

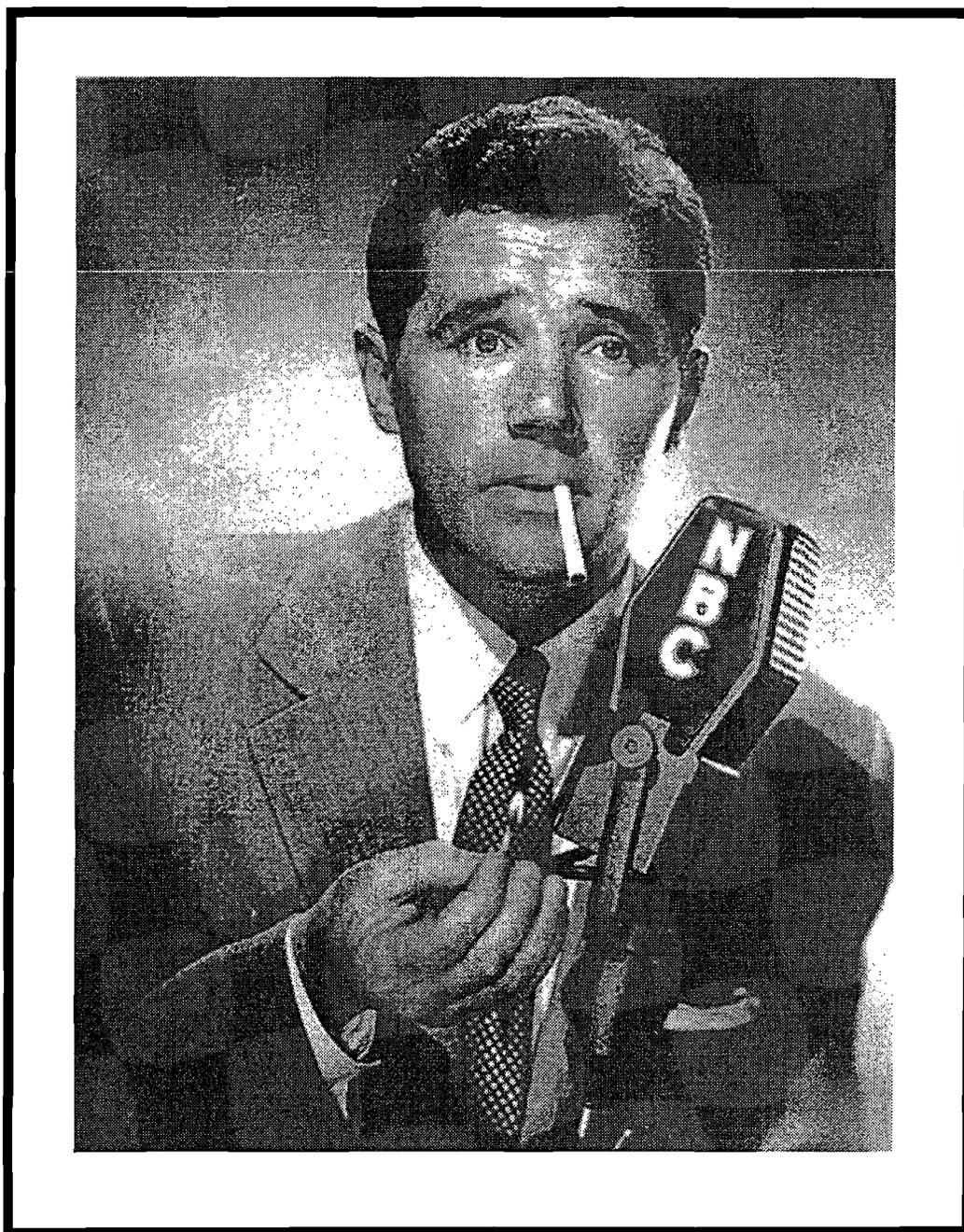
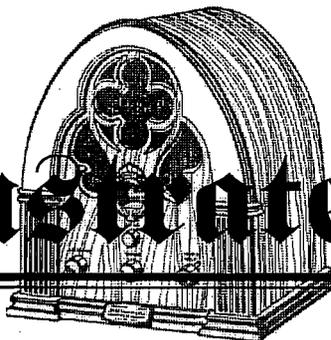
The Old Time Radio Club

Established 1975

The Illustrated Press

Number 352

September 2007



HOWARD DUFF as SAM SPADE

The Illustrated Press

Membership Information

Club Membership: \$18.00 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$18.00; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing newsletter issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets on the first Monday of the month at 7:30 PM during the months of September through June at St. Aloysius School Hall, Cleveland Drive and Century Road, Cheektowaga, NY. There is no meeting during the month of July, and an informal meeting is held in the month of August.

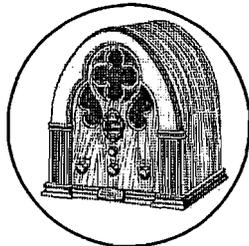
Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with the Old Time Radio Network.

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Library Rates:

Audio cassettes and CDs are \$1.95 each and are recorded on a **club supplied cassette or CD** which is **retained** by the member. Rates include postage and handling and are payable in U.S. funds.



By Tom Cherre

A year ago or so I did a piece on the Andrews Sisters. They were without question the greatest female singing group of the 1940s. Laverne and Maxine have left us. But Patti is still hanging in there. In 1952 another group of singing sisters made it really big. They didn't have their own radio show like the Andrews Sisters did, but they were a part of one of the biggest shows on the airwaves. That group was the McGuire Sisters and the show was *Arthur Godfrey and his Friends*.

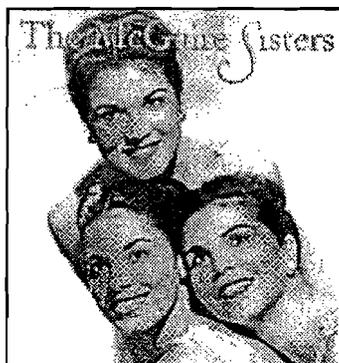
Dorothy, Phyllis, and Christine would remain with Godfrey for seven years leaving his show in 1959. The McGuire Sisters shared the limelight with the regulars, Frank Parker, Marion Marlowe, Jeannette Davis, Julius LaRosa, and Haliokee. It's debatable to assume all were talented. Every morning Monday through Friday they would come into your kitchen for a full hour. Actually it was a simulcast, radio and TV. In those days women did the housework by the radio. Our household was no different. That old General Electric would be on all day. After Godfrey you had all the soaps until 5:00 pm when *Superman* and *Mark Trail* would come on, but then again that's another story.

The Andrews Sisters were a bit different than the McGuire Sisters. Patti did most if not all the lead singing with Maxine and Laverne mostly backup. Don't get me wrong they were the "Cat's Meow" back in the 40s even with Patti screaming out a lot of their songs. The McGuire Sisters had three melodic voices sounding just like one. In the 50s they had a flock of chart busters such as "Sincerely", "Something's Gotta Give". "He". "Goodnight Sweetheart", "Picnic", their signature song

"Sugartime" and many others. In their decade they were the "Lion's Roar".

It all started way back around 1935 when Phyllis, the baby was only four years old. Their roots trace back to Middleton, Ohio where their mother was an ordained minister. So just like Gene Autry they first started singing in church. Father Asa McGuire was a steelworker who enjoyed plucking the guitar, and was largely responsible for getting the girls into music. The McGuire Sisters were all brought up with strong family values, something overlooked today with the current run of young superstars. As they were growing up, dad and his daughters would get together in sing-a-longs, doing the popular songs of the day. No doubt they sang some of the Andrews songs. They began singing at weddings, funerals, and church revivals. As they became more popular they began performing at military bases, veterans hospitals, and charity benefits. Kate Smith liked their smooth harmonic sound and had them guest on her show. Godfrey heard them and signed them up as soon as he could. As they became more successful CocaCola hired them to advertise their soft drink, and at that time they received the highest amount ever for making commercials.

After the McGuires left Godfrey they still had some marginal success. They didn't crack the top #40 list with as much regularity, but they were still popular entertainers. In 1968 the group stopped performing on a regular basis. Dorothy and Christine were married and started spending more time with their families. Phyllis remained in Las Vegas and did solo work. Phyllis hit the headlines in the '70s as she was romantically linked with reputed mobster Sam Giancana. That's another story too. Outside of her arrest for public intoxication and assaulting a woman police officer in 1994, she has led a pristine life. The McGuire Sisters have started to perform on a limited basis recently doing a PBS Show last year. They were headlining a group of '50s stars. It was a great show they sounded fantastic and they still



looked great after all those years. If you happen to see the show you might agree with me that they held up a lot better than the Andrews, and they still have that great harmony. Sad to say you rarely hear them on today's radio, unless you listen to 740 AM in

Toronto or 990 AM in Rochester. That in itself is a tragedy. Thank heaven for Old Time Radio.

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The Year 1944 in Review

by JERRY COLLINS

Similar to the three previous years war news dominated the front pages of most newspapers.

Those stories included:

1. D-Day began with large groups of Allied forces landing on the Normandy beaches.
2. The first V-I rocket bombs hit London.
3. Allied bombers began attacking Berlin.
4. Allied forces entered Rome, Italy.
5. General Douglas MacArthur fulfilled a promise by returning to the Philippines.
6. French tanks led Allied forces into Paris.
7. Meat rationing ended in the United States.
8. President Roosevelt signed the G.I. Bill of Rights.
9. General Eisenhower, MacArthur, Arnold and Marshall earn the rank of 5-Star General.
10. Franklin D. Roosevelt is elected to his fourth term.
11. The first automatic-general purpose computer was built. The project was carried out by a group of scientists at Harvard University and funded by IBM.
12. Bell Aircraft began production of the Bell P-59, the first US jet fighter.
13. The Batman and Robin comic premiered in newspapers.
14. Congress chartered the Central Intelligence Agency.
15. The First Open Heart Surgery is Performed at John Hopkins University
16. German officers make an unsuccessful attempt to assassinate Adolph Hitler

The top movies of the year were:

1. Going My Way
2. Gaslight
3. To Have and Have Not
4. Double Indemnity
5. Jane Eyre
6. Meet Me in St. Louis

The top music of the year would include

1. Swinging on a Star
2. Sentimental Journey
3. Accent-tchu-ate the Positive
4. Don't Fence Me In
5. Irresistible You
6. G.I. Jive
7. I'll Get By
8. I'll Walk Alone
9. Shoo Shoo Baby

The Top Books of the Year were:

1. A Tree Grows in Brooklyn
2. Strange Fruit
3. The Green Years
4. Journey in the Dark

The Sports Champions of 1944 were:

1. In a very rare event, the St. Louis Cardinals defeated the St. Louis Browns in the 1944 World Series. Max Lanier won two in a much tighter series than expected.
2. The Montreal Canadians won the Stanley Cup.
3. Leslie Horvath from Ohio State won the Heisman Trophy
4. The Green Bay Packers won the NFL Crown with a 14-7 victory over the New York Giants.
5. Utah won the NCAA champion ship with a 42-40 overtime and upset victory over Dartmouth. Arnold Ferrin scored 22 points for the winners.
6. St. Johns won the NIT with a 47-39 victory over DePaul before a record Garden crowd of 18,374 fans. George Mikan was held to 13 points after getting into early foul trouble.
7. Pensive won the Kentucky Derby
8. The U.S. Open and Indianapolis 500 were not held.

The cost of living for 1944 included.

1. A new house - \$3,475
2. Average Income - \$2,378/year
3. New Car - \$975.00
4. Tuition to Harvard - \$420.00
5. Movie Ticket - \$.40
6. Gasoline - \$.15/gallon
7. Fresh baked bread - \$.10/loaf
8. Eggs - \$.21/dozen

The following radio shows premiered in 1944:

1. F.B.I. in Peace and War
2. Boston Blackie
3. Ozzie and Harriet
4. The Roy Rogers Show

from Martin Grams . . .

Enclosed is a brief about Ed Walker, who hosts . . .

THE BIG BROADCAST is a Sunday night tradition for families throughout the WAMU listening area. Each week, THE BIG BROADCAST host Ed Walker offers listeners priceless recordings of popular radio programs from the '30s, '40s and '50s. Priceless, especially, for a man whose first sentence as a child was, "Turn the radio on."

Walker's four-hour program features entire episodes of such vintage shows as JACK BENNY, GUNSMOKE,

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FIBBER MCGEE AND MOLLY, DRAGNET, SUPERMAN and SUSPENSE. Listeners who heard those programs when they were originally broadcast enjoy hearing their old favorites, but the audience is not limited to the older generation.

"It's interesting to note that we have a lot of young people, even children who enjoy old time radio," says Walker. "They all seem to have their favorite programs, but the most popular is GUNSMOKE, which was on the air between 1952 and 1961 on CBS. Another favorite is LUM AND ABNER. I tried to take LUM AND ABNER off the air a few years ago because the quality of the recordings was so poor. The demand to bring it back was overwhelming, so we did."

The program dates back to February 16, 1964, when vintage radio enthusiast John Hickman launched a half-hour weekly program which was then called RECOLLECTIONS. The program grew in length and in popularity over the years, and today lots of folks just can't get the week going without this Sunday night standard.

Hickman hosted the program until 1990, when he retired because of illness. He later returned to produce one-hour segments of the program, and he gave it a long term boost by donating his vintage recording collection to American University. Walker picked up hosting responsibilities in 1990, and has been entertaining listeners ever since with favorites from the "Golden Age of Radio."

Walker has a devoted audience who appreciate his encyclopedic knowledge of radio history. Many of them listen to each program several times. "I have found that a lot of people record the show on Sunday night and play it back in their cars as they go to and from work," says Walker. "I love doing the show because I enjoy sharing those memories with listeners, and I think it's a nice way to end the weekend."

Ed Walker was blind since birth, but this does not handicap his program, with such people as Neal Ellis behind the scenes. Ed, however, rarely gives public appearances. This September, there will be an exception. The **2nd Annual Mid-Atlantic Nostalgia Convention** in Aberdeen, Maryland (September 13-15) will have Ed as a featured guest. Ed will be greeting fans and participating in an interview on stage. With two old-time radio recreations (one of them will be Sam Spade), panels about OTR, and rare movies featuring radio characters such as Fibber McGee and Molly and The Great Gildersleeve, Ed Walker is a welcome addition to the weekend's events. For more info about Ed Walker and/or the convention, check out www.midatlanticnostalgiaconvention.com or call 717-456-6208 for more info.



BOOK REVIEWS

JIMMY DURANTE

*His Show Business Career, with an Annotated
Filmography and Discography*

By DAVID BAKISH

Reviewed by TOM CHERRE

This book is a must for any devout fan of Jimmy Durante. Author David Bakish covers every facet of Durante's career. He devotes chapters documenting his time in vaudeville, nightclubs, movies, radio and TV. He goes to great lengths (almost too great) describing the complete routines for some of his nightclub gigs. He mentions the songs he did and the various jokes he used.

On his TV shows Bakish gives you a virtual play by play analysis of each script, almost to the point of being repetitious. For those fans who relish this informative data, it's all there. I was a little disappointed that he gave a mere three and a half pages on Jimmy's personal life. He did however sprinkle a few interesting tidbits throughout the rest of the book to satisfy this reader. In the 1950s I was a rather young fan of Jimmy Durante who associated his talent as more of a novelty act. This book highlights what a fine and loving person he really was. Durante says in the book that life's reward was to help those that needed help. Whether it be a hand out or giving someone a break in the entertainment business Durante was a giving person.

Bakish gets into the Mrs. Callabash thing, and lets you know who his true and faithful friends really are. Jimmy Durante had a style all his own. His strutter step, the tipping of his hat, and the way he murdered the English language were all unique. The biggest prop he used was his nose, and he was the first person to make fun of it. Durante could never make it today. He was not a good looker and his voice left a lot to be desired. He did have charisma and a heart of gold. Durante summed his life up as saying it's a small man that can't laugh at himself Durante was a giant of men.

Durante was a good book, not great, but good. If you enjoy "Ink-a-dink-a-doo", "I got a million a dem" and "Good night Mrs. Callabash" then you'll like Durante.

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JIMMY DURANTE: Reprint of a library bound edition published in 1995 - 303 pages, soft cover (6 x 9)
Photographs, discography, appendices, notes
bibliography, index - Price \$32.50
Published by McFarland & Company, Inc. Publishers
Box 611
Jefferson, NC 28640
Orders 800-253-2187 — www.mcfarlandpub.com

HIT SONGS, 1900 - 1955

*American Popular Music
of the Pre-Rock Era*
By DON TYLER
Reviewed by Dan Marafino

What this is is an encyclopedia of American popular music of the pre-rock & roll era. How does one review a book like this? Let's start with the author giving a brief description of the different areas covered. "The Good Old Days" covers the turn of the century songs, when the word "gay" meant happy and carefree and having a good old time. The music and songs of the day reflected this. Times were simpler, songs and lyrics were inventive. For example: Flying Machine, Merry Oldsmobile, Baseball and Apple Pie.

Recordings were being made, but should they be on a disc or a cylinder? Both were done and fortunately the disc won out. Could you imagine the size of a collection of cylinders? America was having a love affair with "Nipper" and the magic sounds that came out of the fancy horn with no end in sight.

Now we wanted more songs, and as the years went by, more were written and recorded. The song writer was in demand and because of this demand a new term was coined. "Tin Pan Alley" was where it all happened. If you wanted your song published, that's where you went.

Not all songs were popular. There were a lot of "Clunkers" written (and still are). But there were many more that made it and eventually became standards, or a song with staying power that can last. The author also goes into legalities, but I won't go there. That's for another review.

To sum it up, there are hundreds of songs inside the covers, not every song written but a lot. Just from paging through and seeing the titles, the memories come back. Not all good, not all bad. That's the fun part of this book, the memories. I could relate to where I was, with whom, and much more but don't ask me what I had for dinner last night. It's also a great reference book, quiz

book, trivia and the kind of a book that you pick up but can't put down. I thoroughly enjoyed it from cover to cover and highly recommend it.

HIT SONGS, 1900-1955
554 pages, soft cover (7 x 10)
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The Adventures of SAM SPADE

by MARTIN GRAMS Jr.

When Dashiell Hammett's *The Adventures of Sam Spade* made its debut over CBS in August of 1946, personable Howard Duff, a comparative unknown in Hollywood circles, was assigned the title role. The selection of young Duff for the hard-hitting detective was perfect casting, his success was immediate, and Hollywood began predicting important things to come for this new personality.

Prior to *The Adventures of Sam Spade*, the famed Hammett detective appeared in character on three prior occasions, all of them were adaptations of motion-picture version of *The Maltese Falcon* (not an adaptation of the novel). The first was *The Lux Radio Theatre*, broadcast February 8, 1943. The hour-long radio broadcast featured a cast completely different from the film. Edward G. Robinson, best known for playing "tough guys" in Warner Bros. gangster pictures, played the role of Sam Spade. Laird Cregar played the role of Casper Gutman.

The second adaptation of *The Maltese Falcon* was on the September 20, 1943 broadcast of *The Lady Esther Screen Guild Theater*. Broadcast in a thirty-minute time slot, this dramatization featured four actors reprising their film roles for this abridged version: Humphrey Bogart as Sam Spade, Peter Lorre as Joel Cairo, Sydney Greenstreet as Casper Gutman, and Mary Astor as Brigid O'Shaughnessy.

The third adaptation of *The Maltese Falcon* was on the July 3, 1946 broadcast of Academy Award Theatre. Broadcast in a thirty-minute time slot, this version featured Humphrey Bogart, Sydney Greenstreet and Mary Astor reprising their film roles. Coincidentally, this

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dramatization was broadcast over the CBS radio network, just nine days before the ABC network premiered *The Adventures of Sam Spade*.

Howard Duff was born in Bremerton, Washington, August 24, 1913. He originally wanted to be a cartoonist, until he was cast in the leading male role in *Trelawney of the Wells* at the Roosevelt High School in Seattle. He heard the applause and decided then and there that he wanted to be an actor. Graduating from Roosevelt High School, the hopeful actor joined the Seattle Repertory Theater.

Duff served with the U.S. Army from March 1941 to November 1945. During his stint in service, "Private Howard Duff" was interviewed as a guest feature on the December 22, 1942 broadcast of *The Pepsodent Show*, starring Bob Hope. During the war years, Duff acted in supporting roles on various programs such as *Wings to Victory* and *One Night Stand*, and more importantly, served as the AFRS announcer for radio broadcasts re-edited for troops stationed overseas. There are numerous recordings that exist with Howard Duff serving as both the announcer and host of such radio programs as *Your Hit Parade*, *Duffy's Tavern* and *The Telephone Hour*.

Attached to the Armed Forces Radio Service branch, he spent six months covering Saipan, Guam and Iwo Jima, working with AFRS radio stations in those areas as a news correspondent. By 1945, he was a staff sergeant when discharged. Among Duff's radio credits was the January 8, 1946 broadcast of *Theater of Romance*, in which he was cast in three supporting roles in a dramatization of "The Corsican Brothers," the first Hollywood broadcast to feature Douglas Fairbanks, Jr. after five years of military service.

His big break came in the spring of 1946. William Spier, producer/director of the CBS radio program, *Suspense*, was involved in bringing Dashiell Hammett's Sam Spade character to the airwaves. Spier was looking for that perfect voice—the persona who could best represent the character he had in mind.

"The most memorable moment of my life came when I was at my lowest spirit," Duff recalled in a column for the *National Enquirer* in 1957. "It was right after World War II, and, like a million other guys, I was back home with an honorable discharge and no job. I wanted to be an actor. Day after day, I made the rounds of radio studios and always received the standard brush-off. Eating regularly became a problem for me."

"Then one day, when I was discouraged, disgusted and hungry, I dropped into a producer's office to try out for

a role on a forth-coming radio program about the adventures of a tough private detective," Duff continued. "There must have been at least 100 other guys jammed in that office waiting to read for the Sam Spade role. I even recognized a few famous faces in the crowd, and it threw me into even a greater melancholy. By the time my turn came I was feeling real mean, and about as low as a patrolman's instep. When they handed me the script and told me to go ahead, I delivered the lines in a half-snarling, half-bored manner like a guy reading a grocery list. I put no punch into my delivery because I just didn't care any more about getting a job as an actor."

Spier was not initially impressed with Duff's performance, but his wife, Kay Thompson, became so enthralled with Duff's interpretation of the Sam Spade character that she continued to rally for Duff to her husband, until he relented. "Two days later, the producer of the Sam Spade show phoned me," Duff recalled. "You've got the job," he told me, "You sound just the way we want Sam Spade to sound. You're a natural for him." Becoming Sam Spade, private eye, for radio fame, was the greatest moment in my life. It just goes to prove that luck can happen to a guy when he least expects it."

Dashiell Hammett, the creator of the fictional private eye, received royalty checks for the use of his character, but had no direct involvement with the series except the lending of his name in the opening and closing credits.

The audition episode was entitled "Sam Spade and the Walls of Jericho," and the origin dates back as early as June 29, 1944, when Jo Eisinger's story "The Walls Came Tumbling Down" was dramatized on radio's *Suspense*, also directed by William Spier. Keenan Wynn plays a newspaper columnist investigating the murder of a priest, which concludes with the discovery of an elusive painting worth a small fortune. Ala *The Maltese Falcon*, Eisinger's story was adapted for *Suspense* by Robert Tallman.

Almost two years later, an audition record was made for *The Adventures of Sam Spade* (dated May 1, 1946) and Howard Duff played the title role. Bob Tallman and Jo Eisinger co-wrote the script for the *Sam Spade* audition, and changed the lead from a newspaper reporter to a private detective. Later that same year, a feature-length movie of the same name was released in theaters with Lee Bowman as the investigating reporter.

The audition record cinched a sponsor, Wildroot Hair Tonic, and a network, the American Broadcasting Company. The recording was never broadcast on the air, leaving the radio audience and fans to this day wondering just what the plot was, and the opportunity to hear

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Howard Duff make his dramatic appearance as Sam Spade. Both the audition record and the first few broadcasts of the series gave no air credit for the writers. Spier intended to convince the network, ABC, that Dashiell Hammett was personally involved with the episodes, since the contract between Spier and Hammett stated the author's name would be employed in the epigraphs each week.

Of the 13 episodes broadcast on ABC, seven were Bob Tallman - Jo Eisinger originals; the remaining six were adaptations of Hammett's short stories. Tallman and Eisinger never received writing credit for any of the ABC broadcasts.

The 13 episodes broadcast over the ABC network were perhaps some of the best of the series. The plots were clever and intricate. Spade's clients had little ethics and when the situation called for desperate means, Spade threw his good intentions out the window.

The premiere broadcast, "Sam and the Guiana Sovereign," was an original script by Tallman and Eisinger, and played much like *The Maltese Falcon* with a cast of shady characters, stooping to betrayal and murder to gain possession of a valuable artifact.

Shortly after newspapers report the murder and robbery of Bernard F. Gilmore, Sam finds himself hired by Gilmore's business partner, Emil Tonescu, to find the Guiana Sovereign that was stolen from the dead man. The Sovereign has sentimental value, according to Tonescu, who wishes to have it returned. Naturally, Sam meets enough suspects to fill a tabloid, only to discover that Gilmore is alive and well, in hiding. He survived the murder attempt, with a gunshot wound, and preferred to remain in hiding when he learns that his assailant was Cara Kenbrook, a former business partner in Trinidad. Before Sam learns of Cara Kenbrook's involvement, Tonescu is murdered by Gilmore, and Sam discovers all the motives - including blackmail.

Sam's methods are unorthodox, as revealed when he pushes the corpse of Tonescu into a closet, cleaning the scene of the crime to baffle the police, and drinking rum and Coke and a shot while on duty.

There were a few lines scratched out of the script, including one where Sam takes Lina's money to exchange for helping return the coin to her, even though he was hired by Tonescu to do the same. There is a similar scene in which Sam took Brigid O'Shaughnessy's money in *The Maltese Falcon*. Another deleted scene was when Effie asks about the thousand dollars he earned on the case, and Sam explains that he lost it all on a horse race.

The second broadcast of the series, "Sam and the Farewell Murders" broadcast July 19, 1946, was the first of many episodes adapted from a Dashiell Hammett story. Though Hammett had no participation in the radio productions, many of his short stories were adapted (or in some cases the plots were lifted) from short stories already published in magazines and periodicals.

This episode, adapted from "The Farewell Murder" (originally published in the February 1930 issue of *Black Mask*), concerns Miriam Farewell, who hires Sam to visit her father-in-law, the great, wealthy Carter P. Farewell, whose life has been threatened in a poison pen letter. After one failed murder attempt, she fears the culprit will try again. The lead suspect is Farewell's English neighbor, Captain Sherry, who was drummed out of the Army years ago because Mr. Farewell's shady business ventures financially hurt Sherry. When the old man is found murdered, the police are unable to pin the crime on Captain Sherry.

Spade and Miriam visit the hotel where Sherry is staying, only to find him dead from a bullet to the head, and Dolph, Miriam's husband, with a gun in his hand. While Spade phones Lt. Dundy, Dolph jumps out the window, taking his own life. Dundy arrives at the scene and Spade explains how Dolph didn't jump out the window - he was pushed by Miriam when Spade was on the phone in the other room. She planned the death of her father-in-law so she could collect her inheritance, and attempted to cover her tracks with a second murder. In this broadcast, Spade romantically kisses Miriam, a married woman, who was still married to Dolph.

On August 6, 1946, Dashiell Hammett's short story, "Two Sharp Knives," was adapted for the *Sam Spade* program. William Spier, having produced and directed two previous adaptations of the short story for the December 22, 1942 and June 7, 1945 broadcasts of *Suspense*, offered a different take on the mystery classic.

Rather than play the story straight from beginning to the end, Tallman and Eisinger presented a "flashback" episode concerning a chapter of Spade's life, before getting into the private detective business. When an old friend named Wally, dies in Spade's office, Spade recounts to Effie his past as a detective lieutenant in a mid-west state, where Wally was the mastermind behind a murder and a large payoff. The flashback story was the adaptation of the "Two Sharp Knives" tale, suggesting Sam solved crimes before going into private practice.

In "Zig Zags of Treachery," broadcast August 23, 1946, Spade recounts his caper to Effie from a hospital bed. This was the only episode of the thirteen ABC broad-

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casts to feature Spade dictating his caper from a clinic, while recovering from his wounds. Spade, however, would dictate his adventures from a hospital bed more than once throughout the series.

Two references to *The Maltese Falcon* is featured in "Sam and the Scythian Tiara," broadcast August 30, 1946. Sam is hired by Mr. Main to deliver a package of "extreme value." When Sam asks why Main chose him, the client replies, "I've had you thoroughly investigated, Mr. Spade. I know of your part in the affair of the Guiana Sovereign, the Maltese Falcon, the Aelfric Bibles. I think I can trust you." Another reference to the *Maltese Falcon* is revealed when Sam initially describes Maria: "... she was talking to the sultriest looking dame I had seen since Brigid O'Shaughnessy."

At the end of the caper, Maria Gungen deliberately shoots a man in cold blood. Having witnessed her as a victim of heartbreak, Sam lies to protect her, claiming he saw her shoot the villain in self-defense. "He was reaching for his gun when you shot him," he confesses. Maria tries to argue with Spade but he reminds her, "Remember that, sweetheart. He was reaching for his gun."

In "The Corporation Murders," broadcast September 6, 1946, the City Commissioner revokes Spade's license (he threatened the same action in the *Falcon* novel), and the detective seeks out the murderer of Mr. and Mrs. Desmond, so he can get his license back. This episode marks the first of many mentions of Sid Weiss, Sam's lawyer. Weiss is mentioned in *The Maltese Falcon*, but never appears in character, only as a voice on the phone.

On September 13 and 20, 1946, the two-part "The Dot Marlow Caper" offered Sam's first glance of "Tinsel Town" when he visits Hollywood to help solve a murder. Along the way, he meets celebrities that were written in as a tip of the hat to real-life actors. Sigrid Lindstrom was a play on Ingrid Bergman, and Gino Lupa was a play on Ida Lupino. Years after this episode was broadcast, Howard Duff would marry Ida Lupino. The mention of Gino Lupa, however, was only a coincidence - not an inside joke.

The final broadcast of the ABC series was "The Gutting of Couffignal," broadcast October 4, 1946. In the original story, a White Russian general leads a military-style operation to rob the cream of California society, who were gathered on an isolated island for a wedding. Though this story features more action than mystery, Spade's character is put to the test when he confronts a princess, who tempts him with a percentage of the profits. Spade turns her down, preaching the honesty of his profession.

"Let me straighten this out for you, Princess," he explains. "I'm a detective because I happen to like the work. I could find other work that pays better. Even a hundred dollars more a month would be \$1,200 a year. Say 25 or 30 grand between now and my 60th birthday. I'm passing that honest 30 grand up because I like my work and want to do it as well as I can. Otherwise, there's no sense to it. You can't weigh that against any sum of money. I can't imagine a pleasanter future than twenty-some years more of the work I'm doing. I'm not going to blow it up."

When the Princess laughs at the wounded detective, she teases him about his honest virtues. "One crutch is broken. You can't even hobble. You pretend you'll shoot me. But you won't. If I attacked you - yes. But not if I just go. You know you won't shoot me. You'll wish you could. But you won't. You'll see." When she attempts to leave the room, Spade shoots her in the back (she only suffers a flesh wound). He reminded her that earlier in the day, when he had a wounded leg, he stole the crutches from a crippled boy because he felt he needed them more than the seven-year-old. Apparently she misjudged his ethics.

GENERAL: You have no Russian sentiment, my dear. Sir, this is Princess Pleshkov. My dear, may I present an American detective - Sam Spade.
SPADE: License number 137596!
PRINCESS: How interesting! In this country I thought only our convicts had numbers.

(To be continued in the next issue)

It's on the Tip of My Tongue

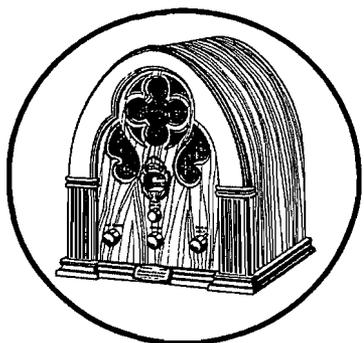
Here's the Answers to the quiz published in the June issue. How did you do?

1. The Fred Allen Show
2. The Johnson's Wax Program with Fibber Mcgee and Molly
3. The Shadow
4. Mr. Keen, Tracer of Lost Persons
5. The Thin Man
6. Ellery Queen
7. The Adventures of Sherlock Holmes
8. Big Town
9. Nick Carter, Master Detective
10. The Lone Ranger
11. Ma Perkins
12. Mr. First Nighter
13. The Jack Benny Show
14. The Fanny Brice and Baby Snooks Show
15. The Henry Morgan Show

Note our new mailing address see Page Two

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