

# DINO

Inside the world of Dean Martin

THE OFFICIAL MAGAZINE OF  
THE DEAN MARTIN ASSOCIATION



ISSUE 439  
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MEMORY **HIVE**

Golddigger Memories with

# MICHELLE DELLA FAVE



+ **CHUCK GRANATA**  
**LOU MARTINI JR.**  
**MARILYN MONROE @ 100**  
**30 YEARS OF THE DEAN MARTIN HOMETOWN FESTIVAL**  
**CLASSIC DMA ALBUMS**

*and more!*



June 7, 2026

I've been watching, listening and hearing about Dean Martin since I was knee-high.

Through the work my family was doing for him through the DMA since 1960, I was very much aware there was this strong fanbase, and a dedicated commitment from that fanbase to learn all that was learnable and channel that knowledge into adoration and support...to carry the Dino-shaped torch.

As I became more involved in the running of the DMA as the 1990s arrived, assisting my father Bernard in managing the association and producing the newsletters (that became journals...then the regular magazine you are currently holding) by sourcing news, collating information and announcements from Dean's Hollywood office and or from Capitol or Warner Bros., I realized Dean Martin really meant so much to so many.

When the festival began in 1996 (the June immediately following the great man's sad passing), that realization grew to a heart-warming appreciation that he had the power to draw people to him in such a way that couldn't be experienced even amid the hundreds of items of correspondence the DMA would receive relentlessly for decades, day after day.

Here was Dean's own hometown, Steubenville, that wanted to honor what Dean was, what Dean is... It would attract fans from all walks of life, from all ages, from all professions... No matter who, festival attendees all had one thing in common: the love for Dino.

Now that the DMA is overseeing what is now called the Dean Martin Hometown Festival, with backing from Iconic, we are slap-bang in the middle of that love and appreciation more than ever. We see the passion, the adoration, the focus, from Steubenville, from the fans, from our wonderful guests...

So what is it about Dean Martin that we all love? Can it be identified? Can it be distilled into an easy answer? Perhaps it can, perhaps it can't. Why *do* we all love him so? There are so many aspects of Dino that need to be taken into account: his music, his TV work, his films, his personality, his looks, his charm, his dress sense, his outlook on life, the world he lived in, the era he lived in, his peers, the friends he chose, the decisions he made, his philanthropy, his hobbies, his loves, his likes, his dislikes... I could go on.

As I said, I "grew up" with Dino: he was the soundtrack to my childhood and my formative years. Now, as the DMA Exec Chair, he will always be in my life in one way or another. So why do *I* love Dino? Simply...because *I do*.

I'd like to personally thank each and every one of our beloved DMA members (past and present), our cherished festival attendees (past and present) - and to every one of you (businesses, guests and individuals alike) for making this year's 30th anniversary festival something quite, quite special and unique. Thank you to Iconic for its support, to the DMA staff for their relentless work and for Cindy's mind-boggling ability to spin those proverbial plates that make up the glue that hold the festival together: it's an astonishing piece of work and I can't wait to see the results. Thank you, too, Marisa, for giving me the opportunity to commandeer this issue's editorial!

And, finally, happy 109th birthday to the man himself!

*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*  
Bernard H Thorpe  
Legacy President  
DMA co-founder and Chief Executive (1960-2015)

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# DINO



THE OFFICIAL MAGAZINE OF  
THE DEAN MARTIN ASSOCIATION

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FRANK SINATRA

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**Jeff Grainger**

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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 66 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).

In 2025, Bernard's son Elliot founded The Dean Martin Association of America.

The DMAA is an autonomous sister organization 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.

Side by side, 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 businesses, organizations, peers, fans, admirers and members all around the world.

Please visit [deanmartinassociation.com](http://deanmartinassociation.com) and [dmaofamerica.org](http://dmaofamerica.org).

You can contact us by using the "Get In Touch" tabs on our websites.

*Honorary members* Mark Adams, Carole Barker, Michelle Della Fave, Mark Halliday, George Daniel Long, Annie Martin-Crocetti.

PLEASE BUY GENUINE DEAN MARTIN PRODUCTS, WHEREVER THEY ARE SOLD.

## MEET THE TEAM



**CINDY WILLIFORD**

*President*  
Cindy has been a life-long fan of Dean Martin. His songs are always a household staple. Her unalloyed commitment to the DMA has taken us to new heights, ensuring we are still embedded in the hearts and souls of every true Dean Martin fan!



**ED KRZAN**

*Vice President*  
Ed appreciates all periods of his music and, as a second-generation fan of Dean Martin, he is especially interested in Dino's early Steubenville years. His knowledge, skills, and drive enable him to represent the DMA at corporate levels.



**RON IVESON**

*Consultant*  
Ron has been a fan of Dean Martin since he was a lad and has been supporting the DMA since the 1980s. As our consultant, he puts his reverential love for and his knowledge of Dino and his career to good use.



**MARISA LAVINS**

*Research/Writer*  
The Golden Age of Hollywood is Marisa's passion: a long-time aficionado of the era, and of course Dean Martin, she gives the DMA a unique perspective. As well as utilizing her interests, Marisa is the Editor-in-Chief of *Dino*.



**TOM BRADY**

*Research/Writer*  
In 2003, Tom heard Dean Martin's voice for the first time - and fell in love instantly forevermore. He brings his acquired knowledge to good use and is particularly interested in Dino's Lodge, collecting any and all related memorabilia.



**KEVIN FONTAINE**

*Historian*  
Kevin has been a Dean Martin fan for his entire life, avidly collecting related memorabilia of all types. He brings his excellent encyclopedic knowledge to good use as our historian.



**ELLIOT B. THORPE**

*Exec Chair*  
Elliot grew up listening, watching and reading about Dean Martin, and is an advocate of his Capitol years. As our Exec Chair, he guides Cindy and the team, and ensures the core DMA values and vision are upheld.



**JIMMY BOWEN**

*Honorary Chair*  
Veteran and legendary record producer Jimmy is the DMA's first Honorary Chair. Jimmy ushered Dino through a major change in his recording career, giving rise to a whole wealth of top-selling albums for Reprise.



**BERNARD H. THORPE**

*Legacy President*  
Bernard spent his life promoting and documenting Dino's life and career as co-founder and chief executive of the DMA, winning awards and recognition for his dedication to Dino. He passed away peacefully in 2015.



# THE LOUNGE

with ED KRZAN

Mount Kailash, Kumbh Mela, Kumano Kodo, Steubenville Ohio. All iconic global pilgrimages bringing the masses together, bound and tied to a specific ideology, goal, event or person to celebrate. Some of them will be led to temples, others pyramids, and some vast magical gardens. Yearly destinations whose sole purpose is to remember, to celebrate, and to come as one as a solidarity gesture in appreciation or respect for a time or person gone by.

One such pilgrimage leads to the relics of a riverside town, rising from its rusted roots above the plateau, floodplains and hills, Steubenville Ohio. This destination is rebirthing to its long ago heydays of vitalization and celebration.

Where the downtown is once again vibrant with song merriment, food and drink as they toast, sing, and tell stories of the once famed citizen, Dino Crocetti. Citizens, visitors, and on-lookers all gather to the downtown square, an Assembly to hear the Rhapsodes, much like the ancient Greeks and the rhetoric that is billowed by the modern day orators.

The Dino Mythos, 2026 AD.

Steubenville Ohio, the midwest United States version of Delphi.

Walk in the footsteps, kick up the dirt, ruminate on the grounds of their hometown hero Dean Martin.

Folks knew him as Dino Crocetti, crooner of street corners, dealer of blackjack, thrower of jabs and hooks. Through the cracks of Steubenville's sidewalks and sprung a homegrown voice like no other. Sidled between railroad tracks and the Ohio River sprouted the swank and sultry cool demeanor of what would become the man to which all other men would be drawn, and women swoon.

The old water holes have long since dried up, losing to the ravages of time and economy.

Most of the significant structures of Dino's time have long since crumbled under the wrecking balls of progress.

The back room casinos and supper clubs have vanished without a trace leaving no signs of their glorious place in Stu'ville's shadowy past.

The great entertainment palaces once dripping in gold decor and adorned with hanging chandeliers only live in memories.

The Rex Cigar stores and Paramount Theaters of Su'ville sadly passed on too.

Luckily the weary pilgrimage party comes to witness more than the ghostly remnants of "Little Chicago's" past.

The sacred structures that bore witness to the great man do still stand tall and proud in the downtown.

The Spot Bar, Naples Spaghetti House, the Steubenville Bakery, Dicarlos Pizza, and of course St. Anthony's Catholic church where the infant Dino was baptized.

Let's start with the first pilgrimage stop at the Ground Zero of cool, the birthplace of Dino Crocetti, 319 S. Sixth Street.

This first home was located above his father's barber shop. Now that's Italian! Little Dino Bambino was born to Angela and Gaetano on June 7 1917 at 11:55pm at this spot.

One should stroll by this landmark while listening to "You Must Have Been A Beautiful Baby" to be fully engrossed with the literal, physical, actual Birthplace of Cool...

Next stop, St. Anthony's Catholic Church, 255 S. Seventh St..

Erected in 1910 is a Gothic Italian design and was Dino's local church while growing up.

It has since been converted into a funeral home.

One should meander on by this lovely stained glassed mecca while listening to Dino croon' "In The Chapel In The Moonlight" for its full visual and audio effect.

Up next, Naples Spaghetti House. Located 329 N. Street.

Open since 1923 this was a favorite hangout of Dino while living in Steubenville.

Owned and managed by the same family since those days, this hot spot is a must for all traveling Dino fans.

The ambiance and the Dino pics surround you as you take in the sight, sounds and tastes of this Dino Classic haunt.

Of course the audio pairing of this landmark would be "That's Amore".

*When the moon hits your eye...like a big pizza pie!*

The Steubenville Bakery is still in operation and right near the birth house of Dino.

The current hours are adjusted to a few days a week so you'll need to plan accordingly.

They are known for the home made backed Italian rolls and breads.

The sweet smell of bread had to have been a neighborhood scent for the young Dino and his family while growing up on 6th Street.

"Memories Are Made of This" is certainly a tune that brings back nostalgia of the olfactory variety!

And last but not the least, The Spot Bar.

Located on South Fourth Street, it is the epicenter for the pilgrimage journey. The *spot* to be in 2026 for sights and sounds of Dean Martin.

The Spot Bar has a deep Dino history dating back to his gambling days in the back room.

During the Dean Martin Hometown Festival you'll find karaoke contests, meatball eating contests, and no doubt the best Dean Martin impersonators in the world!

The place to wet your beak, grab a seat and be transported back to when music was live and singers were truly entertaining.

Steubenville the destination attracts visitors from around the world.

Every June for the past 30 years Steubenville has been a willing and generous host to the celebration of its home grown hero.

From the 5k through Beatty Park, to the car show, the downtown parade, the annual Dean Martin Association Charity Golf Scramble, and the various concerts and get-togethers.

2026 is anticipating another wonderful turnout.

The Dean Martin Association is expecting the Dino-zen Pilgrimage to fill Steubenville with song and tributes, wine and dine, and other wonderful activities.

And what's this?

A supper club?

The supper club? Have we stepped back to 1917?

Heck, what delights will we find? Where will this tumultuous temporal treasure trove lead us?

There's really only way to find out...

We look forward to seeing Dino fans from around the world once again! And I'll leave you with a word or two from someone very special...

*Welcome to Steubenville, Ohio, the hometown of Dean Martin. Steubenville is proud to celebrate 30 years of its favorite son, Mr Cool himself Dean Martin, the most iconic entertainer in modern history. Visit some of Dean's favorite hangouts, his church that he attended, the Grand Theater he attended, his favorite establishment for performing and the school he attended. Enjoy the hospitality and the quaintness of a small Ohio River town.*

Jerry Barilla,

Former Mayor of Steubenville, May 2026

Till then, That's amore, pallies! 🍷



# ON THE TURNTABLE

This issue's featured albums  
with ELLIOT THORPE



# Essential...

# Original...

# Classic.

Over the years The Dean Martin Association has been involved in producing a number of licensed album compilations of Dean's Capitol and Reprise material, as well some from his earlier contracts. Elliot looks back at the work the DMA did to get these releases in the stores and into your collections.

In 1960, when Bernard H. Thorpe founded, with Dino, the DMA, he quite honestly could not foresee the path the organization would soon take, only a handful of months into its existence. The plan, at that time, was simple: to promote, support and tell the world about Dino and his career. Dino was all for it and did all he could to make sure *we* were supported in *our* endeavors.

## Let's Be Friendly

EMI Records first made contact with the DMA in late 1963. It was clear that the industry was aware of the work we were already doing when they asked us to put together a compilation of some of Dino's Capitol hits for a new LP. It was to be released as part of their mail-order label, World Record Club.

'It was very exciting,' Bernard later recalled. 'There was I, busy getting to grips with running the DMA [in those days called the International Dean Martin Club] which was purely via good old-fashioned postal correspondence, when what should arrive amidst the hundreds of letters we were receiving on a weekly basis but a request from EMI! I genuinely felt that we had "arrived", that we weren't considered some fly-by-night business, but a dedicated organization.'

'I found out some time after that Dino had pointed Capitol in our direction, such was the trust he had in me and the DMA. He would never want or expect thanks, but knowing he had quietly influenced their approach was amazing.'

Dino had no real say over any of his Capitol material: the masters were owned by the label and could do what they wanted with it - and whenever they liked. Yet they had heard him, listened to him, and acknowledged his preference.

What EMI wanted was an upbeat, bright-sounding selection of songs and gave Bernard relatively free reign to choose any song he liked, provided they weren't too obscure. Bernard went for a different approach: he asked Dino what *his*

## DEAN MARTIN

Let's be friendly



favorites were. Twelve songs and some six months later, Bernard presented to EMI what he called LET'S BE FRIENDLY, summing up EMI's requirements and encompassing some of Dino's personal choices.

Released on June 15, 1964, with sleeve design and notes by

Bernard, LET'S BE FRIENDLY (T311, EMI/World Record Club) is then, somewhat unique amongst the numerous Capitol compilation albums: we can listen to it knowing that it contains songs from Dino's Capitol repertoire that he himself enjoyed.

The release was accompanied by an interview Bernard held with Dino for inclusion in the Summer 1964 edition of *World of Music* magazine (see right).

Tracks: "Let's Be Friendly" / "With My Eyes Wide Open I'm Dreaming" / "Rain" / "I Feel Like A Feather In the Breeze" / "Who's Your Little Who-zis" / "Let Me Go Lover" / "I Feel A Song Comin' On" / "Be Honest With Me" / "Mambo Italiano" / "That's All I Want From

You" / "It Looks Like Love" / "A Day In The Country"

## Dean Martin

As the 1960s drew to a close, interest outside the US for Dino's music was building momentum and Capitol looked to tap into this by following up LET'S BE FRIENDLY with a bigger and better compilation.

EMI Records approached the DMA again, asking for a set once more for the World Record Club mail-order members.

WATCHING THE WORLD GO BY was the title first considered by Bernard, who began in the summer of 1969 to bring together sixty of Dino's greatest Capitol hits.

Dino declined to get involved this time, and all the tracks and their running orders were Bernard's choices. It was something of a mammoth task.

'To be given the opportunity to pull together so many of Dino's fabulous songs was both daunting and exciting. What should I choose? What should I leave out? What would his admirers miss? What would they expect? I realised, rather than second-guessing, I had to go with my gut-feeling, so I included the more well-known cuts and interspersed them with ones that would entice buyers. We had beauties such as "I Don't Know Why" and "Basin Street Blues" and more sitting alongside "That's Amore" and "Memories Are Made of This" and the like. It was a good cross-section of his Capitol career and made for varied listening, which was ultimately my intention.'

After some thought, Bernard decided to change the set's title. From the extensive sleeve notes, he wrote *...even for an occasion like this six album set with a beautiful program of sixty songs, I first thought that I would have to think of a suitable title for this release. What words could one use for a set of songs as great as this? I only needed two words - what better title for a Dean Martin set than DEAN MARTIN!*

The set (SM125-130) was released January 4, 1970 and →

LEFT: cover for LET'S BE FRIENDLY (T311) (EMI, 1964)

BELOW: *World of Music* article, Summer 1964 (EMI)



## "I'm 21" says Dean Martin

All readers of *WORLD OF MUSIC*, indeed, anyone at all must be aware that world-famous singer and actor Dean Martin is NOT 21. However, this year sees the 21st YEAR in which Dean has been in show business. To help celebrate the event, Bernard H. Thorpe, President of The International Dean Martin Club, Dino's only representing organisation for the world, interviewed Dean recently - specially for *World Record Club*.

This is what Dean had to say:

Looking back at my career, I must honestly admit that it certainly does not seem anything like 21 years that I've been in show business. The first person to remind me was my English prexy, and even then I hardly realised the fact. Sure makes me feel kinda old! However, seeing as it is now '64 and it IS my 21st, I can see no finer excuse to release a dozen of my old song hits in the United Kingdom than this. I heard tell that two other albums were issued before this one, but I believe that the album currently released is the first production by my own club for exclusive English release.

I love a recording session - especially a late-night gas!

It's a wonderful experience to be able to sing while everyone else is most probably asleep, although I hope this isn't caused by me! I usually record late at night, because although I prefer to that's about the only time left for recording anyway!

After working on the film set, I usually find myself appearing in one of the Hollywood clubs and, as you are most probably working out by now, this leaves little time for leisure, especially my favourite - golf. Now you have really got me talking - because there's nothing I like better than several rounds of golf, particularly when I play with Bing or Frank - that's Crosby and Sinatra, by the way, a couple of up and coming young crooners!

Every spare moment I have I like to play golf, and if the weather's bad, then I amuse myself on the putting green in the basement of my house, which incident-

ally, is in the English style. It's a large mansion (let's face the facts - don't I need the room) and I live there with my wife Jeannie and the seven children. My eldest daughter Claudia decided to wed last year, and so now we have one less in the house. I guess she started the ball rolling, because all the kids are growing up now, and I suppose they'll drift off in turn. Still, I consider myself very lucky with having a wonderful wife like Jeannie and a family to match!

A popular opinion of 'ol Dino' as I'm called is that I'm a born drinker and gambler. Well, I don't GAMBLE very much - I just haven't the time, and besides I don't think there's need to - although I must admit about 12 years ago I did really gamble too much. Those days are well in the past and I have much more security and confidence now than I have ever had. I guess that's because I have gone past the period when I had to prove to everyone I wasn't just a 'nice' stooge - I had to prove I could also act, and act dramatics too.

Luckily for me, everyone acclaimed my efforts and I have gone from one movie to the next, and never looked back. There's a pose I love to keep up about my drinking habits - you've no doubt heard my now famous quip 'I only drink Moderately' - I always keep a case of Moderately in my dressing-room'. The truth is that if I drank half as much as the public thinks, I just could never further my career the way I am at the present. In this business you have to keep sober to keep pulling those ad-libs out of the thin-

air. You can't be good if you're stoned all the time. That's why I don't drink any more than the average person, perhaps even less, but then I still manage to project the drunken image! I even get AA mail, and letters of sympathy arrive addressed to Jeannie expressing their deepest sympathy and condolences for your husband's plight!

Yeah, I guess it's a laugh, although Jeannie hates me keeping this myth alive. We celebrate our 15th wedding anniversary this coming December, so she must be used to me and my habits by now!

Everything is just perfect for me nowadays, with my personal life and my career just great.

I always remember when I signed for 'The Young Lions'. I was terribly nervous, as this was the first dramatic role I had ever had, and only the second movie since I broke with Jerry. It felt like my first - but I believed it chalked up my eighteenth! Anyway, the critics were great to me and the film was a box-office success - you know the rest. I never looked back from then on, and the movies that have followed were a variety of dramas and comedies. I have many movies on the board at the moment to be started, as well as several ballads to record, some of them songs I've always wanted to sing but never had the chance.

Talking of songs, I sincerely hope that all you British folk will like this album produced by my own club over there in London.

Till the next time...



ABOVE: box set cover, DEAN MARTIN [SM125-130/SM451-454] (EMI, 1970/1981)

RIGHT: part of the World Record Club campaign literature for DEAN MARTIN [SM125-130] (EMI, 1970)

→ joined other box-set releases spotlighting Frank Sinatra, Bing Crosby, Bert Kaempfert, Herb Alpert and many others.

DEAN MARTIN was a good seller for the label, and was re-released in September 1981, but condensed down to a four-vinyl set (SM451-454), albeit with the same sixty songs (see below).

**“Specially for you”**  
*Dean Martin*  
**60 songs that will live for ever!**

**RECORD 1:** You're nobody 'till somebody loves you \* I can't believe that you're in love with me \* Canadian Sunset \* In the cool, cool, cool of the evening \* Memories are made of this \* Return to me \* On the street where you live \* You can't love 'em all \* Volare (Nel Blu Dipinto Di Blu) \* Alabama bound \*  
**RECORD 2:** Just in time \* It takes so long (To say goodbye) \* Imagination \* Mississippi mud \* Basin Street Blues \* True Love \* Sleepy time Gal \* Louise \* If \* When you're smiling \* **RECORD 3:** Cuddle up a little closer \* Let me love you tonight \* Who's sorry now \* Innamorata \* Way down yonder in New Orleans \* Hit the road to Dreamland \* Two loves have I \* The object of my affection \* It's easy to remember \* That's all I want from you \* **RECORD 4:** All I do is dream of you \* Take me in your arms \* All in a night's work \* I don't know why \* Money burns a hole in my pocket \* Goodnight Sweetheart \* Love (Your magic spell is everywhere) \* I feel a song coming on \* How do you speak to an Angel? \* I feel like a feather in the breeze \* **RECORD 5:** A hundred years from today \* Goodnight my love \* That's Amore (That's love) \* Rain \* Watching the world go by \* Wrap your troubles in dreams \* I've grown accustomed to her face \* Hear my heart \* With my eyes wide open I'm dreaming \* Captured \* **RECORD 6:** Until the real thing comes along \* Somebody loves you \* Nevertheless (I'm in love with you) \* I can't give you anything but love \* Young and foolish \* June in January \* Brahms' lullaby \* Once in a while \* When it's sleepy time down south \* That lucky old sun (just rolls around heaven all day)

## Memories Are Made of This

'By the time EMI approached us again [in 1975], I felt that they felt the DMA was a reliable and professional working partner,' Bernard recollected.

MEMORIES ARE MADE OF THIS was something slightly different.

Capitol would often put together a mainstream album to cash in on Dino's steadfast popularity and guaranteed sales, but it would usually be the same batch of songs perhaps in different play orders. The hits, "That's Amore", "Volare (Nel Blu Dipinto Di Blu)", "Memories Are Made of This"... et al.

This was particularly irksome to us here at the DMA; we

would ask Capitol many, many times throughout the 1970s and 1980s to dip into Dino's earlier canon, to give new life to older, less recognizable tracks and hits. But the answer was invariably the same: 'The public won't know those other songs. They like what they know, so that's what we'll use.'

Whenever we were appointed to oversee a new collection, Bernard would always make the case that adding unusual tracks, songs that got rare exposure or no airplay would be enticing to the wary record-buying customers and of great interest to fans and collectors of Dean Martin's work.

Bernard would try his hardest to sneak in a couple of gems here and there, and when he did, it was to much delight.

One particular successful Capitol compilation was of course 1979's THE CLASSIC DINO, still regarded quite highly by fans as one of the go-to collections. It was very much a personal selection by Bernard, and perhaps only one of two times he was given carte blanche by Capitol. It was also an incredibly good seller for the label. (More on that album later.)

The other was this one I'm talking about here, one that itself is much lesser known, but nevertheless a good precursor to the 1979 hit.

1975's MEMORIES ARE MADE OF THIS had an unusual beginning.

Kodak approached EMI in the UK in early 1975 with a view to having some element of sponsorship and support for that year's National Photographic Competition (an annual event that had started in 1959 in the US).

Capitol agreed. This resulted in the licensing of "Memories Are Made of This" to be used for Kodak's TV advertising campaign on the UK's sole (at the time) independent TV channel, ITV. Capitol re-released the song as a single (CT15821) on May 9, 1975, with "That's Amore" as the b-side. It was sold for 55p (around 70¢).

Bernard wrote in *Dino #165: We are told that big promotion plans are scheduled by EMI to push this Capitol single up the Top 30 charts, so to encourage sales and give Dean a chance in the UK pop charts (with maybe a spin on BBC TV's Top of the Pops?) how about sending in those postcards to Terry Wogan, Pete Murray, John Dunn...all BBC programs, London's Capital Radio, and of course the radio stations local to you.*

In April 1975, Capitol instructed the DMA to put together a new album of songs to support both Kodak's campaign and the single and, as was the norm, Bernard immediately set to work with focus and excitement. Instead of the standard tracks, Capitol conceded that he could dip into twenty "vintage" tracks (and it's worth putting into context that in 1975, "vintage" Capitol meant songs just 26 years old or less! Now those same songs are closer to being 100 years old than they were in relation to the years between 1949 and 1975!).

"Memories Are Made of This" and "That's Amore" had to be included (they were on the single, after all) but Bernard added some overlooked gems such as "Dream A Little Dream of Me" and "There's No Tomorrow" as well as some familiar numbers ("I've Got My Love To Keep Me Warm", "Innamorata" etc).

It was Bernard's goal to make MEMORIES ARE MADE OF THIS (EST23534) fresh but at the same time familiar, welcoming new listeners while catering for long-term fans who were desperate to hear older recordings.

I think it worked. It's 51 years old now and still plays exceptionally well, the sequencing of songs being Bernard's choice.

To mention context for a second time, in the mid-1970s Dino was winding down his new recordings with Reprise (December 1973 saw the release of YOU'RE THE BEST THING THAT EVER HAPPENED TO ME, and there wouldn't be anything new out until August 1978 with ONCE IN A WHILE), while Capitol was happily releasing compilations world-wide (again utilizing many of the same songs)...so to have a lovely and different set of tracks during these "wilderness" years was much welcomed.

Released on tape cassette (TCEST23534) as well as cartridge (8XEST23534), it didn't chart too high, it has to be said, and did disappear relatively quickly (simply because it was linked to Kodak: buy the album and you could enter the competition...so



→ aware of if they were worth their salt! Once again I was considered eccentric with this outrageous forecast and I did begin to wonder if I'd finally overstepped the mark!

Naturally, the DMA worked very hard at promoting this release with the special Christmas edition of the newsletter enclosing a copy of the actual record sleeve (LP not included) to every one of our members across the globe, as well as a full color quad-size poster of Dino.



ABOVE: cover, 20 ORIGINAL HITS [K54066] (Reprise, 1976)

RIGHT: cover, THE CLASSIC DINO [CAPS1029] (EMI, 1979)

Also released on vinyl, tape cassette and 8-track cartridge tape, 20 ORIGINAL HITS (K54066) became Dean's very first Gold album in the UK and – wait for it – reached number 2 in the charts! The album remained in the British charts for five weeks and was a proud moment for Bernard and the DMA – a fine reward for all those months and months of work and sleepless nights on this project for Dean. Bernard visited many parts of the United Kingdom as part of the promotion, which included radio interviews on various BBC stations, and he met many DMA members and Dean Martin fans (including Rod Stewart!) on the way.

Reprise in California had tried to arrange with Dean's office for Bernard to go to Nevada to give the Gold disc to Dean himself. The plan was for Bernard to walk on stage in the middle of his act in Vegas and present it to him! But nothing came of it. Instead, Reprise shipped the disc to Dean's office in January 1977, and it hung in the hallway of his home.

We often wonder what became of it after his death.

Dean was overwhelmed, as we all were, with the phenomenal success of 20 ORIGINAL HITS and told Bernard how grateful he was that he'd put so much hard work into it.

Dean wasn't one to ordinarily give thanks so directly, so this had extra special meaning.

Tracks: "Everybody Loves Somebody" / "Corrina Corrina" / "Things" / "Houston" / "Lay Some Happiness On Me" / "In the Chapel In the Moonlight" / "Little Ole Wine Drinker, Me" / "The Birds and the Bees" / "King of the Road" / "Send Me the Pillow You Dream On" / "I'm Sittin' On Top of the World" / "You're Nobody 'til Somebody Loves You" / "That's When I See the Blues" / "Tie A Yellow Ribbon" / "The Green, Green Grass of Home" / "The Door Is Still

Open To My Heart" / "Ramblin' Rose" / "Amor Mio" / "In the Misty Moonlight" / "Detroit City"

## The Classic Dino

The industry watched the rise of Reprise's 20 ORIGINAL HITS with keen interest, none more so than Capitol.

What would be the response to this quite astonishing feat? How would Capitol act, knowing they had a whole wealth of Dean Martin material sitting in their vaults?

The answer came on June 8, 1979 with the release of *The Classic Dino* (CAPS1029).

A very surprising out-of-the-blue and welcome invitation came from EMI Records when they asked Bernard to choose sixteen of his very favorite songs that Dean had recorded for Capitol over the years.

A somewhat daunting task, Bernard felt at the time, because so many of them were his real favorite songs, absolute classics in his opinion, and to try to select just sixteen seemed impossible.

But given the chance for another compilation album, Bernard began work on this in early 1979 with great pleasure.

'Presumably there was confidence in me that I could put together another good solid selection' he would later remark.

The new EMI album finally appeared in the stores on date the nearest we could get to celebrating Dean's birthday, and we sent him copies for his own collection. We had said several times to Capitol that so many of the songs they had recorded with Dean were really his 'classic' recordings and so Bernard thought that an ideal title for such a collection had to be *The Classic Dino*...which everyone at EMI agreed to.

The album became a best seller (for a compilation) and remained in the EMI catalog for over eleven years, a record in itself for such a release. Following the advent of CD, Bernard repeatedly asked EMI to re-release it on the new format, pointing out its status, but they declined.

It is still considered by many fans across Europe to be the definitive Capitol collection.



Tracks: "Watching the World Go By" / "The Lucky Song" / "Simpatico" / "In Napoli" / "I'm Gonna Steal You Away" / "Giuggiola" / "How Do You Speak To An Angel?" / "What Could Be More Beautiful?" / "Me 'n' You 'n' The Moon" / "If" / "Where Can I Go Without You?" / "Be An Angel" / "Money Burns A Hole In My Pocket" / "Only Trust Your Heart" / "You Belong To Me" / "Good Mornin' Life" ●

Continues next issue.



 **MARTIN & LEWIS 80 YEARS OF LAUGHTER 1946 - 2026**



# Un pellegrinaggio d'amore

Every June for the last 30 years, fans and admirers of one Dino Paul Crocetti have been flocking to his home town of Steubenville, Ohio to celebrate and remember the great man's legacy. For us all the Dean Martin Hometown Festival is so much more than a convention; it's a calling, a necessity...a pilgrimage of love. The DMA is eager to welcome every one of you. To make the celebrations very special, we are *always* delighted to *always* bring you the *best* people from across the US. So, without further ado... please, put your hands together and welcome to the stage...

## Lou Martini Jr

Actor of stage, television and film, Lou is our beloved Master of Ceremonies. He has appeared as a fictional character in *America's Most Wanted*, as well as having roles in *Blue Bloods*, *Orange Is the New Black*, *Law & Order: Organized Crime* and *The Godfather*. He is most well-known for co-starring in HBO's *The Sopranos* as Anthony Infante.

I had the pleasure of meeting Dean once back in the early 1990s in Los Angeles. He had been friendly with my dad years earlier at the Copacabana in New York City, where my father was the M.C. in the early 1960s. I still remember Dean clowning around in our living room when I was a kid.

"When we met, I told Dean he was one of the main reasons I wanted to be an actor. He looked me straight in the eye and said, "You just keep doing what you're doing, pallie — and you'll be fine."

"Wow... Dean Martin called me "pallie!"

Lou's admiration for Dean would bring him, by chance, to Steubenville:

"Back in 2006, I was just browsing the internet, as we all do, when I came across a video of my dear friend and *The Sopranos* castmate at the time, Dan Grimaldi, attending something called The Dean Martin Festival.

"Wow, I thought. This looks cool! Who knew there was a

festival honoring one of my all-time favorites?"

"The next day, I called Dan to ask about the festival. He told me what a great time he'd had but said he'd be too busy to attend the following year. He mentioned that the organizers were looking for celebrities willing to donate their time to the event and the charities it supported.

"Loving Dino and always open to lending a hand for good causes, I decided to give them a call.

"Soon after, I was invited by the lead organizer at the time, Rose Angelica, and her wonderful family, to come out and serve as Master of Ceremonies. Fast forward to today — June 2026 will mark my 20th year as M.C. of the Dean Martin Hometown Festival. What a ride it's been!

"Over the years, we've raised funds for many wonderful charities, but the best part for me has been the lifelong friendships and memories I've made since taking that leap back in 2006.

"Steubenville is a special place. Despite its challenges, there's a sense of pride and community like nowhere else. It's the people — their love for their hometown, and for Dino, of course — that keep me coming back year after year.

ABOVE: Dean Martin at the London Apollo, 1983 [DMA]

RIGHT: Lou Martini Jr.



I've even co-written a faith-based screenplay called *Steubenville*. It tells the story of three beloved members of the community — businessman Gary “The Dude” Kessler, restaurateur Jo Jo Dialbert, and former Major League Baseball player and manager Rich Donnelly. Their friendship is the thread that weaves through the rise, fall, and rise again of my favorite little town in America.

Now, working alongside Cindy Williford and her incredible Steubenville “pallies,” I can honestly say — the next Dean Martin Hometown Festival can't get here soon enough.

“See you there!”

## Jeff Grainger

Jeff Grainger knew at a young age he liked to sing, imitating songs on the radio and performing for family. Then at college the karaoke trend started and he enjoyed going out and trying to sound exactly like the artist he was singing. A friend recommended he try to copy Frank Sinatra, so gave him a cassette to listen to. It changed his life.

From there on he immersed himself in Sinatra and Dean Martin, learning their unique phrasing and interpretations of each magical song they recorded.

Jeff started performing at friend's weddings and when people asked if he was lip-syncing he thought he might be on to something. Eventually he started performing primarily at Italian restaurants and private parties, where he honed his skills. Then he joined his first Rat Pack show performing as Dean and got his toes wet performing with a big band, emulating Dean's special humor and charisma to his act.

Grainger has a unique way of channeling Dean and Frank when he performs, leaving audiences thinking they're listening to the real thing when they close their eyes.



In 2015, he co-produced and starred in the highly successful *Sinatra Centennial Show*, commemorating Sinatra's 100th birthday all across Florida at casinos such as Hard Rock Hollywood and Seminole Immokalee and Coconut Creek. He continues to pay tribute to the greats all across the country at various venues and events such as concerts, festivals, corporate events, weddings, and private parties.

Now he is very excited to celebrate the best entertainer of the 20th century at this year's Dean Martin Hometown Festival in Steubenville.

## Jais “Moose” Norman

The Dean Martin Association is proud to welcome Jais “Moose” Norman, one of the most accomplished long drive competitors in the sport today, to the 2026 Dean Martin Hometown Festival.

Known simply as “Moose” throughout the golf world, Norman is the current World No. 1 ranked player in Ultimate Long



LEFT: Jais “Moose” Norman

BELOW LEFT: Jeff Grainger performing as Frank Sinatra

Drive and a thirteen-time professional long drive champion. His accomplishments on the tee box are nothing short of remarkable. Moose has generated club head speeds exceeding 150 miles per hour, ball speeds greater than 218 miles per hour, and has recorded a competition drive measuring an astonishing 431 yards. For the average golfer, those numbers are difficult to comprehend. Most recreational golfers swing a driver somewhere between 85 and 95 miles per hour. A drive traveling 220 to 250 yards is considered respectable for many players. Even accomplished amateurs are often thrilled to reach the 300-yard mark. Moose operates in an entirely different universe. His combination of strength, technique, athleticism, and timing allows him to launch golf balls distances that seem almost impossible. When spectators watch him hit a driver, they are witnessing a specialized athletic skill that has been refined through years of competition and training.

Yet despite the impressive statistics and championships, what makes Moose's appearance at the Second Annual Dean Martin Association Charity Golf Scramble so exciting is not simply how far he can hit a golf ball, it is the experience he creates for everyone around him.

Long drive competitions have become one of the most entertaining aspects of modern golf. Fans are captivated by the raw power on display. There is something uniquely thrilling about watching a golf ball disappear into the distance and continue traveling long after most players would expect it to land. That excitement is exactly what Moose brings wherever he goes. Throughout the country, he has become known not only as a champion competitor but also as a sought-after guest for charity tournaments, fundraising events, corporate outings, and golf exhibitions.

Organizations invite him because he has a unique ability to transform an ordinary golf outing into an unforgettable experience. For charity events, that skill becomes particularly valuable. Fundraising golf tournaments are most successful when they provide participants with memorable moments while supporting worthwhile causes.

Moose has developed a reputation for doing exactly that. His appearances create energy, excitement, and conversation throughout the day while helping organizations raise additional funds for their missions. That is precisely what participants can expect during this year's scramble. One of the special features Moose will bring to the tournament is an interactive challenge that gives golfers a chance to dramatically improve their scoring opportunities. Players will have the option to tee off from one of three advanced positions created through Moose's participation. Rather than beginning from the traditional tee →

→ box, participants may elect to start much closer to the green, creating exciting possibilities for birdies, eagles, and perhaps even a once-in-a-lifetime opportunity at an ace. For many golfers, the challenge becomes one of the highlights of the day. Suddenly, holes that might normally require a series of careful shots become realistic scoring opportunities. Players who have never had a chance to attack a green in a single shot may find themselves doing exactly that. Teams begin dreaming about posting extraordinary scores while enjoying a unique experience that cannot be found during an ordinary round of golf. At the same time, participation helps generate additional funds for charity. That combination of fun and philanthropy reflects the spirit of the Dean Martin Association's annual golf scramble. The event itself has quickly become one of the organization's signature fundraisers. What began as a successful inaugural outing has grown into an anticipated part of the Dean Martin Hometown Festival weekend. Participants enjoy a day of golf while supporting charitable initiatives and celebrating the enduring legacy of Dean Martin.

Golf became one of Dean's defining hobbies so it feels particularly fitting that one of the DMA's premier charitable events centers around the game Dean himself loved so much. Adding a guest like Moose only enhances that connection. Participants will discover why Moose has become one of the most recognized names in professional long drive. They will experience firsthand the excitement he brings to every event he attends.

And for one special day in Steubenville, they will have the opportunity to witness world class power in support of a world-class cause.

## **Caden Cox**

Many know Caden Cox as the young man who made college football history as the first known player with Down syndrome to score in a collegiate football game. Others know him through his years of competition in Special Olympics. Still

BELOW: Caden Cox



others recognize him as an advocate for inclusion whose message has reached schools, organizations, and communities throughout the country.

As a special guest of the Dean Martin Hometown Festival, Caden will participate in two of the festival's most interactive events. He will join festival attendees during the Meet & Greet at 7 Ranges Entertainment on Thursday afternoon and will also take part in the Second Annual Dean Martin Association Charity Golf Scramble. For many visitors, those events will provide an opportunity not only to hear Caden's story but to experience firsthand the enthusiasm, positivity, and determination that have made him an inspiration to so many.

Caden's journey began much like that of countless young athletes. He loved sports. He loved competition. He loved being part of a team. Born with Down syndrome, however, he also faced challenges that many athletes never encounter.

Throughout his life, there were people who questioned what he could accomplish. There were assumptions about what opportunities might or might not be available to him. Yet Caden consistently responded to those assumptions the same way: by moving forward. Through Special Olympics, he developed both athletic skills and confidence. Swimming became one of his strongest sports, and over the years he earned numerous medals and awards. More importantly, he developed a mindset that would later define his life. He learned to focus on possibilities rather than limitations. That mindset eventually led him to Hocking College, where he joined the football program and became part of a story that captured national attention. In 2021, Caden stepped onto the field and successfully kicked an extra point, becoming the first known college football player with Down syndrome to score in a collegiate football game. The moment quickly spread across the country.

Sports fans, families and disability community celebrated.

But perhaps the most meaningful aspect of the achievement was what it represented. Caden was not asking for special treatment. He was asking for opportunity. The kick became a symbol of what can happen when barriers are removed and individuals are given the chance to participate. That message continues to resonate today. It is also one of the reasons Caden's participation in the Dean Martin Hometown Festival feels so appropriate.

The festival has always been about bringing people together. It celebrates music, entertainment, history, friendship, and community. At its heart, it is an event that welcomes everyone.

Caden embodies those same values.

Festival attendees will meet a young man whose enthusiasm is contagious and whose outlook on life reflects gratitude, perseverance, and joy. They will have the opportunity to spend time with someone who understands that success is not measured solely by trophies or records. It is measured by effort, determination, and the willingness to keep moving forward.

His presence serves as a reminder that sports have the power to unite people from all backgrounds and experiences. Most importantly, it reminds us that inclusion strengthens every community it touches. As the Dean Martin Hometown Festival celebrates thirty years of honoring Steubenville's most famous son, it is fitting that we also celebrate individuals whose lives demonstrate courage, perseverance, and determination. Caden Cox's story is still being written. Yet already he has inspired thousands of people to rethink what is possible. He has shown that barriers can be broken. He has shown that opportunities matter. And he has shown that one person's determination can create opportunities for countless others.

## **DJ Paulie Walnutz**

Our very own resident DJ! He's likely to play us some music we can't refuse!

DJ Paulie Walnutz has been in attendance at the Dean Martin Hometown Festival for some time now. With the belief that music is a universal language, his passion for beats and rhythms has taken him on a remarkable journey across various genres and has met so many wonderful new folks and made so many new friends over the years.

It's the warmth and camaraderie of the festival that inspires him to bring Dean's music to our ears.

He provides the soundtrack to the weekend and gets our toes a-tapping and encourages us all to find our inner Dino!

He'll be with us for 2026 and you can meet him across the festival.

## Lee Dean

A singer with many faces...Johnny Cash, Elvis Presley, Frank Sinatra and Dean Martin, Lee Dean is much sought after on the circuits.

We're delighted to welcome him to the Dean Martin Hometown Festival where he'll be performing for the Dean Martin and Frank Sinatra Show at Scaffidi's and Martin and Lewis: Giggles and Games at the Steubenville Public Library.

Its his blend of humor and respect for the music he performs that brings an added dimension to proceedings.

## Joe Scalissi



Joe Scalissi is an entertainer best known for his Dean Martin tribute show. Joe has garnered praise from countless audiences, promoters, producers and agents across the country as perhaps the most authentic and accurate portrayal of Dean Martin known today: Joe Scalissi as Dean Martin was simply put, the best we have seen so far. As soon as he stepped on stage, he became Dean Martin. The voice is rich and smooth. The look is Dean to a "T", said *Las Vegas Review-Journal*, August 2006.

After taking top prize at a Wisconsin impersonator contest in 1996, he first joined us at the annual Dean Martin festival in Steubenville, Ohio in 1998 and has appeared for us for several years since.

His reputation for stellar performances grew steadily, culminating in his current in-demand status for audiences across the country.

Since 1998, Joe has entertained audiences as Dean Martin in the Rio Hotel and Casino (Las Vegas), Greek Isles (Las Vegas), Disneyland Theatre (Anaheim, CA), Rio Del Mar (San Juan, Puerto Rico), Hotel Del Coronado (San Diego, CA), Grand Sierra Resort- formerly MGM Grand (Reno, NV), Raffles (Dubai-United Arab Emirates) as well as countless other performances throughout the United States and Canada.

Past clients include: St. Jude Children's Hospital, Susan G. Komen Foundation, Government of Puerto Rico, Andy North Golf Classic, and Singer Sewing Corporation.

Joe's work has taken him to Dubai (United Arab Emirates), Las Vegas, Atlantic City, Palm Springs (CA), Reno (NV), Long Island (NY), San Juan (PR) and Ontario, Canada.

In 2004 he was chosen to star in a string of TV commercials for Rainbow Casino. Joe's voice was featured in two European TV commercials: in 2012 for McDonald's & in 2019 for Aldi.

We are delighted and honored to have Joe join us once again for this year's Dean Martin Hometown Festival.

## The Cugines

The Cugines are a Rat Pack-style vocal group from Youngstown, Ohio consisting of three cousins: Giovanni DeVicchio, Anthony DeVicchio, and Anthony "Tony" Morgione.

Inspired by the timeless music of the classic Las Vegas era, the Cugines bring a new energy to the Great American Song-

book, while at the same time honoring the traditional Italian-American music they all grew up listening to.

Whether performing at festivals, clubs, or weddings, the Cugines always try to bring high energy entertainment that gets the crowd involved.

## Tom Stevens

As a legendary Las Vegas tribute artist, Tom Stevens' audiences (including the legend that is Rich Little) opined that a resemblance to Dean Martin makes him one of the world's premier impersonators.

'Tom has Dean down to finest details - voice, mannerisms and stage presence,' Rich says.

Tom's powerful voice allows him to pay tribute to a singer's entire song, making his Las Vegas solo shows an ultimate experience. As well as

Dean, his repertoire includes Sammy Davis Jr., Elvis Presley, Perry Como, Neil Diamond, Tony Bennett, Tom Jones, Ray Charles, Willie Nelson, Julio Iglesias and many, many more. Tom also injects a comedic slant to his performances, by bringing characters such as Robert De Niro, Arnold Schwarzenegger, Jerry Lewis, Peter Falk, Jimmy Stewart, President Clinton, Bill Cosby and even Cher to life. His "karaoke party" is considered the funniest eight minutes in Vegas.

We are blessed to have his talents with us for the festival, an event that Tom delights in returning to year after year.



ABOVE: Tom Stevens in character as Dean Martin [Tom Stevens]

LEFT: Joe Scalissi performing as Dean Martin

## Megan Collins

Megan, as Marilyn Monroe, is a returning favorite of our annual celebrations. Bringing delight to audiences with Marilyn's signature songs (including "Diamonds Are A Girl's Best Friend" and I Wanna Be Loved By You") and looks, Megan regularly appears at summer concert series and festival venues. While in reality Marilyn never professionally performed with Dean Martin, bringing these two legends together for the Dean Martin Hometown Festival is always a joy - moreso this year as Marilyn herself would have been 100 years old.

Megan helps kick off the weekend in style by being one of our opening acts on the Thursday (18th).

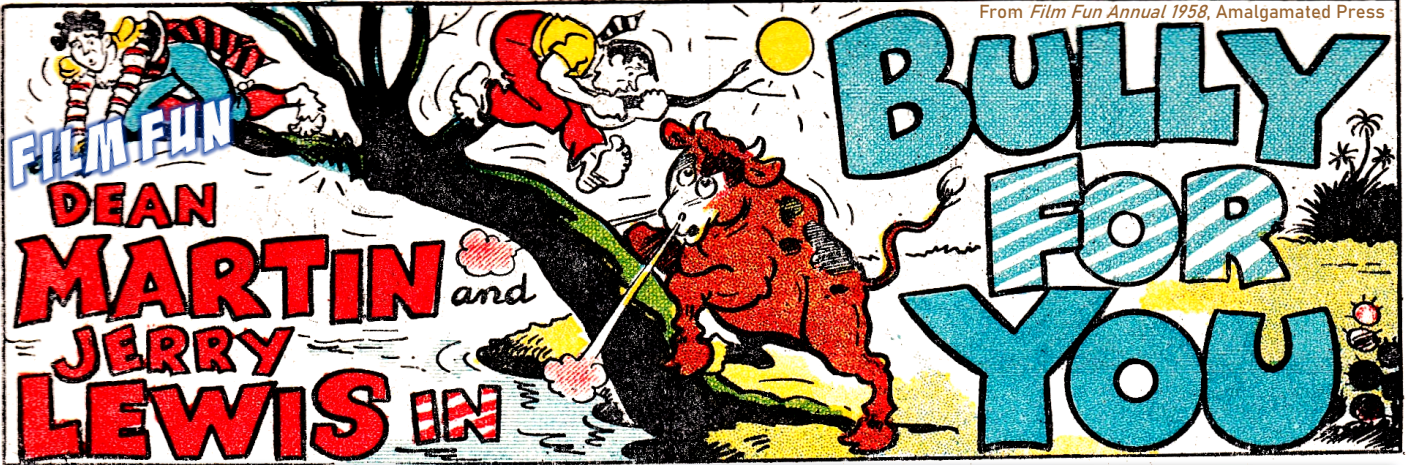
## Dave Salera

Dave Salera joins the live entertainment line-up once again for the festival. A frequent visitor to the annual weekend, he commands our festival stages and venues as Frank Sinatra, completing the "missing half" of the classic Sinatra-Martin pairing.

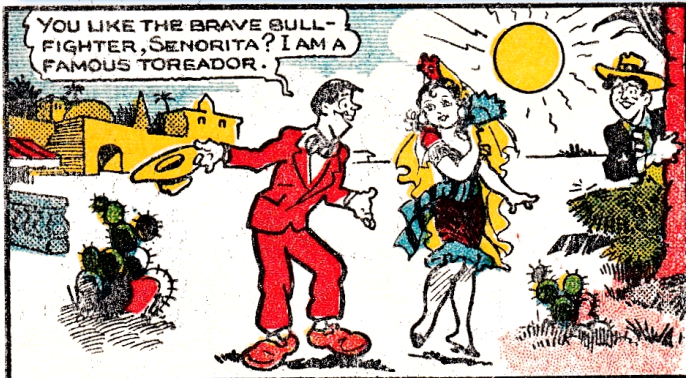
A perfect taste of Italian tradition, with typical Sinatra flair and presence, you can be sure of a swingin' time with our very own Ol' Blue Eyes.

## Vince Villanova Big Band

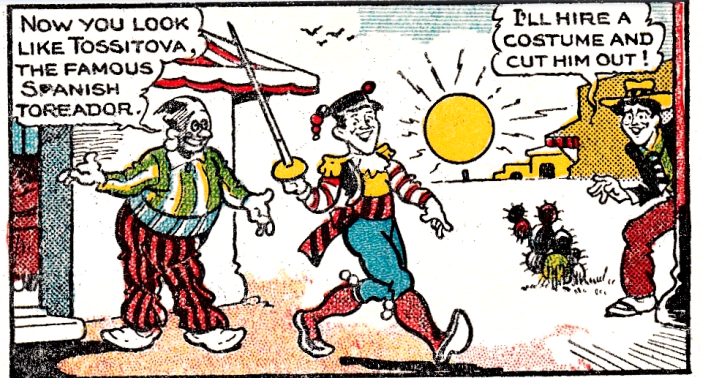
The sounds of Dean Martin and Frank Sinatra wouldn't be complete without a swing orchestra behind them. This is where Ohio Valley favorite the Vince Villanova Big Band comes in. Performing the arrangements of iconic hits from Benny Goodman, Count Basie, Duke Ellington and more, they are the perfect way to find your nostalgia for Dean's era and bring atmosphere to the festival. ●



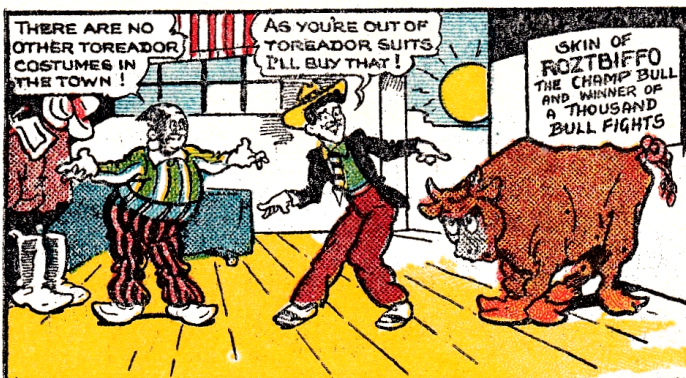
**MARTIN & LEWIS 80 YEARS OF LAUGHTER 1946 - 2026**



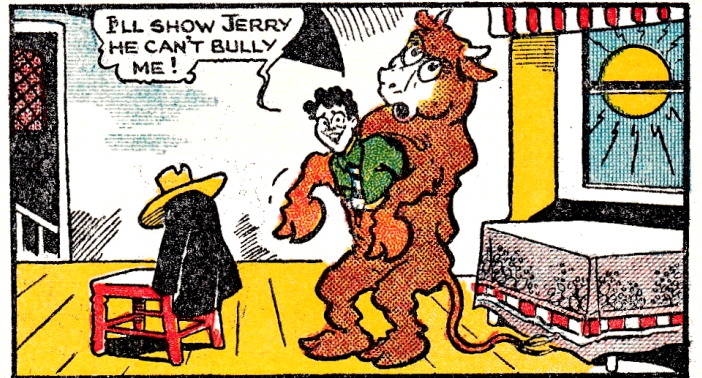
1. "Senorita, it's your lucky day!" twitters jolly Jerry. "I am the brave bullfighter, a famous toreador! You like-a da bullfighter, eh?" The sweet senorita says she adores strong, handsome he-men. This remark gives Dean food for thought.



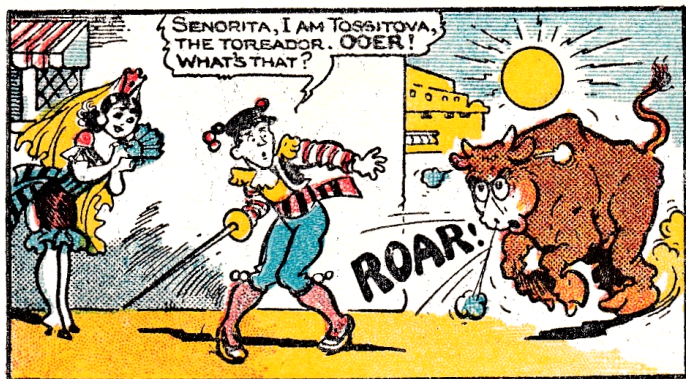
2. In order to impress the senorita, Jerry goes to great lengths. Well, at any rate, he goes the length of the street where a useful theatrical costumier keeps a shop. And Jerry doesn't keep him waiting for a customer. What an eye-ful he is, chums!



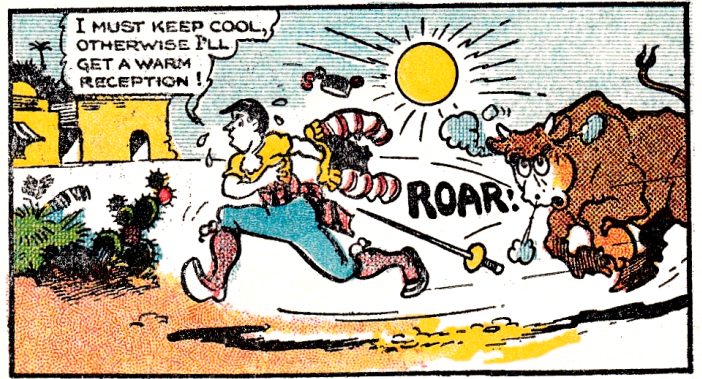
3. "I must hire a costume and cut him out!" thinks Dean. He would if he could, but he can't. "There are no other toreador costumes in town, senior," tootles the shop-keeper. So Dean changes his mind, and also delays changing his costume.



4. He hires that bull-skin and hurries back to the Hotel Sizzle, a fashionable face-feedery where they always fry the ice-cream on both sides to prevent it catching cold. Here Dean does a quick-change act, and disguises himself as a full-blown bull.

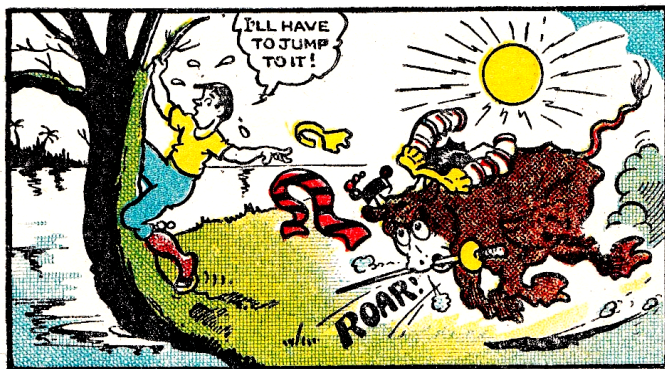


5. Meanwhile Jerry is telling the senorita: "I am Tossitova, the toreador. I think nothing of fighting bulls. The bigger they are the better I like it!" Then a big bull bounds up, and this rather gets Jerry on the raw. Or should we say "roar"?

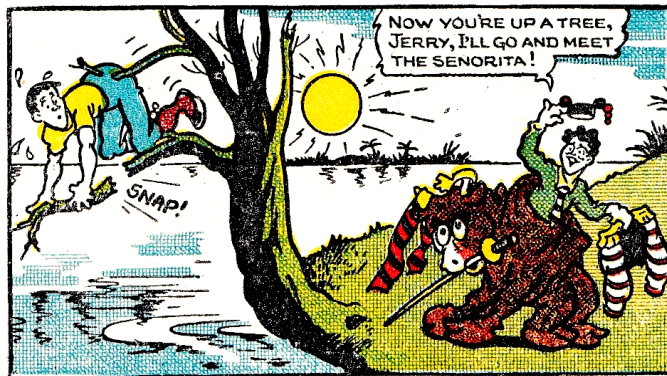


6. "S'long, senorita!" sings Jerry, getting going in top-gear. "Sorry to have to rob you of my charming company, but I've an appointment with some mustard. Beef disagrees with me without it!" But he's going to be lucky if he can talk himself out of this.

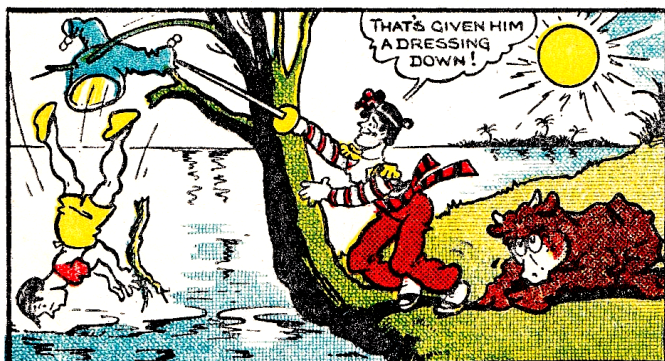
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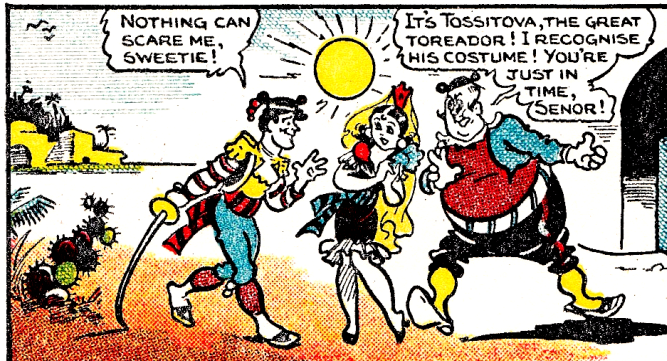
7. "Now don't get snirty, Mister Bull. Take mine!" yaps our fun star as he shins up a spreading-marmalade tree. "You can have my collar and tie as well. And my sword, socks and suspenders! I shall be taking a bath at any moment now, you bully!"



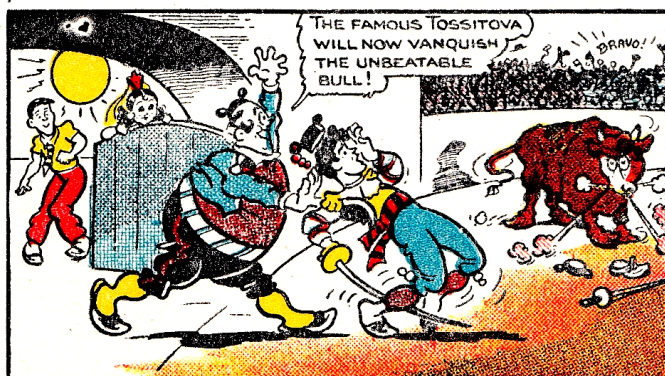
8. "That's nothing to what I'm taking, chum!" chirps Dean, removing his disguise. "Ha, ha! Now you're properly up a tree, aren't you? And I've got your toreador outfit. Ta!" Then the bough breaks and Jerry is suddenly out of luck.



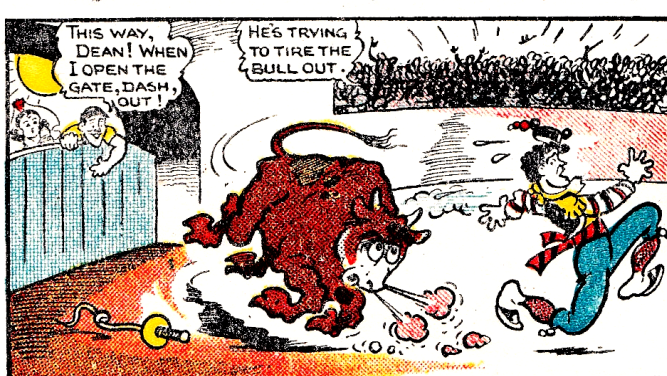
9. A tick later he is also out of his breeches because they catch on the branch above, and poor old Jerry lands head first in the drink. Splish! "Thanks for giving those the slip, pal!" laughs Dean, hooking the baes. "Now I'm complete."



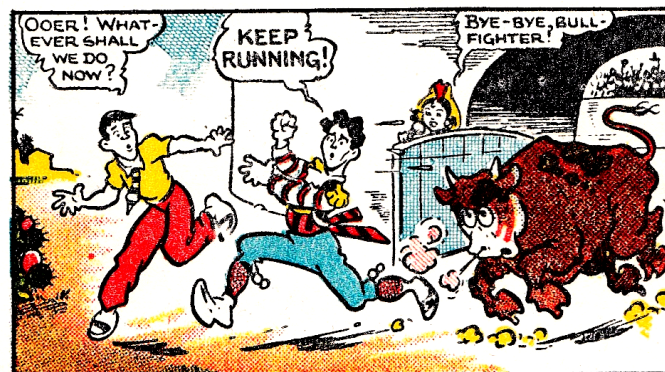
10. Dean puts on a very bold, brave front when he meets the senorita. But while he is broadcasting to the lass, the boss of the bull-ring breezes out. "Why it's Tossitova!" he cries. "I recognise the costume. You're just in time. Step this way!"



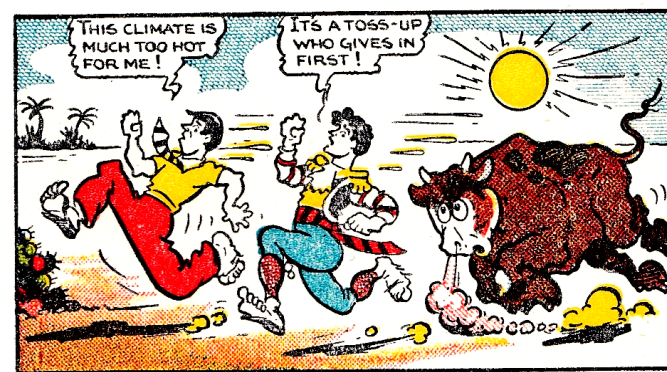
11. Like a silly old silly Dean obligingly steps that way just as he is invited to do, and next tick he wishes he hadn't. Look what he's let himself in for! "The famous Tossitova will now vanquish the unbeatable bull!" announces Don Wotsisname.



12. Dean doesn't mind toying with a bee-sneak, but when it comes to tackling a whole bull... oh, no thank you! "So much beef gives me indigestion!" he wails, bolting round the bull-ring. "Help, pelp! Where's the exit?" Faithful Jerry answers.



13. "This way, Dean!" carols Jerry. "Next time round steer a trifle north-south-east and I'll open the gate!" He does all that all right, but he can't shut the gate before the bull comes through. "Gosh! What do we do now?" gurgles old Jerry.



14. What a silly question to ask! Dean knows the answer all right. "We keep running till either we or the bull run out of breath!" he puffs. It looks as if they're going to run out of boots first. They are having a run of bad luck, aren't they!



the preservation act...

# Chuck Granata

For decades, Chuck Granata has been one of the most respected voices in the preservation of American popular music. As an author, producer, archivist, broadcaster, and historian, he has devoted his career to preserving not only recordings, but the stories behind those recordings. When CINDY WILLIFORD reached out to him with a simple request to help promote the festival, it became something far more meaningful than we had ever expected.

I thought perhaps Chuck might mention the dates, talk briefly about Steubenville, and help bring attention to the fact that Dean Martin's hometown would once again gather to celebrate the man whose voice, humor, and presence continue to mean so much to people around the world. Instead, he willingly helped promote the reason the event exists.

Chuck's work has helped listeners understand that timeless music is not created by accident. It is the result of artistry, discipline, collaboration, and care.

His landmark book *Sessions with Sinatra* is widely respected because it does more than tell the story of Frank Sinatra's career. It examines the creative process behind the music. It gives attention to the arrangers, conductors, engineers, musicians, producers, and countless others who helped shape recordings that still matter generations later. That is one reason Chuck's work carries such weight. He understands that a great recording is not only a performance. It is a moment in time preserved through the combined gifts of many people.

That perspective is especially important when discussing artists like Dean Martin. Dean has too often been reduced to an image: the tuxedo, the drink, the relaxed smile, the easy joke. Those elements became part of his public persona, but

they were never the whole man.

Chuck understands that distinction. He does not approach artists as caricatures or myths. He approaches them as human beings whose work deserves to be examined with respect and intelligence.

That is why his interest in the Dean Martin Hometown Festival meant so much. It was not casual attention. It was not a polite favor. It was recognition from someone who understands the importance of preserving cultural history. When someone like Chuck Granata takes the time to discuss Frank Sinatra, Dean Martin, Nelson Riddle, Steubenville, and the deeper meaning of legacy, it signals that the work being done matters.

During our conversation, Chuck asked a question that has stayed with me ever since: 'Why do people come to Steubenville?'

At first, the answer seems obvious. Dean Martin was born there. For fans, that alone is reason enough to visit. But the more I thought about his question, the more I realized he was asking something much deeper. He was not simply asking why people travel to a city in eastern Ohio. He was asking why a hometown continues to matter decades after a performer has left this world.

Why *do* people travel hundreds, sometimes thousands, of miles to visit Steubenville? Why *do* they return year after year? Why *do* people who may have no family connection to the city feel drawn to it?

*Why does standing in Dean Martin's hometown carry such emotional weight?*

The answer, I believe, is connection.

People come to Steubenville because they are not only looking for Dean Martin the star. They are looking for Dino Crocetti, the young man before the fame. They are looking for the beginning of the story.

Before the films, before the television show, before the records, before Las Vegas, before the world knew his name, there was a boy growing up in Steubenville. There was a family. There were neighborhoods. There were streets, churches, schools, friends, and a community that shaped him.

That is what hometowns do. They give us context. They remind us that even the most famous lives begin somewhere real. Greatness does not appear out of nowhere. It is shaped by family, hardship, humor, culture, memory, and place.

For Dean Martin, Steubenville was that place.

When people come to Steubenville, they are trying to connect the legend to the human being. They want to stand where Dean stood before the world knew him as Dean Martin. They want to imagine the young Dino Crocetti walking those streets, absorbing the sounds, language, humor, and rhythms of the community around him. They want to understand how someone from that city became one of the most beloved entertainers of the twentieth century.

That is why the festival matters. It is not merely entertainment. It is not only music, performances, or public events. At its heart, the Dean Martin Hometown Festival is a living bridge between the man, the city, and the people who continue to love him. It allows fans to gather not only to remember Dean, but to understand him more fully.

Chuck seemed to understand that instinctively. Perhaps that is because his entire career has been built on diving beneath the surface. He knows that preserving legacy is about more than saving photographs or playing old recordings. It is about preserving meaning. It is about asking why something mattered in the first place and why it continues to matter now.

It is why The Dean Martin Association continues to exist.

It is why the Dean Martin Hometown Festival exists.

That same spirit carried into our discussion of Nelson Riddle. Because the interview would be spotlighting Riddle, our conversation naturally moved into the importance of arrangers and the people behind the music.

Nelson Riddle was not simply a name in the liner notes. He was one of the architects of an entire era of American popular song. His arrangements helped define some of the greatest recordings of the twentieth century. He understood how to



LEFT: Chuck Granata

frame a singer, how to support a lyric, and how to create a musical setting that allowed emotion to rise without overwhelming the performer.

Riddle's work with Frank Sinatra is rightly celebrated, but his connection to Dean Martin deserves thoughtful attention as well.

Dean's artistry was often subtle. He did not attack a song or force emotion. He had a way of making the listener feel as if the song had simply arrived naturally, as if it had always belonged to him. That kind of singing requires more skill than many people realize and arrangers who understand space, mood, and restraint.

Our conversation eventually led to Dean's swansong Capitol studio albums. That felt fitting because those recordings sit at an important place in Dean's career. They represent the closing chapter of his Capitol years, yet they also remind us how much artistry existed in that period. These recordings showed a singer who could move through standards, romantic ballads, novelty material, and relaxed swing with a style that was entirely his own. Even when the material shifted, Dean remained unmistakably Dean.

Talking about those albums with Chuck reinforced something I have always believed: Dean Martin's musical legacy deserves deeper study. Too often, people assume Dean's ease meant he was not working hard. In truth, his ease was part of his artistry. He made difficult things sound natural. He could take a lyric and make it feel conversational. He could bring warmth to a phrase without overplaying it. He could suggest emotion without turning the song into a dramatic performance. That gift is easy to enjoy but harder to explain.

Chuck understands those nuances. That is why the conversation became so meaningful. We were not simply naming songs or albums. We were discussing the craft behind them. We were talking about how a singer, an arranger, and a song come together to create something lasting.

Yet as meaningful as the musical discussion was, the moment that has stayed with me most was not about a recording session or an album, it was about Dean himself.

During our conversation, Chuck suggested that he was not entirely convinced Dean truly believed in himself.

It was something Dean himself indicated to Bernard Thorpe when returning to London after 30 years away: 'Will they like me?' he asked.

'Of course they will. They will *love* you. You're *Dean Martin*,' Bernard had pressed.

Dean possessed extraordinary gifts. He had one of the most recognizable voices in popular music, enjoyed success in recordings, films, television, nightclubs, and concert halls, and earned the admiration of millions. Yet there always seemed to be a part of him that was reluctant to fully embrace just →

→ how remarkable he was.

Perhaps that is one reason so many people found him relatable. While others saw a star, Dean often appeared to see himself as simply Dino Crocetti from Steubenville.

Whether Dean lacked confidence or simply remained humble is a question that may never be fully answered. What is certain is that the world often believed in Dean long before he seemed willing to believe in himself. That observation was profound. And is actually something that many a critic has presented over the years.

At first, it almost seems impossible.

How could Dean Martin *not* believe in himself?

This was a man who reached extraordinary heights in nearly every area of entertainment. He succeeded in nightclubs, radio, records, film, television, and live performances. He became part of one of the most famous comedy teams in history. He built a successful solo career after that partnership ended. He recorded hit songs, starred in films, hosted a major television variety show, and became one of the defining entertainers of his generation.

Dean often carried himself as though he did not fully see what others saw in him. He downplayed praise. He hid behind humor. He rarely appeared interested in explaining his own significance. There was a humility about him that felt genuine, not manufactured. He did not seem driven by the need to convince people of his greatness. If anything, he seemed more comfortable letting the work speak for itself.

Perhaps that was part of his charm. Perhaps it was self-protection. Perhaps it came from his upbringing, from being Dino Crocetti of Steubenville, a man who never quite allowed himself to believe the legend that grew around him.

Whatever the reason, there was something deeply relatable about it.

That humanity may be one reason people still feel so connected to Dean Martin. He never seemed untouchable. Even at the height of his fame, there was something approachable about him. He could stand beside the biggest stars in the world and still seem like the man who might sit across the table, tell a joke, sing a song, and make everyone feel comfortable.

There was confidence, yes, but not arrogance. There was polish, but not distance. There was charisma, but also vulnerability. Beneath the cool exterior was warmth. Beneath the relaxed persona was a man who may never have fully understood how deeply people loved him.

That thought gives Dean's legacy even more emotional weight. It reminds us that famous people are still people. They carry doubts, insecurities, memories, and private struggles that the public may never see.

Dean Martin gave joy to millions, yet perhaps he never fully grasped the magnitude of what he gave.

Here at the DMA, along with so many others who work to preserve his legacy, that matters. It changes the way we tell the story. We are not simply preserving the career of a star. We are preserving the memory of a man.

That is what Chuck helped bring forward in the interview. He did not turn Dean into a statue. He allowed him to remain human. That is the kind of preservation that matters most.

After the interview, I kept returning to how simply it had all begun. I had asked him to help promote the festival in some way, no matter how small. That was all. I did not ask for a deep conversation about Dean's self-perception. I did not expect a discussion of why people come to Steubenville. I did not anticipate talking about Nelson Riddle, Dean's final Capitol albums, or the emotional responsibility of preserving a legacy.

But that's where the conversation went, because that's what happens when someone truly understands the subject.

Chuck did not treat the festival as an isolated event. He understands that the festival exists because Dean Martin still matters; that Steubenville matters because it gives people a place to connect with the beginning of Dean's story; that the music matters because it continues to carry Dean's voice across generations. He understands that the man matters because behind the fame was someone real.

That is why his involvement is such an honor.



RIGHT: Frank Sinatra and Nelson Riddle

BELOW RIGHT: Frank Sinatra and Dean Martin [Warner Bros., 1964.]

There are many ways to promote a festival. A person can share a flyer, mention a date, post a link, or encourage attendance. All of that is helpful and appreciated. But Chuck gave the festival context. He reminded listeners that this celebration is not just about gathering in Dean's hometown, it is about remembering why that hometown remains important and understanding that Dean Martin's story did not begin in Hollywood, or Las Vegas, or on television or behind a radio mic. It began in Steubenville.

*That is the answer to Chuck's question.*

People come to Steubenville because they are searching for something genuine. They come for the music, for the memories, the history, and the feeling of connection.

They come because Dean's voice has been part of their lives, their families, their holidays, their childhoods, and their personal memories.

They come because a song can become a companion, and Dean Martin's songs have accompanied people for generations.

They come because they want to honor the man behind the music and stand in the place where his story began.

*They come because Dean Martin still matters.*

As President of the Dean Martin Association, I do not take that lightly. Every article, every post, every event, every conversation, and every effort to preserve Dean's legacy carries responsibility. It is easy for history to become distorted, simplified, or reduced to clichés.

Dean deserves better than that. His music deserves attention. His hometown deserves recognition. His humanity deserves respect. His story deserves truth and care, not spewed out by some AI slop.

That is why this interview meant so much to me. It was not simply an opportunity to speak with Chuck Granata, although that alone would have been an honor. It was an opportunity to hear someone of his stature take Dean Martin seriously as an artist, as a man, and as a cultural figure whose legacy remains worthy of preservation.

How many times in a person's life does something like that happen? How many times does a simple request become a conversation that affirms the very reason you do the work?

Not often.

That is why I will not forget it.

Chuck did far more than help promote the 30th Anniversary Dean Martin Hometown Festival, he helped tell Dean's story, reminded listeners why Steubenville matters and why the music and the legacy and Dean himself matters.



"Thank you for classing up our show, Cindy!"

Those were the words Chuck Granata sent me after editing our interview for an upcoming broadcast.

I smiled when I read the message, but after the initial surprise faded, I found myself sitting with the significance of what had just happened. ●

# LISTENING BOOTH

This issue's featured single with **CINDY WILLIFORD**

## "Street of Love (Rue de Mon Amour)"

Of the hundreds of songs Dean Martin recorded throughout his career, very few carried a songwriting credit connected to Dean himself (writing as Dino N Crocetti). That fact alone makes "Street of Love (Rue de Mon Amour)" worthy of closer examination.

While Dean built his reputation as one of the greatest interpreters of popular music, this song offers something much rarer—a glimpse into the themes and sentiments that he chose to express as a writer.

At its heart, "Street of Love (Rue de Mon Amour)" is a song about fate.

The narrator finds himself wandering through Paris, a stranger in an unfamiliar city, when chance brings him together with someone equally unknown. There is no dramatic pursuit, no grand declaration, and no heartbreak. Instead, the song celebrates one of life's simplest yet most powerful truths: sometimes the most important moments arrive unexpectedly.

The lyric *...and we fell in love as strangers do...* captures that idea beautifully.

It suggests that love is not always something carefully planned or pursued. Sometimes it is discovered in the ordinary course of life.

What makes the song particularly interesting is its optimism.

The narrator openly acknowledges that others may view his belief in fate as naïve, yet he refuses to abandon it.

*You may say that I am quite naïve, but I must believe what I believe...* is more than just a lyric, it feels like a statement of personal conviction. There is a quiet confidence in those words, a willingness to trust the heart rather than overanalyze every circumstance.

In many ways, that outlook mirrors the public image Dean Martin projected throughout his career.

He was never a performer who openly showed he was burdened by life's complications. Instead, he approached both music and life with a relaxed confidence that suggested some things are simply meant to unfold in their own time.

The setting of Paris adds another layer to the song's appeal.

For generations, the city has symbolized romance, beauty, and possibility.

Yet Dean and his co-writer do not focus on famous landmarks or postcard images.

Instead, "Street of Love (Rue de Mon Amour)" becomes a symbolic place, representing that special location where love enters a person's life.

It could be a main street in Paris, a small-town sidewalk or café, or any place where two people unexpectedly meet and discover a connection.

In that sense, the song's message becomes universal.

Perhaps the most revealing aspect of "Street of Love (Rue de Mon Amour)" is its simplicity.

The lyrics are straightforward, conversational, and sincere. They do not rely on elaborate poetry or complex imagery. Their power comes from their honesty. That simplicity was

often one of Dean's greatest strengths as a performer, and it appears here as a songwriter as well.

Rather than trying to impress the listener, the song invites them to remember their own experiences with chance, romance, and destiny.

The song was first released as the b-side to "I'm Gonna Steal You Away" (F3468) in late June 1956 and found its way onto the Tower compilation **HAPPY IN LOVE** (T5036) in 1966.

For Dean Martin fans, "Street of Love (Rue de Mon Amour)" is significant because it offers more than another pleasant melody.

It provides a rare opportunity to look beyond the interpreter and catch a glimpse of the man himself.

Among the many, many songs he recorded, few feel quite as personal.

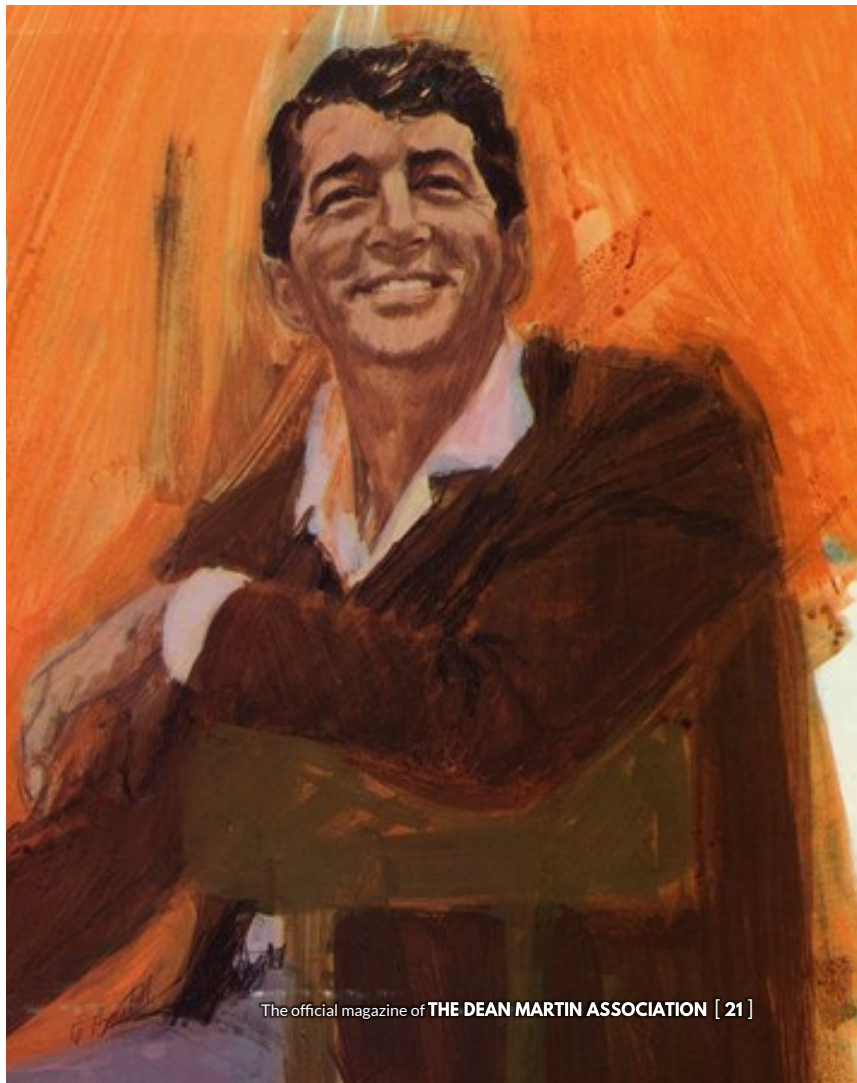
Whether intentionally semi-autobiographical or not, and written at a time when his professional career was hanging in the balance, the song reflects a worldview built on hope, faith in timing, and the belief that life's greatest joys often appear when we least expect them.

Those themes would remain present throughout Dean's subsequent career, making "Street of Love (Rue de Mon Amour)" not only an enjoyable song, but perhaps one of the clearest reflections of the spirit that made Dean Martin so beloved. ●



ABOVE: Capitol 7" vinyl labels

BELOW: detail from **HAPPY IN LOVE**, T5036 [Tower, 1966]



## ESSENTIAL INFO

LABEL	Capitol
ORIGINAL RELEASE	June 25, 1956
CATALOG NO.	F3468
RPM	78 & 45
VOCALS RECORDED	March 7, 1956
ORCHESTRA	Dick Stabile & his Orchestra
TAKE NO.	3
CHART POSITION	n/a

Issued as the b-side to "I'm Gonna Steal You Away"



# Beauty Personified

To Dean Martin fans, **MICHELLE DELLA FAVE** represents far more than simply a former "Golddigger" from a classic television series. As **CINDY WILLFORD** discovers, she stands today as one of the living links to one of the most beloved entertainment eras in American history, a performer whose career carried her from the bright lights of network television to patriotic stages honoring America's veterans and servicemen and women around the world.

There are certain faces from the golden age of television that instantly transport audiences back to a different era...a time of variety shows, orchestra music, glamorous stage productions, and entertainers who seemed larger than life. For millions of Americans who gathered around their television sets during the late 1960s and early 1970s, *The Dean Martin Show* represented exactly that kind of magic. Week after week, viewers tuned in not only for Dean Martin's effortless charm and musical performances, but also for the dazzling cast of dancers and singers who helped create the atmosphere that made the program one of NBC's signature productions.

Among those performers was Michelle and her story is one of talent, grace, loyalty, and service.

### *From Young Performer To National Television*

She entered the entertainment world at a remarkably young age. Blessed with beauty, charisma, and stage presence, she became part of a generation of performers who were trained not simply to appear on television, but to truly entertain. During the variety show era, performers were expected to sing, dance, move gracefully before live audiences, and adapt quickly to the fast paced demands of weekly television production.

At only 19 years old, Michelle was selected to join Dean Martin's famed Golddiggers troupe during the later years of *The Dean Martin Show*. For a young entertainer, this was no small accomplishment. The series was one of the biggest programs on television, consistently attracting major celebrity guests and millions of viewers each week.

By the time Michelle joined the cast, Dean Martin had already firmly established himself as one of America's greatest entertainers. He had conquered nightclubs, radio, recordings, films, concerts, and television. Working alongside him meant stepping into an environment filled with seasoned professionals operating at the highest level of show business.

And yet Michelle flourished there.

The Golddiggers themselves had become an iconic part of the show's identity. More than simply background performers, they helped shape the visual style and musical atmosphere that made Dean's NBC series feel glamorous, contemporary, and distinctly different from other variety programs of the era. Their performances added sophistication, beauty, and energy to each broadcast while complimenting Dean's relaxed and easy-going personality.

Michelle quickly became familiar to viewers across America as part of that weekly tradition.

### *The Ding-A-Ling Sisters*

Michelle's role within *The Dean Martin Show* extended beyond her appearances as one of Dean's celebrated Golddiggers. She was also selected as one of the program's beloved Ding-A-Ling Sisters, a featured vocal group that became a memorable part of the show's later seasons. The Ding-A-Ling Sisters brought playful charm, musical sophistication, and youthful energy to the series while perfectly complementing Dean's relaxed comedic style.

Their performances blended harmony, beauty, and light-

hearted humor in a way that became uniquely associated with the atmosphere of Dean's television world.

Being chosen as both a Golddigger and a Ding-A-Ling Sister speaks volumes about Michelle's versatility as a performer.

During the variety show era, entertainers were expected to do far more than simply appear on stage. They needed to sing, dance, act, adapt quickly to live television production, and work seamlessly alongside major stars.

Michelle possessed those qualities, allowing her to become a recognizable and valued presence within one of television's most successful entertainment productions.

For many fans, the Golddiggers and the Ding-A-Ling Sisters remain one of the most nostalgic and endearing elements of *The Dean Martin Show*. Michelle's participation in those groups places her directly within some of the program's most fondly remembered moments.

### *The Dean Martin Show: More Than Entertainment*

To fully understand Michelle's significance, one must understand the nature of *The Dean Martin Show* itself.

Unlike many entertainers who relied heavily on flashy production or elaborate presentation, Dean projected something deceptively simple: comfort. Audiences felt as though they were spending an hour with someone who genuinely enjoyed entertaining them. The atmosphere on the program reflected that feeling. The laughter seemed natural. The music felt inviting. Even the glamorous production retained a warmth that made viewers feel included rather than intimidated.

Performers who worked on the show have often spoken about the professionalism behind the scenes. While Dean projected an effortless image on camera, the production itself required tremendous preparation and coordination. Every musical number, dance routine, comedy segment, and guest appearance had to come together seamlessly.

Michelle became part of that machine during a time when television variety programming remained one of the most competitive and prestigious forms of entertainment.

The Golddiggers and Ding-A-Ling Sisters worked with some of the biggest names in show business. Week after week, they appeared alongside major stars from film, music, and television. It was an environment where young performers could learn directly from legends.

### *Dean Martin's Influence*

Regardless of who you speak to, one of the qualities that continues to stand out in recollections of Dean is the way he made those around him feel comfortable. While he was unquestionably the star of the show, Dean rarely projected arrogance or intimidation. Instead, he created an atmosphere that allowed fellow performers to relax and succeed.

That environment mattered tremendously for younger entertainers like Michelle. Dean's style was rooted in confidence without ego. He understood timing, pacing, and audience connection in ways few entertainers ever have. Simply being around that kind of professionalism could shape a performer's understanding of entertainment forever. Michelle experienced firsthand the culture that surrounded Dean's world, an environment built not only on talent, but also on camaraderie, humor, and respect for audiences. That influence would remain visible throughout her later career.

### *Carrying the Tradition Forward*

While many performers from classic television faded quietly into private life, Michelle chose a different path. Rather than leaving the entertainment world behind entirely, she continued using her talents in ways that reflected the values of the →

→ generation she came from.

In many ways, Michelle became part of the same tradition represented by entertainers like Bob Hope: performers who believed entertainment could serve a greater purpose.

Over the years, Michelle traveled extensively performing for veterans' organizations, patriotic events, military celebrations, and charitable causes. Her performances became especially meaningful because audiences recognized that she was not simply recreating nostalgia.

She had lived it. She had worked beside Dean Martin. She had experienced the golden era of television firsthand.

That authenticity created a powerful connection with audiences, particularly veterans who remembered the era so fondly.

## *Bob Hope and the USO Tradition*

Perhaps one of the most significant chapters of Michelle's later career was her involvement with Bob Hope's USO tours. For decades, Bob Hope represented a unique figure in American entertainment history. More than simply a comedian or actor, he became synonymous with supporting American troops stationed overseas. His tours brought laughter, music, and reminders of home to servicemen and women serving in diffi-

BELOW: Michelle Della Fave



cult and dangerous conditions. Michelle proudly became part of that tradition. Traveling internationally as part of USO performances required dedication, stamina, and heart. These were not glamorous Hollywood appearances designed solely for publicity. They were demanding tours intended to boost morale and remind military personnel that they had not been forgotten. Michelle participated in performances that reached troops stationed far from home, including appearances connected to Vietnam veterans and military support events.

Many entertainers speak about supporting veterans. Michelle actively devoted time and energy actually doing so.

That commitment says a great deal about who she is.

## *A Performer Rooted in Patriotism*

One of the most striking aspects of Michelle's career today is the deep patriotic spirit woven throughout her performances and public appearances. Whether appearing at Korean War commemorations, veterans support functions, patriotic musical tributes, or remembrance ceremonies, Michelle consistently honors the sacrifices made by America's servicemen and women.

This commitment feels especially meaningful because it mirrors the values embraced by so many entertainers of Dean Martin's generation.

Dean himself frequently participated in charitable events, military-related causes, and benefits supporting those in need. The entertainment world of that era often viewed patriotism not as a political statement, but as a shared responsibility.

Michelle carries that tradition forward beautifully. Her performances frequently include timeless standards associated with hope, love, remembrance, and American pride. Songs like "God Bless America," "Moon River," and "Everybody Loves Somebody" become more than entertainment in those settings, they become emotional bridges connecting audiences to cherished memories and shared experiences.



## *Preserving an Important History*

As time passes, living connections to the golden age of television become increasingly rare.

This is one reason Michelle DellaFave remains so important to Dean Martin fans and historians today. She represents more than nostalgia. She represents living history.

Modern audiences can only experience Dean Martin through clips, recordings, and reruns.

Michelle experienced the atmosphere firsthand. She remembers the people, the productions, the energy, and the culture surrounding one of television's greatest stars.

That perspective matters enormously.

The stories and memories carried by individuals like Michelle help preserve the humanity behind entertainment history. They remind audiences that these legendary programs were created by real people working together to bring joy into American homes week after week.

In Michelle's case, those memories are paired with genuine warmth and appreciation for the fans who continue celebrating that era.

## *Grace, Kindness, and Professionalism*

People who encounter Michelle frequently speak about her kindness and sincerity. That may sound simple, but in today's entertainment culture, those qualities stand out more than ever.

Michelle approaches appearances and fan interactions not with entitlement, but with gratitude.

She understands the emotional connection audiences feel toward the Dean Martin era and respects what that connection means to them.

There is also a professionalism about Michelle that reflects the standards of her generation. Performers from the classic television era were taught discipline. They were expected to arrive prepared, present themselves professionally, and respect audiences. Michelle embodies those values in a way that feels increasingly uncommon today.

That professionalism has allowed her to remain beloved among Dean Martin fans, veterans' organizations, and classic entertainment audiences alike.

## Why Michelle DellaFave Matters Today

In many respects, Michelle represents something modern entertainment often struggles to recreate: authenticity.

She comes from a generation when entertainment emphasized elegance, melody, warmth, and connection. The performers of that era understood how to make audiences feel comfortable and uplifted. Michelle continues carrying that spirit forward.

For Dean Martin fans, her presence serves as a reminder that the legacy of *The Dean Martin Show* lives on not only through recordings and reruns, but also through the people who helped create it. For veterans, she represents gratitude and remembrance.

For audiences, she represents a bridge to an entertainment era many still consider unmatched in style and heart. And for organizations dedicated to preserving Dean Martin's legacy such as the DMA, Michelle DellaFave remains a treasured ambassador of the values Dean himself represented: professionalism, warmth, patriotism, music, laughter, and generosity of spirit.



## A Living Tribute To A Golden Era

The golden age of television was about more than bright lights and celebrity glamour.

At its best, it brought people together. Families gathered around television sets. Music filled living rooms. Variety shows created shared cultural moments that millions experienced together.

Michelle DellaFave remains one of the most beautiful living reminders of that extraordinary time.

From her early days as one of Dean's Goldiggers and Ding-A-Ling Sisters to her ongoing dedication to veterans and patriotic causes, Michelle has built a career rooted not only in entertainment, but also in service and connection.

In doing so, she has become something truly meaningful within the world of Dean Martin history, not merely someone who once appeared on a television show, but someone who continues carrying the spirit of that era forward for new generations to appreciate.

And perhaps that is the greatest tribute of all. ●



THIS PAGE: Dean and his Goldiggers and Ding-a-Lings, including Michelle DellaFave [DEANGOLDSANDDINGS.COM]

# EVERY THING EVERY WHERE ALL AT ONCE

With so much happening across the weekend festival attendees might be hard-pressed to choose which events to go to. We can assure you that whichever ones you decide to attend, we will have put our all into making sure they are welcoming, fun and enjoyable. To whet your appetite, here are just three to tempt you...

## THE DINO DASH 5K

I'm Flora L VerStraten-Merrin, founder of the Friends of Beatty Park, and also chair of the non-profit group.

Back in 2015 Gretchen Nelson and family came up with the thought of holding a 5K race during the annual Dean Martin Hometown Festival.

The Dino Dash 5K name kind of stuck since then.

A few years before 2023, the interest was waning for the 5K so members of the Friends of Beatty Park volunteer group wanted to get involved to bring the famous Dino Dash "back to life!"

And, where else better to do it then in a beautiful nature park where Dean himself spent time during his youth?!

I decided to reach out for sponsors and the idea formed to have the famous 5K in Dean's childhood park, Beatty Park. I'm currently writing a factual book about the historical park, the adjoining cemetery, the south end, where Dean grew up, and also the town in general. I have gathered several stories about him during his childhood in the park and they will be included in my book.

This year, 2026, will be the fourth year in succession The Friends of Beatty Park have hosted this event.

It was a rainy morning last year, and right before the race, the rain stopped! Maybe Dean was looking down on us, I wondered, but whatever the reason, the race went on without a hitch for the third year.

Each year the run/walk grows and this past year we had 101 entries, with 90 showing up to run and walk even in the rain...but the skies cleared and the beautiful trails in the park and looping in the adjoining historic cemetery provided a perfect backdrop for the annual race.

The trail took the racers over three historic stone bridges, through a natural stone-creek bed, past a 1870s historic structures and other shelters, and through some beautiful nature areas, with wooden foot bridges and lovely foliage found in the late spring in Dino's hometown of Steubenville, Ohio.

As the group prepares the trails for the racers each spring, they are reminded that Dean grew up here and played in the park and enjoyed the many amenities that we now continue to enjoy which include; picnics at the shelters, playing on the playground, wading for salamanders in the creek. It once included a 150 foot swimming pool that many of its citizens swam in until 1974 when it was closed and now only a historic photo of it remains on location today.

So the Friends Group will continue this tradition for as long as racers want to run/walk through the park and enjoy its beauty! It beats racing in a circle a track or on paved sidewalks any day!

## THE 1936 AMATEUR HOUR REVISITED: AN MDA BENEFIT EVENT

Among the many events we have planned, few connect the past and present quite like "The 1936 Amateur Hour Revisited – An MDA Benefit Event", which will be held at the Sycamore Youth Center featuring talented young performers.

It is a celebration of a moment that helped launch the dreams of a young Steubenville boy named Dino, trying to find his place in the world, and a tribute to the charitable work that became an important part of Dean Martin's life and career. It's a reminder too that every generation deserves an opportunity to discover its own potential.

The story begins in 1936. Steubenville was a very different city then. The nation was still climbing out of the Great Depression. Families worked hard, entertainment was simple, and opportunities for young people to showcase their talents were often limited to local churches, schools, and community events.

That year, the Capitol Theater hosted an amateur talent competition associated with the popular Major Bowes Amateur Hour phenomenon that was sweeping the nation. The contest attracted aspiring performers from throughout the area, each hoping for a chance to impress the audience and perhaps take the first step toward something bigger.

Among those competitors was a nineteen-year-old Dino Crocetti. He loved to sing and so entered the amateur competition as both a singer and an eccentric tap dancer. While few could have imagined what the future held, his appearance in that contest represented something important: the willingness to step onto a stage and take a chance. He won.

That spirit is at the heart of The 1936 Amateur Hour Revisited. The event will feature talented performers associated with the Sycamore Youth Center, providing today's young people with an opportunity to stand before an audience and share their gifts. Community support continues to help young people discover confidence, develop skills, and pursue their dreams.

The afternoon will also shine a spotlight on the Muscular Dystrophy Association.

Many people immediately associate the MDA with Jerry Lewis, and rightly so. For decades, Jerry became the public face of the organization through the annual Labor Day Telethon.

During the years when Martin and Lewis were becoming one of the most successful entertainment teams in history, they also used their growing popularity to support charitable causes, including the MDA. The organization's mission was simple but powerful: to provide hope, support, research, and advocacy for families affected by neuromuscular diseases. At a time when treatment options were limited and public awareness was low, the MDA gave families something they desperately needed—a sense that they were not alone. Over the decades, countless volunteers, firefighters, letter carriers, entertainers, sponsors, and community leaders joined the cause. Together, they helped transform the MDA into one of the most recognized charitable organizations in America.

As part of the program, attendees will learn about the early partnership between Martin, Lewis, and the MDA, as well as the remarkable growth of the organization through the years. The narrative will then move toward to the September 5, 1976 MDA Labor Day Telethon, when Frank Sinatra surprised Jerry by bringing Dean Martin onto the stage. It is believed Jerry had no advance warning. The brief reunion marked the first time Martin and Lewis had appeared together publicly in twenty years and became one of the most memorable moments in MDA and television history. For many fans, the reunion remains one of the most moving moments of Dean's career. Between those two moments lies a story of talent, perseverance, friendship, generosity, and community.

That is what The 1936 Amateur Hour Revisited – An MDA Benefit Event seeks to celebrate. It is not merely a look back at history. It is a reminder that the dreams of tomorrow often

BELOW: entrants in action at the Dino Dash 5k [Flora L VerStraten-Merrin]



begin with a single performance, a single opportunity, and a community willing to believe in the potential of its young people.

Ninety years after Dino stepped onto a stage and changed the course of his life, the Sycamore Youth Center will provide a new generation with the chance to do the very same thing.

## THE 1917 SUPPER CLUB OF STEUBENVILLE

One of the most exciting additions to the Dean Martin Hometown Festival line-up - new for 2026 - is the introduction of the 1917 Supper Club of Steubenville, a new dining and entertainment experience inspired by the city that gave the world Dean Martin, and created as a way to bring together great food, great music, and great fellowship while honoring that legacy.

For one special weekend, festival guests will have the opportunity to step back into an era when dinner and entertainment went hand in hand.

Long before streaming services and smartphones, Americans gathered around tables to enjoy a meal while talented performers provided the soundtrack to the evening. Supper clubs became places where memories were made, friendships were formed, and music brought people together.

That spirit is exactly what the 1917 Supper Club of Steubenville seeks to recreate. The series will debut during the festival weekend, with three unique events hosted by some of the city's most beloved dining establishments.

On Friday evening, festival guests will have two opportunities to enjoy live entertainment while dining in downtown Steubenville.

At Scaffidi's Restaurant & Tavern, tribute artist **LEE DEAN** will entertain patrons with the timeless music and style associated with Dean Martin. Lee has become a familiar favorite among Dean Martin fans, and his ability to capture the warmth and charm of Dean's music makes him a perfect fit for the inaugural Supper Club series.

Just a short distance away, Pastaio Trattoria Italiana will welcome tribute artist **JEFF GRAINGER**, whose energetic performances and genuine appreciation for the music of Dean Martin have earned him a loyal following. Guests can enjoy an evening of Italian hospitality while listening to many of the songs that helped make Dean Martin one of the most beloved entertainers of the twentieth century. These Friday evening experiences are designed to be relaxed, intimate, and welcoming. Guests will enjoy the regular menus offered by each restaurant while experiencing live entertainment in a setting that reflects the warmth and community spirit that have always defined Steubenville.

The Supper Club series then culminates on Saturday evening at Froehlich's Classic Corner with what promises to be one of the most memorable gatherings of the entire festival weekend.

The evening will open with a performance by Jeff Grainger, who will once again set the tone with music and entertainment designed to transport guests back to the golden age of supper clubs and nightclub entertainment.

The featured guest of the evening will be **MICHELLE DELLA FAVE**, whose appearance adds a truly special dimension to the festival's 30th anniversary celebration.

Michelle's connection to Dean Martin reaches beyond simply performing his music. As one of Dean's former Goldiggers, she represents a direct link to the entertainment legacy that millions of viewers enjoyed during Dean's television years. Her appearance offers festival attendees a rare opportunity to spend an evening with someone who experienced that remarkable era firsthand.

Throughout her career, Michelle has remained a passionate ambassador for the music and memories associated with Dean Martin and is an honorary member of The Dean Martin Association.

Her warmth, talent, and personal stories have made her a

favorite among audiences across the country, and her participation in this year's festival serves as a reminder of the enduring impact Dean Martin continues to have on generations of fans.

Adding another unique element to the evening will be The Roast of **LOU MARTINI JR.**

For decades, roasts have been a cherished part of entertainment history. From the celebrity roasts of the Friars Club to the playful exchanges that often occurred among members of the Rat Pack, as well as, of course, NBC's *The Dean Martin Celebrity Roast*, humor has always been a part of the tradition. The Roast of Lou Martini Jr. embraces that spirit in a light-hearted and affectionate way. Those who know Lou understand that his quick wit, larger-than-life personality, and willingness to laugh at himself make him the perfect subject for an evening of good natured fun. The roast promises plenty of laughs while celebrating Lou's contributions to keeping Dean Martin's legacy alive through his performances and continued dedication to entertaining audiences.

Together, Jeff Grainger's opening performance, Michelle DellaFave's special appearance, and Lou Martini Jr.'s roast create a combination unlike anything previously offered during the Dean Martin Hometown Festival.

Importantly, the introduction of the 1917 Supper Club of Steubenville represents something larger than a series of entertainment events. It reflects a continuing effort to expand the festival experience while remaining true to its roots.

Steubenville has always been known for its hospitality. Visitors frequently speak about the friendliness of the community, the warmth of local businesses, and the feeling that they are not simply attending an event but becoming part of an extended family.

The Supper Club series builds upon that tradition by encouraging festival guests to gather around a table, enjoy a meal, share stories, and celebrate the music and memories that continue to unite Dean Martin fans from around the world.



— 1917 Supper Club Series —  
Founded in Steubenville, Ohio

As the Dean Martin Association leads the celebration of the festival's 30th anniversary, the goal remains the same as it has always been: to create meaningful, respectful experiences that honor Dean Martin while bringing people together. We are all fans of Dean's and we can put aside our differences, our backgrounds, to come together in unison.

The 1917 Supper Club of Steubenville does exactly that.

Whether guests choose to spend Friday evening at Scaffidi's with Lee, enjoy Jeff's performance at Pastaio Trattoria Italiana, or attend the Saturday night celebration at Froehlich's featuring Michelle and Lou, they will be participating in a new tradition rooted in the city's rich history.

For one weekend, Steubenville will once again become a place where good food, good music, and good company come together.

And isn't that a fitting tribute to a hometown son who spent his entire career bringing people together through the simple joys of entertainment?

Welcome, one and all, to the 1917 Supper Club of Steubenville. 🍷

# Movie Moments

with KEITH PIZZO

RIGHT: The Rat Pack in classic pose, *Ocean's 11* [Warner Bros., 1960]

Besides their music, both Frank Sinatra and Dean Martin had success on radio and on television. It should not surprise anyone that they both found success on the big screen as well, as guest contributor Keith details.

**N**ot counting cameos, Sinatra appeared in around forty films as the star or co-star. He won the Academy Award for his work in *From Here to Eternity*. Dean starred in sixteen films with Jerry Lewis and almost thirty as the star or co-star (again, not counting cameos). He was nominated for a Golden Globe Award for his work in *Who Was That Lady?*

The accolades that they received for their solo efforts were well deserved.

Whether it is on the big screen, the small screen or on a stage, when Dean and Frank get together – there is a special magic that happens. When the two grace the big screen together, that magic still shines forth whether they are portraying pals or enemies in a film.

Frank and Dean first shared the screen together in 1958's *Some Came Running*. Dean was quoted as saying, 'It was the happiest picture I have ever been in. A part like that will never come my way again – being with Shirley [MacLaine] and Frank ... I don't know, it was just happy.'

As their first film together, I never really felt the friendship and playfulness that the two exhibit in the later Rat Pack films. The closest we get to that is a line spoken by Dean's character to Frank's character: 'Ever since you've given up drinking, you've been impossible.'

In 1960's *Ocean's 11*, Dean and Frank reunite and bring friends. The first Rat Pack film is loaded with stars and has great story. It revolves around a group of World War II vets who get together with an elaborate plan to rob five of the casinos in Las Vegas on New Year's Eve.

Actor Peter Lawford first heard about the plot of the film from a film director, who had heard it from a gas station attendant. Apparently, Lawford saw this as an opportunity for him and his friends and told Frank about it. Sinatra responded as one might think he would, by telling Lawford, 'Forget the movie, let's pull the job!'

Watching the film, you'd never know that while it was being made, the gang would often appear on stage in Vegas after their work was finished. Their schedule was insane. They worked all day and all night and never stopped. You'd never know that they were often acting on little or no sleep. Frank and Dean play well off each other in this film and you really get a sense of their true friendship in their scenes together.

Side note: *Ocean's 11* has one of my favorite movie endings of all time.

In 1962, the Clan returned for a remake of 1939's *Gunga Din*. *Sergeants 3* is the last of the films before a falling out between Sinatra and Lawford. The film isn't up to par compared with other entries in the Rat Pack canon. Even Frank knew it. He was once quoted as saying, 'Of course they're not great movies, no one could claim that ... but every movie I have made through my own company has made money.'

Fun fact: The only Rat Pack film that was not produced by Sinatra was *Ocean's 11*.

1963's *4 For Texas* is a Western comedy that featured Frank and Dean playing against each other to nab a shipment of \$100,000 which is being transported by stage coach. The two go at it while also trying to fend off a band of outlaws lead by the great Charles Bronson.

The highlight of the film is Dean's interaction with The Three Stooges, who appear in a cameo. Dean is no stranger to comedy and while this is a classic Stogie bit, Dean holds his

own with them.

In 1964, the Rat Pack returned in *Robin and the 7 Hoods*.

This is my favorite of the Rat Pack films. I've always felt that this one felt the most fun. It also allows Dean and Frank to not only act, but sing.

The film is a musical, with some amazing songs, including one that Frank would make a monster hit: "My Kind of Town". The song was written by Jimmy Van Heusen and Sammy Cahn and it was nominated for an Academy Award. Other original songs include "Any Man Who Loves His Mother" (which is accompanied by an amazing scene of Dean shooting pool), "All For One and One For All" (which features Peter Falk singing!), "Mr. Booze" (which would get a send up in the animated series *Family Guy*), and "Style" (featuring Frank, Dean, and Bing).

The film is a version of the Robin Hood tale, but set in 1930s Chicago. Sinatra is Robbo, Dean, Little John, Sammy is Will, Bing Crosby plays Alan A. Dale, and the great Peter Falk puts in an amazing performance as Guy Gisborne. Edward G. Robinson appears in the beginning of the film and insisted on not getting screen credit for his appearance. Crosby was technically retired from acting when he made this film, but appeared as a favor to Frank.

The interplay between Frank, Dean, Bing and Sammy is lighthearted and funny. Falk steals almost every scene he is in, and plays his part to perfection! While the fun shows on the screen, the movie almost didn't get finished. There were some very troubling events that occurred during the filming that almost caused Frank to stop making the film.

It was filmed between November and December of 1963, and Frank was forced to deal with the assassination of his close friend President John F. Kennedy. A few weeks later it was the kidnapping of his son, Frank Jr. Thankfully, production continued and available for our enjoyment.

*Marriage on the Rocks* (1965) is a comedy about a businessman's wife who ends up divorced by mistake, and then in an even bigger mistake, getting married to her ex's best friend. While Dean seems to get all the laughs in the movie, he and Frank play comedy so well, you wonder why they never made it a point to make more together.

Fun Fact: If you watch carefully, you will see actual shots of Dean's home in this film.

It would be sixteen years later before Dean and Frank would appear in a film together, 1984's *Cannonball Run II*.

This time around, the character's played by Dean and Sammy Davis Jr, need money. They need it to pay off the mob, so they go to their "leader," Frank Sinatra, for help. What is truly disappointing is that Frank is never seen with any of the other actors. Director Hal Needham said that Frank showed up to the set and shot his scenes alone. He is always seen alone on film, and when he is seen from behind with the actors, it is his double. Frank stated he never understood the plot of the film and was unhappy with it. This would be the last theatrical film for both men, perhaps not the way two huge stars should end their film careers.

It seems to me that the one thing the entertainment business is lacking today is performers who can do more than one thing.

Within the last few years, there are many singers who try to act, but do not do it well. Dean and Frank were true entertainers. They could act in both in serious and comedic films, could be a presence in a film, even if it was only in a brief cameo. Their bodies of work remain some of the most entertaining material in existence today. The thing that makes me sad is that the world will never experience the magic and extreme talent that these two men had ever again. ●



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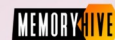
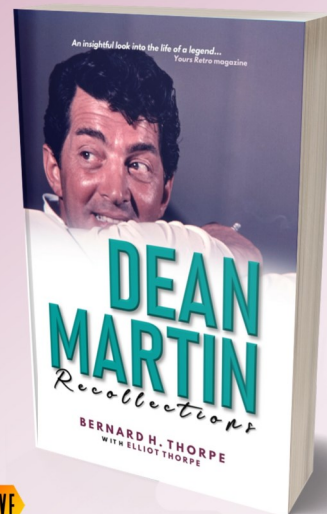


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## Sinatra Music Society

[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)



# Side By Side

with CINDY WILLIFORD

**There are moments in life when you find yourself standing in the middle of something much larger than yourself. Moments when you realize that what you have been entrusted with is not merely an event, a project, or a responsibility, but a legacy. As the DMA prepares for the 30th Anniversary of the Dean Martin Hometown Festival in Steubenville, that is exactly how I feel.**

It is difficult to put into words what a privilege it is to help lead this milestone celebration. Not because it is a festival. Not because it is a weekend filled with music, laughter, and memories. And not because of the countless hours spent planning, coordinating, and organizing. It is a privilege because of what this festival represents.

Thirty years ago, a group of dedicated individuals made a decision that Dean Martin's hometown should never forget its most famous son. They believed that the story of Dino Crocetti deserved to be told and retold. They understood that Dean Martin was more than a singer, actor, comedian, or television star. He was a son of Steubenville whose journey from the Ohio Valley to international stardom inspired generations of dreamers. Those individuals built something remarkable.

Over three decades, thousands upon thousands of people have traveled to Steubenville from across the United States and around the world. They have come not simply to attend a festival, but to connect with a story. They have walked the streets Dean once walked. They have visited the places that shaped him. They have shared memories, friendships, laughter, and music. In many ways, the festival has become a family reunion for people who may have never met had it not been for their shared admiration of Dean Martin.

That is why this year, 2026, the 30th anniversary carries such significance.

Anniversaries invite us to look back, but they also challenge us to look ahead. When I first attended the festival years ago, I could never have imagined that one day I would be helping guide its future. Like so many others, I arrived simply because I loved Dean Martin. I wanted to learn more about the man behind the legend. I wanted to see the places where his story began. What I discovered was something far greater. I discovered a community of people who cared deeply about preserving history. I met individuals who had devoted years of their lives to protecting Dean's legacy. I met volunteers who worked behind the scenes with little recognition because they believed the story was worth telling. I met fans who traveled hundreds of miles every year because Steubenville had become a second home.

Those experiences changed me. They helped me understand that preserving a legacy is not about living in the past. It is about carrying forward the values, memories, and stories that still matter today. That understanding makes this year's festival especially meaningful.

The Dean Martin Association is honored to play a role in celebrating this historic milestone. We do so with tremendous respect for those who came before us.

The festival did not begin with us.

Its foundation was built through the dedication, vision, and hard work of many individuals over the last thirty years, people like Rose Angelica and her family.

We are simply the current caretakers of something that has already touched countless lives. There is a responsibility that comes with that.

Every decision we make is guided by one simple question: How do we honor the legacy while creating new memories for the next generation?

The answer is found in the people. It is found in the lifelong fan attending their twentieth festival. It is found in the new

visitor discovering Dean Martin's story for the very first time. It is found in the volunteer giving their time because they believe in the mission. It is found in the local businesses, sponsors, entertainers, historians, and community partners who help bring the celebration to life.

Most importantly, it is found in the city itself. Steubenville remains the heart of this story.

Long before the sold-out records, the television ratings, the movies, and the international fame, there was a young boy named Dino Crocetti growing up in this community. The values he learned here stayed with him throughout his life. His humility, loyalty, work ethic, and love of family were all rooted in the people and places that surrounded him during his earliest years. That connection is what makes the Dean Martin Hometown Festival different from any other tribute event. This is not simply a celebration of a celebrity. It is a celebration of hometown pride. It is a reminder that extraordinary stories can begin in ordinary places. As we gather for the 30th Anniversary, I hope people will take a moment to appreciate the countless individuals who have helped sustain this tradition over the years. The success of the festival has never been about one organization, one committee, or one person. It has always been a collective effort driven by people who care deeply about preserving an important piece of American entertainment history. I also hope people will recognize that festivals are ultimately about connection. The concerts, presentations, exhibits, dinners, and special events are important. They create excitement and memories. But the true magic happens in the conversations between old friends. It happens when someone shares a personal memory of Dean Martin. It happens when visitors discover a piece of history they never knew before. It happens when strangers become friends because they share a common appreciation for one remarkable entertainer. Those are the moments that endure. As I reflect on the privilege of helping lead this year's celebration, I find myself feeling less focused on the events themselves and more focused on the people who make them possible.

One fan, Mike Wiggins from Michigan, sums it up nicely:

"I first attended the annual Dean Martin Hometown Festival in Steubenville, Ohio, in 2000. Every hotel room in town had already been booked for the weekend, so I made reservations at the nearest available hotel in Coraopolis, Pennsylvania.

"After checking into my hotel on Thursday evening, I drove to Steubenville the following Friday morning. One of my first stops was Jaggin' Around Restaurant, now known as Froehlich's Classic Corner. As I stood outside looking around, a woman approached the building. I asked her what time the restaurant opened, and she told me noon. We struck up a conversation, and after introducing myself, I mentioned that I was in town for the Dean Martin Festival. She smiled and introduced herself as Rose Angelica, chair of the festival's Dean Martin Committee.

"When I told Rose it was my first visit to Steubenville, she generously offered to show me around town. That impromptu tour became one of the highlights of my trip. She took me to Dean Martin's birth site, the former Walker's Café where he once sang, the location of the old Rex Cigar Store where he worked as a croupier, and the Dean Martin mural at the Kroger supermarket.

"During our conversation, I mentioned that I had been unable to find a hotel room in Steubenville. Rose immediately informed me that she had reserved a block of rooms at the Super 8 specifically for Dean Martin fans attending the festival. Not only did she arrange a room for me, but she placed me in a room next to Dean's daughter, Deana Martin, and her husband.

"At the time, this was Deana's first appearance at the festival, and her visit had not yet been publicly announced. I honestly had to pinch myself to make sure I wasn't dreaming.

"I quickly returned to Coraopolis, checked out of my hotel,

and headed back to Steubenville.

That evening, Deana made a surprise appearance at the Film Festival, delighting everyone in attendance. Afterward, festival-goers had the opportunity to meet her in person.

Throughout the weekend, I volunteered alongside members of the festival committee.

One memory, however, stands above all the rest. During a performance by tribute artist Tom Stevens, I had the chance to slow dance with Deana while he sang "In the Chapel in the Moonlight".

For a lifelong Dean Martin fan, it was one of those magical moments that felt almost unreal. I often joke that I must have died and gone to Heaven that weekend.

Since that first visit, I have returned to Steubenville nearly every year for the past twenty five years.

What began as a simple trip to celebrate a beloved entertainer has become something much more meaningful. Steubenville feels like a second home to me.

Over the years, I have made countless friendships through the festival, and many of those friends have become like family. The Dean Martin Hometown Festival is about far more than honoring a legendary entertainer. It is also about celebrating a community that remains proud of its native son and welcoming those who share an appreciation for his remarkable legacy. That spirit of hometown pride is what keeps so many of us coming back year after year.

The festival's greatest achievement is not that it has survived for thirty years. Its greatest achievement is that it continues to bring people together.

In a world that often feels divided, that is no small accomplishment.

Thirty years is a remarkable milestone.

It represents dedication, perseverance, and a shared commitment to preserving a legacy worth remembering.

For those of us entrusted with helping guide this anniversary celebration, the goal is simple: honor the past, celebrate the present, and help ensure that future generations continue to discover the story of Dean Martin.

For that opportunity, I am grateful.

And for the privilege of helping carry the torch during this historic 30th anniversary year, I am truly honored.



# DEAN MARTIN HOMETOWN FESTIVAL

STEUBENVILLE, OH  
2026

There is one question that guides every decision the team and I make: Why are we doing this?

At its heart, the Dean Martin Hometown Festival has become an opportunity to give back. It is a chance to take the admiration we have for Dean Martin and transform it into something meaningful for others. Through the years, Dean quietly supported numerous charitable causes, often without seeking recognition. He understood that success carried with it a responsibility to help those facing challenges far greater than his own.

We are proud that funds raised through various events across the festival weekend will benefit organizations whose missions reflect values Dean himself supported throughout his life.

**MDA** Muscular Dystrophy Association One of those organizations is the Muscular Dystrophy Association. No charity was more closely associated with Dean Martin than the MDA.

Long before Jerry Lewis' famous Labor Day Telethons became a national tradition, Dean was involved from the very beginning. In 1950, Dean and Jerry Lewis joined the fight against muscular dystrophy, helping to launch what would become one of the most recognized charitable efforts in American history. Dean lent his time, talent, and celebrity to raise awareness and funding for families affected by neuromuscular diseases. His commitment never wavered.


While millions remember the laughter he and Jerry Lewis brought to audiences, countless families remember the hope they brought through their work with MDA. Supporting MDA during the festival is not simply a charitable act. It is a continuation of a commitment Dean himself embraced more than seventy-five years ago.

**DAMON RUNYON  
CANCER RESEARCH  
FOUNDATION** We are also honored to welcome the Damon Runyon Cancer Research Foundation as a beneficiary for the first time. The connection between Dean and Damon Runyon reaches back many decades.

Runyon, the legendary journalist and storyteller whose colorful tales captured the spirit of New York City, inspired *Money From Home* (1953). Although Runyon passed away from cancer in 1946, his friends and admirers refused to let his legacy end there. They established a foundation dedicated to funding innovative cancer research.

Over the years, the Damon Runyon Cancer Research Foundation became one of the nation's most respected cancer research organizations. Dean supported its efforts and participated in several Damon Runyon charity golf tournaments. For a man who loved golf as much as Dean did, these events combined two things that mattered deeply to him: friendship and helping others.

Today, the foundation continues to fund brilliant scientists seeking breakthroughs in the fight against cancer. By supporting the Damon Runyon Cancer Research Foundation, we honor not only an organization Dean believed in, but also the countless individuals and families impacted by cancer every day.

 Another new beneficiary for 2026 is The Arc. Founded on the belief that every person deserves dignity, opportunity, and inclusion, The Arc - currently celebrating 70 years - works to ensure satisfying and productive lives for children and adults with intellectual and developmental disabilities.

The mission of The Arc reflects something Dean and his wife Jeanne supported throughout their lives. Together, they were involved in charitable efforts that sought to improve opportunities and quality of life for individuals with disabilities. They understood that true compassion means creating environments where every person is valued and every family is supported.

The Arc continues that work today by advocating for rights, providing resources, and helping individuals reach their →

→ fullest potential.

Supporting this organization allows us to extend the same spirit of compassion that Dean and Jeanne demonstrated throughout their lives.



We are proud to support Campo Italiano 2026, a program sponsored by the Italian American Cultural Club of Steubenville.

For many people, Dean Martin represents far more than entertainment. He represents a rich Italian-American heritage that shaped his identity and remained an important part of who he

was throughout his life.

Campo Italiano is a week-long children's camp designed to immerse young people in Italian language, culture, traditions, and heritage. Through hands-on learning experiences, campers gain a deeper understanding of their roots while building friendships and cultural pride.

Programs like Campo Italiano ensure that traditions are not lost from one generation to the next. They teach children where they came from and help them appreciate the contributions Italian Americans have made to communities across the country.

For a festival dedicated to one of America's most beloved Italian-American entertainers, supporting Campo Italiano feels especially meaningful. It invests not only in today's children but also in the preservation of a heritage that Dean proudly carried throughout his life.

When viewed together, these four organizations tell a powerful story. MDA represents Dean's lifelong commitment to helping children and families facing medical challenges; the Damon Runyon Cancer Research Foundation represents hope in the fight against one of humanity's most difficult diseases; The Arc represents dignity, opportunity, and inclusion for individuals with developmental disabilities and Campo Italiano represents heritage, culture, and the passing of traditions to future generations.

Each organization serves a different purpose. Yet all share a common thread: improving lives.

That is why we do what we do.

The Dean Martin Hometown Festival is not simply about looking back. It is about using Dean's legacy to make a difference today.

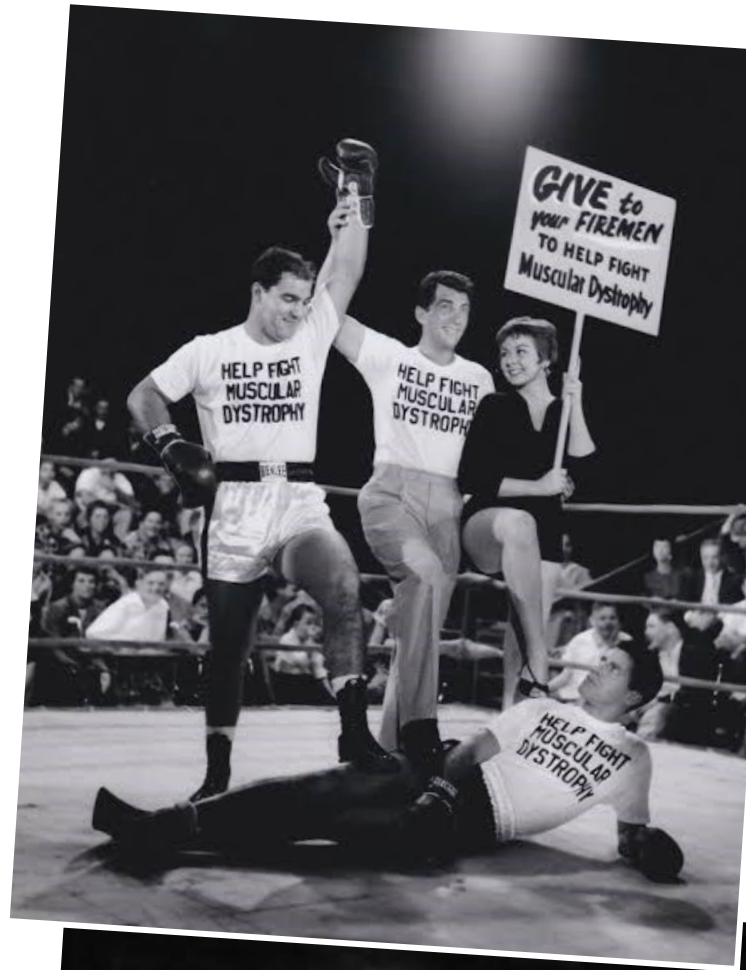
Every ticket purchased, every sponsorship secured, every auction item donated, every golf ball hit, and every event attended helps support causes that matter.

Dean brought joy to millions through his music, films, television appearances, and performances. While we cannot recreate those moments, we can continue a tradition that Dean himself understood well: the importance of helping others.

As we celebrate thirty years of the Dean Martin Hometown Festival, we invite everyone to remember that the true success of the weekend is measured not only by attendance or applause, but by the lives touched through the charitable work that follows.

That, perhaps more than anything else, is the reason we do what we do.

It is how we honor Dean Martin, not simply by remembering his legacy, but by putting that legacy into action.



Wild Martin, Lewis Slapstick Leaves Fans, Selves Exhausted



By a Post-Dispatch Photographer. CHARLES VENABLE, 13-year-old muscular-dystrophy victim, smiling happily as he chats with his idols, DEAN MARTIN and JERRY LEWIS, backstage at Kiel Auditorium last night.

THIS PAGE: Dean and Jerry at various telethons over the years

Such actions are best described by Frankie DiCarlantonio, a business professional, community leader, and proud Italian American born and raised in Steubenville, Ohio.

He serves as CEO of his family's foodservice corporation, Scaffidi Restaurant Group, and as Managing Partner of 614 Associates, a full-service marketing and communications firm.

Beyond his business ventures, Frankie serves on the Jefferson County Board of Elections and is recognized as a statewide leader in election administration.

I was born and raised in Steubenville, Ohio, and I have always carried that fact with pride. Steubenville shaped who I am. It gave me a deep appreciation for family, community, and the Italian heritage that remains woven into the fabric of our city. Long before I understood Dean Martin's impact on American entertainment, I understood something else: every Father's Day weekend, my hometown came alive.

'Growing up in the early 2000s, I watched Steubenville transform each June. Visitors arrived from across the country.

Dean's daughter, Deana Martin, returned home to celebrate her father's legacy. Actors, entertainers, musicians, and fans filled our streets with an energy that felt larger than life.

'My introduction to the festival came through my grandmother, Filomena, who volunteered with the Dean Martin Festival Committee. Like so many dedicated volunteers, she spent countless hours helping make the event possible. These were people who loved Dean Martin, loved Steubenville, and believed our city deserved a celebration worthy of both. Looking back, I realize the festival was never built solely on celebrity appearances or performances—it was built on community.

'At first, I was simply the kid tagging along.

'Before long, I became part of the experience.

'One of my favorite memories was serving as Deana Martin's unofficial "bodyguard." It became a running joke. While she had actual security during her visits, I was convinced that I was personally responsible for keeping her safe and tending to all of the "body man" duties. Mind you, I was about eight years old at the time.

'Fortunately for everyone involved, Deana humored me.

'The festival introduced me to people I never would have met otherwise. One of those people was Lou Martini Jr., who remains the festival's Master of Ceremonies today. For decades, he has faithfully returned to support Dean Martin's legacy and our community. What struck me most about Lou and so many others I met through the festival was not their fame, but how approachable they were. They were funny, kind, genuine, and down-to-earth.

'As I grew older, my involvement grew as well. The last year Deana Martin attended the festival, I graduated from childhood "bodyguard" to chauffeur. By then, I was old enough to drive her around town and assist with her schedule. The stories, laughter, and conversations we shared remain some of my most treasured memories.

'While many kids counted down the days until family vacations or trips to Disney World, I counted down the days until the festival weekend, [because it] meant seeing friends I only saw once a year. It meant celebrating my Italian heritage. It meant being proud of where I came from. Most importantly, it meant honoring a man whose talent and personality continue to bring people together decades after his passing.

'Today, in 2026, I have the privilege of experiencing the festival from an entirely different perspective.

'As a lifelong resident, it has been inspiring to watch the festival's revival and growth. Seeing families fill downtown and visitors discover Steubenville for the first time reminds me why this event matters. The Dean Martin Hometown Festival has become more than a celebration of one man. It has become a celebration of community, culture, and hometown pride.

'As a local business operator, I am proud that my family's establishment, Scaffidi's Restaurant and Tavern, continues to play a role in the celebration. Over the years, Scaffidi's has welcomed performers, VIP guests, organizers, and visitors from across the country, becoming part of the festival tradition.

I am also honored to serve as President of the Italian American Cultural Club, one of the region's largest organizations

dedicated to preserving and promoting Italian culture. This year, our organization is proud to support the festival as an administrative partner. A portion of festival proceeds will help sustain Campo Italiano, our five-day camp dedicated to teaching Italian language, culture, heritage, and history to future generations.

'At 31 years old, I can honestly say that growing up with the Dean Martin Festival is one experience I would never trade. It gave me friendships, memories, opportunities, and lessons that have lasted a lifetime. It connected me to my community, deepened my appreciation for my heritage, and inspired me to give back to the city that has given so much to me.

'For those of you traveling to Steubenville this year, welcome. Whether this is your first Dean Martin Festival or your twentieth, I hope you experience what I have experienced for most of my life: a community that proudly celebrates its history, its culture, and the legacy of one of the greatest entertainers who ever lived.

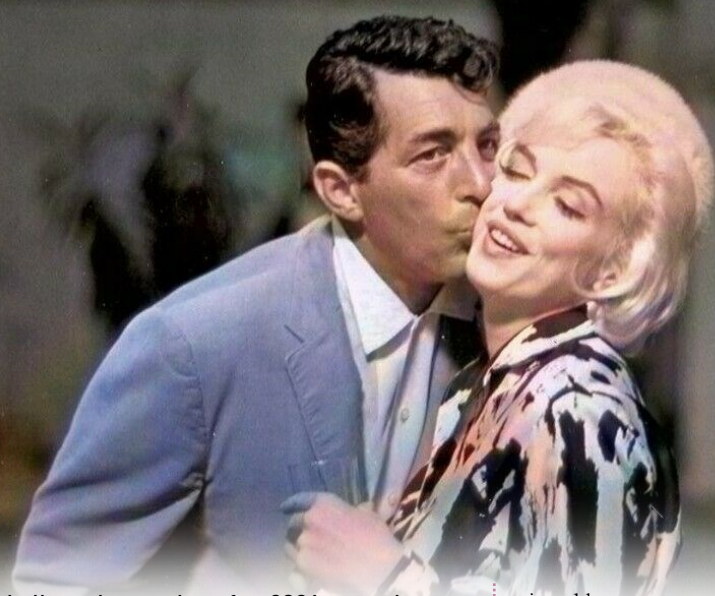
'And if you're looking for a meal while you're here, stop by Scaffidi's Restaurant and Tavern. We'll be happy to treat you like family.'

Deeply committed to his community, Frankie is actively involved in numerous civic and nonprofit organizations dedicated to preserving local traditions, strengthening communities, and creating opportunities for future generations. Whether through business, public service, or volunteer leadership, Frankie is proud to give back to the community that has given so much to him. After all, as Frankie says:

'...that's the Steubenville way.'

The name Dean Martin evokes images of sold-out showrooms, hit records, television cameras, motion pictures, golf courses, and the bright lights of Las Vegas. Yet did young Dino Crocetti know that the streets he walked as a child would one day become destinations for visitors from around the world? Did he know that his voice would be heard across continents? Did he know that generations who had never met him would still be talking about him decades after his passing? Or was he simply a young man trying to find his way through life like everyone else? The truth is that if you had walked through Steubenville during the 1920s and 1930s, you likely would not have picked Dino Crocetti out from the crowd. The Crocetti family faced the same challenges experienced by countless families throughout the Ohio Valley. Steubenville itself was a city built on determination. Mills operated around the clock. Families worked hard to provide for their children. Neighbors looked after one another. It was a place where dreams existed, but practical realities often came first. Young Dino was part of that world. He attended school, played sports, and developed friendships. Those who knew him often described him as likable and athletic. Long before he became known for singing, he displayed a natural ability in athletics. Football, baseball, boxing, horseback riding, and swimming all came naturally to him. He possessed remarkable coordination and an ease of movement that would later become one of his trademarks as a performer. Many people today focus on Dean Martin's relaxed style on stage, but that confidence did not appear out of nowhere. It was rooted in the athletic discipline of his youth. Athletes learn balance. Dino loved music. He loved the way a song could tell a story. He loved the way a singer could connect with an audience. He admired performers who seemed to possess a natural ease and confidence. Most importantly, he discovered that when he sang, people listened. Yet there was little to suggest that fame awaited him. Over time, Dino Crocetti gradually evolved into Dean Martin. Yet even as the name changed, many of the qualities remained the same. The boy from Steubenville never completely disappeared. He never seemed entirely comfortable viewing himself through the same lens as his admirers. While audiences saw a superstar, he often appeared to see himself as simply another guy doing his job.

Every June, visitors walk the same streets where Dino once walked, worked, dreamed, laughed, and grew. Steubenville becomes more than a hometown. It becomes a reminder of where the journey began. And Dean, today, would be amused, honored and even little baffled as to why! ●



ABOVE: Dean Martin and Marilyn Monroe, *Something's Got To Give* [20TH CENTURY FOX, 1962]

It is hard to believe that on June 1st, 2026, we celebrated the 100th birthday of the legendary actress Marilyn Monroe. Known for her sparkling screen presence and unforgettable style, she was a multitasking artist, dancing between comedy and dramatic roles with ease. Even a century after her birth, she remains one of Hollywood's most recognizable and fascinating stars. From classic films like *Some Like It Hot* to *Niagara*, Marilyn Monroe has gifted us with films that will remain an important part of the fabric of our culture for generations to come.

Born Norma-Jean Mortenson in Los Angeles, California, she spent the majority of her childhood under the care of foster parents while her mother, Gladys Pearl Barker battled schizophrenia at various treatment centers in the L.A. area.

When she was not under the care of her foster parents, Marilyn spent a great deal of time under the care of family and friends while her mother continued to be treated for her illness.

Later in life, Marilyn would cite her unsettled childhood as her reason for wanting to become an actress. She would say, I didn't like the world around me because it was kind of grim... When I heard that this was acting, I said that's what I want to be... Some of my foster families used to send me to the movies to get me out of the house and there I'd sit all day and way into the night. Up in front, there with the screen so big, a little kid all alone, and I loved it.

In 1944, Marilyn started working at the Radioplane Company, where she met photographer David Conover. He had been sent to the factory to take morale-boosting photos of the women working in the factory, and noticed Monroe's magnetic presence in front of the camera. Monroe quit working at the factory in 1945 and began modeling full time for Conover and his colleagues. She then went on to sign a modeling contract with Blue Book Model Agency in August of 1945. By 1946, Marilyn had been featured on 33 magazine covers for publication, and became one of the hardest working models in the business.

In June of 1946, Marilyn was signed on a general acting contract under 20th Century Fox, where she began to learn the business of film making and theater acting.

Determined to make it as an actress, she began taking rigorous acting lessons and trained under several prominent acting coaches in order to hone her signature acting style that made her indispensable to studios and the film world at large.

By 1950, Marilyn had been featured in two of the most successful films of the time including *All About Eve* and *The Asphalt Jungle*. Showing her talent as an actress, 20th Century Fox

signed her on a seven year contract, where she would grow to become the ultimate screen legend we know and love today.

As her popularity and success continued to grow, she began to gain the reputation that she was difficult to work with. This was most likely due to her tendency for perfectionism, low self-esteem, and stage fright.

She was also greatly attached to her acting coach Paula Strasberg, often bringing her to film sets to coach her through scenes. This would cause rifts between Monroe and her directors, making her reputation as being difficult even stronger. In an attempt to alleviate these issues, Monroe began to use barbiturates, amphetamines, and alcohol, ultimately aggravating her symptoms even further. However, she did not become severely addicted until late 1956.

Marilyn Monroe has starred in several smash hit films, my favorites among them include *Niagara*, *Some Like It Hot* and *Gentleman Prefer Blondes*. An honorable mention would of course be the 1954 class *The Seven Year Itch*, featuring Marilyn in her legendary white dress above the subway grates of New York City. By the end of 1956, Fox signed Marilyn for another seven year contract, with plenty of high-grossing projects coming her way. In 1959, she would win a Golden Globe for best actress for her performance in *Some Like It Hot* alongside Jack Lemmon and Tony Curtis.

In 1962, Marilyn was slated to star alongside our very own Dean in the romantic comedy *Something's Gotta Give*.

However, Monroe's addiction prevented her from coming to set on time, and production was often stagnant due to her absence. Director George Cukor would often shoot scenes with the other actors including Martin in order to attempt to stay on track with production. Unfortunately, a few months into shooting, the production was shut down, with Marilyn ultimately being fired by Fox. However, in a sign of friendship, Dean Martin refused to continue to participate in the film without Marilyn starring alongside him.

As the studio did not want to lose both of their leading actors, Marilyn was promptly rehired and production started again. Unfortunately, only a few days after shooting began again, she passed away from overdose in her home on August 4, 1962. This tragedy took the Hollywood community, and the world by storm. Thousands of mourners gathered around the world to honor their favorite actress.

Even today, fans visit her gravesite and leave red kisses next to her name to commemorate her. As we celebrate her 100th birthday this year, I encourage everyone to revisit her work and her artistry. She was a true master of comedy and timing, and I have always felt that she was not considered enough for dramatic roles throughout her career. ●

**DEAN MARTIN**  
HOMETOWN FESTIVAL

**JUNE 18-20 2026**  
**STEUBENVILLE, OHIO**

*Celebrating our 30th anniversary!*

All  
Welcome!



## THURSDAY 18<sup>th</sup>



4pm-6.30pm

**Happy Hour • Meet & Greet •  
Meatball Eating Contest • Auction**  
7 Ranges, Fort Steuben Mall



7pm-9pm

**Festival Kickoff &  
Live Entertainment**  
**LEE DEAN, MEGAN COLLINS and  
THE VINCE VILLANOVA BIG BAND**  
Berkman Amphitheater, 120 S 3rd St,



8pm

**Karaoke Contest**  
The Spot Bar, 217 South 4th Street

• **DAILY** •



10am-3pm

**Jefferson County  
Historical Museum Open House  
with the Dean Martin Room**  
426 Franklin Ave



10am-4pm

**Historic Fort Steuben Tours**  
120 S. 3rd Street

## FRIDAY 19<sup>th</sup>



from 8.30am

**The Second Annual Dean Martin  
Association Golf Scramble**  
Steubenville Country Club,  
413 Lovers Lane



10am

**Live entertainment**  
**Martin and Lewis:  
Giggles & Games\***



11.30am

**BOB FURMANEK: Remembering,  
Remastering & Restoring\***



1.30pm

**Special screening\*:  
AT WAR WITH THE ARMY**  
Steubenville Library, 407 South 4th Street



12pm-4pm

**KEITH JOHNSON: The Roots of  
Dean's Natural Athletic Abilities**  
Jefferson County Historical Museum,  
426 Franklin Ave



2pm-6pm

**Car Cruise-In**  
Historic Fort Steuben, 120 S. 3rd Street



3pm-4.30pm

**Live entertainment**  
**A TOUCH OF DINO**  
Chesterton Cigar, 401 South 4th Street



from 5pm

**1917 Supper Club of Steubenville**  
Pastaiò Cucina, 725 Main St., Wintersville,  
and Scaffidi's Restaurant & Tavern,  
330 S.Hollywood Drive, Steubenville



from 8pm

**Live entertainment**  
**JOE SCALISSI**  
The Spot Bar, 217 South 4th Street

## SATURDAY 20<sup>th</sup>



7.30am registration for 9am start

**Dino Dash 5k**  
Historic Beatty Park, 621 Lincoln



10am-1pm

**Honor Flight Columbus Tribute**  
with special guest of honor  
**MICHELLE DELLA FAVE**  
Historic Fort Steuben, 120 S. 3rd Street



11.30am doors; 1pm show

**Live entertainment**  
**JOE SCALISSI**  
Undo's Italian Restaurant, 300 Three  
Springs Drive, Weirton, WV26662



1pm

**Live entertainment**  
**THE CUGINES**  
The Spot Bar, 217 South 4th Street



2pm

**Live entertainment**  
**DAVE SALERA**  
The Spot Bar, 217 South 4th Street



4pm-5.30pm

**MDA Benefit Event:  
The 1936 Amateur Hour**  
Sycamore Youth Center,  
301 North 4th Street



from 5pm

**1917 Supper Club of Steubenville**  
**LOU MARTINI JR., JEFF  
GRAINGER** and special guest of honor  
**MICHELLE DELLA FAVE**  
Froehlich's Classic Corner,  
501 Washington St., Steubenville



from 8pm

**Live entertainment**  
**TOM STEVENS AND FRIENDS**  
The Spot Bar, 217 South 4th Street



**SATURDAY 20<sup>th</sup>**

meet our special  
guest of honor

*Michelle Della Fave*

(THE DEAN MARTIN SHOW/  
DEAN MARTIN PRESENTS THE GOLDDIGGERS)

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**HOMETOWN FESTIVAL**

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