

UPDATE: 2/21/08

4. GETTING SERIOUS

Page 57

We have fantasized the conversation between Jerry and his parents based on Jerry's recollections of the reason that he left TV acting behind, as quoted in John Strahinich, "Hello, You're on the 'Jerry Williams Show,'" *Boston*, August 1987, pp. 157, 158, 195-207 ("My mother and my father made me feel like I wasn't making any steady bread. Of course I was insecure. I am still. If I had stayed in New York, I probably would have been a well-known actor today.").

We fantasize the pressures Jerry experienced working in Allentown based on our own experience of management in small radio stations.

We assume that Jerry learned about the opening for a program director at WKDN as he learned about other jobs, from *Broadcasting*. (He cited his use of *Broadcasting* in the 2/6/02 interview with Jordan Rich.) We fantasize that he got this job as he'd gotten others, by citing and elaborating on his past experience.

Jerry was unfamiliar with Camden's location, according to the 3/23/83 monologue on WRKO ("I didn't even know where it was. I didn't know that Camden was south Jersey – that it was across the way from Philadelphia. I had no idea. No idea that Camden was there.")

Page 58

He also described his initial impressions of the city in the 3/23/83 monologue on WRKO ("Camden is now a mighty slum. It was well on its way t' being a slum at that time.") We visited Camden on 7/29/06 and saw WKDN's transmission tower. We base our description of the WKDN facilities at the time on information from Steve Elman's interview with Ned Reynolds (9/14/06), who worked at WKDN in the mid-1950s, several years after Jerry was PD.

Jerry described his hire at WKDN in the 3/23/83 WRKO monologue, where he referred to the owner as "Major Ranulf Compton," called him "a nice old geezer" and provided the amount of his starting salary. The fact that the relationship was cordial is supported by Jerry's later citation of Major Compton as a reference on his 1952 resume, among the Williams papers.

We fantasize the interview conversation, based on radio job interviews of our experience, and information in Compton's Congressional biography, found on line at <http://bioguide.congress.gov/scripts/biodisplay.pl?index=C000661>. This bio documents his World War I experience in the US Army, his Purple Heart and his French Legion of Honor. It seems likely to us that Major Compton and Jerry would have swapped service

stories in this conversation, since Jerry had also been an Army man (the Air Corps was still part of the Army when Jerry went into the service).

An early Jerry Williams resume, from about 1952, shows his address as 1103 Haddon Avenue. On 7/29/06, we visited Camden and viewed this address. The neighborhood has deteriorated greatly since Jerry lived there, but the building he lived in appears to be intact. It is within a block of retail stores and the lower floor is currently occupied by a barber shop. Since Jerry had only spent a year as an actor and probably had very little furniture of his own, we assume that this first residence in Camden was a furnished apartment.

Our Chapter 4 summary of the careers of talk radio icons is derived from the following sources:

Larry King's birth date (11/19/33) and birth name are noted in his biography on the Museum of Broadcast Communications web site, posted at <http://www.museum.tv/archives/etv/K/htmlK/kinglarry/kinglarry.htm>. Like Jerry, Larry has always proudly asserted his Brooklyn heritage. His graduation from Lafayette High School in Brooklyn is noted in his wikipedia biography, posted at http://en.wikipedia.org/wiki/Larry_King, captured 9/21/06.

Controversy dogs Bill O'Reilly, even as regards his birth date and place of birth. In so far as we have been able to determine, he has never officially confirmed the date of birth (9/10/49) shown in his Wikipedia biography, posted at [http://en.wikipedia.org/wiki/Bill_O'Reilly_\(commentator\)](http://en.wikipedia.org/wiki/Bill_O'Reilly_(commentator)). This source appears to have generated a number of repetitions of that date on the Internet, but other sources do not show a specific date and show the year with a question mark ("1949?"). 1949 would be consistent with other milestones in his life that have been established independently, including his graduation from high school in 1967 and his receipt of a bachelor's degree in 1971, as reported by the Notable Names Database, NNDB.com (<http://www.nndb.com/people/434/000022368/>, captured 9/21/06), which also reports his parents' names. O'Reilly has claimed that he was born in Levittown, but other sources (see the NNDB posting noted above) maintain that he was actually born in Manhattan and, as an infant, moved to Westbury, NY, which is near Levittown but is not considered part of Levittown proper today. There is no question that O'Reilly grew up on Long Island.

The respective ages of Tom and Ray Magliozzi in 1951 are extrapolated from their ages in 2005, as reported in Joseph P. Kahn, "Motor Mouths," *Boston Globe*, 1/12/05, pp. C1 & C5.

David Brudnoy's birth year (1940) and hometown are noted in his autobiography, *Life Is Not a Rehearsal* (1997), p. 142.

Don Imus's early years are described in Jim Reed, *Everything Imus* (Secaucus, NJ: Birch Lane Press, 1999), p. 10.

Rush Limbaugh's birth date (1/12/51) is provided by Talkwire.com and confirmed by Philip Seib, *Rush Hour: Talk Radio, Politics and the Rise of Rush Limbaugh* (Fort Worth, TX: Summit Group, 1993), p. 23.

Page 59

Mary Margaret McBride's work has been thoroughly documented in Susan Ware, *It's One O'clock and Here Is Mary Margaret McBride: A Radio Biography* (New York: New York University Press, 2005), to which we are indebted for the information we use in our thumbnail description. We have no information that Jerry heard McBride, but we assume he knew of her work and shared the disparaging opinion of her among men that came from her relegation to daytime radio.

Jerry's enthusiasm for Cal Ross's work comes out clearly in his conversations with Jordan Rich on 2/6/02 and 2/22/02. There is virtually no documentation of what Ross did, so we have relied on Jerry's accounts and the independent assertion by Ned Reynolds (in Steve Elman's interview with him on 9/14/06) that Ross was highly respected.

Jerry acknowledged Sherm Feller as a talk radio pioneer in his 6/11/85 monologue on WRKO. A detailed history of Sherm's radio work is found in Gloria Negri, "People Are Talking . . . and They Have Listeners Too," *Boston Globe*, 1/17/66, a clipping of which is among the Williams papers. Historian Donna Halper provided additional detail about Feller's "Club Midnight" program in our interviews with her. Paul Benzaquin remembered the program when we spoke to him on 8/10/06. In addition, the program is vividly evoked in David Kruh, "Of Changes, Choices, and a Day of Infamy," late 2001, posted on www.shermfeller.com/interview.htm, captured 9/20/06. We have drawn on all these sources, and on our own memories of Sherm's announcing at Fenway Park, for our description.

Many of Bob and Ray's early "Matinee with Bob and Ray" shows from WHDH in Boston have survived, and several have been issued in whole or in part by Radio Art, the label captained by the indefatigable Bob and Ray archivist Larry Josephson. We base our impressions of these shows particularly on the 12/6/48 program, from "Classic Bob and Ray, Vol. 3," Radio Art RA 2007-4, released 1992, and the 12/7/49 program, from "Classic Bob and Ray, Vol. 2," Radio Art RA 2006-4, released 1991.

Page 60

An approximate date for the start of Jack Eigen's show at the Copacabana and his status as a pioneer in the style is established by Unsigned, "The Jockeys," *Time*, 6/9/47, from the time.com archives, captured 9/15/06, where his show is called "the newest gimmick." Jerry described Eigen's work in his 3/23/83 WRKO monologue and the 2/22/02 interview with Jordan Rich, including his impressions of Eigen's speech and (in the 3/23/83 monologue) his portrayal of a one-way exchange in which a caller asks Al Jolson (through Eigen) whether he'll remarry.

Steve Allison's show on WVOM, beginning in 1948, is documented in Joseph T. Sullivan, "Radio's Word Warriors: the Talk of the Town," *Boston*, May 1964. Jerry mentioned that Allison worked from Steuben's in his 3/23/83 monologue. We have added additional detail here using the historical data on the restaurant from the website of Steuben's Restaurant in Denver (<http://www.steubens.com>, captured 9/22/06), which is operated by the descendants of Max and Joe Steuben. In Gloria Negri, "People Are Talking . . . and They Have Listeners Too," *Boston Globe*, 1/17/66, it is noted that he also worked at the Latin Quarter.

Jerry mentioned Joe Pyne, commonly thought of as the father of hot talk, in his 2/06/02 and 2/22/02 interviews with Jordan Rich. We have combined Jerry's impressions with those in two other sources: Richard B. Holmes (who worked with Pyne in Wilmington on WILM, where his abrasive style emerged), "My First Job, the Draft, and Later," posted at <http://www.richardbholmes.com/radio.htm>; and Gerry Wilkinson, "Joe Pyne, A Broadcast Pioneer," posted on the Broadcast Pioneers of Philadelphia website (<http://broadcastpioneers.50g.com/pyne.html>, captured 9/22/06). Despite Pyne's notoriety, the information available on him varies from source to source, and there is serious need for research into his life and career to establish an accurate record before the trail goes completely cold.

Jean Shepherd's KYW radio program (1951) is dated in Eugene B. Bergmann, *Excelsior, You Fathead!: The Art and Enigma of Jean Shepherd* (New York: Applause, 2005), p. 76. The content of the show is described by Peter Wood ("Shepherd's long-time friend") on p. 165 of Bergmann's book.

Page 61

Our description of WKDN's signal, business situation and position in the community is based on Steve Elman's 9/14/06 interview with Ned Reynolds, Alan Tolz's memory of the station as he heard it in his early years, and some logical extrapolations from their memories.

Details on Jerry's experiences at WKDN come from several monologues on WRKO – from 3/23/83, 6/11/85, and 8/8/89 – and from the Jordan Rich interview on 2/06/02, leavened with Ned Reynolds's 9/14/06 recollections of the station in 1956 and our own knowledge of programming practices. We fantasize his cordial meeting with Harry Smith, since Jerry's later work with him indicates a sympathetic relationship and suggests Bud's cooperative personality.

Ned Reynolds described Doug Warren's personality from personal recollections and typed the music played by WKDN as "middle-of-the-road" in his interview with Steve Elman on 9/14/06.

Patti Page's "The Tennessee Waltz" and Mario Lanza's "Be My Love" were number-one hits in 1951, according to Joel Whitburn, *Daily #1 Hits* (Menomenee Falls, Wisconsin:

Record Research, 1989). From what we know of Jerry's musical taste, we think they would have seemed corny and old-fashioned to him.

Page 62

Jerry's partnership with the late Bud Smith was documented in the WRKO monologues above, and also in John Strahinich, "Hello, You're on the 'Jerry Williams Show,'" *Boston Magazine*, August 1987, pp. 157, 158, 195-207. An aircheck from a later "Gag Busters" show with Jerry and Bud from WIP allowed us to generalize about the quality of Bud's voice and the way in which the roles of the two men developed. The Williams papers contain a large sheaf of "Gag Busters" scripts which provide a generous helping of the material they performed after they left WKDN.

We have not yet located any on-air reference by Jerry to Ernie Kovacs, but we believe that he could not have failed to notice Kovacs's impact in Philadelphia. Frank J. Chorba, "Kovacs, Ernie: U. S. Comedian," Kovacs's biography from the Museum of Broadcast Communications web site (www.museum.tv/archives/etv/K/htmlK/kovacsernie/kovacsernie.htm) provides dates for Kovacs's early TV work in Philadelphia that correspond closely to Jerry's stint with WKDN. In May 1951, Kovacs's first NBC network TV show, "It's Time for Ernie," began originating from WPTZ, followed by "Ernie in Kovacsland" in July 1951 and "Kovacs on the Corner" in early 1952. In addition, one of the characters Jerry created for the Gag Busters, a twisted poet named Dog Ears MacFarland, is reminiscent of Kovacs's Percy Dovetonsils, as well as of Ray Goulding's Charles the Poet.

Jerry described "What's On Your Mind" in some detail in the WRKO monologues above. In most discussions about the show, he described it as a one-way talk program. However, in the 6/11/85 monologue, he provided an offhand description of his first two-way talk program which indicates that he at least tried to put telephone callers' voices on the air at WKDN. ("When did I first do that? Actually put a **live** voice on the radio? . . . I think we did it without a delay. Way back in Camden, New Jersey. . . . Yes, I think we put 'em on live. Hoping that nobody would say anything unkind. In an obscene way"). In the Jordan Rich interview, he provides one more brief reminiscence about Camden. Rich asks, "So did you have the moments when things happened, and you just had to let them go?" Jerry replies, "No. We shut the whole station down. . . . because there were those moments in the early talk radio . . . where there were people who would [use an obscenity]."

We think that there is enough evidence here to fantasize that Jerry conducted a short experiment in two-way talk radio on WKDN. However, we do not believe that it resulted in an obscenity on the air, since Jerry surely would have been fired if it had. So we have invented Jerry's orders to the WKDN engineers, Major Compton's discovery of the experiment, and the Major's diatribe. Since the Major had served as a Republican congressman from Connecticut, we think that he would have had no sympathy for President Truman's would-be assassins, and that the memory of the attempt on Truman's life would have been fresh in his mind as an example to cite to Jerry of the dangerous characters who might get on the air. We also have put the threat of shutting down the station, which Jerry cited, in Major Compton's mouth.

Page 63

Since Jerry repeatedly described “What’s On Your Mind” as his first work in talk radio, we have placed our fantasy of the problems it presented and how he gradually solved them at this point in Chapter 4. No airchecks have survived, but an independent confirmation of the tone of the show came from our 8/9/06 interview with former Massachusetts Governor Michael Dukakis, who heard the program while he was a student at Swarthmore. It is clear from Dukakis’s remembrances that the Jerry Williams style at WKDN was already on its way towards what it would become five years later at WMEX in Boston. Jerry described one-way talk and how he would handle callers many times, notably in his Radio Hall of Fame address, 10/27/96 (“In those days, when you had to repeat what the listener actually said, you had to say, ‘Oh izzat right? You – you’re calling me a dingleberry, is that what you’re calling me?’ You had to repeat what they said.”)

Page 64

Since he was hired as Program Director, we fantasize that Jerry had work in addition to his on-air shifts, and we imagine his work day accordingly.

Jerry described “Jazz Unlimited” in the 3/23/83 WRKO monologue. He briefly describes the tension between the moldy figs and the modernists and how he tried to balance the two kinds of music. Charlie Ventura’s association with South Jersey is well documented, and Jerry had a long association with him, as shown by materials among the Williams papers – three newspaper ads for Jerry’s appearances at Ventura’s club and related entertainment listings from area newspapers in 1951 and 1952. To fill out Ventura’s portrait, we have combined information from several sources, including Ventura’s biography in Leonard Feather, *New Edition of the Encyclopedia of Jazz* (Bonanza, 1960), p. 449; Billy Taylor, liner notes for “Billy Taylor Plays for D. J.’s. [sic],” Prestige LP 184, recorded 7/30/54, probably issued late 1954; and Dan Morgenstern, Liner Notes for “The Complete Verve/Clef Charlie Ventura & Flip Phillips Studio Sessions,” Mosaic CD set MD6-182, issued 1998. Jerry pronounced his name “Cholly” in the 3/23/83 monologue.

Steve Elman, who worked as a jazz DJ for ten years in Boston in the 1970s and 1980s, is familiar with the camaraderie of jazz fans and the atmosphere inside jazz clubs, and we base Jerry’s experiences in the local clubs on Steve’s. The names of the Philadelphia clubs (the Rendezvous and the Blue Note) from which Jerry did live broadcasts come from two clippings from 1952 “Cross Town” columns by Jerry Gaghan, possibly from the *Philadelphia Daily News*, a clipping from a 1952 “It’s Happening Here” column by Frank Brookhouser, from the *Philadelphia Evening Bulletin*, and a period advertisement for the Blue Note, all found among the Williams papers. We cite the “real jazz” nature of the Blue Note from on-line references to musicians who played there at various times in the 1950s, including the young Cannonball Adderley. On 7/28/06, we visited the site of the club (1502 Ridge Avenue) and confirmed that it was located in the black community.

We speculate on how Betty Tapley re-entered Jerry's life. It seems unlikely that Jerry would have initiated the contact; his reminiscences of Betty are ambivalent, unlike his enthusiasm for Beatrice Klotz or Joanne McCoy or Teri Iezzi. Reading between the lines of his monologues, we interpret this relationship to be mostly a physical attraction, with the marriage instigated by her. She may have been another one of the women whom Jerry tried to "save."

Page 65

In our records, Jerry never described the specific reason for the formation of the Jerry Williams Quintet (which sometimes was a quartet, per newspaper ads in the Williams papers for their gigs), so we have speculated about it. He described their gigs and their style several times – notably in his 3/23/83 monologue on WRKO and in an interview with the late Dave O'Brian, from which excerpts appear in Dave O'Brian, "Raving Radio: Jerry Williams is the talkmaster you love to hate," *Boston Phoenix*, 2/2/82, pp. 1, 6, 7, 18. John Rosica, Jerry's first producer, described Jerry's playing "cocktail drums" in our 3/27/04 interview with him, and there is one photo among the Williams papers showing him playing a tall snare drum. To describe the group's musical character, we have extrapolated backwards from the audio evidence of the recordings by "The Escorts," the name Jerry gave to his group in 1954, when they had a modicum of success. Kay Justice appears to have had professional experience; she clearly is the best singer in the group, and she knew how to deliver a tune as well as carry one. (Jerry characterized her as "Not bright, but a very good singer" in his 3/23/83 monologue.) The backup singers, including Jerry, is barely competent; one or more of their voices occasionally slide off pitch. The only recording on which Jerry may have played drums is "If You Took Your Love From Me," the Escorts sole "hit," from early in 1954, and at least the tempo is steady. It seems from the evidence and from the newspaper ads among the Williams papers that Kay was the attraction and the centerpiece. Jerry and the others did what they could to support her. The only logical reason for Jerry to be the nominal leader was his local prominence, and someone other than Jerry or Kay had to be the musical director. Jerry once parodied "You've Changed" on the air when talking about his musical performances, so we have assumed the Quintet did this tune.

The performances of the Gene Krupa Trio with Teddy Napoleon and Charlie Ventura are amply documented in recordings, and their appearances at Ventura's club in early 1952, with The Jerry Williams Quintet getting second billing, are documented by newspaper ads among the Williams papers. The Krupa Trio's 1952 tour is documented by six titles recorded in Japan that year, released in 1978 on Sunbeam Records (Gene Krupa, "The World's Greatest Drummer," Sunbeam SB-225). Those recordings also give audio evidence of what the group must have sounded like when they played at Ventura's club, with Krupa's heavy bass drum work compensating for the lack of a bass player. Krupa's flying hair are shown in many photographs. His use of marijuana is part of jazz lore. We fantasize Jerry's reaction to being on the same stage as Krupa, but his fondness for the Benny Goodman band and his experience seeing the band as an usher at the Paramount make this a reasonable speculation. We also speculate on the subject matter of the

conversations Jerry and Krupa might have had, but if they talked at all, they had to discuss Benny Goodman, and Goodman's stern management of his band is also part of jazz lore.

Pages 66 - 68

Jerry told the story of his first on-air campaign, focusing on the Reverend Carl McIntire, in monologues on WRKO on 3/23/83 and 6/11/85. Philadelphia native John Rosica also gave us perspective on McIntire's visibility in the area when we spoke to him on 3/27/04. We have filled out the picture and fantasized some details by examining issues of McIntire's newspaper, *The Christian Beacon*, from the period in question. Jerry did not mention *The Christian Beacon* in these monologues, but we think it is very likely that he would have seen copies of the newspaper and become familiar with McIntire's opinions from it, and from McIntire's radio program on WCAM. Jerry never mentioned a precipitating event for his focus on McIntire, but we think it is likely that the American Council of Churches convention in Philadelphia (4/30/52 – 5/2/52) was probably significant for him. The convention is described in detail in the 5/8/82 edition of *The Christian Beacon*, p. 5, and this source describes the issues that were animating the group at this time. In addition, for months, the paper had been discussing the issue of a Presidential representative to the Vatican, which McIntire vehemently opposed. Jerry told the story of McIntire's newspaper ad attacking him in both of the above monologues.

We have fantasized Jerry's on-air monologue and interaction with callers on WKDN's "What's On Your Mind?" based on his brief demonstrations of one-way radio technique, our knowledge of his later work, and the strong reaction that Reverend McIntire had to Jerry.

Page 68

In our 8/9/06 interview with him, former Governor Michael Dukakis remembered hearing Jerry speaking forcefully against Joseph McCarthy on the radio in the early 1950s when he was a student at Swarthmore. Since Dukakis attended Swarthmore from 9/51 until 6/55, and Jerry did "What's On Your Mind" from mid-1951 until the end of 1952 (and then ceased doing political commentary on the air until late 1955, when he began on WIBG), we surmise that the most likely time for Dukakis to have heard Jerry on the topic of McCarthy was during the 1952 election campaign. We have used the occasion of the nationally broadcast Eugene McCarthy-Joseph McCarthy debate, described in Mark Feeney, "Eugene McCarthy, at 89; bookish senator who galvanized opposition to Vietnam War" (obituary), *Boston Globe*, 12/11/05, p. B20, as one logical occasion for some pointed observations by Jerry. We have taken Dukakis's reaction to Jerry in the early 1950s directly from the words he spoke to us on 8/9/06.

Page 69

Jerry's support of Adlai Stevenson in his two runs for President is documented in a 9/69 show on WBZ, where he says, "I'm the guy who backed Stevenson twice for President,"

and his 2/22/02 interview with Jordan Rich. When Rich asks Jerry to identify some of his heroes, he says, "I always had losers. Adlai Stevenson. Loser." His antipathy for Richard Nixon is documented in the 1/26/94 video recorded for the sales department at WRKO, where he says, "Richard Nixon – [I was] one of the early haters."

On the basis of this comment and his crusade against Nixon during the Watergate era, which Steve Elman heard almost nightly, we fantasize Jerry's reaction to Nixon's troubles in 1952 and the famous Checkers speech. Our "decent-sized dog" comment is based on Jerry's fondness for boxers and other large dogs.

Jerry described his Green DeSoto in a monologue on WNWS, 5/22/81. We have put this car in Camden, but it may have been a later purchase.

The address of Jerry's second residence in the Camden area – 248-D Haddon Terrace, in Westmont, NJ, aka 248D Haddon Hills Apartments, in Haddonfield, NJ – is documented by his 1952 tax return and a GMAC card establishing a time payment plan for one of Jerry's cars, dated 6/16/53, both of which are among the Williams papers. When we visited the area (Haddon Avenue in Haddon Township) on 7/29/06, we were unable to locate a building corresponding to either address, and we believe it no longer exists. We determined the nature of the neighborhood at the time by examining vintage buildings along Haddon Avenue.

The "M. Evans Richmond Agency" is shown as one of the references on Jerry's c. 1952 resume, providing independent confirmation of the early meeting between the legendary Mac Richmond and Jerry – and verification that they enjoyed a successful business relationship.

Page 70

We have tried to do justice in print to Jerry's unforgettable impression of himself shilling for Mac Richmond on WKDN in his 8/8/89 WRKO monologue. In that monologue, he mentioned Guy Mitchell, Buddy Clark's "Linda," and Jo Stafford's "You Belong To Me." Although Buddy Clark's tune was actually from the late 1940s, Mitchell and Stafford both had hits in 1952, "You Belong To Me" among them. We have expanded on Jerry's monologue material, adding "I Saw Mommy Kissing Santa Claus" and the title of Guy Mitchell's "Pittsburgh, Pennsylvania," drawing on the data in Wikipedia's article, "1952 in music," posted at http://en.wikipedia.org/wiki/1952_in_music, captured 9/22/06, and Joel Whitburn (ed.), *Daily #1 Hits* (Menomonee Falls, WI: Record Research, Inc., 1989), pp.68-130 and 355-365. Alan Tolz provided some of the details of the pitch for Mad Man Muntz, drawing on his early memories of Philadelphia-area radio. "POplar 5-0303" is an example of one of the many alphanumeric memory aids developed by AT&T for the exchange portion of its seven-digit telephone numbers. "POplar 5" corresponds to the contemporary "765" exchange.

Page 71

The closing time of 3 AM at Charlie Ventura's is documented in newspaper ads among the Jerry Williams papers. The headliners probably did the last set, which probably ended around 2:30. That would mean that the intermission band's last set probably ended about 1:30 AM. On 7/29/06, we drove the route Jerry would have taken between Ventura's and his apartment in Haddonfield. Given his fondness for velocity and the lateness of the hour when he usually made the trip, he probably could have driven it in a half-hour. Even so, nightly gigs at Ventura's and days of work at WKDN must have made for a grueling schedule.

The clubs where the Jerry Williams Quartet and Quintet worked are documented in period newspaper ads among the Williams papers. Jerry mentioned others for which we have no documentation in his 3/23/83 monologue on WRKO. We visited many of the sites we could identify when we visited Philadelphia and Camden on 7/29/06, determining that most of the buildings have been replaced, or are so changed as to be unrecognizable. However, there is still a walk-down entrance at the site of Lou's Moravian in Philadelphia, and we have used this detail in our description.

Bud Smith's recollection about Jerry's magnetism comes from John Strahinich, "Hello, You're on the 'Jerry Williams Show,'" *Boston*, August 1987, pp. 157, 158, 195-207.

Jerry's marriage to Betty Tapley in 1952 is established by their 1952 tax return, which is among the Williams papers. Their W-2 forms have separate addresses, which would not be the case if they had been married earlier. In addition, Betty's form shows her as "Betty LaVergne Tapley," suggesting that the marriage was so late in the year that she did not have time to change her name with her employer, a company called Colortek.

Jerry's recalled Steve Allison's WPEN show in his 3/23/83 monologue on WRKO, and in the 2/6/02 Jordan Rich interview. In the 1983 monologue he described seeing Allison's program and was frank about his envy at Allison's acclaim. Additional detail about the food and drink served by WPEN was provided by John Rosica in his 3/27/04 interview with us, and by Angela DiStefano, "Talk, Talk, Talk," [letter to the editor], *CityPaper* [Philadelphia], 8/29-9/5/96, from <http://www.citypaper.net/articles/082996/article025.shtml>, captured 9/25/06.

Page 72

One aircheck of Jerry's work with Bud Smith has surfaced, which serves as the basis for our comments about the pace and feel of their work. It is from their program on WIP, "The Gag Busters," but we believe it is substantially similar to the work they did earlier on WKDN. The Williams papers include more than a hundred pages of Jerry and Bud scripts, probably created for WIP (one page is dated 8/22/53, and there are other references to 1953 in the bits). They show at least two different typewriters, suggesting that each of them worked separately on material. There are also a few pages with material attributed to other writers, suggesting that others at the station or members of the audience contributed ideas. All of the "Word to the Wives" bits we include in the text are taken from these scripts, with minimal editing and a joke or two of our own to ease the

transitions. Because the scripts usually do not say which person said what, we have attributed the material as we thought best.

Jerry described Ben Gimbel in his 3/23/83 monologue on WRKO and his 2/6/02 interview with Jordan Rich. We visited the site of WIP on 7/29/06, noting the address's proximity to Gimbel's store.

We speculate on Bud Smith's personality and his willingness to go along with deals Jerry made, based on Bud's description of Jerry in Dave O'Brian, "Raving Radio: Jerry Williams is the talkmaster you love to hate," *Boston Phoenix*, 2/2/82, pp. 1, 6, 7, 18. Bud's words imply a contrast between them: "I did the character voices – an old man, a German psychiatrist, a meek character – and Jerry was the funny straight man . . . He was aggressive and forceful and flip. Jerry was Jerry."

Page 73

In one of his on-air monologues, Jerry briefly referred to the breakup of the Gag Busters occurring as a result of unequal compensation. We speculate that Jerry made the deal with Gimbel, getting more money for himself as senior partner.

The affiliation of WIP in Philadelphia with the Mutual network is shown in "AM Network-Affiliated Radio Stations, 1949," <http://members.aol.com/jeff99500/1949am.html>, captured 1/11/06. In his 5/2281 monologue on WNWS, Jerry says The Gag Busters "was being heard on hundreds of stations on the Mutual Broadcasting System," but he immediately follows that statement with "and if we got three letters a week, it was a lot." This suggests that WIP offered the station to the network but that few affiliates actually picked it up.

Pages 73 - 74

Several clippings among the Williams papers from unidentified newspapers (mounted in a scrapbook without other identification) document the approximate start date of Jerry and Harry's show on WIP, the original air time, their contest to name the show, the name of the winner, the prize, their abortive attempt at TV, and the doubling of their time on air.

Bud described the visits of show biz types to the Gag Busters and Audrey Meadows's reaction to their work in John Strahinich, "Hello, You're on the 'Jerry Williams Show,'" *Boston*, August 1987, pp. 157, 158, 195-207.

It is not clear which Philadelphia station took a chance on Jerry and Bud with "Madmen at Midnight." We believe the most logical station would have been WFIL, Channel 6, because, at the time, it was the only major Philadelphia station not associated with a radio

station in competition with WIP (We base this speculation on Philadelphia station histories at <http://phillymemories.tripod.com/id15.htm>).

Jerry talked about his work with Bud Smith in the WRKO monologue on 3/23/83. Some valuable details in our account come from interviews with Jerry and Bud quoted in Dave O'Brian, "Raving Radio: Jerry Williams is the talkmaster you love to hate," *Boston Phoenix*, 2/2/82, pp. 1, 6, 7, 18. As noted above, More detail came from interviews with Jerry and Bud quoted in John Strahinich, "Hello, You're on the 'Jerry Williams Show,'" *Boston Magazine*, 8/87, pp. 157, 158, 195-207.

Jerry described Ben Gimbel, his office, his desk, and his defense of Hammonton, NJ in his 3/23/83 monologue on WRKO and his 2/6/02 interview with Jordan Rich. To give a flavor of what might have annoyed Ben, we have adapted one of Sid Ghastly's one-liners to include a jibe at Hammonton.

Page 75

Jerry described his work at Chubby's with Kay Starr and Don Rickles, and his weekly jousts with Chubby Stafford for money, in his 3/23/83 monologue on WRKO. We have added some details, extrapolating backwards from the 4/27/54 contract with Chubby's that survives among the Williams papers. The contract provides Chubby's last name, the name of Jerry's agent, and the weekly fee his band was earning at that time (\$625).

We base our estimate of Jerry's 1953 income from the Chubby's contract and our assumption that he would not have gone to work for WIP unless he received a significant boost from his \$120 a week starting salary at WKDN.

Jerry described his Jaguar and his speedy drives in Jersey in his 5/22/81 monologue on WNWS, Miami. According to records among the Williams papers, he moved to Taunton Lakes / Medford sometime between June 1953 (when he bought a car on time payment and was living in Haddonfield, per the GMAC card mentioned above, dated 6/16/53) and May 1954 (when he registered the name "The Escorts" and used an address in Taunton Lakes). We believe that the move probably took place in late 1953, when his income from WIP and Chubby's would have seemed fairly secure.

Page 76

We viewed West Lake Drive in Taunton Lake, where Jerry and Betty lived, in our visit to the area on 7/29/06, and our impressions are based on our observations of the period houses along the street. The specific house in which they lived has not yet been identified, but there are a number of log homes along the lakefront, and we believe the proximity to the lake would have appealed to Jerry. The area is still relatively unsettled. The history of the area, including the development of its artificial lakes, is described in <http://www.tauntonlake.org/history.htm>, captured 9/25/06.

Bud Smith provided justification for our comment about Jerry's flirtatious ways in John Strahinich, "Hello, You're on the 'Jerry Williams Show,'" *Boston Magazine*, 8/87, pp. 157, 158, 195-207: "Jerry was aggressive and had a lot of moxie . . . He was always a good-looking guy. He looked like a Jewish David Janssen. We all liked the girls, but Jerry was immediately attractive to them. I had to be more clever with women, buy them dinners. Jerry didn't."

We speculate on Bud Smith's doubts at the beginning of 1954, basing our ideas on the ambivalence he expressed when interviewed for Dave O'Brian, "Raving Radio: Jerry Williams is the talkmaster you love to hate," *Boston Phoenix*, 2/2/82, pp. 1, 6, 7, 18, and for the John Strahinich article.

Information on the careers of the Four Freshmen and the Four Lads comes from Eric Mills, discographical information in liner notes to the Freshmen's "Complete 1950-1954 Studio-Issued Recordings" (Jazz Factory CD, JFCD 22868), issued 2004, and <http://www.thefourlads.com/history/htm>, captured 9/24/06.

Page 78

We have reconstructed the events of Jerry's recording career with the Escorts using the following sources: composers and publishing data for the songs they recorded, found on the labels of their four 45 RPM singles, which we acquired from rare record dealers on the Internet and deposited with the Williams papers; audio evidence of the musicians present on these recordings; Jerry's reminiscences in the 3/23/83 monologue on WRKO and in his 2/6/02 interview with Jordan Rich; an invoice among the Williams papers from Palda Record Company, dated 9/27/54, which documents the costs and some of the personnel for an Escorts recording session; Wikipedia's article on "Gonna Get Along Without Ya Now" (http://en.wikipedia.org/wiki/Gonna_Get_Along_Without_Ya_Now, captured 9/24/06); Unsigned, "Milton Kellern, Songwriter, 81" [obituary], *New York Times*, 4/23/92, captured from nytimes.com, 9/24/06; and Unsigned, "D. L. Miller" [biographical sketch], posted on <http://www.spaceagepop.com/millerdl.htm>, captured 9/24/06. There are fewer hard data in these sources than there are in others regarding other aspects of Jerry's life. We have tried to follow the simplest logic regarding how Jerry came to appear on Dick Clark's radio show, how he met Dave Miller, how the name of the group was changed, how the tunes that appeared on their singles were chosen, who actually composed "If You Took Your Love From Me," how the Escorts won Arthur Godfrey's Talent Scouts, and other details of this period, although a good deal of this information – including the names of the people in the group besides Jerry and Kay Justice – remains unknown to us. It is likely that so much happened so fast that Jerry did not retain the precise sequence in his memory.

Pages 78 – 79

We have speculated on the exact sequence of events in 1955, and reconstructed Jerry's professional and personal crises at the time. Jerry remembered on the air that the Gag Busters broke up because Bud discovered Jerry was being paid more. The arc of the

Escorts' recording career is obvious from their released singles, so the group must have broken up around the same time. In our 3/27/04 interview, Jerry's producer John Rosica remembered that Betty and Jerry "were already separated in '55." These events and our knowledge of his personality have led us to imagine Jerry's state of mind at the time.

Page 79

John Rosica was the first producer of "The Jerry Williams Show," and our interview with him on 3/27/04 brought this period back to life for us. He identified the two investors in the show. We speculate that Jerry also got some funds from his father, since we know that he borrowed money from Samuel to buy his first home in Boston area and that his father formalized that arrangement into a loan, suggesting that there had been earlier loans that might not have been repaid.

Page 80

Rosica gave us what he knew about Jerry's contract with WIBG, and we have speculated on the other terms, considering the kind of deals usually made at the time and the terms Jerry worked out later with WMEX. There is some doubt about whether Jerry operated his own board in the first few months of the WIBG show, before Rosica was hired. We think that the program was operating on a shoestring then, and that Jerry couldn't have afforded any staff.

In our interview with him on 3/27/04, Rosica established the character of Jerry's show in contrast with Allison's. ("It was absolutely issues . . . the competition was more entertainment, and more frivolous . . . we did want to lighten up from time to time and get any celebrities that were coming through.")

We have recreated the topics Jerry discussed on the air at WIBG. John Rosica said, "It was mostly political, locally and nationally" in our interview with him on 3/27/04. We relied on two sources to bring the local issues of the time back to life for us: Murray Friedman, "The Cop Who Would Be King" [review of the book by Joseph R. Daughen and Peter Binzen], *Commentary*, 3/78, pp. 84-86; and summaries of the mayoralties of Joseph S. Clark and Richardson Dilworth, posted on line at <http://www.phila.gov/phils/Docs/Inventor/graphics/archser/S060-2.htm>, captured 9/26/06. Since we know how Jerry reacted to similar issues in Boston beginning in 1957, we have extrapolated backwards to imagine what he might have said in Philadelphia.

Page 81

Jerry was a champion of civil rights for black Americans throughout his life, and admired Martin Luther King, Jr. much earlier than many of his contemporaries. John Rosica cautioned that civil rights was not a major topic on WIBG, but he did note Jerry's care with black callers, and mentioned the incident of the woman who threatened to commit suicide.

The discussion of Jerry's sympathies in the 1956 election campaign is based on the same sources as our discussion of the campaign four years earlier (see page 69), because the candidates were the same.

Page 82

John Rosica described how he was hired to produce Jerry's show in our interview with him on 3/27/04, and provided us with the names of the guests we mention in these pages of the book.

Our reference to WIBG's inconvenient location is based on our visit to the transmitter site on 7/29/06. The original studio / office building is still there.

Rosica's role as equipment operator is shown in the aircheck from 2/18 or 2/19/57, where Jerry speaks to him about which tune is going to be played as a breather. We know how much Jerry relied on his producer to represent his audience, and the long friendship between Rosica and Jerry testifies to the relationship that developed in those years at WIBG.

Jerry's appearance while at WIBG is shown in several period photographs among the Williams papers.

Page 83

Jerry described the difficulties he had broadcasting from restaurants in his 6/11/85 WRKO monologue, which is transcribed in the book in Chapter 12.

Our description of Mike Wallace's "Night Beat" Show is derived from information in Mike Wallace and Gary Paul Gates, *Between You and Me* (New York: Hyperion, 2005); transcription of Wallace's comments in "A Brookings / Harvard Forum: A Look Back and at What's Ahead for Broadcast News," 5/22/02, posted on-line at <http://www.brookings.edu/comm./transcripts/20020522.htm>, captured 9/27/06; uncredited author, "Mike Wallace Biography" and uncredited interviewer and source, "Mike Wallace Interview," 6/8/02, both posted on the website of the Academy of Achievement (<http://www.achievement.org>), captured 9/27/06. We know that Jerry saw the show and considered Wallace a tough interviewer from his comments in a mid-February 1957 aircheck from WIBG (2/18 or 2/19/57).

Jerry showed familiarity with Long John Nebel's work in his 2/22/02 interview with Jordan Rich.

Page 84

Wikipedia's biography of Long John Nebel (<http://en.wikipedia.org>

/wiki/John_Nebel) indicates that WOR engineers crafted a delay system for Nebel's all-night interview show sometime after its debut in 1954. The development of audio tape technology and Bing Crosby's investment in Ampex are documented in Holly R, "Survey of Aluminum-Based Instantaneous Discs Documenting the Radio Broadcasts of Bing Crosby, 1949-1954" [unpublished manuscript], <http://www.ischool.utexas.edu/~hollyr/portfolio/projects/instadiscs/bing.htm>, captured 8/21/06. We believe Nebel's delay system would have been in effect by 1957, considering the growing acceptance of audio tape in the industry by this year. Because Jerry worked late, could receive WOR in Philadelphia, and always stayed aware of trends in the business, he undoubtedly heard Nebel's show and noted the use of the delay. We have fantasized Jerry's reactions to hearing Nebel, and assumed *Broadcasting's* reporting on audio tape and early delay systems. The exclamations "Call Jerry tonight! Your voice will be **on the air!**" are drawn directly from a Boston newspaper ad among the Williams papers touting Jerry's WMEX show, c. 1957.

Bob Horn's career and problems in Philadelphia are described in www.history-of-rock.com/bob_horn.htm. John Rosica confirmed many of the details and remembered that Steve Allison's departure from Philadelphia was related in some way to the Horn scandal.

Rosica told us about the transfer of the show from private ownership to WIBG. We have assumed that there was some kind of financial arrangement to satisfy Jerry's partners, since Jerry continued to have a cordial relationship with at least one of them, Sam Hatoff.

We visited the location of Tandler's restaurant, at Broad and Locust, on 7/29/06. It is still an impressive intersection. We have based our description of the character of the place in 1956 and 1957 on a period post card photo of the interior among the Williams papers, and the reminiscences of Jerry Blavat (the Geator with the Heator), in "What Do You Miss?", *Philadelphia Daily News*, 3/8/04.

Pages 85 - 86

John Rosica vividly described the "Pick Your Ideal" television show in our 3/27/04 interview with him.

He also described the Harvey House, Jerry's meeting with Teri Iezzi, and his persistent pursuit of her. Other details of Jerry's courtship of Teri came from our interviews with Eve Williams (8/22/05) and Bill Iezzi (8/29/05).

Page 86

We visited the former Iezzi house on 7/29/06, and the current owner, Ellen Miller, graciously told us some of its history.

Page 87

There is evidence that Jerry did not divorce Betty Tapley until he had decided that he wanted to marry Teri Iezzi. In our 3/27/04 interview, Jerry's producer John Rosica remembered that Betty Tapley and Jerry "were already separated in '55." However, in a WIBG aircheck from mid-February 1957, there is this interchange with actress Sherry O'Neil, suggesting that Jerry was not yet divorced then, just prior to his meeting with Teri Iezzi:

JW: Are you married?

SO: Not now.

JW: Well, that's a good position to be in, "Not now" style. Welcome to the club. . . in Philadelphia there is . . . The Separated Husbands of America.

SO: I'm a little more official than that. I'm divorced.

JW: You see, when you're separated, you don't have the – you can't get involved otherwise. Let's forget it.

We do not know exactly when Jerry began using the signature signoff that mentioned "T" – Teri, his wife. It is perhaps noteworthy that John Facenda, an announcer on WIP while Jerry was in the area, had a similar signature signoff, per <http://broadcastpioneers.50megs.com/facenda1971.html>. We know that Jerry was using this phrasing on the earliest airchecks we have from WMEX, and his daughter Eve remembered its use from the time she was old enough to understand it, which dates it at the latest to his first years in Boston. We believe that Jerry began using the signoff when he was on WIBG, and it seems logical to us that he began the practice just after Teri had agreed to be his wife.