

UPDATE: 11/7/07

3. RADIO OR NOT

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Our description of the war's impact on radio is based on our knowledge of station management, wartime rationing, our family histories and airchecks of wartime and post-war radio broadcasts.

Details on the development of television in the mid- to late 1940s are drawn from "History of Communications – Historical Periods in Television Technology: 1930-1959," on the website of the Federal Communications Commission (<http://www.fcc.gov/omd/history/tv/1930-1959.html>, captured 1/3/06); Steve Jajkowski, "Chicago Television – And then there was . . . Dumont," © 2001, posted at <http://www.chicagotelevision.com/dumont.htm>, captured 1/6/06; and "History of Television Technology," from Russell Naughton, "Adventures in CyberSound," 1995 and subsequently updated, posted at http://www.acmi.net.au/AIC/TV_HIST-FORTNER.html, captured 1/3/06.

The nine commercial television stations operating in the U. S in early 1946 are shown in "A U. S. Television Chronology," <http://members.aol.com/jeff560/chronotv.html>, captured 1/11/06.

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Our description of the 1942 and 1948 AFM strikes is based on accounts in Donald Clarke, *The Rise and Fall of Popular Music* (New York: St. Martin's, 1995), pp. 257-260; the biography of James Petrillo posted at <http://great-song-stylists-uk.com/Ragtimetorockandroll/Rtrr13to18/Jamespetrillo.htm>, captured 1/11/06; and George [Hildebrand], "Lindy Hop History, 1945-1983," posted at http://kclindyhop.org/history_b.htm, captured 1/3/06.

Jerry mentioned hearing Martin Block's "Make Believe Ballroom" in his on-air reminiscences.

Our description of Barry Gray's broadcast of a telephone call from Woody Herman and the reaction to it is derived from information in Wayne Munson, *All Talk*, cited in *Talk Radio History*, by Carla Gesell-Streeter, on <http://www.radiotalk.org/history.html>, captured 2/20/04, and the Woody Herman discography in "The Complete Columbia Woody Herman, 1945-1947" (Mosaic CD set, MD7-223).

Our descriptions of Jerry's thought process and his activities between his return to Brooklyn and his job at WCYB are based on his 3/23/83 monologue on WRKO.

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We have expanded on Jerry's 3/23/83 monologue to infer that it was probably Bob Breyer who gave him his first vocal training. Jerry mentioned in interviews and in personal conversations with Steve Elman that his Brooklyn accent was a problem when he was first looking for a radio job, and that he had to work hard to make his speech acceptable.

In his 2/6/02 interview with Jordan Rich, Jerry said that he first saw notice of WCYB in *Broadcasting*. We have surmised that Bob Breyer was the person who suggested to Jerry that he read *Broadcasting* to get familiar with the business. We have fantasized the language in the *Broadcasting* ads Jerry might have seen.

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We discuss Jerry's name change and the reasons for it based on his own recollections, and the facts of life in the US before and during World War II. He repeatedly described his adoption of the name "Jerry Williams" as a way to hide his Jewish heritage when he worked at WCYB. As late as 1958, he was still sensitive to these issues, because he described being surprised that Arnie Ginsberg used his real name on the air at WMEX.

In addition, Alan Tolz noted the unusual coincidence of the use of "Jerry Williams" in a "Boston Blackie" program at just the time Jerry would have been applying for jobs; this is documented in Elizabeth McLeod's summaries of "Boston Blackie" programs with original broadcast dates, from <http://www.radioarchives.org>, captured 8/17/06.

In the 3/23/83 WRKO monologue, Jerry was quite direct about his manufacturing of credentials. ("You **must lie** to get your first job. . . So I lied. . . I found a station that was off the air. And that's where I told 'em I worked initially, y' see? . . . This station, defunct, was in Hammond, Indiana. How'd I check that out? Well, I was smart, I found out. . . I gave them this – WHIP in Hammond, Indiana – as my reference.") WHIP is shown on the first surviving resume among his papers, from about 1952, which also shows "Indiana University Ext. School of Radio Technique TV Division" under "Education." Jerry maintained and embellished the lie in subsequent years, as documented in his first surviving newspaper profile (Unsigned, "Jerry the Jock --- Disc, That Is --- Finds It Fun," from an unidentified Allentown PA newspaper [probably the *Allentown Morning Call* or *Allentown Evening Chronicle*], probably 3 or 4/48). This article says, "The radio part of his life started in Hammond, Indiana. Jerry went to school in the evening and worked at a radio station during the day. Sleep, he says, was desultory and incidental." Our additional information about WHIP comes from <http://www.angelfire.com/nm/negativfan/calls2.html>, which states that WHIP was bought by the *Chicago Sun* in 1942, which changed the call letters to WJWC in that year.

In the 2/6/02 Jordan Rich interview, Jerry described looking through "the [help wanted] ads for radio people" "in the back" of *Broadcasting*, where he first became aware of WCYB.

We fantasize the other details of Jerry's activities in looking for a job based on our own experience. We do not know exactly how WCYB came to hire him. We cannot imagine that he would have been hired without an interview, but we also do not believe that WCYB would have paid his way from New York. So we have fantasized that Jerry spoke with one of the station's owners by phone. In his 3/23/83 monologue on WRKO, Jerry says, "Fella named Fey Rogers [the spelling of Rogers's name was provided by Merrill Moore, a veteran Bristol broadcaster, in our 1/11/06 interview with him] and Bob Smith hired me." Moore informed us that Rogers was the owner who was most interested in broadcast quality and technique, so we believe that Rogers was probably the person who spoke to him first.

WCYB's debut ("December 1946") is documented in the "Historical Note" to the collection of WCYB Radio Tapes, in the archives of East Tennessee State University, Johnson City, TN, posted at <http://cass.etsu.edu/ARCHIVES/afindaidd/a356.html>, captured 1/9/06. Since Jerry consistently said that he began at WCYB in 1946, we have surmised that he was hired because the station was staffing up for its start.

Merrill Moore provided us with invaluable details regarding the atmosphere of Bristol at the time Jerry arrived there, and we fantasize his first impressions of the city based on Moore's recollections.

However, we must offer a minor caution about Jerry's work at WCYB. Although he referred to the station frequently and by name throughout his career, he cited its location as the basement of the "Hotel Bristol" in the 2/6/02 interview with Jordan Rich. According to our 1/11/06 interview with Bristol broadcasting veteran Merrill Moore and corroborating information in the article "WCYB Farm and Fun Time," on <http://www.birthplaceofcountrymusic.org/index.cgi?CONTEXT=cat&cat=10045>, captured 1/9/06, WCYB was actually located in the basement of the General Shelby Hotel; it was one the town's most prestigious hotels at the time, but has since been demolished. Moore noted that WFHG, a competing station, was located in the basement of the Hotel Bristol. According to "AM Network-Affiliated Radio Stations, 1949," posted at <http://members.aol.com/jeff99500/1949am.html>, captured 1/11/06, WFHG signed on in 1947, the year after Jerry said he arrived in Bristol. These pieces of information raise the possibility that Jerry may have started at WCYB and worked at some other time during this period for WFHG. Perhaps he never worked at WCYB at all, but moved those call letters into his resume when it became clear that they would be the better credential. We believe that Jerry did work at WCYB and that he confused the names of the two hotels at the time of the Rich interview, which was more than a year after his first stroke and is marked by other notable lapses of memory.

According to the article "WCYB Farm and Fun Time," on <http://www.birthplaceofcountrymusic.org/index.cgi?CONTEXT=cat&cat=10045>, captured 1/9/06, WCYB was located on "the ground floor" of the General Shelby Hotel, which stood "one block to the east of what is now the Randall Street Expressway." Moore informed us that the Hotel has been demolished, but a vintage postcard showing it, depicted on http://www.cardcow.com/images/set48/card00656_fr.jpg, captured 1/9/06, shows a

handsome eight-story brick structure and is the basis for our description of what Jerry saw as he got off the train. A Mapquest map of Bristol VA shows the Norfolk Southern railway tracks running parallel to the current Randall Street Expressway, justifying our belief that the hotel was located near the town's depot, like so many other hotels of the period. We have assumed that Jerry would have faced the hotel looking in a northwesterly direction, and thus have put the Blue Ridge Mountains to his right and the Tennessee-Virginia border to his left.

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Despite the assertion in the article above that WCYB was on "the ground floor" of the hotel, our 1/11/06 interview with Merrill Moore, and an article (Wayne Erbsen, "Lester Woodie, Coming Up The Hard Road," *Native Ground Music*, posted at <http://www.nativegroundmusic.com/lesterwoodie.as>, captured 1/9/06), corroborate Jerry's recollection that WCYB was in the basement, at least initially.

We have fantasized the equipment with which WCYB went on the air, based on our experience of small radio stations, with the exception of the transcription turntable. The station must have had electronic transcription equipment to record the performances heard on the Rebel CD "Live Again! WCYB Bristol Farm and Fun Time" (CD-2003, © 1997), the earliest of which is from 1947. Also, some original transcription discs from 1947 are in the collection of Don Campbell of Johnson City, TN, according to documentation describing the collection of WCYB Radio Tapes, in the archives of East Tennessee State University, Johnson City, TN, posted at <http://cass.etsu.edu/ARCHIVES/afindaaid/a356.html>, captured 1/9/06.

In our 1/11/06 interview, Merrill Moore identified the owners of WCYB, corroborating Jerry's own recollections of them in his 3/23/83 monologue on WRKO. Their names are additionally corroborated in the "Historical Note" of the WCYB-TV 5 Collection, 1967-1997 in the archives of East Tennessee State University, Johnson City, TN, posted at <http://cass.etsu.edu/archives/afindaaid/a455.html>, captured 1/18/06. We base our fantasy of Jerry's pep talk from Fey Rogers on information provided to us by Merrill Moore. Moore described the owners' commitment (and especially that of Fey Rogers) to a professional standard that was previously unknown in the area. He noted the admiration of local broadcasters for the quality of the announcing on WCYB and the station's lack of dead air. We have imagined that Fey Rogers spoke to Jerry about the station's standards.

We base our account of Jerry's rookie activities on the air at WCYB in large part on his own recollections. He noted that he was paid "a buck an hour," and "slept in a room for seven bucks a week." He said that he was hired as a newsman, and "I did everything. I did news. Not well. I never was a good newsman. . . . I did the morning show at times, at noontime I did "Farm and Fun Time" with some of the early . . .hillbilly stars at that time. . . . And I really enjoyed it."

The auditions at WCYB are documented in the “Historical Note” regarding the collection of WCYB Radio Tapes, in the archives of East Tennessee State University, Johnson City, TN, posted at <http://cass.etsu.edu/ARCHIVES/afindaaid/a356.html>, captured 1/9/06. Thrift Supply Company is documented as an early WCYB sponsor in the “Historical Note” and tape list of the collection of WCYB Radio Tapes, in the archives of East Tennessee State University, Johnson City, TN, posted at <http://cass.etsu.edu/ARCHIVES/afindaaid/a356.html>, captured 1/9/06.

In our 1/11/06 interview, Merrill Moore confirmed the dial position of 690 for WCYB.

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In our 1/11/06 interview, Merrill Moore identified the 5 PM news program (“Newspaper of the Air”), and noted that it had two anchors. We have assumed that Jerry was supposed to be one of them, at least until his lack of experience came to light.

In Jerry’s 3/23/83 monologue on WRKO, he recounts his first day on the job at WCYB, pulling copy off the Associated Press machine, and the exposure of his deception. We have added detail from our own experience working with AP and United Press International wire machines.

The descriptions of Jerry’s first hands-on radio work and his practical duties as a newsman are derived from our own experience.

We saw how Jerry enjoyed delivering a commercial and heard how much pride he took in this peculiar craft of radio. We assume that his zest for this began early in his career.

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In our 1/11/06 interview, Merrill Moore mentioned some of the people featured on the air at WCYB, including an experienced country music DJ named Stuart George O’Dell, whose name may have been spelled “Odell.” We have fantasized that O’Dell was one of the people at WCYB who showed Jerry Williams the basics of record-show announcing and operation. This could be the same Stuart O’Dell who worked for WHIS in Bluefield, WV in the mid- to late-1930s (see “History of Radio Station WHIS, Bluefield, West Virginia,” posted at <http://members.aol.com/jeff560/whis1.htm>, captured 1/11/06). We have added details of the technical skills needed for DJ work at the time based on our own experience.

We deduced the names of artists and songs played on WCYB from historical sources about major country artists and hit country songs of 1947. Roy Acuff was an established country star by 1946, according to the “Country Music History” pages from the Country Music Hall of Fame website, http://countrymusichalloffame.com/explore/history/war_years.html, captured 1/5/06. Acuff’s stature in 1946-47, along with that of Bill Monroe and Bob Wills, is documented in Brian Mansfield and Brenda Colladay, “80

Unforgettable Moments at the Grand Ole Opry,” a “cover story” from the “Opry News” section of the Grand Ole Opry website in 2005, posted at <http://www.opry.com/OpryNews/CoverStories/2005/80Moments/1-10.aspx>, captured 1/5/06. Merle Travis’s position as a relatively new star in country in 1946-47 is documented in his biography from the Country Music Hall of Fame website, http://countrymusichalloffame.com/inductees/merle_travis.html, captured 1/5/06. Hank Williams’s first recording session was in December 1946, according to <http://nashvillesongwritersfoundation.com/fame/williamsr.html>, captured 1/18/06; this session produced “Never Again,” which was “successful,” according to Wikipedia’s biography of Williams (http://en.wikipedia.org/wiki/Hank_Williams, captured 1/18/06). Eddy Arnold’s first version of “It’s a Sin” was recorded in September 1946, according to the “Alphabetical Listing of All Eddy Arnold Recorded Studio Song Titles . . .,” citing as a source Mike Freda, “Eddy Arnold Discography, 1944-1996,” posted at <http://www.geocities.com/Nashville/1845/earsst.htm>, captured 1/18/06. Roy Rogers and Gene Autry were long-established stars of Western film by 1947. That string-band music had a strong appeal in the area is obvious from the original “Farm and Fun Time” recordings on the Rebel CD “Live Again! WCYB Bristol Farm and Fun Time” (CD-2003, © 1997). “Standing in the Need of Prayer” is one of the hymn tunes on this CD, and Jerry himself remembered playing “Dust on the Bible.”

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We have created the WCYB DJ patter using language similar to that spoken by the musicians in their introductions on the Rebel CD “Live Again! WCYB Bristol Farm and Fun Time” (CD-2003, © 1997), modifying it with the knowledge that the station’s owners would want their announcers to be more professional and less down-home than the performers, as Merrill Moore described in our 1/11/06 interview. Blountville and Parks Mill are towns within the WCYB coverage area; their names are shown on the vintage coverage map reproduced on the cover of the Rebel CD “Live Again! WCYB Bristol Farm and Fun Time” (CD-2003, © 1997).

We have fantasized that, at least for a time, Jerry was the early-morning man, based on his recollections that he did everything at the station.

In the 2/6/02 Jordan Rich interview, Jerry described a man “coming down to the Hotel Bristol, in the basement was where the station was, in the corridors, and asking, y’know, where the men’s room was. That’s what, what it looked like, it should be in the men’s room in the Hotel Bristol.”

Jerry noted often that he hosted “Farm and Fun Time,” a program that historians of the business consider seminal to country music radio and vital to WCYB’s establishment as a major country station. It seems unlikely to us that the program’s primary host could have been a green kid from Brooklyn, but its extraordinary popularity seems to have gilded everyone associated with it, even a fill-in man.

Jerry remembered the Clinch Mountain Boys in his 3/23/83 monologue on WRKO and on other occasions, but rarely if ever referred to Ralph and Carter Stanley. Because of the subsequent fame of the Stanleys, who comprised two of the four members of the Clinch Mountain Boys, one often finds that “The Stanley Brothers” and “The Clinch Mountain Boys” are sometimes used interchangeably today. Their appearances on WCYB’s “Farm and Fun Time” began in 1946, with “tragic ballads and gospel tunes” supplying “the bulk of their repertoire,” according to Sandy Carter, “Ralph Stanley’s Old-Time Music,” *ZMag*, July-August 2001, posted on <http://www.zmag.org/Zmag/articles/jul01carter.htm>, captured 1/9/06.

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Our comments on the carrying power of the station are based on our knowledge of the characteristics of lower AM frequencies, which are easier to tune in and deliver more range per watt. Jerry also described this in his 3/23/83 monologue.

Jerry described his first car in the 2/6/02 Jordan Rich interview (a “poor” “bent-up car,” “just to get me where I wanted to go.”) We have assumed that this was Jerry’s first car, the beginning of his lifelong love affair with automobiles. We added the detail about buying the car on time payments, since we know his income was very low, and the Jerry Williams papers contain documentation of his buying a car on time (a GMAC card) in 1953, when he was making much more money.

Jerry told the story of touring with the Clinch Mountain Boys in his 3/23/83 WRKO monologue. The songs he sang and their lyrics are taken directly from that broadcast. He told Alan Tolz that fans paid less for his photo than for a photo of the Boys.

Jerry described his desire to act (“I really, really wanted to be in the theater”) and his “summer theater” experience at the Barter Theatre while he worked “on daytime radio” in an interview with psychologist Dr. Harry Sobel, broadcast on Sobel’s program “The Thought Process” (WRKO, Boston, 11/11/82). He added more detail in his 3/23/83 WRKO monologue.

The Barter Theatre’s history is described in the notes to an exhibit at the University of Virginia, posted at <http://www.lib.vrginia.edu/small/exhibits/theatre/regional.htm>, captured 1/9/06, and at the Barter Theatre’s own website, http://www.bartertheatre.com/mybarter/planned_giving.html, captured 1/9/06. A program from the 1947-48 season, reproduced at <http://abvanews.com/hist.html>, captured 1/9/06, attests to a production of Mary Chase’s “Harvey.” Gayle Cooper, Special Collections Cataloger, University of Virginia Library, provided us with the names of the plays the Barter performed on its national tour in 1947-48 in an email, 1/31/06. The plays included Shakespeare’s “Twelfth Night.” Since Jerry never noted any of the plays he actually performed in, we have assumed that his roles were very small.

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Jerry described his exit from WCYB and his short stays in McKeesport and Braddock PA in his 3/23/83 monologue on WRKO, Boston.

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We have fantasized the duties Jerry performed as a newsman there based on our own radio experience. We consulted time.com for contemporary news stories, and found these unsigned articles to be useful in recreating a sense of the issues of the day that would have been important in the Pittsburgh area: “In the Balance,” *Time*, 6/23/47; “Double Assault,” *Time*, 7/7/47; “Mr. Lewis is Never Happy,” *Time*, 7/14/47; “Hell at the Dock,” *Time*, 9/22/47; “Lippman’s ‘Cold War,’” *Time*, 9/22/47; “The Great Deed,” *Time*, 11/17/47, all captured 9/18/06.

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Jerry described his move to Allentown PA and his work at WKAP in the 2/6/02 interview with Jordan Rich and in his 3/23/83 monologue on WRKO, Boston. Although he does not mention Ogden Davies in either of these, he cited O. R. Davies in his 1952 resume, and Ogden Davies is identified as General Manager of WKAP in Unsigned, “Gonzales Will Manage Stations,” *Beckley [WV] Post-Herald*, “1962 or 1961,” posted at <http://members.aol.com/jeff1070/wwnr.html>, captured 3/3/06.

We base our description of late 1940s radio programming philosophy on our knowledge of radio formats and their purposes.

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Jerry described the format of WKAP in the 2/6/02 interview with Jordan Rich. In reconstructing the playlist for WKAP, we drew on the following sources:

- The recording date and hit status of Perry Como’s “Because” are documented at [http://en.wikipedia.org/wiki/Because_\(Perry_Como_song\)](http://en.wikipedia.org/wiki/Because_(Perry_Como_song)), captured 1/11/06.
- The date and lyrics for Peggy Lee’s “Mañana” are documented at <http://lyrical.nl/song/16508>.

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- Although Louis Jordan had great success with the black audience, many of his songs crossed over to the pop charts as novelty items, and thus could have been played on WKAP. (see Ahmet Ertegun, “Louis Jordan,” as published in *Rolling Stone*, posted at http://www.rollingstone.com/news/story/_/

id?7235476?rnd=1137003211086&has-player. . . , captured 1/11/06, and documentation of “Is You Is Or Is You Ain’t My Baby” on the country charts at <http://www.mmguide.musicmatch.com/almbu/album.cgi?ALBUMID=1325009> . . . , captured 1/11/06). “Saturday Night Fish Fry” is documented as a hit in 1949 at http://www.duvigneaud.net/Wider_Influences.html, captured 1/11/06.

- The 1947 release of Nat “King” Cole’s version of “The Christmas Song” is documented in Cole’s biography posted on the website of the Alabama Music Hall of Fame (<http://www.alamhof.org/colenat.htm>, captured 1/11/06). Obviously, it was played in November and December of that year.
- The 1948 release of Nat “King” Cole’s “Nature Boy” is documented in the Cole biography written by William Ruhlman of the *All Music Guide*, posted on <http://www.mp3.com/nat-king-cole/artists/50191/biography.html>, captured 1/12/06). It was the number one song on *Billboard’s* pop music charts from 5/9/48 – 6/26/48, according to Joel Whitburn, *Daily #1 Hits* (Menomenee Falls, Wisconsin: Record Research, 1989), pp. 129-177. Alan Tolz plays the tune during Jerry’s 3/23/83 monologue on WRKO, and he recognizes it immediately.
- Background on The Mills Brothers and The Ink Spots, and documentation of their popularity at the time Jerry was Program Director on WKAP, can be found at http://www.history-of-rock.com/vocal_groups.htm and <http://www.answers.com/topic/the-mills-brothers>, both captured 1/11/06.

Our description of Jerry’s appearance at this time is based on the photo accompanying the Allentown newspaper feature mentioned below. Our description of his approach to prospective advertisers and his on-air patter is based on impressions from three letters among the Williams papers: a letter of recommendation from Archie Federman, Arlen Vending Company & Arlen Record Shop, 1/3/48; a letter from J. Arnold Kauffman of Lerner’s Department Store to Joseph M. Nassau of WAEB, 12/31/48; and a letter of recommendation from Edward P. Scully, Allentown Theatres Incorporated, 1/5/49.

We have fantasized the details of Jerry’s relationship with Archie Federman, but the tone of his 1/3/48 letter of recommendation indicates a warm professional friendship, even something of a fatherly tone.

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Jerry describes his 1948 Hudson Hornet and the accident that demolished it in two monologues – on 5/22/81, WNWS, Miami, and 3/23/83, WRKO Boston. He describes what he paid for it, its impact on him, and all the details of the accident, in those two monologues. He does not say what he was paid at WKAP, but considering that he earned only \$40 a week just two years earlier at WCYB and that Allentown was a relatively small market, we believe that Jerry was probably earning no more than \$100 a week at this time.

Jerry mentioned Hess Brothers restaurant and his fondness for Pennsylvania Dutch apple pie in his 3/23/83 WRKO monologue.

The quote we use paraphrasing the eagerness of record promotion men to get their product on Jerry's show comes directly from his 3/23/83 monologue on WRKO. Although Jerry never spoke of accepting money to play songs, this was a very common practice in radio before the payola scandal, and we feel that it is appropriate to suggest it here.

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The story of the first article in a newspaper to feature Jerry is derived from an unsigned article, "Jerry the Jock --- Disc, That Is --- Finds It Fun," from an unidentified Allentown newspaper (probably the *Allentown Morning Call* or *Allentown Evening Chronicle* [per email from N. J. Fenselau of the Allentown Public Library, 1/11/06]), late March or early April 1948. The clipping is among the Jerry Williams papers.

Our description of "Are You Kidding" is fantasized, based on this statement in his 6/11/85 WRKO monologue: "I first started doing talk shows . . . it was a little show called 'Are You Kidding.' Fifteen minutes. Inspired by Henry Morgan." The air time and date of the first show is shown in the article above: "Just now he is wrapped up in a new offering which will go on the air April 25 at 6:45 PM . . . 'Are You Kidding.'" It is probably not a coincidence that 6:45 PM was also the start time for the original Henry Morgan monologue show, "Here's Morgan," on WOR (Unsigned, "Morgan v. Mutual," *Time*, 6/15/42, captured from time.com, 2/19/06).

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Jerry describes the WKAP man-on-the street show with Handsome Lou Steele in his 3/23/83 monologue on WRKO, Boston. Since it is not mentioned in the article above, we assume it was developed somewhat later in Jerry's time at WKAP.

Jerry's work with Allentown theater companies is documented in his 1952 resume and his 3/23/83 WRKO monologue, in which he mentions only the Hayloft Theater. We quote his own descriptions of his roles, with the caution that there may be some resume inflation here.

Jerry describes the Allentown Fair and his meeting a woman he calls "She" or "Her," a woman whom he later married, in the 3/23/83 monologue on WRKO. In the 2/22/02 interview with Jordan Rich, Jerry mentioned that his first wife, Betty Tapley, was from Allentown. In both situations, he mentioned that the woman in question married five more times after she married him. Although they did not marry until some years later, the "She" Jerry met at the Allentown Fair is undoubtedly Betty Tapley. He indicated in the Rich interview that she "drank a little too much." From these facts and Jerry's own

reports about his drinking in the service, we have embellished some details about Jerry and Betty Tapley meeting at the Fair.

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We do not have enough information to speculate on the reasons for Jerry's move from WKAP to WAEB, so we provide a number of alternatives based on our knowledge of the industry and information in copies of three letters archived with the Williams papers. A 12/31/49 letter from J. Arnold Kauffman of Lerner's Department Store to Joseph M. Nassau, General Manager of WAEB, recommends Jerry for employment at WAEB and establishes the approximate time of his separation from WKAP. A 1/5/49 personal and sponsor recommendation letter from Edward P. Scully of Allentown Theatres Incorporated suggests that Jerry had not started at WAEB as of that date. A 7/20/49 recommendation letter from Joseph M. Nassau, President-General Manager of WAEB, to Doug Arthur of WIBG in Philadelphia, indicates that Jerry has left WAEB by this date. As we note, Nassau is lukewarm in his praise.

The sign-on year of WAEB in Allentown is shown as 1948 in "AM Network-Affiliated Radio Stations, 1949," <http://members.aol.com/jeff99500/1949am.html>, captured 1/11/06. Its signal is described in John Bowker, "Historical Moments in Radio: The Year 1950," which summarizes data published in the 1950 *Broadcasting Yearbook*. It is posted on-line at <http://www.nrcdxas.org/articles/hmr0596.txt>, captured 9/19/06.

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The Wikipedia article on "Tape delay (broadcasting)" cites WKAP's "Open Mic" as "the first time a telephone call-in show was broadcast with the telephone conversation 'live' on the air" ([http://en.wikipedia.org/wiki/Tape_delay_\(broadcasting\)](http://en.wikipedia.org/wiki/Tape_delay_(broadcasting))), captured 9/19/06). We have been unable to corroborate this information independently. Since "firsts" in broadcasting are famously difficult to verify, we have modified this assertion slightly.

The sign-on dates of WCAU, WBAL, WNAC, WJZ, WXYZ, KGO, KTTV and many other early television stations are shown in "A U. S. Television Chronology," <http://members.aol.com/jeff560/chronotv.html>, captured 1/11/06.

The growing list of network television programs in 1948 and 1949 is documented in "A U. S. Television Chronology," <http://members.aol.com/jeff560/chronotv.html>, captured 1/11/06.

Jerry described the School of Radio and Television Technique, his goals there, and his classmates, in his 3/23/83 WRKO, Boston monologue.

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We describe some of the techniques Jerry must have learned at the School of Radio and Television technique from our own experience: Steve Elman worked with relatively

simple video equipment, not very different from that of the 1950s, when he did graduate work at Boston University's School of Public Communication in 1970 and 1971.

We fantasize the details of Jerry's television job hunt. Regrettably, no kinescopes of his early TV acting have yet come to our attention.

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Jerry provided the names of the television programs in which he acted in 1950 in resumes, interviews, and in some detail in the 3/23/83 WRKO, Boston monologue. The one program he invariably mentioned was "Martin Kane, Private Eye," and he described his "big role" – three words of dialogue in the 3/23/83 WRKO, Boston monologue.