



RETURN WITH US NOW...

RADIO HISTORICAL
ASSOCIATION OF
COLORADO

Volume 28, Number 2

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"Fanny, Fanny, Fanny...." Revisiting *One Man's Family*

By Elizabeth McLeod

For most OTR enthusiasts, the name of Carlton E. Morse brings to mind images of rip-roaring adventure -- replete with both Blood and Thunder. "*I Love A Mystery*," "*I Love Adventure*," and "*Adventures By Morse*" are among the most avidly collected series among contemporary listeners.

These were great shows, no question. But I'll go out on a limb here and argue that they pale alongside Carlton Morse's most impressive, longest-lived accomplishment -- the continuing story of a white bread, upper-middle-class San Francisco Bay Area family: the story of the Barbours, better known as *One Man's Family*.

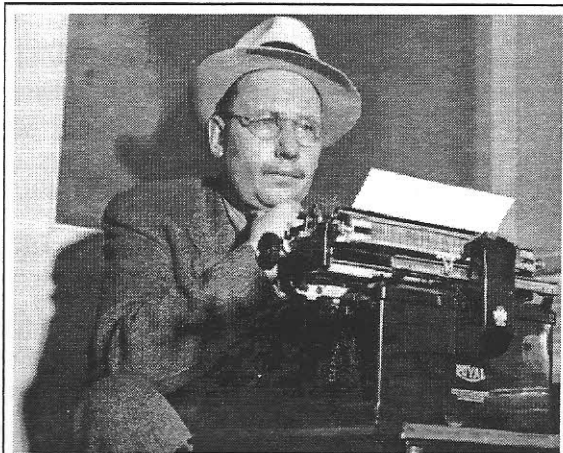
Too many modern listeners hear an episode or two of *One Man's Family* and write it off as a glorified soap opera. But no serial ever developed its characters with greater depth -- no serial ever approached its subject matter in a more adult manner -- than Morse's twenty-seven-year epic.

Unfortunately, the bulk of *OMF* remains unavailable -- the primary representation of the show for modern audiences is a run of shows extending from 1949 into 1951, another short run from 1958, and scattered shows from the mid-forties. Of these, the 1949-51 programs are probably the most accessible. These programs bridge the gap between the series' transition from a half-hour once-a-week

presentation to a fifteen-minute nightly strip, and while they aren't quite from the series' prime era, they do serve as a valid introduction to the themes that made this show so rewarding for its audience for so long.

Family life is, of course, the backbone of the show -- but it's not an idealized picture by any means, and this is one of the elements that makes *One Man's Family* such a remarkable work. In an era in which radio families were often idealized beyond all reason, the Barbours are clearly an imperfect lot, and this is very evident in the story lines which fill the 1949-51 episodes. These are real people and they deal realistically with real-world problems. This is no "will she find happiness as the wife of a wealthy and titled Englishman?" soap opera. In many ways, the drama of *One Man's Family* was cutting-edge for its time -- and it remains surprisingly contemporary today.

Much of the 1950 run revolves around Teddy Barbour, adopted daughter of Paul, the oldest Barbour son. Teddy was taken in by Paul as a young girl, and as she grew up she developed an obsessive romantic fixation on her adoptive father -- an attachment which led her to constantly sabotage Paul's love life, and which grew ever more intense, and ever more unhealthy as she matured into adulthood



(Continued on Page 3)

RADIO HISTORICAL ASSOCIATION OF COLORADO

PO BOX 1908, Englewood CO 80150 (303) 761-4139 - Dedicated to the preservation of old-time radio programs, and to making those programs available to our members

NOTICE - The RHAC Board will be holding a meeting on Tuesday, February 11th at 7:30pm at the King's residence. All members are invited. For further information and directions, call Dick or Maleta King or Larry Weide.

Old-Time Radio is Alive and Well in Colorado!

KEZW 1430 AM	"When Radio Was", with Stan Frieberg	Weekdays, 7:00 - 8:00 PM
KFKA 1310 AM	"Radio Memories" (Greeley)	Sunday, 6:00 - 12:00 PM
KRMA TV Channel 6	Secondary Audio Program (SAP), "Tribute to OTR"	Sunday, 2:00 PM
KUVO 89.3 FM	"Destination Freedom"	9:00 PM

RHAC WEB SITE <http://www.rhac.org>

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Reference Material:	Bill McCracken	7101 W. Yale Ave. #503	Denver, CO 80227	(303) 986-9863
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Convention Schedules

The 39 Forever Celebration (hosted by Int. Jack Benny Soc), Feb 14 - 16, Sheraton Gateway Hotel, Los Angeles, CA. For information contact Laura Leff; email jackbenny@aol.com

17th Annual OTR and Nostalgia Convention April 11 - 12, 2003; Contact Bob Burchett, 10280 Gunpowder Rd., Florence, KY 41042 (859) 282-0333 haradio@hotmail.com

REPS Showcase in Seattle, June 26 - 29, 2003 More information next month.

The Friends of Old-time Radio 28th Annual Convention Oct 23 - 26, 2003 at the Holiday Inn-North, Newark, NJ. Our web site will keep you up to date. For information contact Jay Hickerson, Box 4321, Hamden, CT 06514 (203) 248-2887 email: JayHick@aol.com, web site: <http://www.lofcom.com/nostalgia/fofr>

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The 1950 episodes detail Teddy's doomed attempt to break free of her feelings toward Paul by marrying a fumbling Army dentist named Elwood Giddings -- a decent sort, but in the end no match for her obsession with Paul. That Morse was able to treat such a psychologically-complex, highly-charged, relentlessly adult story line as delicately as he did - and yet as powerfully as he did is true testimony to his skill as a dramatist. His gifts clearly extended beyond blood-and-thunder.

Vivid characters abound in the available episodes of *One Man's Family*. Barton Yarborough's work as the clinically-depressed middle son Clifford is especially memorable -- a character far different from his routin' tootin' interpretation of Doc Long, or his straightforward work as Joe Friday's partner

Ben Romero. Cliff Barbour is one of life's victims -- ground down to a nub by constant disappointments and tragedies, and Yarborough makes him fully human: by turns you want to take his hand and tell him everything's all right, or you want to smack him one and tell him to get his life in gear. Michael Raffetto's raspy-voiced work as Paul conveys just the right tone of world-weariness, contrasting with Jeanne Bates' tightly-wound, intense interpretation of Teddy. And Tyler McVey's work as the sad-sack Elwood Giddings is outstanding -- infusing considerable depth into a characterization which could easily have descended into caricature.

The signature voice of *One Man's Family* is of course J. Anthony Smythe as Henry Barbour, the family patriarch. By 1950 he's retired from his stock brokerage, but is still very active meddling in the affairs of his children and grandchildren, only barely restrained by his gentle wife Fanny. Henry is a loving father and grandfather, to be sure -- but he's by no means lovable. He's pigheaded, arrogant, snobbish, and profoundly old-fashioned in his attitudes. He gives advice whether it's wanted or not, and can't wait to say "I Told You So" when some member of the family runs into difficulties after

rejecting that advice. He's as distinctive, as memorable a character as radio ever produced -- and Smythe brings him to life as no other actor could.

If I have a major criticism of the series, it's that I don't feel that Morse wrote female characters anywhere near well as he wrote the male roles. His women tend to be one-dimensional -- and this is true in all of his series, not just *OMF*. Fanny Barbour seems to exist, at least in the surviving shows, as a mere long-suffering foil for Henry's mumblings, and

the Barbour daughters seem to get far less air time, far less development in the surviving episodes than their brothers. To be fair, however, the sisters of the family -- Hazel and Claudia -- did figure far more prominently in the story lines in the 1930s and early 1940s, and without access to long runs of recordings from this era it's difficult to



The cast of "One Man's Family" in the NBC studios

properly evaluate their roles.

It helps to know a bit of back story before delving into this series -- for which the listener is referred to the excellent story line summary presented by John Dunning in his *Encyclopedia of Old Time Radio*. But *One Man's Family's* not a show that you can jump right into with a casual listen. Like real people -- you have to get to know the Barbours first. Some you'll like -- some will really rub you the wrong way. But if you spend enough time with them, you'll forget they're fictional characters -- and you'll see why I consider this series to be Carlton Morse's finest work.

Elizabeth McLeod is a journalist, researcher, and freelance writer specializing in radio of the 1930s. She is a regular contributor to "Nostalgia Digest" magazine and the Internet OldRadio Mailing List, maintains a website, Broadcasting History Resources, and is presently researching a book on Depression-era broadcasting. Elizabeth is always looking for 1930s radio recordings in all formats -- uncoated aluminum or lacquer-coated discs, vinyl or shellac pressings, or low-generation tape copies. You can contact her at lizmcl@midcoast.com

Doug Young

By Stewart Wright © 2002

At my first Radio Enthusiasts of Puget Sound *Showcase*, I met many fine actors and actresses and was finally able to meet a very special man whose work I had admired for years: Doug Young. He was an actor in Los Angeles during the Golden Age of Radio and did voices for Hanna-Barbera cartoons. Also, Doug has provided many voices for Jim French radio drama productions starting on the Gene Autry-owned Golden West Network in the 1970's and continuing into the 21st century with the internationally syndicated *Imagination Theatre*.

Douglas "Doug" Young is probably a name you are not familiar with from Old-Time Radio, but he was there. Doug is a character actor, one of those actors who didn't receive on-the-air credit for many of his radio performances, but was, nonetheless, an integral part of Old-Time Radio. Doug told a 1992 Radio Enthusiasts of Puget Sound (REPS) meeting, "I was never a big star, but I was a working actor. I was part of the cadre of bit character players." He didn't have the lead roles, but often did multiple characters in a single episode of a show.

At that same REPS meeting, Doug did an impromptu skit to show the audience how an actor might play several Western characters in a single radio show. In this skit he played all the characters, including the announcer, who ended with "You have just heard Chapter 23 in the exciting Western saga, *The West Was Hell!* You've been listening to NBC - The Columbia Broadcasting System." He broke up the audience with his character voices and humorous dialog.

Getting Started In Radio:

Doug remembers that, "I started out in Texas wanting to be a cartoonist. That was until I ran into a friend of mine, who knew a fellow who was a radio announcer at WOAI in San Antonio. The announcer told me, 'We're doing a live, half-hour country and western show on Saturdays and we are looking for some people who can do some characters.' That's how I got started."

Doug moved to California and went to a school to study acting. He was just breaking in professionally when the Second World War started. During the War Doug was in the Army and worked for Armed Forces Radio Service, doing programs for the troops at home and overseas. He did all kinds of shows - dramas, comedy, musicals, and such. While

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at AFRS, he got work with one of his heroes, veteran character actor J. Carroll Naish, who complimented on his professionalism.

Radio, Old-Time:

As a character actor during Radio's Golden Age, Doug's bread and butter was being able to do several different voices for a single show. In those days, of instead of hiring three actors, they might get one character actor to do all of these parts and save money. Doug was one of those guys. Among the shows that Doug performed on were *Aunt Mary*, *Cisco Kid*, *Dr. Christian*, *Lux Radio Theatre*, *Red Ryder*, *Sherlock Holmes*, *Stars Over Hollywood*, and *The Whistler*.

"So I managed to break in enough to appear on *The Whistler* and *Lux Radio Theatre*. On *Lux* they had a group who did the ad-libs or the 'Walla-Walla' as we used to call them. They got that name because if you heard them in a crowd, it would sound like they were saying 'Walla-Walla-Walla-Walla.' So we used call that doing 'the Walla-Wallas.' Well, you'd do that and hope to break in and get some lines on the show. *Lux* was one of the best-paying shows at the time. That's where I met John Garfield." "Garfield, when he didn't have a line, would come over to the ad-libbers and join in. He came from New York and the stage and was a real person, not a sudden film star. He was a really witty and funny guy. He could have been a comedian."

An Actor and A Fan:

He also told that REPS meeting audience, "That was the fun thing in radio, working with people. The actors never did look like they sounded. Some guy with a beautiful voice, who is the handsome leading man in a series and he would look nothing like his character."

"Live radio, to me that was the excitement! A guy says, 'We're on the air,' throws you a cue and BOOM; you're on. That's it. I'm thankful those wonderful days of live radio."

"Radio people were warm, very generous people. They would share things. A guy would know about somebody needing a voice for an Italian dialect. He couldn't do it. He would say, 'So-and-so is casting for. . .' We all worked together helping one another."

Sound effects artists impressed Doug with their work. "To watch sound effects artists, even when you were there and part of it, was amazing. I still don't know how they did it."

Doug remembers, "Part of the joy of these times was meeting the people I admired and getting to talk

to them. I was in awe of great actors, especially character actors. I was a fan and it was great to meet them."

Cartoon Work:

Doug's radio work helped him break into cartoons as a voice actor. He did a lot of cartoon voice work for Hanna-Barbera Studios including working on *Loopy De Loop*, their first cartoon series. He points out, "In the cooperative spirit that was radio, my friend Dawes Butler got me an introduction at Hanna-Barbera that led to the job. There had been a previous time in radio when I was able to do something similar for him."

Doug modeled some of his cartoon voices after his favorite character actors. The Doggie Daddy character in the "Augie Doggie" cartoons was patterned after Jimmy Durante. He wanted to get the feeling and rhythm of Durante's voice, but also the warmth. Also, on "Hokey Wolf," Doug did a character called Ding-A-Ling whose voice patterned after Buddy Hackett's.

By the way, he still draws cartoons. Doug conceived and drew the cartoon used for the 2001 REPS *Showcase* Logo.

Radio, New-Time:

Doug later moved to Seattle and has done a lot of voice work there, including commercials and over 130 appearances on Jim French's radio dramas. In fact, he starred in "Beacon 3699," the very first episode of Jim's first series, the 1972 *Tower Playhouse*. He co-starred in French's international trouble-shooter series, *Dameron*, with Seattle radio personality, Robert E. Lee Hardwick. In that series, Doug usually played other roles in addition to his role as Emile. Doug is one of a very few actors who has appeared in every Jim French series including *The Adventures of Harry Nile*, *Crisis*, *The Further Adventures of Sherlock Holmes*, *Kincaid - The Strange Seeker*, and *Tower Playhouse*.

He has also appeared at the every REPS *Showcase* and has donated his talents in their Radio Readers productions of "Skyway to Hell" and "Captain Midnight."

Appearing In Seattle:

Doug still does radio acting. In 2002, he appeared in three new productions on Jim French's *Imagination Theater*: "The Impropriety of Anna Tisdale," "The Wilmont Cache," and an episode of *The Further Adventures of Sherlock Holmes* "The Death of Artemus Ludwig."

He will be appearing at this year's REPS

Showcase in Seattle, June 26 - 29, 2003.

It is a real treat to watch Doug Young do his character voice magic. Hope you can make it to Seattle.

The Trivial Matter of OTR Soap Opera Characters By Carol Tiffany

How many of these can YOU identify? Match the character(s) with the show. Remember, some characters were not necessarily the lead or title character but were nevertheless unique to and highly identified with the show. Good luck!

(Answers on the bottom of page 6)

- | | |
|------------------------------|--------------------------------------|
| __ Mary and Larry Noble | A. <i>The Road of Life</i> |
| __ Laurel Grosvener | B. <i>The Romance of Helen Trent</i> |
| __ Lord Henry Brinthrop | C. <i>Just Plain Bill</i> |
| __ Chi Chi and Papa David | D. <i>Young Widder Brown</i> |
| __ Evey, Fay, & Shuffle | E. <i>Young Dr. Malone</i> |
| __ Belle Jones | F. <i>John's Other Wife</i> |
| __ Henry and Fanny Barbour | G. <i>Life Can be Beautiful</i> |
| __ Hope Winslow | H. <i>Ma Perkins</i> |
| __ Gil Whitney | I. <i>Backstage Wife</i> |
| __ Dr. Jim Brent | J. <i>When a Girl Marries</i> |
| __ Jerry, Ann, & Jill | K. <i>Stella Dallas</i> |
| __ Ellen Brown | L. <i>One Man's Family</i> |
| __ "The barber of Hartville" | M. <i>Whispering Streets</i> |
| __ John & Elizabeth Perry | N. <i>Lorenzo Jones</i> |
| __ Joan Field Davis | O. <i>Our Gal Sunday</i> |

New in the Tape Library

by Dick and Malettha King



This month we continue adding to the CD library with additional "Space Patrol" programs and then we start the "Horizons West" series. This is the OTR version of the Lewis and Clark expedition to find a water route across the continent to the Pacific Ocean. This year is the 200th anniversary of the Louisiana Purchase from the French which of course makes the great portion of the central United States. The Louis and Clark expedition was to explore the great territory and the radio version is very interesting and informative. It's a great way to remind us of our history and certainly a way that you will remember.

We continue on with the "Green Valley Line" and then we go on to "The CBS Radio Workshop" from the 1956 shows. This series will continue in the CD library May entries.

On The OTR Bookshelf...

"It's That Time again - The New Stories of Old Time Radio"

A book review by Dick Williamson

Like most OTR enthusiasts I have a fairly large collection of books related to this passion of my heart. Some are biographies, some anthologies, some with OTR scripts, but none approach the uniqueness and enjoyability of "It's That Time again - The New Stories of Old Time Radio."

The book features 20 newly written stories that read like OTR sounded. The writers include an impressive array of folks with theater, academic, and OTR enthusiast credentials who have contributed to a 200-plus page volume brilliantly edited by Ben Omart.

The stories include new (no doubt unauthorized) episodes of such favorites as the Bickersons, Captain Midnight, The Green Llama, Inner Sanctum Mysteries, Ma Perkins, Quiet Please, Tom Mix, The Black Museum, Dimension X, The Halls of Ivy, Lum and Abner, Our Miss Brooks, Rogue's Gallery, Yours Truly, Johnny Dollar and many others. Let me give you a quick glimpse at four of the stories to whet your appetite.

In Michael Leannah's "Black Museum" story, "The Ticket Stub", one can hear, and actually feel, the distinctive voice and presence of Orson Welles, as he says, "As the curator of the Black Museum, I have been well acquainted with the ins and outs, the why and wherefore, of murder. And it is my belief that when one is employed in the duty of crime detection or in the study of crime, it is only natural to venture into the realm of crime. To test the waters, so to speak, I, your host tonight, was the murderer of Albert Trumble."

Michael Giorgio captured the essence and persona of J. B. Kendall in his "Frontier Gentleman" episode entitled "One Card Draw." The story revolves around two wealthy residents of Poker, Wyoming, who are vying for the hand of Melody Rose LaBeaux, the newest employee at Juicy Lucy's. Kendall arrives in town, as we have heard him do so often, with a descriptive monologue "The first person I met upon leaving the stage in Poker, Wyoming Territory was as dirty and dusty and withered as the town..."

In his "Our Miss Brooks" episode, Clair Schulz recreates all the mayhem, the conflict between Connie and Mr. Conklin, the wishful romance

between Connie and Mr. Boynton, and the comedic interventions of Mrs. Davis and Walter Denton in a delightful tale he calls, "One Principal Too Many, One Principal Too Meanie." In the story Mr. Conklin and Mr. Boynton temporarily change places. Let Connie Brooks tell you in her own way, "If someone had told me that Madison's beloved (by his wife and daughter ... sometimes) but autocratic principal, Osgood Conklin, was going to be replaced, I would have been pleasantly surprised. Surprised? I would have helped him move his chair out of his office while he was still in it." Finally, Carol Tiffany's love for "The Halls of Ivy" is evident in her carefully crafted tale, "A Matter of Ethics." Ivy College is to receive a large gift from a wealthy alumnus, but it appears that some strings may be attached. Victoria becomes innocently involved and, acting simply in her own good sense, jeopardizes the gift. The head of Ivy's Board of governors, Mr. Wellman, is outraged. You'll have to read the story to see how it comes out, but listen to Ronald Coleman's wise summary. He says to Victoria, "The greater issue, and the one you instinctively implemented, is the principle of 'in loco parentis' which holds that the institution, the school, acts 'in place of the parent.' Tonight, my love, you merely acted as any prudent parent would to protect the young people under your charge from possible exploitation." "Victoria's eyes shone. 'Thank you for being you, Toddy. I love you.' 'And I never cease being thankful that you have chosen to spend your life with me, Vicky,' replied her husband."

This fascinating volume is available from BearManor Media, PO Box 750, Boalsburg, PA 16827. 232 pages soft cover, \$15.00 plus \$2.00 postage, or online at www.bearmanormedia.com.

(Trivia Quiz Answers)

I	Mary and Larry Noble	A. The Road of Life
K	Laurel Grosvenor	B. The Romance of Helen
L	Lord Henry Brintrop	C. Just Plain Bill
G	Chi Chi and Papa David	D. Young Widder Brown
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