

## Dean Martin - 100 Hits Legends (2009)

Written by bluelover

Friday, 24 February 2012 13:39 - Last Updated Wednesday, 20 April 2016 12:03

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Disc 1 01. Memories Are Made Of This 02. Everybody Loves Somebody [play](#) 03. That's Amore 04. Basin Street Blues 05. Relax-Ay-Voo 06. Standing On The Corner 07. Just One More Chance 08. Just For Fun 09. Luna Mezzo Mare 10. Ma Come Bali (Bella Bimba) 11. Three Wishes 12. Until 13. I Ran All The Way Home 14. I Passed Your House Last Night 15. Rain 16. I'm Yours 17. All I Have To Give You 18. My Heart Has Found A Home Now 19. Walking My Baby Back Home 20. Be Honest With Me

Disc 2

01. Powder Your Face With Sunshine (Smile! Smile! Smile!) 02. That Lucky Old Sun 03. How D'Ya Like Your Eggs In the Morning? 04. Kiss 05. Money Burns A Hole In My Pocket 06. The Man Who Plays The Mandolino 07. Two Sleepy People 08. Under The Bridges Of Paris 09. Hangin' Around With You 10. As You Are 11. Johnny Get Your Girl 12. Have A Little Sympathy 13. You And Your Beautiful Eyes

[play](#)

14. Vieni Su 15. As Pretty As A Picture 16. Wham Bam, Thank You Mam 17. That Certain Party 18. You Was 19. Tonda Wanda Hoy 20. Tarra, Ta-Larra Ta-Lar

Disc 3

01. Sway 02. Mambo Italiano

[play](#)

03. There's My Lover 04. Young And Foolish (Plain And Fancy) 05. Long, Long Ago 06. Blue Smoke (Kohu-Auwah) 07. Night Train To Memphis 08. Dreamy Old New England Moon 09. Baby, Obey Me 10. Don't Rock the Boat Dear 11. The Money Song 12. Absence Makes The Heart Grow Fonder (For Somebody Else) 13. I Still Get A Thrill (Thinking Of You) 14. I Love The Way You Say Goodnight 15. I'll Always Love You (Day After Day) 16. If 17. Choo 'N' Gum 18. I Don't Care If The Sun Don't Shine 19. When It's Sleepy Time Down South 20. Bye, Bye, Blackbird

Disc 4

01. Volare 02. Let Me Go Lover 03. Innamorata 04. Return To Me (Ritorna A Me) 05. How Do You Speak To An Angel? 06. Bet-I-Cha 07. Again

[play](#)

08. I'm In Love With You 09. I'm Gonna Paper All My Walls With Your Love Letters 10. The Peddler's Serenade 11. Happy Feet 12. Muskrat Ramble 13. In Napoli 14. Bonne Nuit (Goodnight) 15. I've Got the Sun In the Morning 16. Because You're Mine 17. Which Way Did My Heart Go? 18. Oh Marie! 19. The Darktown Strutters Ball 20. Who's Your Little Who-Zis?

Disc 5

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*01. I Feel A Song Comin' On 02. In The Cool, Cool, Cool Of The Evening 03. Never Before  
04. The Sailor's Polka 05. Moments Like This 06. You Belong To Me 07. Hey Brother, Pour  
The Wine 08. Open Up the Doghouse (Two Cats Are Comin' In) 09. Ridin' Into Love 10.  
Simpatico 11. Come Back To Sorrento 12. I Feel Like A Feather In A Breeze 13. Georgia On  
My Mind 14. Solitaire 15. Louise*

[play](#)

*16. With My Eyes Wide Open I'm Dreamin' 17. Just A Little Bit South Of North Carolina 18.  
Carolina Moon 19. Aw C'Mon 20. Change Of Heart*

Enjoying great success in music, film, television, and the stage, Dean Martin was less an entertainer than an icon, the eternal essence of cool. A member of the legendary Rat Pack, he lived and died the high life of booze, broads and bright lights, always projecting a sense of utter detachment and serenity; along with Frank Sinatra, Sammy Davis, Jr. and the other chosen few who breathed the same rarefied air, Martin -- highball and cigarette always firmly in hand -- embodied the glorious excess of a world long gone, a world without rules or consequences. Throughout it all, he remained just outside the radar of understanding, the most distant star in the firmament; as his biographer Nick Tosches once noted, Martin was what the Italians called a *menefreghista* -- "one who simply does not give a f\*\*\*."

Dino Paul Crocetti was born on June 7, 1917 in Steubenville, Ohio; the son of an immigrant barber, he spoke only Italian until the age of five, and at school was the target of much ridicule for his broken English. He ultimately quit school at the age of 16, going to work in the steel mills; as a boxer named Kid Crochet, he also fought a handful of amateur bouts, and later delivered bootleg liquor. After landing a job as a croupier in a local speakeasy, he made his first connections with the underworld, bringing him into contact with club owners all over the Midwest; initially rechristening himself Dean Martini, he had a nose job and set out to become a crooner, modeling himself after his acknowledged idol, Bing Crosby. Hired by bandleader Sammy Watkins, he dropped the second "i" from his stage name and eventually enjoyed minor success on the New York club circuit, winning over audiences with his loose, mellow vocal style.

Despite his good looks and easygoing charm, Martin's early years as an entertainer were largely unsuccessful. In 1946 -- the year he issued his first single, "Which Way Did My Heart Go?" -- he first met another struggling performer, a comic named Jerry Lewis; later that year, while Lewis was playing Atlantic City's 500 Club, another act abruptly quit the show, and the comedian suggested Martin to fill the void. Initially, the two performed separately, but one night they threw out their routines and teamed on-stage, a Mutt-and-Jeff combo whose wildly improvisational comedy quickly made them a star attraction along the Boardwalk. Within

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months, Martin and Lewis' salaries rocketed from \$350 to \$5000 a week, and by the end of the 1940s they were the most popular comedy duo in the nation. In 1949, they made their film debut in *My Friend Irma*, and their supporting work proved so popular with audiences that their roles were significantly expanded for the sequel, the following year's *My Friend Irma Goes West*.

With 1951's *At War with the Army*, Martin and Lewis earned their first star billing. The picture established the basic formula of all of their subsequent movie work, with Martin the suave straight man forced to suffer the bizarre antics of the manic fool Lewis. Critics often loathed the duo, but audiences couldn't get enough -- in all, they headlined 13 comedies for Paramount, among them 1952's *Jumping Jacks*, 1953's *Scared Stiff* and 1955's *Artists and Models*, a superior effort directed by Frank Tashlin. For 1956's *Hollywood or Bust*, Tashlin was again in the director's seat, but the movie was the team's last; after Martin and Lewis' relationship soured to the point where they were no longer even speaking to one another, they announced their breakup following the conclusion of their July 25, 1956 performance at the Copacabana, which celebrated to the day the tenth anniversary of their first show.

While most onlookers predicted continued superstardom for Lewis, the general consensus was that Martin would falter as a solo act; after all, outside of the 1953 smash "That's Amore," his solo singing career had never quite hit its stride, and in light of the continued ascendancy of rock & roll, his future looked dim. After suffering a failure with *Ten Thousand Bedrooms*, Martin's next move was to appear in the 1958 drama *The Young Lions*, starring alongside Montgomery Clift and Marlon Brando; that same year he also hosted *The Dean Martin Show*, the first of his color specials for NBC television. Both projects were successful, as were his live appearances at the Sands Hotel in Las Vegas; in particular, *The Young Lions* proved him a highly capable dramatic actor. Combined with another hit single, "Volare," Martin was everywhere that year, and with the continued success of his many TV specials, he effectively conquered movies, music, television and the stage all at the same time -- a claim no other entertainer, not even Sinatra, could make.

Even at the peak of his fame, however, Martin remained strangely contemptuous of stardom; for a man whose presence in the public eye was almost constant, he was utterly elusive, beyond the realm of mortal understanding. As his celebrity and power grew, he slipped even further away: in early 1959, his movie with Sinatra, *Some Came Running*, hit theaters, and with it came the dawning of the Rat Pack. Together, Sinatra and Martin -- in tandem with their acolytes Sammy Davis, Jr., Peter Lawford, Joey Bishop and Shirley MacLaine -- set new standards of celebrity hipsterdom, becoming avatars of the good life; flexing their muscle not only in show business but also in politics -- their ties to John F. Kennedy, Lawford's brother-in-law and an honorary Rat Packer code-named "Chicky Baby," are now legend -- they were the new American gods, and Las Vegas was their Mount Olympus.

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Martin -- who continued to impress critics in films like the 1959 Howard Hawks classic *Rio Bravo* -- was Sinatra's right-hand man, the drunkest and most enigmatic member of the Rat Pack (so named in homage to the Holmby Hills Rat Pack, a bygone drinking circle that had once gathered around Humphrey Bogart); his allegiance to Sinatra was total, and Martin even left his longtime label Capitol to record for and financially back Sinatra's own Reprise imprint. In 1960, the Rat Pack starred in *Ocean's Eleven*, filming in Las Vegas during the day and then taking over the Sands each night; two years later, they reconvened for *Sergeants 3*. However, in late 1963 -- while filming the third Rat Pack opus, *Robin and the Seven Hoods* -- the news came that Kennedy had been assassinated; in effect, as America struggled to pick up the pieces, the Rat Pack's reign was over. With Vietnam and the civil rights movement looming on the horizon, there was no longer room for the boozy, happy-go-lucky lifestyle of before -- the fun was truly over.

Yet somehow Martin forged on; in 1964, at the peak of Beatlemania, he knocked the Fab Four out of the top spot on the charts with his single "Everybody Loves Somebody," and that same year starred in Billy Wilder's acrid *Kiss Me, Stupid*, a film which crystallized his persona as the lecherous but lovable lush. In 1965, after years of overtures from NBC, Martin finally agreed to host his own weekly variety series; *The Dean Martin Show* was an enormous hit, running for nine seasons before later spawning a number of hit *Celebrity Roast* specials during the 1970s. In films, he also remained successful, starring in a series of spy spoofs as secret agent Matt Helm. However, by the late '70s, Martin's health began to fail, and his career was primarily confined to casino club stages; in 1987, his son Dean Paul died in an airplane crash, a blow from which he never recovered. After bailing out of a 1988 reunion tour with Sinatra and Davis, Martin spent his final years in solitude; he died on Christmas Day, 1995. ---Jason Ankeny, Rovi

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