YouTube channel while nearly every surviving episode as been digitally remastered for you eager consumption, *gratis*, at archive.org.

The Martin and Lewis Show is far from a side chapter; moreover, it is central to everything that followed. ●

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- BBC

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DEAN MARTIN

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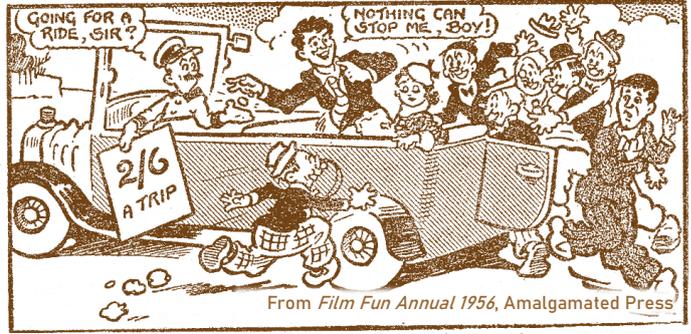
MARTIN & LEWIS 80 YEARS OF LAUGHTER 1946 - 2026

Something To Sing About

with **MARTIN & LEWIS**

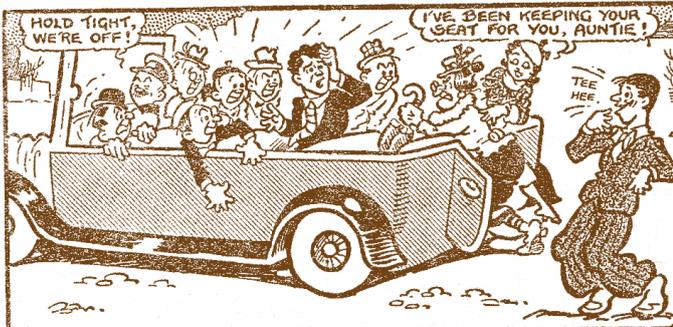


1. "I've got a sixpence, a bright new sixpence!" chirps Jerry Lewis. But Dean Martin can do five times better than that—he's got a bright new half-crown, which is the price of the coach trip. Dean's SO eager when he sees that lass.

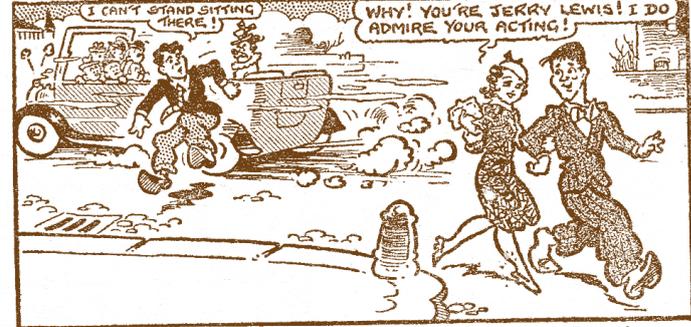


From Film Fun Annual 1956, Amalgamated Press

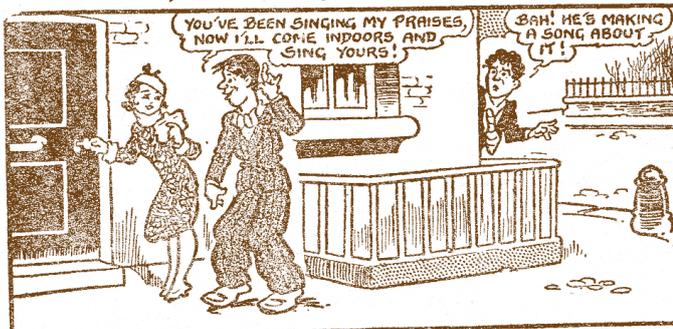
2. Such a pretty girl she is and just the kind to sit next to on a coach ride. Lots of other laddies seem to have the same idea as Dean and they come charging into the charabanc. All except poor old Jerry—he can't afford the price of the ride.



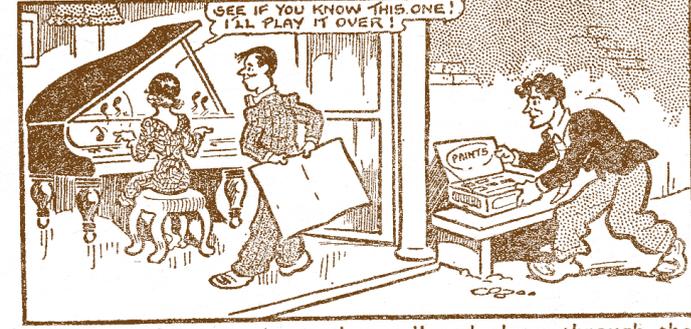
3. He feels ever so fed-up until a lady with an expression on her face like a pint of vinegar gone sour steps into the coach and the pretty girlie steps out. "There's your seat, Auntie," she says. "Lots of gentlemen to keep you company."



4. Yes, she has just been keeping that seat for her Auntie Sally—and as she steps out of the coach, she recognizes Jerry. "Oh, Mr. Lewis!" she cries. "I think you're such a scream on the screen!" Note that Dean has by now left the coach.



5. And he follows Jerry and the girlie to her front door. The girlie's name is Pearl Barleigh and Jerry is so delighted at all the nice things she has been saying about him that he offers to sing to her. Dean is SO jealous! Doesn't he look it?



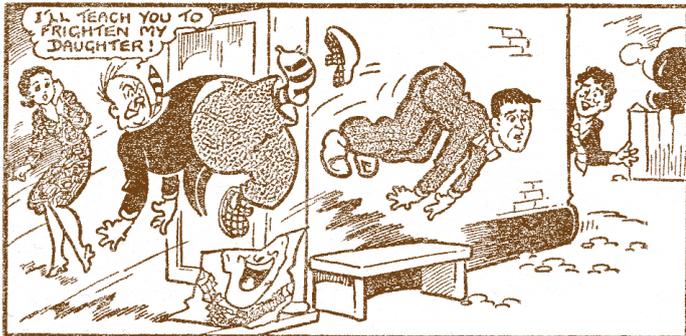
6. He climbs over the garden wall and glares through the open french windows at Jerry and Pearl and the piano. Someone has left a box of paints on a seat outside the window and Dean soon has a little plan to put them to good effect.



7. Pearl is showing Jerry how she can play the famous Minute Waltz in 59½ seconds, whilst he stands by, waiting to sing his song when she has finished. And this is the time Dean chooses to get busy with the paints. One side of Jerry's song is quite plain and on this the artful Dean begins to paint a real outsize in large mouthpieces. Quite a good artist, isn't he, folks?



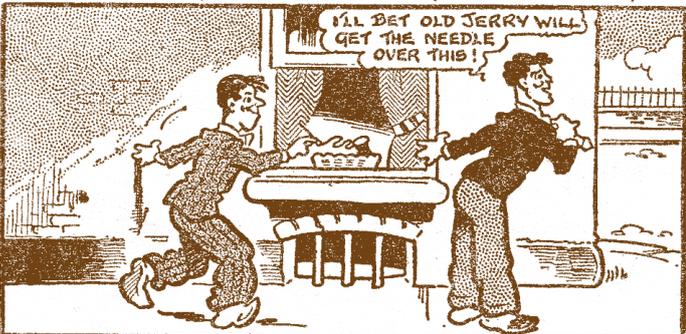
8. And when Jerry holds up his song to sing, that large-sized mouth looks as if it's his own. Poor Pearl! When she looks round and sees what looks like the entrance to the Mersey Tunnel only a few inches from her, she is quite startled off her stool. "Oh, Daddy, Daddy!" she calls. "Save me, save me before I get gobbled up! Help, help, and help!"



9. Pearl's pa soon comes to the rescue. "Whatever made you ask a mouth like that in here for?" he cries—and then, thinking it must be a joke on Jerry's part to scare Pearl, he proceeds to boot him off the premises. "And don't come back again!" he snorts. Just look at Dean grinning. "Things have turned out quite nice!" he chirps. "So has Jerry!"



10. And having gone round to the side of the house, he calls to the pretty Pearl. "So sorry you've had a scare," he cries. "Now, would you care—I mean care to take a little walk with me?" Well, when Pearl sees that it's none other than Dean Martin in person, she is ever so thrilled. But first she has to go and put on her best hat. That's just like a girl!



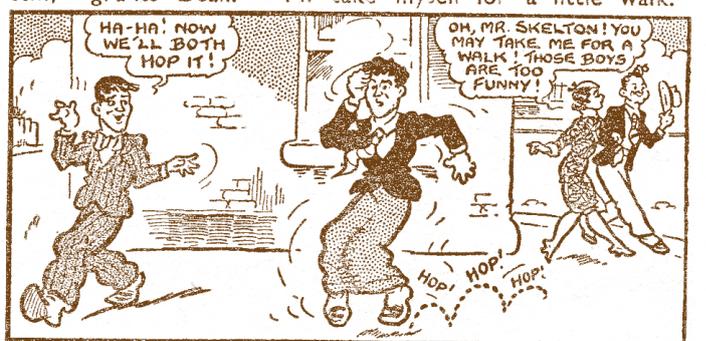
11. Pearl has so many best hats that it takes her quite a while to make up her mind which is the best—est! And old Jerry decides to use that time to the best advantage to himself. Whilst Dean is getting pins and needles through standing still so long, Jerry is just content with one needle—and helps himself to it from the sewing basket. What'll he do with it?



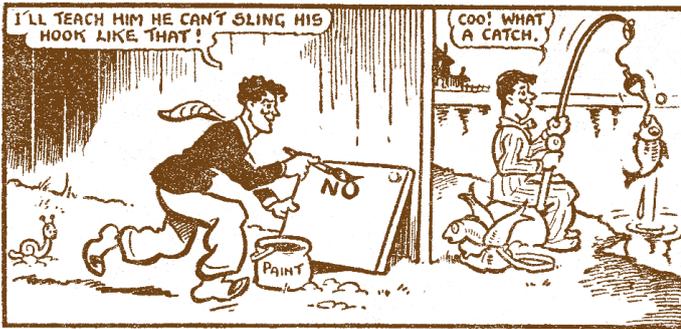
12. Hope you are not losing the thread of this story, folks! If so, you must try and cotton on to it. Well, there's a nice long thread of cotton attached to the needle that Jerry's picked up—and sew, sorry, and so he begins to form a little stitching-up operation on Dean's trousers. "I'm getting tired standing still," grunts Dean. "I'll take myself for a little walk."



13. That's easier said than done, for when he tries to step smartly away, he can't! And he does look so silly! Just at that moment, Pearl comes along—and she doesn't see the funny side of it. "You may be in stitches yourself," she says, "but I'm not!" Pearl will now have nothing to do with him at any price. Why, there's our old pal, Red Skelton.



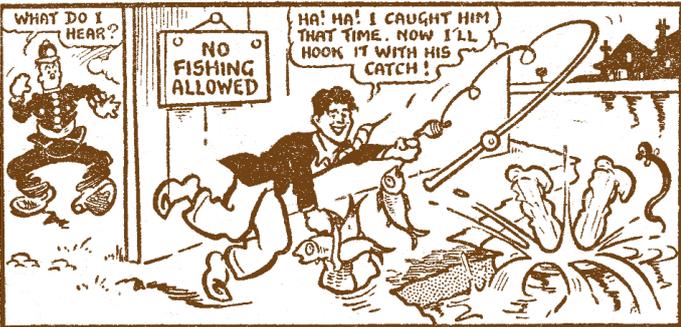
14. And he's turned up just in time to take Pearl for a walk. "I'm ever so fond of Martin and Lewis on the screen," she coos, "but it's a little too much when they start their jokes out in the street." As she and Red trot off, Dean glares at Jerry. "Just wait till I catch you!" he roars. But Jerry's got a good start on him—and poor old Dean's still hopping!



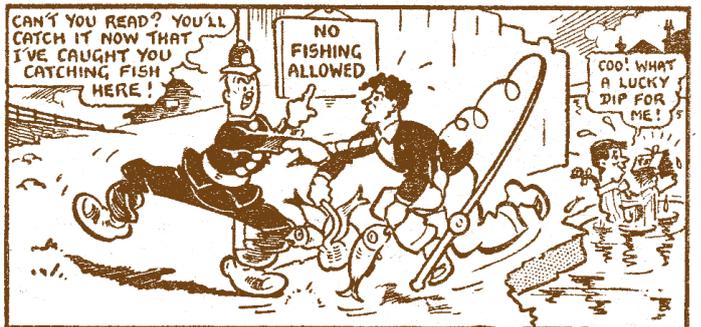
15. Having hopped all the way home, Dean changes his trousers and Jerry changes his mind. He had been thinking of going to the pictures, but decides to go fishing instead. He dons his angling togs, picks up his rod and line and toddles off to the river. Dean is soon on his trail and for the second time that day he begins to get very busy with a paintbrush.



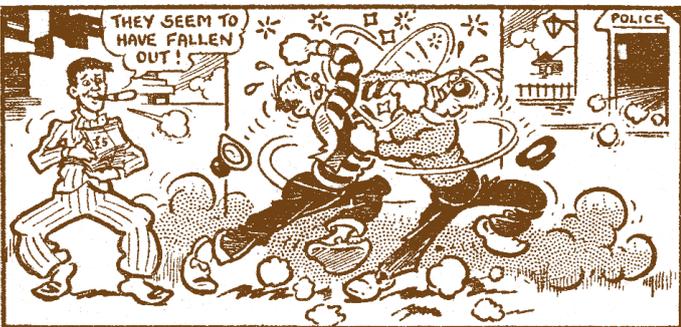
16. "Hi!" he calls to Jerry. "'No Fishing Allowed,' you know!" At first Jerry doesn't look round, but just remarks, "Who's fishing aloud? I'm not! I'm fishing perfectly quietly!" But when he sees the notice, it makes him feel that it must be official about the fishing. "You'd better watch out!" cries Dean. "You'll catch it if you're caught!"



17. Well, poor Jerry is so taken aback that he slips over backwards into the dampness. "That's just what the doctor ordered!" grins Dean. "Fish for tea for me!" And he snatches up the catch that it has taken Jerry so long to make. But the splash has been heard by P.C. 49½, who comes along to investigate. A very Jack Keen fellow he is as you'll see!



18. First he sees the notice—then he sees the fish Dean has in his hand—and then he seizes Dean! "It's about time some of you people learned to read!" he snorts. "And now you're coming along with me to the police station!" As for Jerry, things have turned out very nicely for him. He discovers there are better things in that river than fish!



19. Yes, there's a packet of five pound notes waiting there—and Jerry soon rescues them from drowning. "Now I think I'll do a little pearl fishing," he chirps—and sets out on the trail of the fair Miss Barleigh. But he has not gone very far before he sees two very rough customers having a very rough time with each other. And what a dust they are making!



20. Just what their little argument was about Jerry doesn't know, but he decides to keep out of it. He cannot keep out of the dust, however, and begins to brush himself down. But see who are approaching from different directions, folks! Dean has just made things straight for himself at the police station and Pearl has just said goodbye to old Red Skelton.



21. By the time she and Dean reach the corner the two big burly boys have exhausted themselves. Dean and Pearl both wonder what has happened, but the girlie soon has an idea what it's all about when she sees the wad of notes in Jerry's hand. "Oh, you brave thing!" she cries. "Those naughty men tried to steal your money and you set about them all alone!"



22. Well, it's no use Jerry saying it was all an accident. She insists that that is the way it happened and invites him home to tea. Dean is still gazing down at the burly ones when they begin to recover and look up at him. "Are you looking for trouble?" growls one. "Just wait a minute and we'll give you some!" But Dean doesn't wait one little second!

An insightful look into the life of a legend...

Yours Retro magazine



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THE LOUNGE

with ED KRZAN

The holidays have come and gone, gifts have been exchanged and the kids are back in school. Hopefully the decorations have found their familiar spot in storage while the rest of the household once again gets back to the normal winter grind.

The holiday music, cookies, candy canes and tree scented candles have faded and tucked away in a new chapter in the book of memories. The season comes and goes faster than ever, and for the most part leaves us looking forward to moving on from the hectic holly jolly craziness to the quiet hectic days of the normal year.

For most mere mortals the exit of the holiday season marks the exit of Christmas carols, movies, candy cane, martinis and music...all unfortunately only coming but once each year.

There's a time and place for the perennial favorites, and the time has come to pass to say goodbye once again.

Lucky us, we can continue to enjoy Dino's throughout the year regardless of the season. There are several weather-themed tunes of his that can be enjoyed throughout, one being my personal favorite, "It Won't Cool Off".

This Dino-tune is a great song that will keep you company long past December and well into spring. It's definitely one of his underrated recordings. Its light airy melody sits well behind the smooth deep effortless vocals we know and love. It's a timeless sound and the lyrics are of warm glowing furnaces and of burning yearnings of smiles and kisses. It's safe to say of Dino owns this tune. Not many other renditions to compare this goody to. Dino vocals are what the horns and brass are strung about.

The recipe here is simple.

Dino croonin' 'bout kindling flames and burnin' and yearnins! Love lit furnaces goin' and glowin' pallies!

The warmth of Dino on the warm August night is transported ahead almost forty years into the future, at the speed of light perhaps, to instantly warm tonight's chilly temps!

Interestingly enough, the song (recorded in the evening of August, 1959 at Capitol Tower, Hollywood California) 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 WINTER ROMANCE (November 16, 1959).

Burnin', burnin'...

I have to admit, pally, those two words, in all the Dino lyrics ever breathed by the man, I have atop my Dino-fave-lycs. So powerful, so smooth. Highlight real of solid Dino tunes, one topic for another day I'm sure!

So in the spirit of the season, let me give *you*, the Dino-phile, the gift of Dino via "It Won't Cool Off".

Preferred listening suggestion: like any fine Dino-tune, this slice of snow-pie is best enjoyed shared, with the gal or guy or whoever 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, pally, 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 fill in the gaps, he'll fill in for them.

*The flame that we kindled hasn't dwindled at all
It just keeps burning burning burning it won't cool off
Your smile is the gold that leads it
Your kiss is the coal that feeds it
And keeps me yearning yearning it won't cool off*

*The flame that we kindled hasn't dwindled at all
It just keeps burning burning burning it won't cool off
Your smile is the gold that leads it
Your kiss is the coal that feeds it
And keeps me yearning yearning it won't cool off
And when a cloudy day begins to storm up
We'll pity those who find it hard to warm up
We've got a lovely furnace going for us glowing for us
Burning burning and it won't cool off
And when a cloudy day begins to storm up
We'll pity those who find it hard to warm up
'Cause we got a knocked out furnace going for us glowing for us
Burning burning and it won't cool off
Burning burning and it won't cool off*



Other songs to consider to celebrate the chilly time of year include: "The Things We Did Last Summer", "Baby, It's Cold Outside" and "Marshmallow World".

No reason to stop on account of the calendar or the season.

Coast into the spring with one of my favorite themed albums SWINGIN' DOWN YONDER, which celebrates Southern living, Southern food and Southern music.

I brush off the dust of this album yearly as I prepare to ring in the softer of mother nature's moods: spring.

So pallies, no matter what the calendar says or what the weatherman says if the weatherman says it's rainin', you'll never hear me complainin'...because there's a Dino song that celebrates the moment and the calendar.

As we brace for winter's finale, take the opportunity to sit back and enjoy the sounds of our one and only Dino. ●

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As we approach the moment of Valentine's Day, I found myself curious over what film has been named as the best romantic comedy film of all time. I expected it to be a more modern rom-com film like *Bridget Jones's Diary*, or even the classic *Annie Hall*, but to my surprise (and joy), it was a very famous Old Hollywood film.

Made in 1940, *The Philadelphia Story* has been named on many notable film surveys as the best rom-com of all time. Starring Katherine Hepburn, Cary Grant, and Jimmy Stewart, the story follows Tracy Lord (Hepburn), a wealthy heiress, on her wedding weekend as she tries to decide who she should marry. Should she marry her ex-husband C.K. Dexter Haven (Grant), handsome newspaper man Mike Conner (Stewart), or the man she agreed to marry in the first place, George Kitteridge (Howard)?



The Philadelphia Story was originally a play written by Philip Barry, who wrote the work specifically for Katherine Hepburn.

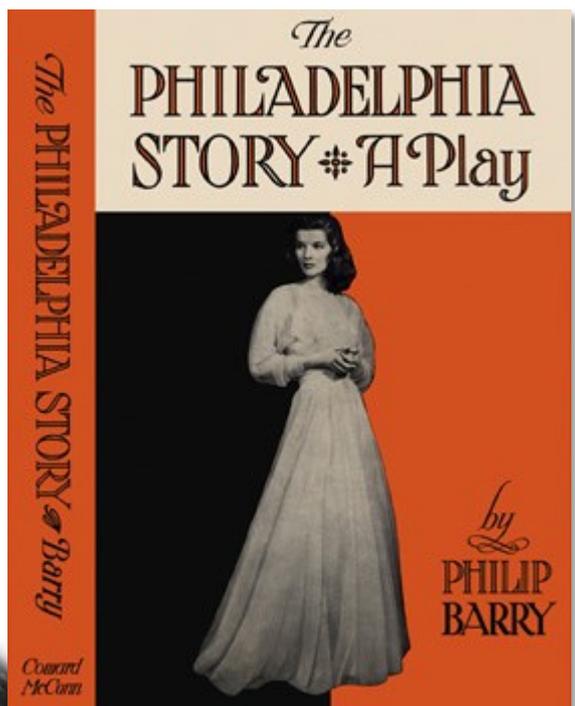
After a successful stage run, Hepburn wanted to turn around her (at the time) fading film career by adapting it for the big screen.

Hepburn sold the rights to the story to MGM's Louis B. Mayer for \$250,000, along with final approval of the film's producer, director, screenwriter, and even lead cast.

With her choice of George Cukor as director, and co-stars Cary Grant and Jimmy Stewart, the film was bound to be a winner.

As suspected, the film was a massive success, and garnered six *Academy Award* nominations, with Jimmy Stewart taking home an *Oscar* for Best Actor.

While I have always enjoyed a good rom-com, I've always felt that the most successful part of this film isn't necessarily the comedy or romantic undertones, but the ability for the audience to relate to all of the characters involved in the story.



This love story isn't as far reaching, or magical, as we often see in other rom-coms like *Sweet Home Alabama* or *The Proposal*.

Tracy Lord is divorced, a very controversial topic in the 1940s, and is remarrying after a very short amount of time.

Her future husband isn't necessarily someone she wants to be with, but he's the opposite of who her ex-husband is, which to her is enough.

C.K. Dexter Haven is trying desperately to win her back, even though he knows that their separation falls mostly on him, he is still in denial that it even happened.

Mike Conner is unhappy in his life and work, and finds escapism in the wealthy and beautiful life that Tracy seems to have. When he finds that it is actually all an illusion, he is reminded of how happy he can be in his own life.

The film is more of an analysis of the human condition and the choices we make, rather than the ideal romantic comedy.

Whether you're looking for a lighthearted comedy, or a more serious romance, *The Philadelphia Story* offers an artistic balance of both worlds, and a perfect cosy watch for a chilly February!





Side By Side

with CINDY WILLIFORD

Some partnerships are formed out of necessity. Others are formed out of timing. The rarest ones – the ones that truly matter – are formed out of shared purpose, shared respect, and a deep understanding of what is being carried forward.

When you produce a festival rooted in legacy, memory, and heart, you quickly learn that logistics alone will never be enough. Schedules, permits, staging, sound checks, and timelines are essential – but they are not what carry the soul of an event. What sustains something like the Dean Martin Hometown Festival is belief. Belief in the mission. Belief in the people. Belief that what you are stewarding matters.

Last year, Matt Macis stepped into that space not simply as a producer, but as a partner. And once he stepped in, he never stepped away. From the beginning, what struck me most about Matt was not just his professionalism, but his presence. He didn't approach the festival as a contract or a checklist. He leaned in. He listened. He asked thoughtful questions that told us not just what we were doing but why we were doing it.

That distinction matters more than most people realize.

The Dean Martin Hometown Festival isn't just an event on the calendar. It is a living expression of legacy. It carries decades of memory, responsibility, and emotion. It belongs to a town, to families, to fans who have carried Dean Martin in their hearts for generations. It is guided by values – kindness generosity, humility, loyalty – that Dean lived himself lived by.

Matt understood that instinctively. As we worked through the planning and production of the 2025 festival, he approached each decision with care and professionalism. He paid attention to the details many people never see – the pacing of the day, the flow of people through a space, the tone that's set long before the first note is sung or the first guest arrives. He didn't try to overpower the rhythm of the festival. He respected it. That kind of awareness can't be taught. It comes from passion – and from heart. What people don't see, and what deserves to be said out loud, is that producing something like this requires a tremendous amount of invisible work.

There are long days and even longer nights.

There are moments of pressure, uncertainty, and responsibility that never make it into photographs or highlight reels. In those moments, character reveals itself.

Matt showed up. He showed up early. He stayed late. He stayed steady when plans shifted – as they always do – and he stayed committed when the easiest option would have been to step back and let someone else carry the weight. That consistency built trust. And trust, once earned, changes everything.

As President of the DMAA, I carry a responsibility I take very seriously.

Elliot entrusted me with not only preserving Dean's legacy, but with protecting the integrity of how his story is told and shared.

That means surrounding myself with people who respect the mission – not just the moment.

What made our partnership especially meaningful was the way we worked side by side. There was no ego in the room. No struggle for control. Instead, there was communication, mutual respect, and a shared understanding that we were working toward the same goal: creating something worthy of the name it carries.

Side by side doesn't mean identical roles – it means aligned hearts.

There were moments during the 2025 festival when I would step back and observe. I watched Matt interact with volunteers, vendors, performers, and community members with patience and kindness. He treated people with respect, regardless of title or role. He understood that every person involved – whether

front and center or behind the scenes – was contributing to something larger than themselves.

That awareness speaks volumes. As the festival unfolded, we saw the results of that passion in ways both big and small. In the calm where there could have been chaos. In the smooth transitions that made the day feel effortless. In the way guests felt welcomed rather than managed.

Those are the moments that tell you a producer hasn't just done their job – they've honored the spirit of the event.

There is another layer to Matt's story – one that brings this partnership into even sharper focus.

Years ago, long before he ever produced the Dean Martin Hometown Festival, Matt and a close friend performed together in a Martin and Lewis act. It wasn't a casual nod or a novelty performance – it was something born out of admiration, respect, and genuine love for the material. Together, they captured not just the comedy and music, but the chemistry and heart that made Martin and Lewis unforgettable. And during that time, they performed in Steubenville – when the festival was at its peak.

That detail matters.

Long before Matt ever stepped into a producer's role, he had already stood on Steubenville ground honoring Dean's legacy. He had already felt the energy of this town, the love of the audience, and the weight of the history. He didn't arrive at the festival years later as a stranger to the story – he returned as someone who had once stepped into it himself.

As I write this, I found myself pausing – because like so many moments in life, it makes you wonder about the quiet paths that lead us where we eventually stand.

When Matt Macis, now producer of The Dean Martin Hometown Festival, was performing in a Martin and Lewis act and attending the festival during its peak, did it ever cross his mind that one day he would be producing it? That he would be helping shape the very event he once experienced from the stage and the audience.

In many ways, it mirrors my own journey.

How do you go from listening to Dean's songs, from watching him in a movie or on television, from feeling that connection simply as a fan – only to find yourself years later sitting here, planning and stewarding the Dean Martin Hometown Festival all the while overseeing Dean's official organization?

Life has a way of quietly moving us forward, weaving passion into purpose long before we realize it's happening. Neither of these paths were mapped out. They unfolded. When the 2025 festival came to a close, I felt something I take lightly: confidence. Confidence that the story had been told with care. Confidence that the work had been done with integrity. Confidence that the partnership was real. So when the time came to look ahead, the decision to continue working together wasn't a complicated decision. Partnerships like this don't come along often. And when they do, you recognize them – not with fanfare, but with gratitude.

Matt joins us again for 2026 not simply because he did a good job last year, but because his passion aligns with our purpose. He understands that this festival isn't about one weekend – it's about continuity. It's about honoring the past while nurturing the future. It's about showing up for a community that has given so much and asking only that we treat the legacy with respect. Passion beyond words isn't loud. It's steady. It's dependable. It shows up – especially when no one is watching.

Dean never needed to explain who he was – he simply showed up, and everything followed. Maybe that's how the best paths are formed. Not through grand plans or loud declarations, but through consistency, care, and heart.

Standing here now, side by side, it feels less like arriving somewhere new and more like honoring something that's been quietly guiding us all along. ●

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