

DINO

Inside the world of Dean Martin

THE OFFICIAL MAGAZINE OF
THE DEAN MARTIN ASSOCIATION



CLASSIC MARTIN & LEWIS

FILM FUN

continues!

Martin & Lewis

Through the Lens of Laughter

80TH ANNIVERSARY SPECIAL PHOTO ISSUE



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ISSUE 438
MAR-MAY 2026

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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)

Eighty years is a long time, long enough for most things to fade into memory.

Yet, with the great Martin and Lewis partnership, it never has.

This remarkable duo has remained constant, woven into the fabric of our culture in a way that makes the passage of time feel almost irrelevant. It does not feel like eighty years have passed, because in some ways, they have never left us. Their brilliance continues to glow, finding new audiences and inspiring new generations of comedians, musicians, and performers, ensuring that what they created all those years ago is still very much alive today.

All of us at the DMA feel honored to be able to celebrate the 80th anniversary of the Martin and Lewis partnership, and we hope that with this issue of *Dino*, you will be able to celebrate with us!

In this edition of *Dino*, we are featuring several photos of Martin and Lewis in the sixteen films they created together. There is something unique in revisiting them through photos.

For a lot of us, these images are tied to real moments in our own lives.

Whether it's watching it with our families, discovering them on a lazy afternoon, or going back to them when you need something familiar.

For me, I am always taken back to watching them with my grandparents as a child, with my family often still quoting their films to this day.

As you look through these pages, it almost feels like catching up with old friends.

That really is the magic of them, they're not just a part of film history, they are part of *our* history too.

As always, thank you to our dedicated followers for sharing our passion for celebrating our favorite crooner, Dean Martin, and his contributions to radio, television, film, and music. All of us here at the DMA are delighted to share with you our admiration for Dean in this very special issue!

CONTENTS

Through the Lens of Laughter **4**
Cindy Williford

Film Fun: *Get Cracking* with Martin & Lewis **16**

Pg. 6 - Clockwise Starting Right: Jerry, My Friend Irma Goes West; Dean, Jerry, My Friend Irma; Dean, Jerry, Diana, John, My Friend Irma; Diana, Dean, Jerry, Corinne, My Friend Irma Goes West; Polly, Dean, At War with the Army; Dean, At War with the Army; Jerry, Dean, At War with the Army; Dean, Jerry, promotional still; Dean, Jerry, My Friend Irma Goes West

Pg. 7 - Clockwise Starting Right: Dean, That's My Boy; Jerry, That's My Boy; Marion, Dean, Jerry, That's My Boy; Jerry, Eddie, That's My Boy; Ruth, Jerry, Eddie, That's My Boy; Dean, Jerry, That's My Boy

Pg. 8 - Clockwise Starting Right: Jerry, Dean, Jumping Jacks; Dean, Jerry, Jumping Jacks Theater Card; Dean, Danny, Jerry, Jumping Jacks

Pg. 9 - Clockwise Starting Right: Dean, Jerry, The Stooge; Jerry, The Stooge;

Pg. 10 - Clockwise Starting Right: Jerry, Dean, Polly, The Stooge; Jerry, Dean, Scared Stiff; Dean, Jerry, William, Scared Stiff; Jerry, Dean, The Caddy; Elizabeth, Dean, Jerry, Promotional Stills Scared Stiff; Dean, Jerry, Polly, The Stooge; Jerry, Frances, The Stooge

Pg. 11 - Clockwise Starting Right: Jerry, Dean, The Caddy; Dean, Donna, Barbara, Jerry, The Caddy; Donna, Dean, Jerry, The Caddy; Dean, Jerry, The Caddy; Marjie, Dean, Pat, Money from Home; Jerry, Dean, Money from Home; Dean, Jerry, Money from Home; Dean, Joseph, Jerry, Barbara, The Caddy

Pg. 12 - Clockwise Starting Right: Anita, Dean, Artists and Models; Dean, Dorothy, Artists and Models; Dean, Dorothy, Artists and Models; Dean, Dorothy, Shirley, Jerry, Artists and Models; Dean, Jerry, Dorothy, Shirley, Artists and Models; Dorothy, Jerry, Richard, Artists and Models; Jerry, Dean, Artists and Models

Center: Promotional Film Poster for Artists and Models

Pg. 13 - Clockwise Starting Right: Jerry, Pardners; Dean, Lori, Pardners; Dean, Jerry, Pardners;

Pg. 14 - Clockwise Starting Right: Dean, Jerry, Pardners; Jerry, Dean, Hollywood or Bust; Dean, Jerry, Pardners

DINO

THE OFFICIAL MAGAZINE OF
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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 and dmaofamerica.org. You can contact us by using the "Get In Touch" tabs on our websites.



Photographic memories of the Martin & Lewis film years...

Through the Lens

There are moments in history that cannot be fully captured in words alone. They live instead in expressions, gestures, glances, and in the quiet space between two people who understood each other in a way the world could feel, even if it could not explain it.

The collection of photographs featured in this issue of *Dino* brings us face to face with one of those moments in time: the extraordinary partnership of Dean Martin and Jerry Lewis, preserved through the 16 Paramount films they made together between 1949 and 1956.

And this year, as we mark 80 years of Dean and Jerry's comedy partnership, these images take on even greater meaning.

They are not just reflections of the past. They are reminders of a legacy that continues to bring people together, then and now.

A Partnership in Motion

When Dean and Jerry stepped in front of the cameras for their first film, *My Friend Irma* in 1949, few could have predicted what would follow.

By the time they completed *Hollywood or Bust* in 1956, they had become one of the most successful comedy teams in motion picture history.

What makes this photo collection so remarkable is not simply the number of films, it's what the images reveal: in frame after frame, we see contrast and balance...Dean's calm, steady presence and Jerry's explosive, kinetic energy

Yet what becomes clear is that neither existed in full without the other. These photographs capture that rhythm, the give and take, the setup and release, the timing that could not be taught.

Beyond the Script

Many of the images in this collection take us off the sound-stage and behind the scenes. And it is here, between takes, away from the script, that something deeper begins to emerge.

You'll notice it in the way Dean leans back, relaxed, watching.

You'll see it in Jerry mid-motion, trusting that Dean will be exactly where he needs him to be.

There is a comfort in these images. A familiarity. This wasn't just performance. It was instinct.

The camera, perhaps unintentionally, captured a working language between two artists who had spent years refining their craft on radio stages, in nightclubs, and in front of live audiences long before Hollywood came calling.

The Evolution of Dean Martin

For those who intently study Dean Martin's career, as we do within the Dean Martin Association, this collection holds particular significance. Within these 16 films, we witness Dean's evolution in real time.

Early images show him as the straight man: anchored, composed, the necessary counterbalance to Jerry's chaos.

But as the years progress, something shifts. Dean's presence deepens.

His confidence in front of the camera grows more defined. His timing sharpens. His ability to command a scene, sometimes with nothing more than a look, becomes unmistakable.

These photographs remind us that while the world often focused on the comedy of the team and maybe even just Jerry, something equally important was unfolding: Dean Martin was becoming a leading man.



Dean and Jerry created was not accidental.

It was built on timing, trust, and an understanding that can only come from truly listening...to each other, and to the moment.

More Than Nostalgia

This collection is not about looking back for the sake of nostalgia. It is about recognizing significance. It is about understanding that these 16 films helped shape not only two careers, but an entire era of entertainment.

For those of us committed to preserving Dean Martin's legacy, these photographs serve as visual documentation of a foundational chapter, one that set the stage for everything that followed.

Don't Rush

As you browse these pages, take your time.

Look beyond the obvious. Notice the details. Study the expressions.

Because within this collection is more than a partnership.

It is a story of timing, transformation, and the quiet power of presence—captured one frame at a time.

And in those frames, 80 years later, Dean Martin is still exactly where he was meant to be.

of Laughter

A Cultural Moment Preserved

The Martin and Lewis films were more than box office successes. They were cultural events. They reflected post-war America: its appetite for joy, for laughter, for escape, and these images preserve that spirit.

The costumes, the sets, the expressions...they all serve as visual markers of a time when audiences filled theaters not just to watch a film, but to feel something together.

In studying these photographs, we are not only looking at Dean and Jerry—we are looking at the audience reflected back through them.

The Space Between

Perhaps the most powerful images in this collection are not the staged publicity shots or even the iconic comedic moments. It's the in-between.

A shared glance. A quiet pause. A moment where neither is performing, yet everything is being communicated. Those are the images that stay with you because they remind us that what

From Then to Now: A Legacy Still in Motion

Eighty years later, the impact of Martin and Lewis is not just confined to film reels or photographs, it continues to live in the way we gather, celebrate, and remember.

That spirit will be felt in a very real way during the 30th Anniversary Dean Martin Hometown Festival in Steubenville, Ohio.

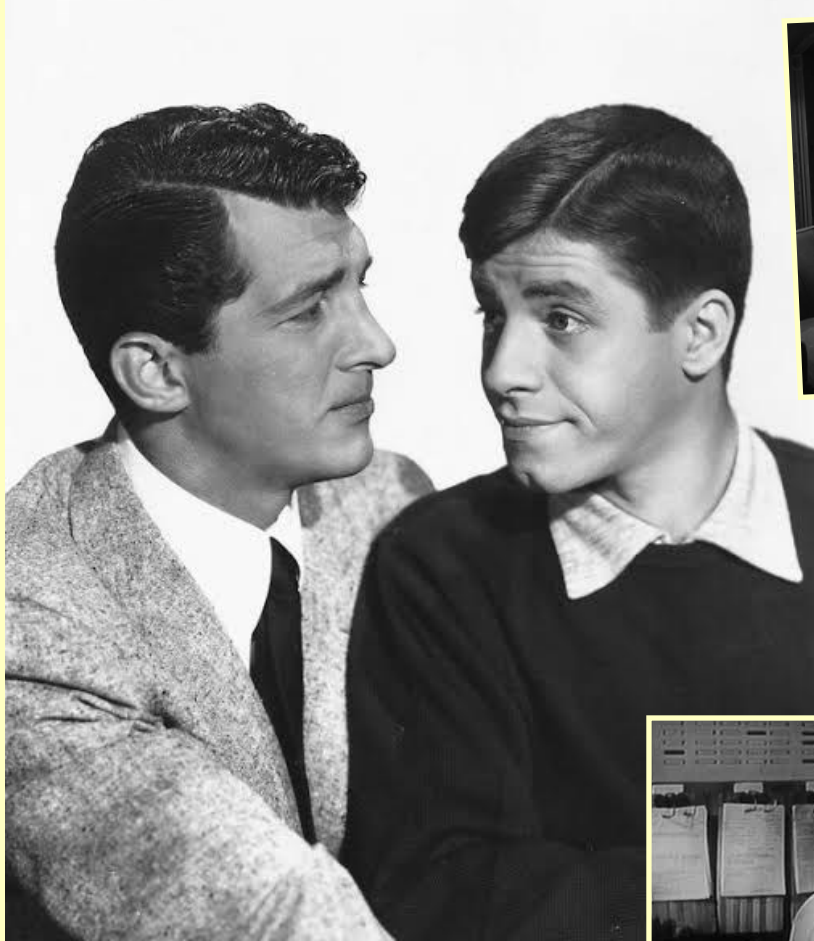
On June 19, 2026, the festival will proudly present "Ohio Goes to the Movies", a special celebration of the Dean's film legacy. Beginning at 10:00 a.m. at the Public Library of Steubenville and Jefferson County, this event will bring fans together to revisit the very film represented in this photo collection, a featured presentation of *At War With the Army*, one of the earliest and most telling examples of their on-screen chemistry.

It is more than a program: it is a continuation.

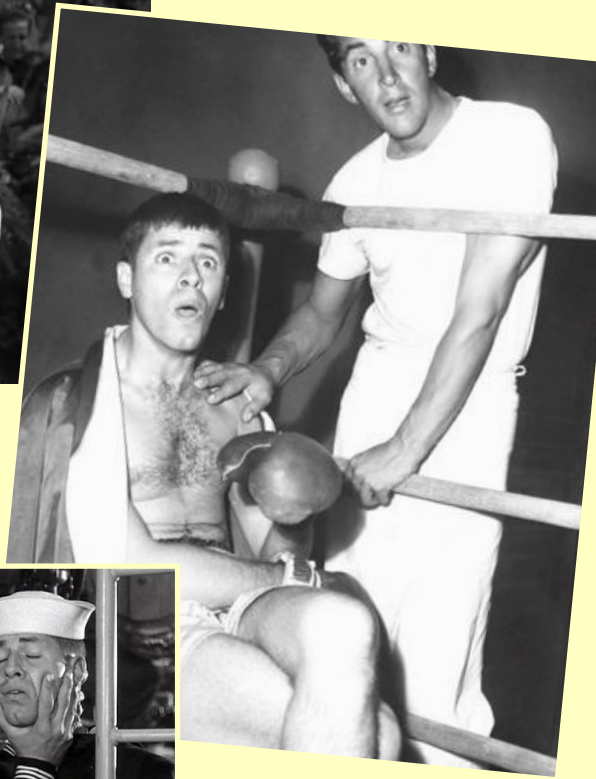
A moment where history meets the present, where the laughter, the timing, and the connection that defined Martin and Lewis can once again be experienced, this time together as a community



For more details about the event, please visit dmaofamerica.org







DEAN MARTIN · JERRY LEWIS

IN HAL WALLIS' PRODUCTION

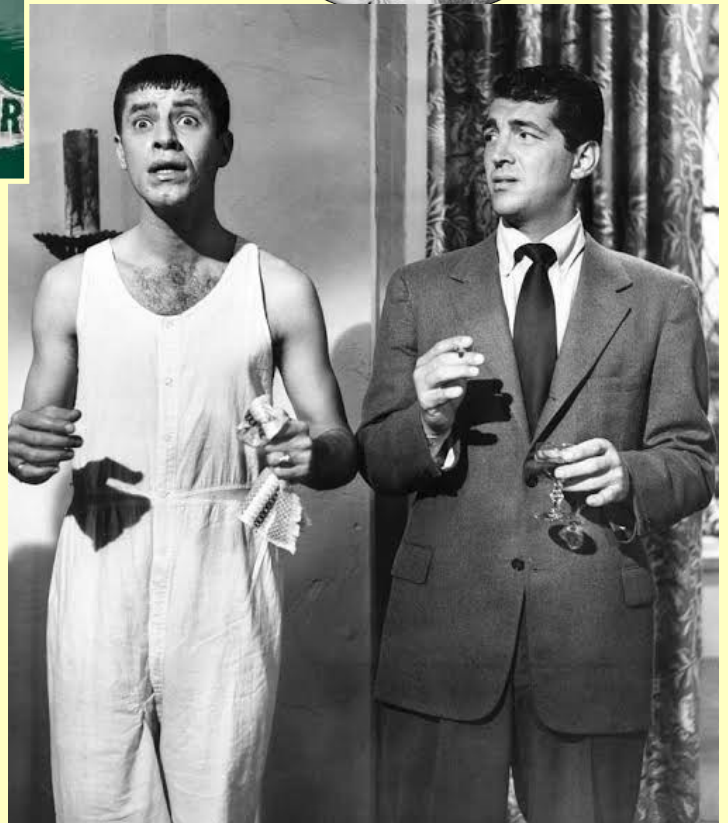
Jumping Jacks

Co-starring MONA FREEMAN
with DON DEFORE ROBERT STRAUSS

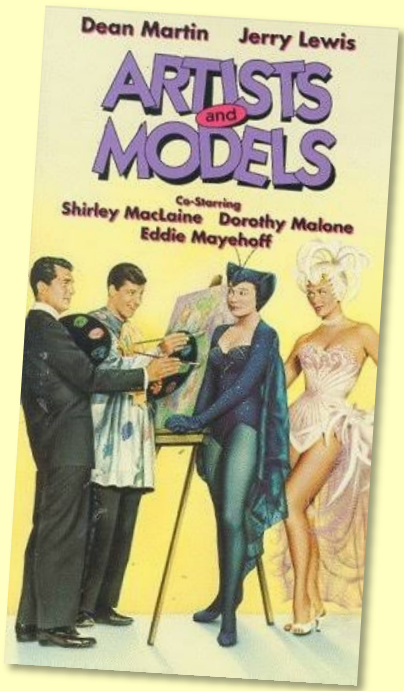


Directed by Norman Taurog - Screenplay by Robert Lees & Fred Finkle and Herbert Baker - Additional dialogue by James Alford and Richard Weil - Produced by Hal Wallis - A PARAMOUNT PICTURE













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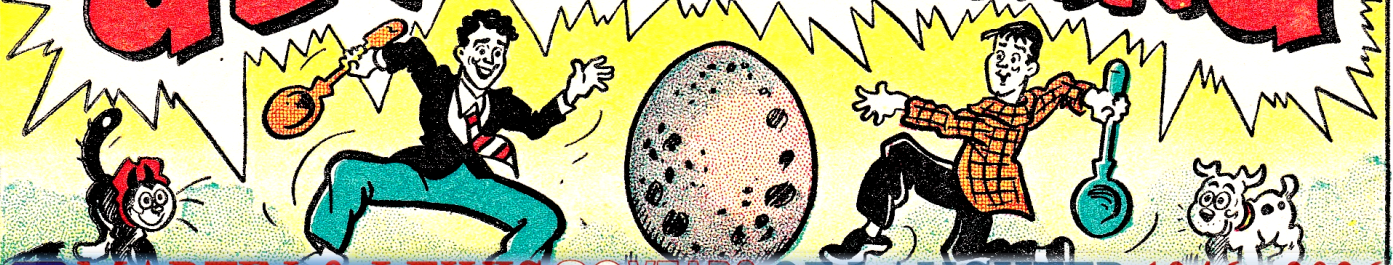
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DEAN MARTIN AND JERRY LEWIS

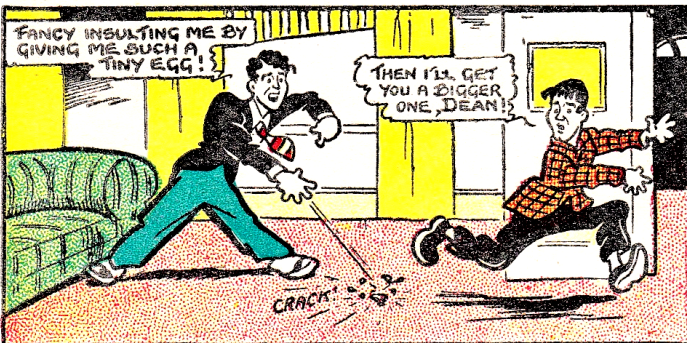
GET CRACKING

FILM FUN

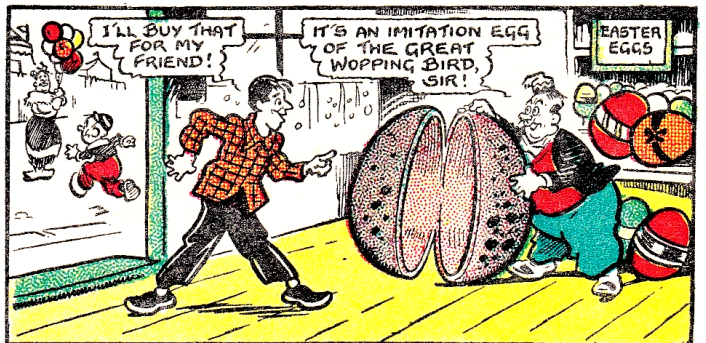


MARTIN & LEWIS 80 YEARS OF LAUGHTER 1946 - 2026

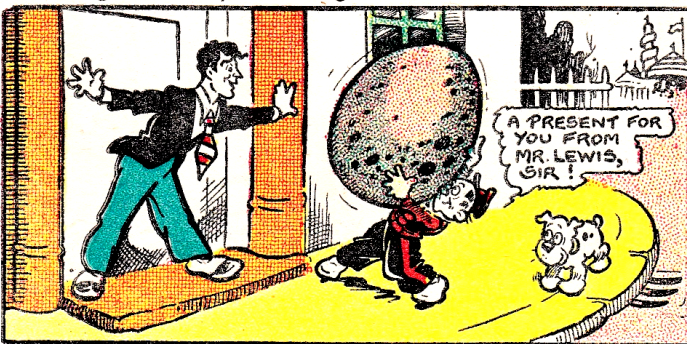
Come and Have Lots of "Egg"-citement with Jerry and Dean!



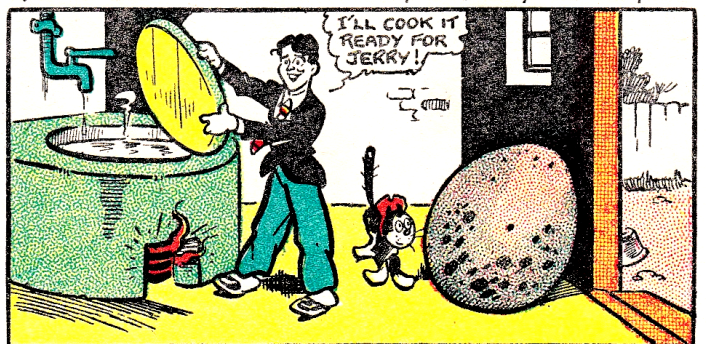
1. Easter comes but once a year and Jerry always likes to give Dean an egg or something. He gave him something last year, so this year it's an egg. But Dean isn't at all pleased. "I'm not having that measly little thing, so don't think I am!" he cries.



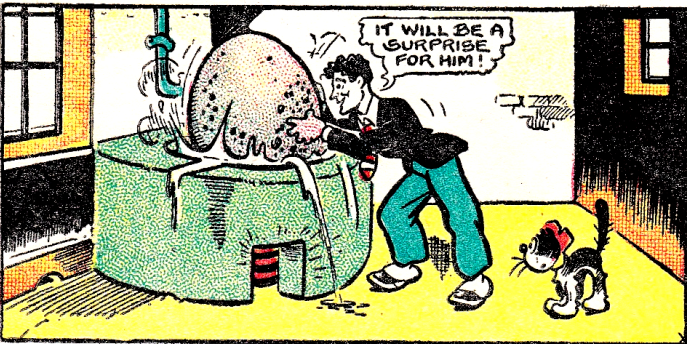
2. So, very obligingly, Jerry goes to get something bigger and better—and when he sees that large-sized imitation specimen of the Great Wopping Bird's egg, he reckons that's just the job for him. "That will be fourpence," says the shopman.



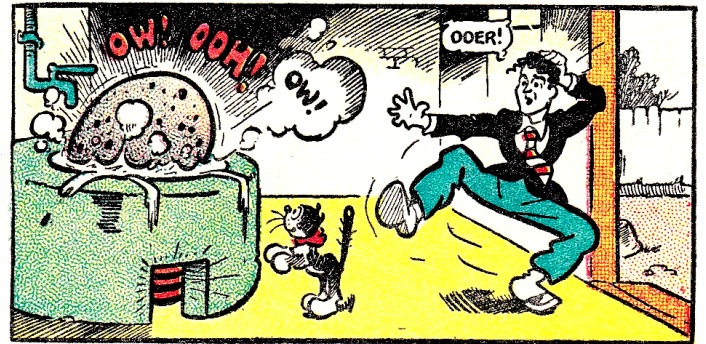
3. It's lucky that Dean happens to be standing on the doorstep when the delivery boy arrives. The laddie would never have been able to push that egg through the letter-box. "With the compliments of Mr. Lewis," the boy politely tells Dean.



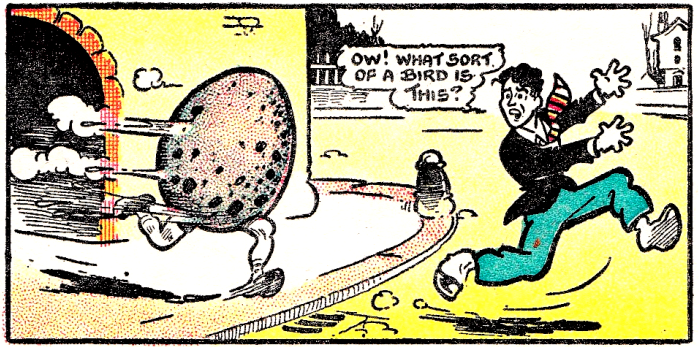
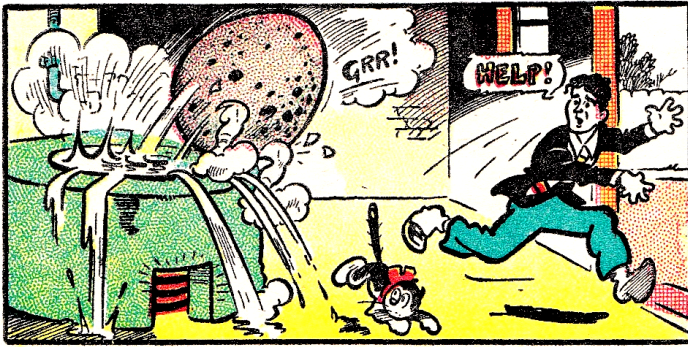
4. "Well, that's very nice of Jerry, I'm sure," murmurs Dean—and to show his appreciation, he decides to cook the egg for his buddy. "The question is whether to boil, fry, poach or scramble it," he says. "I think I'll do just a little of each."



5. Having heated up the water in the copper, he pops the egg into it. "I guess I'd better go out and get another loaf of bread," he says. "We shall need a lot of toast to put this big egg on! Still, I'll get this well and truly boiled first."

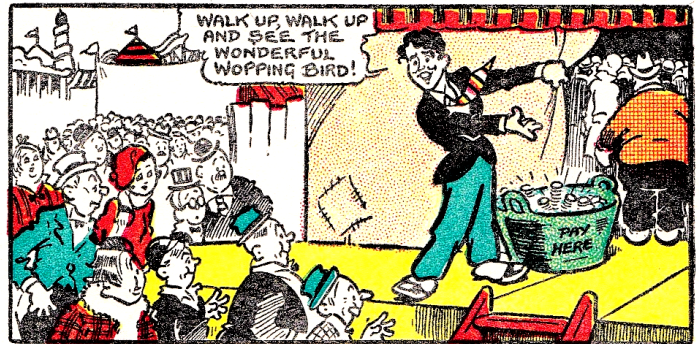
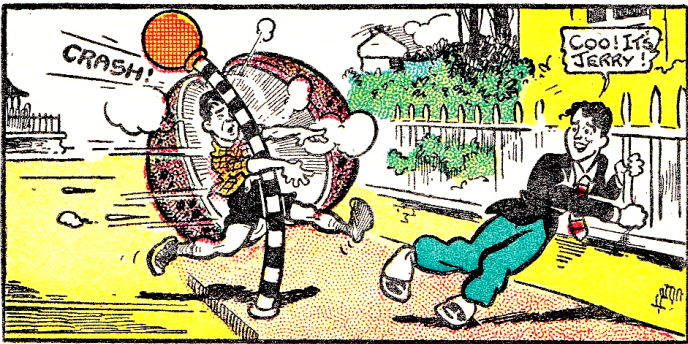


6. He stokes up the copper fire and soon the bubbles on the water tell him that boiling point has been reached. But something strange seems to be happening to that egg. "I— I'm s-s-s-sure that I heard it say 'Ow—ooh!'" Dean cries.



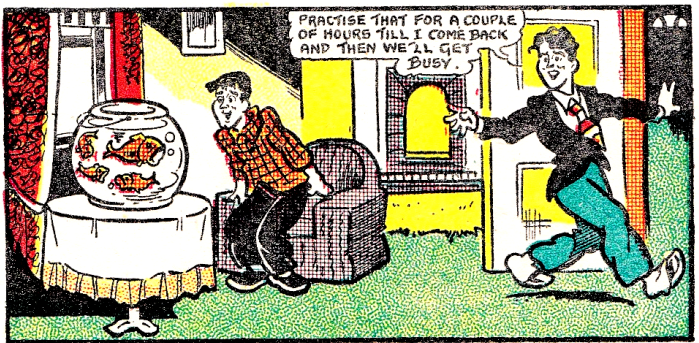
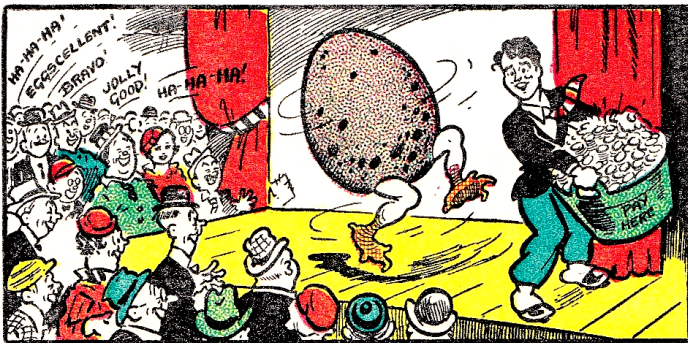
7. He's quite right about that, folks. And next moment he calls "Ooh!" himself as the egg suddenly leaps out of the boiling water. "Help!" howls Dean. "It's a leg with eggs—I mean, an egg with legs!" And sure enough, there are two knobbly knees which come protruding from out of that egg!

8. There are feet to go with the knees—and these now begin to race out of the kitchen. Dean is in front, though, for he's feeling very peculiar—and wouldn't you be? How would you like to be chased by an egg? "Oh, why couldn't I have been satisfied with the one Jerry gave me first of all?" he cries.



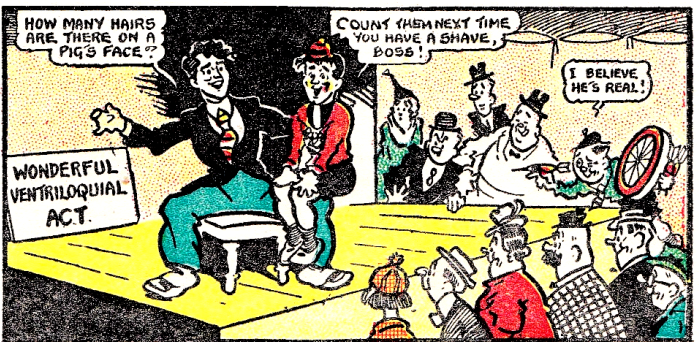
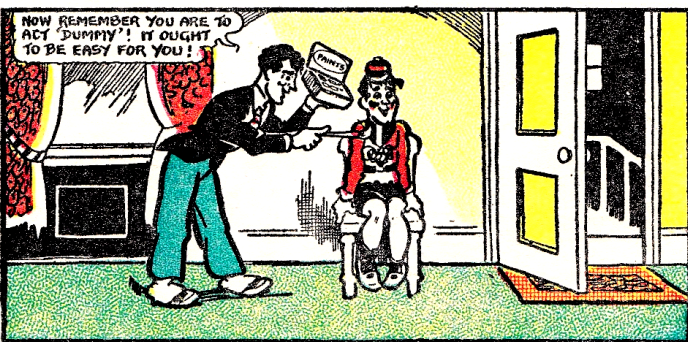
9. Just how long the race would have gone on will never be known now, but it comes to a sudden stop when the egg bounces against a beacon. That bends the beacon and cracks open the egg. But there's no white and no yolk to that egg—only Jerry. He doesn't think it much of a yolk either!

10. "I only put myself inside the egg to surprise you, Dean," he says. Well, he's certainly done that—and surprised himself, too! But now Dean has a wonderful idea. He thinks Jerry looks much more handsome inside the egg—and he is sure other folk would like to see him that way, too. Well, well!



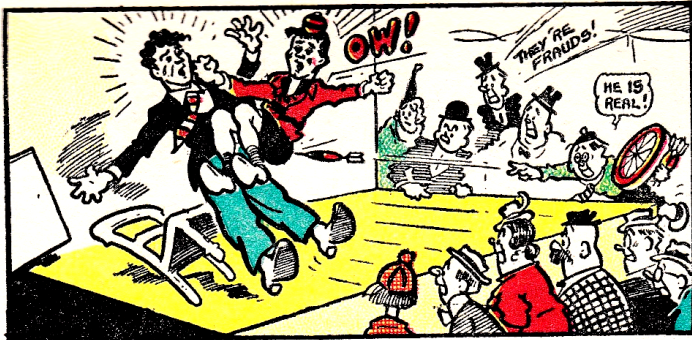
11. So, calling one and all to come and see the only Wopping Bird this side of Wapping Old Stairs, he invites them into the tent where Jerry is doing his stuff on the platform. Now, if that isn't an "egg"-cellent idea, it's certainly a very good one—and it also brings in a nice lot of cash for our smart boys.

12. Having been so successful once, Dean determines to try again. And this time he decides to be a ventriloquist, with Jerry as the dummy. "That shouldn't be hard for you," Dean grins, "but you'd better get in a bit of practice. Try to get the same expression on your face as the fishes in the bowl."

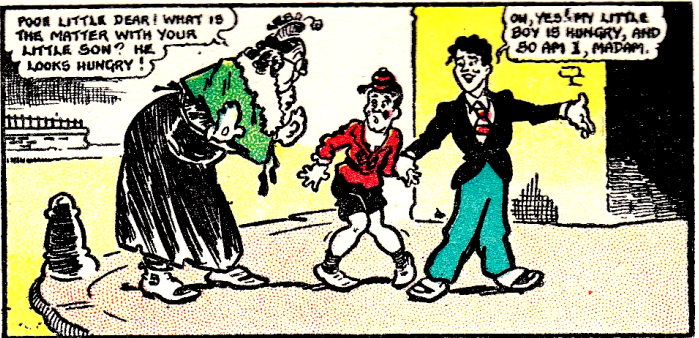


13. Jerry practises very well—and before very long he has a very fishy expression on his features. Dean then dolls him up with some spots of red paint on his cheeks—and you really would think when he's finished that Jerry is first cousin to Archie Andrews. "Now let's go, Jerry." Dean chuckles.

14. Once again they are on the platform and the folks gather round for Dean's great ventriloquist act. "Did you tell Tom Taylor I was stupid?" Dean asks—and back comes the answer, "I didn't have to. He knows you are." The audience think Dean is speaking for the dummy—but one laddie is suspicious.



15. He thinks that Jerry cannot be such a dummy as he looks—and he uses a dart to prove it. Taking careful aim, he sends the dart whizzing through the air—and it catches Jerry right in the middle of his conversation with Dean. If you have ever been caught unawares by a dart, folks, you know you just have to shout “OW!” And that’s what poor old Jerry does.



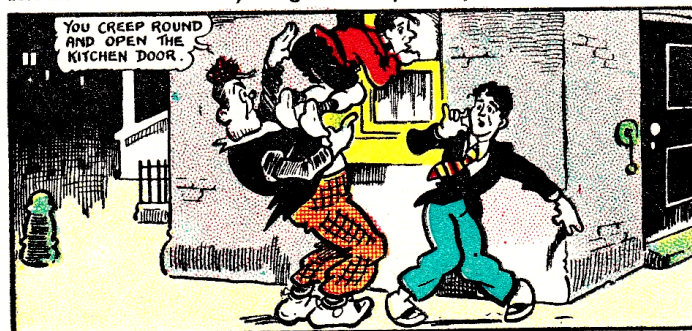
16. Of course, that puts paid to the show—and as none of the customers had paid, Dean and Jerry have to walk home. But they haven’t walked very far before a dear old lady stops them. “Oh, what a darling little boy!” she coos to Dean. “But he does look hungry! Would you both like to come home with me and sample some nice turkey and chips?”



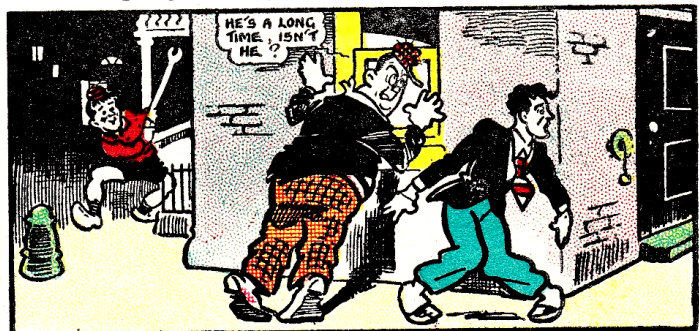
17. The answer to that is “Yes, please!” and the old lady certainly provides them with a slap-up meal. “However can we repay you, madam?” Dean asks, and to this she replies, “I’ve really enjoyed helping you, but if you could help me, I should enjoy that as well.” Dean says that she has only to ask and he will do anything that he possibly can to oblige her.



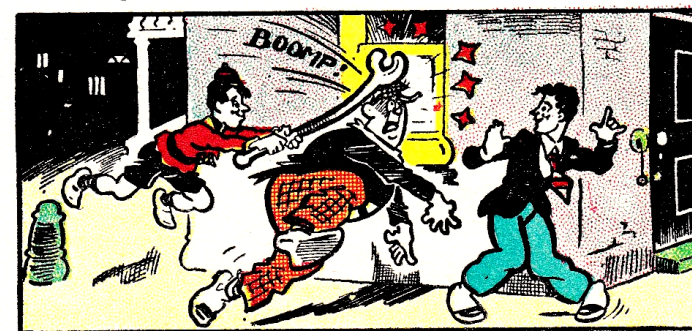
18. “Well, that’s nice to know!” comes the rough answer—and it doesn’t sound like the dear old lady’s voice at all. And when Dean and Jerry look across at her, they see she’s a lady no longer. “I’m Crasher Sloshem, I am!” says the disguised one, snatching off his wig and spectacles. “And to-night you two are going to burgle Lord Fretsaw’s mansion with me.”



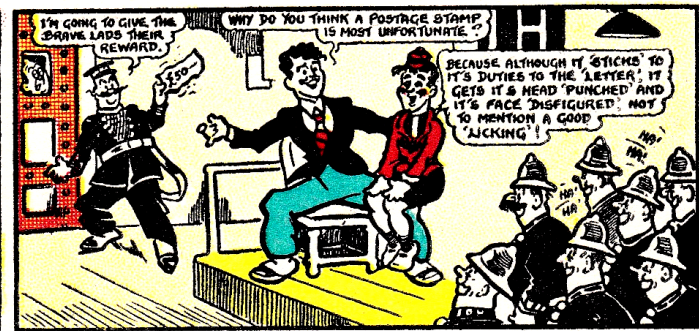
19. Dean and Jerry look at each other and then they look at Crasher Sloshem—and really, he doesn’t seem at all the sort of person anyone would want to argue with. So, round to the back entrance of Lord Fretsaw’s they go. Jerry still looks like a little boy and Crasher gives him a bunk up and pushes him through the window, telling him to open the kitchen door.



20. Time goes by—in fact, quite a lot of time goes by, so much of it that Crasher Sloshem begins to get a bit worried. And Dean, too, is wondering what has happened to his pal. “Of course, he’s never been in this house before,” he says to Crasher. “Perhaps he’s got so far and no farther and can’t find his way back.” But there’s our Jerry coming along now!



21. And what’s that he’s got in his hand? It looks like a long iron bar. You’re quite right, folks, it is! And as he comes round the corner he gives it a mighty swing—just like the village blacksmith—bringing it down with a BOMP on to Crasher. “That’s smashing, Jerry!” cries Dean. “Now, you wait here a moment whilst I go to fetch a policeman.”



22. All three of them soon find themselves at the police-station, but whereas things have turned out to be quite a “cell” for Crasher, Dean and Jerry put on their act again—this time for the benefit of the constables off duty. “How does a sailor know there’s a man in the moon?” asks Dean. “Because he’s been to sea,” says Jerry. See? The p-c’s all see!

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