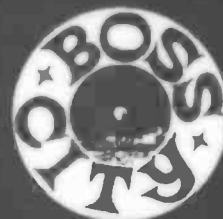


**93/KHJ**  
**30 BOSS GOLDENS 30**



"In my opinion, Ron Jacobs is the best radio program director who ever lived."

Robert W. Morgan



**93/KHJ**  
**BOSS 30**



# KHJ

## Inside Boss Radio

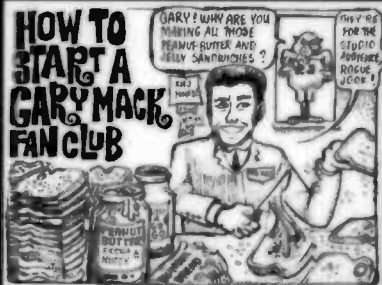
### by Ron Jacobs

The History of  
 Rock & Roll

"Ron Jacobs was one of the 60's radio pioneers. Boss Radio was HUGE! Ron was like the Wizard of Oz behind the curtain. He made it happen."

Dick Clark

TINA DELGADO IS ALIVE!



**HOW TO START A GARY MACK FAN CLUB**

GARY! WHY ARE YOU THINKING ALL THOSE PEANUT BUTTER AND JELLY SANDWICHES?

HEY! FOR THE STUDIO APPEARS, ROCK & ROLL JOCK!

**93/KHJ**  
**TOP 300**  
 EDITION 1967



FOR 93 BIRTHDAY WEEK  
**THE KHJ MILLION DOLLAR BATTLE!**  
**93 KHJ**



ROBERT W. MORGAN'S  
 WEEKEND WITH  
**THE MONKEES!**

10:00	10:00am	MONDAY NIGHT TAKEAWAY, 1967, 10:00-10:30	1000
10:30	10:30am	MONDAY NIGHT TAKEAWAY, 1967, 10:30-11:00	1000
11:00	11:00am	MONDAY NIGHT TAKEAWAY, 1967, 11:00-11:30	1000
11:30	11:30am	MONDAY NIGHT TAKEAWAY, 1967, 11:30-12:00	1000
12:00	12:00pm	MONDAY NIGHT TAKEAWAY, 1967, 12:00-12:30	1000
12:30	12:30pm	MONDAY NIGHT TAKEAWAY, 1967, 12:30-1:00	1000
1:00	1:00pm	MONDAY NIGHT TAKEAWAY, 1967, 1:00-1:30	1000
1:30	1:30pm	MONDAY NIGHT TAKEAWAY, 1967, 1:30-2:00	1000
2:00	2:00pm	MONDAY NIGHT TAKEAWAY, 1967, 2:00-2:30	1000
2:30	2:30pm	MONDAY NIGHT TAKEAWAY, 1967, 2:30-3:00	1000
3:00	3:00pm	MONDAY NIGHT TAKEAWAY, 1967, 3:00-3:30	1000



For David Gleason.  
Brookline.  
For Jack





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Printed in the United States of America

*To all who made it happen  
And to everyone who listened over the years.*

*For  
Miki'ala and Susanna  
who arrived too late to hear Boss Radio.*

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**“A competitive world has two possibilities for you.  
You can lose. Or, if you want to win, you can change.”**

- Lester C. Thurow, “60 Minutes”  
CBS-TV, February 7, 1988 -

## Foreword

by Ben Fong-Torres

When it comes to deciding on the best Top 40 radio station of all time, the one all the other stations' deejays and programmers listened to, the one everyone wanted to work for, there's no definitive answer. It depends on when and where you grew up, what stations you heard and came to love, which deejays became your own personal favorites.

In my book, *The Hits Just Keep On Coming: The History of Top 40 Radio*, I mentioned a few — just a few — contenders, including WABC in New York, KLIF in Dallas, KFWB in Los Angeles, and WLS in Chicago.

But here's the thing: No matter where and when the debate takes place, there's one station that's gotta be in the, oh, Top Two. That station, of course, is KHJ, "Boss Radio" in Los Angeles.

Scott Shannon, whose career took him from Nashville to New York, offers strong nods to WLS, WABC, and KFRC in San Francisco, a younger sister-station of KHJ. But, he says, "KHJ was the most polished. It was an incredibly disciplined, tight-fisted, Top 40 station laced with high-profile personalities. Few understood how that worked; even fewer knew how to combine the two."

Ron Jacobs was one of the few. He was RKO Programming Consultant Bill Drake's first program director at KHJ. And here, abetted by ear- and eyewitnesses galore, along with the black-and-white documentation of the memos he cranked out day and night, he helps you to understand how it worked.

As dozens of Boss Radio copycats showed, KHJ could not be duplicated. Ah, if only The Real Don Steele, Robert W. Morgan, and rest of the Boss Jocks — and, of course, Jacobs himself — could be cloned. They couldn't, and so we had Boss Radio — and all the others.

The library of Top 40 radio is criminally thin. Yes, there have been dissertations on Gordon McLendon and KLIF; memoirs from Rick Sklar of WABC, from Cousin Brucie and Wolfman Jack, and biographies of Alan Freed and Dick Clark, and surveys of pioneer deejays and stations.

But, 30-something years after KHJ blasted onto the scene in May of 1965, we hadn't heard from the boss of Boss Radio.

Until now.

**Ben Fong-Torres** - Author of *The Hits Just Keep On Coming*, Backbeat Books; and *Not Fade Away: A Backstage Pass to 20 Years of Rock Roll*, Backbeat Books.



**“Colonel Parker (is) always sure of every little detail,  
always thinking months and years ahead.”**

**- Robert Blair Kaiser, *New York Times Magazine* -**

## Preface

We were like kids sneaking around. No one was about and it was too dark to see much. Aside from this unauthorized nocturnal prowling, a reconnaissance romp that Robert W. Morgan and I had taken several nights before, the first time I entered 5515 Melrose Avenue in Los Angeles was a week after April Fools' Day, 1965.

I was fresh out of Halawa Jail, outside of Honolulu. (Another story, nowhere near as exciting as riding the Boss Rocket.) My self-esteem was dragging until Bill Drake and Gene Chenault gave me the thumbs up on the gig as Program Director of KHJ.

That first morning on the job, I drove down the canyon and tried to absorb the reality of "Hollywood." I was born in Hawaii and often played tour guide. I knew that the real action, whether Hawaii or Hollywood, wasn't going to be instantly visible. It lay below the surface. But more than enough of the Hollywood that I grew up dreaming about, remained. The Chinese Theater was still called Grauman's. There were two Brown Derby restaurants. And one look at the La Brea Tar Pits was enough, thank you.

People from L.A. rush off to Waikiki, the beach of their dreams. For me that was where old men sat and played dominoes at the Kuhio Beach picnic tables. It was where the Roller Derby skaters sat on the Merry-Go-Round bar drinking beer all day. Upstairs was the Waikiki Tavern where Lenny Bruce performed for baffled blue-haired ladies in the late '50s. It was where kids threw soap in the fountain at the end of Kalakaua Avenue where it becomes Diamond Head Road. I knew it would be impossible to know Hollywood *that* well, but with the help of a few friends who grew up there, I didn't have to buy a map of the movie stars' homes.



Upon my official arrival, the guard at the gate was expecting me. No more guards posted to keep me *in*. The KHJ AM & TV parking lot had few spaces, all reserved for executives. My emotions soared. I experienced the first of a series of mental orgasms that I would enjoy during the next four and a half years.

The three-story fortress contained the profit-making, high-profile KHJ-TV Channel 9, always in contention as L.A.'s top independent television station. In 1965, TV meant just about everything. The radio station had gone through a succession of vapid formats, none of which caught on. The radio-side was not a "profit center." RKO General owned both stations, TV and radio. The radio station was AM. (This may seem superfluous, but KHJ-FM, to which none of our group paid any attention, broadcast from the KHJ-AM transmitter building at Fairfax Avenue and the Santa Monica Freeway. Later it would be renovated to also house FM studios, to be known as KRTH.)

In 1965, L.A. radio was different than the radio I knew from hustling trips to Hollywood in 1959 just so I could cruise Hollywood listening to KFWB *Channel Ninety-EIGHT*. B. Mitchell Reed influenced me more than any disc jockey I had ever heard. KFWB's Program Director and my hero, Chuck Blore, was right up there with Babe Ruth, Elvis and John Wayne.

In Hawaii, the Pidgin English phrase for "goose pimples" is "chicken skin." That was the reaction coming on in waves as I realized that this time, I *had* made it to Hollywood. All I had to do was perform and I would remain there. I was 27 years old. I had little doubt that I would succeed and be there for a while. It wasn't necessarily arrogance, which both Morgan and I could switch on instantly to mask our insecurities. It was that the situation seemed so logical.

- KFWB. It was not the same station that first captivated the town with PD Blore's great format and crew on January 1, 1958. We would be competing against a shadow of the *real* KFWB. Their energy had withered. Blore was gone. I figured that, with a sufficient budget, either Bill Drake or I, singularly, could out-program them.

- KRLA. Pasadena's KRLA felt hotter than 'WB. At first glance, KFWB and KRLA's combined ratings indicated that Top 40 radio was dead in the nation's second largest market. But I knew the listeners were there, just as they were all over America. These stations needed a grenade going off in their backyard — figuratively speaking — to grab their attention and, heh heh, make them wonder what was coming next.

- Bill Drake. I had little in common with Drake other than our love of radio and the ambition to succeed. We respected one another as combatants in the savage 1963 ratings-war known in radio as "The Battle of Fresno." I trusted Drake's instincts. Sometimes it was frustrating when he pondered something endlessly, changed the subject or headed to Nickodell's, the KHJ hangout next-door. There, Drake held court and tossed down "winky-poops." Born in a place about as southern as it gets, Waycross, Georgia, Drake also dreamed of making it in Top 40 radio. Otherwise our only cultural connection was a mutual appreciation of boiled peanuts. We'd argue about whether the best of these slimy, oozing things came from Hawaii or Georgia.

- Survival Instincts. I was born in Hawaii but conceived somewhere between Long Island and New Jersey. People on the mainland meeting me for the first time assumed I was a fast-talking Jew from New York. Not so. I did inherit speed genes that came from a long line of people who had to think on their feet in order to survive. At work I was always one notch below full manic mode.

- Signal. If in real estate, it is "location, location, location," when AM ruled the radio dial, the key was signal, signal, signal. KHJ's coverage ranged over Southern California and to all the ships at sea. At 930 kilohertz, its bandwidth was broad enough to grab a car radio's "scan" button.

- Autonomy. There would be no "orders from headquarters." By 1965, the Drake-Chenault consultancy had done well at KGB, San Diego. That market had three stations chasing each other like mice in a treadmill. KCBQ or KDEO or KGB would be on top briefly, only to be supplanted by one of the others. Drake cleaned up KGB, further formulating the ideas he first put into effect at KYNO in Fresno in 1963. That was the same KYNO whose ass we at KMAK kicked until owner Gene Chenault brought in Bill Drake to program it. Then the leverage switched from us to them. Chenault had just that one station. Its failure would have grave financial consequences, perhaps taking him out of the ownership arena. In contrast, I was with a group of three stations. In those days regulations limited a group to control of seven AM licenses.

How things change. The Telcom Act of 1996 changed the rules of the radio game. Relaxation of prior license limits now allows mega-corporations to buy and sell stations by the hundreds. The side effects of this concentration of ownership drained radio of many essential elements that made the medium so exciting in the 1960s. Had I bought shares in these greed-driven corporations as they started gobbling up licenses, I could have made a bundle; the satisfaction would be financial. No amount of money will change my opinion that broadcast deregulation contributed in many ways to the diminishment of "our" kind of radio, both as programmers and listeners.

Back to the story of the transformation of KHJ to Boss Radio. By 1965, the Drake-Chenault consultancy had pulled KGB from free fall. This pleased the station's owner, broadcast pioneer Willet Brown. He had teamed with Don Lee to start the Mutual Network to compete against NBC and CBS. Brown was a friend of Howard Hughes — whatever *that* could possibly involve. He owned one of the nation's major auto dealerships, Hillcrest Motors, the Cadillac franchise in Beverly Hills. Since he already "had everything," to Brown, *winning* became everything. (I would work for and learn much from Willet Brown in the '70s.)

Willet Brown was a peer and confidant of Thomas O'Neil, President of RKO and all its companies. In 1965, O'Neil, also one who abhorred losing, and was disgusted with KHJ. The once proud, prestigious station had not kept up with the times. Local management, with money rolling in to KHJ-TV, let the radio arm languish. They were frozen in the 1950s. O'Neil told Brown of his irritation with KHJ's lackluster performance. Brown, pleased with the results of Drake-Chenault's efforts in San Diego, brought them to O'Neil's attention. A deal was made. You will find Bill Drake's play-by-play description of the negotiations as you turn the pages.

Drake-Chenault made one key demand: Programming control of KHJ. They asked for, and received, autonomy from RKO General Broadcasting headquarters in New York. The California consultants would answer to Tom O'Neil himself. This cleared the track for a straight shot to the top of L.A. ratings. Drake and the crew he assembled would be bulletproof, protected from corporate infighting. We could keep our eye on the ball, never losing sight of our goal to win in the ratings, but also to methodically carpet-bomb our competition out of existence. It was the time of the Viet Nam war, you understand what I'm sayin'?



After the Program Director job was mine, I told just a few close friends that if KHJ couldn't win with all we had going for us, I should quit radio. It would be uncool to publicly appear as cocky as Robert W. Morgan and I felt about our chances. Working together in Fresno in 1962, we knew each other's moves. Each admired and respected the other's abilities.

Football Analogy #1: With Morgan as the morning personality and me as PD, KHJ resembled an expansion team with an experienced coach and quarterback in place. We had paid our dues together and awaited our shot in the bigs.

Walking into 5515 Melrose, there was little to intimidate me. We would be up against weakened competition. We had a plan. We knew how to execute it. There was the Drake-Jacobs conceptual yin and yang (more about that later), Drake's visceral compass, a killer signal and no one from "corporate" messing with us.

Starting at KHJ, I was called Operations Supervisor. There was a P.D. there, Don Otis, who had been doing legwork for Drake. It was Otis who suggested Johnny Mann to Drake as a possible jingle person. Otis' presence also gave the office staff a symbol of continuity. To the people working there, with few exceptions — Chief Engineer Ed Dela Pena, Engineers Bill Mouzis and Dexter Young, News Director Art Kevin — we were looked upon as creatures from outer space. Fortunately, we spoke the same professional language: "ROS, fade, TFN, upcut, OTO, hiatus, PSA," etc.

I steered clear of Otis. Drake told me I would soon be officially P.D. but to cool it awhile, so I did. Besides, I was making more money than ever, the same as the jocks. They were paid the AFTRA union minimum of \$15,000 a year — a nice amount of money in 1965. I leased a new Cadillac convertible from Hillcrest Motors for about \$200 a month. I rented a house in Benedict Canyon. This entitled me to a Beverly Hills address and zip code. From Halawa Jail to the Home of the Stars! I'd "show" the kids in the prestigious Honolulu private school that I dropped out of. I could make it without

their diploma, let alone a college degree. I would have made these moves anyhow. Maybe flashy, OK, but they weren't financially reckless.

My first wife got us settled in on Portola Drive (the street where the Manson Gang stopped to wash the blood off their hands a few years after we moved on). I immersed myself implementing our pre-Boss Radio format. In the production studio the future jock staff practiced with high-speed precision drills using elements produced for our rockin' debut. On the air we ran a continuous music feature called, The Cavalcade of Hits. A Boss-Jock-to-be, Top-40-style suppressed, played records by the Ray Conniff Singers, Doris Day, Dean Martin, etc. Listening to The Real Don Steele do *that* was a truly bi-polar experience. Things were going as planned. What happened next was predictable: The shit would hit the fan.

**The professional is the man who can do it twice.**

- Dizzy Gillespie, as told to Pete Hammill -

## Introduction

### Boss Radio: Day One

If you can believe it, no one can agree on the exact date Boss Radio began. KHJ historian Ray Randolph and I have been arguing about this for more than ten years now. Sometimes I think that it was May 5. But that is easily confused in my mind with the launch date of earlier stations with which I was involved. Other times something tells me it was May 3.

Why wasn't Randolph on the Warren Commission or one of the Watergate investigating committees? Here is a tiny portion of his evidence:

I'm not really concerned about any May date. What RJ is looking for is the date that Steele first cracked the mike in response to KFWB. That date is April 27, 1965.

The May 5th date in the *Cruisin'* album liner notes somehow became the de facto "start date" by the end of 1965. Jacobs produced the records. Perhaps he thought it sounded better than May 3rd. A few items where the May 5th date has been heard/spotted:

- 1) 1965 "Christmas Wish" audio promo. Robert W. Morgan states: "... as the holiday season approaches, for the first time since Boss Radio began on May 5th, we're stopping the constant contests ..."
- 2) One of the "Boss Golden's" albums lists May 5th as the start date.
- 3) On Boss 30 Survey No. 95, a promo on the back for the "Birthday Firebird" contest states: "Boss Radio is two years old on May 5, 1967."
- 4) In a 1969 form letter from Warren Earl to those who wrote in with praise for the "History of Rock 'n' Roll," it states: "Not since we began our 'Boss Radio' format on May 5, 1965 have we received such an overwhelming ..."

This info is "reference only" for the hardcore. It also *has no impact on the fact* that the "Sneak Preview" began on April 27th, 1965.

Then Randolph lists three pages of evidence in support of his claim. For over a decade Randolph has proven me wrong. And I was the damn program director. So let's go with April 27, already.

#### **"The Boss Jocks Are Coming to KFWB!"**

We know the place was 5515 Melrose Avenue, long before it became a trendy street. Back then it was grubby and nondescript. The drab, three-story building that housed KHJ radio and TV resembled a plumbing-supply house. At the entrance, across from a guard shack, sulked a lone banana plant. The structure was surrounded by the Paramount and Desilu film studios and a restaurant called Nickodell's, which had red Naugahyde booths and smelled like Lysol and Scotch.

The TV and office employees looked down their noses at us. We were just the latest in the KHJ Radio Format-of-The-Month Club. It was obvious there'd be little support from our fellow RKO broadcasters. We would rely on our own small Boss group, and our collective desire to do or die.

The day began with a promo jingle recording session at a small studio a few blocks away, down Melrose Avenue. New KHJ deejay Roger Christian, formerly of KFWB, was the co-writer of the Beach Boys' hit, "Little Deuce Coupe." Roger and Brian Wilson let us use the track to overdub our new "Boss Jock" deejay lineup. So the jocks, none of whom could sing a note, were down the street in a sound booth talking in rhythm to the song's beat.

Professional vocalists handled the chorus, "It's the new KHJ, now you know what we got." The jocks did endless takes of their simple rhymes. One of them, Robert W. Morgan, was browsing around his portable radio. He stopped at KFWB at 980 on the dial. Morgan thought he was hearing things he shouldn't have been. Like KFWB using material we planned to debut the next week. Liners, such as "Boss Radio ... KFWB."

In those pre-focus group days we called such phrases “liners,” short for one-liners. KFWB relentlessly blasted more slogans: “KFWB 20/20 News.” “The Boss Jocks are coming to KFWB!” Morgan literally ran down Melrose Avenue to the KHJ building, through the lobby and into my office, KFWB trilling from his tinny transistor. At first, I refused to believe what I heard. It was a waking nightmare or acid flashback. But it was happening. I even realized why but filed that away ’til later.

**“OK, let's do it.”**

I buzzed General Manager Ken DeVaney on the third floor. “You’re not going to believe this, but ’WB is on the air *using all our new stuff.*” Silence. DeVaney, a lawyer by training, never spoke impulsively. I always did: “Ken, it’s fucking happening. Morgan has it here on his radio.”

“Call Drake, I’ll be right down.”

I phoned Bill Drake on his ultra-hotline. “I’m coming right in,” said America’s future #1 radio programming consultant.

With “KFWB Boss Radio” in the background, I told Morgan and DeVaney why I thought it happened. I started at the station several weeks before and discovered two newsmen working there who I knew from Honolulu. One was Andy West. He was “Jumpin’ George” West on KPOI in Honolulu in 1959 until he was fired for threatening me with a gun.

I never worked with the other guy. But, when I was hired he thought he’d be fired on the spot. Actually, the News Department was the last thing on my mind, there being so much to do. Anyway, this newsman ran to KFWB and offered to divulge KHJ’s game plan if they’d hire him.

They did and he did, and that’s why Drake, DeVaney and I were huddled in my cubicle of an office frowning, swearing and more pissed than any trio using a Los Angeles Memorial Coliseum men’s john at halftime of a typical Rams game.

We discussed our limited options. Drake proclaimed,

“We’ll start today with the new format. Today.”

“We can call it a ‘Sneak Preview’ of the new format,” I added.

“Can we do it and when?” DeVaney asked.

“Three o’clock,” I said, faking the confidence of Eisenhower on D-Day. “Boss Radio 93/KHJ debuts with The Real Don Steele Show at 3 p.m.” It was about 11:15 in the morning.

We had 3 hours and 45 minutes to do a week’s work. Responsibilities were assigned: I’d stay on the first floor, where the studios were. Drake stationed himself close by the traffic people, convincing them that they could have a Boss program log ready in time. DeVaney returned to the executive offices and played free safety. We sent out for two dozen Nickodell’s hamburgers with French fries.

By then the jocks were back from their session. The Real Don Steele was in the production room rehearsing. That was part of our countdown drill, two weeks of practice before going live. Steele had just done one of his patented manic intros to the Supremes’ “Stop in The Name of Love” when I walked in.

“Don, uh, you know KFWB’s on with all our stuff.”

“Yeah, Morgan told me.”

“Well, ah, we — Drake, DeVaney and me — we decided we gotta go a little earlier, or they’ll cop our whole trip. And you’re the guy to kick off the real Boss Radio.”

“When?” asked Steele, casually.

“Oh, ah, you know, your regular shift. In about three hours.”

He said, “OK, let’s do it,” and cranked up his monitor until Diana Ross nearly blew out the studio windows.

This would be the last day Don Steele would be an unknown disc jockey born several blocks away from that very spot.

*“I immediately apologized to this pregnant lady for swearing.”*

I tried to sort out priorities. The main thing: Get Steele rolling, that would buy three hours. Then I realized I had forgotten something — music, shit, that was it — music! We hadn't gotten around to stocking up on the current hits. I met Drake in the second floor conference room. We knew we'd be playing a “Boss 30.” But *which* 30 songs? We hadn't started any music research. “We'll play what KRLA's playing,” said Drake. The Pasadena station was still the #1 rocker, if only by default. Back down the stairs to the music library on the ground floor and Betty Breneman, our Music Director.

“Can you run over to Wallichs Music City and pick up a KRLA song list and two copies of all the records on it?”

“Sure,” she answered, quizzically.

“We're going to start with a 30-title current rotation based on what KRLA's doing, that's the way Bill wants to go.”

“Uh, huh,” she nodded slowly. “And when is this going to happen?”

“Not until three. Three o'clock. Today.” We'd only met a few days earlier but I knew then that she appreciated my sense of irony.

“Oh, shit, what about oldies?” I immediately apologized to this pregnant lady for swearing. She gave me a look that said, “I've been in the music business in Hollywood before you ever snorted smog, like I've never heard *that* before.”

“No problem,” said Mrs. Breneman, reminding me we had been playing lots of old stuff on our interim programming, the bland “Cavalcade of Hits.” The pregnant lady marched off to Drake's chauffeur-driven Cadillac and headed for Music City at Sunset and Vine.

### **Bill Mouzis' Secret Vault**

The “93/KHJ Boss Golden” jingle popped into my brain. Jesus, we need jingles. It was high noon. The Melrose building had been laid out to accommodate giant studios for network shows with large orchestras. The cement walls were nearly one foot thick; to get to Bill Mouzis, a few feet away, I had to trot about 75 yards through a maze of studios and offices.

Bill Mouzis, thick hair, glossy as black Greek olives, was on the AM engineering staff; one of over 20 men on the technical crew, all members of the IBEW union. It was instant rapport with Mouzis and me the first time we met. He wasn't skeptical or cynical. And he was tired of doing breakfast remotes from Steve Allen's house, “riding the board” for Michael Jackson or Geoff Edwards, dubbing news carts, etc. It was obvious to me that Mouzis could cook. In production, he would become the master chef.

At our original Johnny Mann jingle sessions the week before, Mouzis was right there with Drake and me, keeping an ear on things. He was assigned to production full time. The engineering on virtually every Boss Radio promo was done by Bill Mouzis. I wrote 'em, Morgan read 'em and Mouzis mixed 'em.

The KHJ “Production Room” was a tiny announce booth with the board and other equipment in an adjacent hallway. It always blew my mind that, from outside, the place resembled a large municipal building, but inside the quarters were tighter than on a submarine. The entire, original “History of Rock and Roll” was produced in this same hallway.

I rushed up to Mouzis frantically advising that we needed all our jingles dubbed in less than three hours. We had worked hours just getting the sound equalization perfected. Mouzis smiled and nodded, “Follow me.” He unlocked his special cabinet, which he guarded like Fort Knox. There, neatly stacked, were all the unplayed 93/KHJ Boss Radio jingles on 40-second tape carts, timed and labeled. “Just tell me what else goes on the labels,” he said. “Thanks, Billy, I'll let you know.” It was becoming obvious why they called 'em “pros” in Hollywood.



### **An ambulance arrives at 2 p.m.**

Upstairs, Ken DeVaney burned up phone lines with lawyers in New York and Beverly Hills, discussing restraining orders and lawsuits against KFVB. Bill Drake was designing logs with the precise stop sets and commercial limits we had planned in long sessions at Nickodell's. For the record, we allowed for a maximum of 13 minutes, 40 seconds of commercial time per hour, maximum. No break would exceed 70 seconds. There were specific stop times, e.g. :03, :07, :11, :15, etc. Remember, in 1965 the average record length was 2 minutes, 20 seconds.

Morgan would voice the new station IDs. We marched down to Mouzis' hallway. After batting copy ideas around, I scribbled, "(Tymp roll, fades to Morgan:) Ladies and gentlemen, you're listening to the much more music station..." At that point the Johnny Mann singers, in one of the more memorable jingle melodies ever written, sang "KHJ — Los Angeles." Anyone who has ever heard that jingle more than once can still sing it to this day.

Approaching 1 p.m., things were coming together. Mimeographed playlists would soon be ready. Songs played were to be checked off with a lo-tech grease pencil. Betty Breneman had all the oldies on hand, she just had to "borrow" the current chart numbers from KRLA. Mouzis only had ten or so IDs to dub to cart.

News Director Art Kevin was switching format sheets to the KHJ "20/20" News configuration. This was the handle for the then revolutionary news slots at 20 minutes before and after the hour.

Not everyone was as calm as Mouzis and Kevin. Clancy Imislund, KHJ Promotion Director, was pulling out his wispy hair. Our campaign, to blanket Los Angeles streets with "93/KHJ Boss Radio" billboards was scheduled to start May 10th. The same with bus bench ads. Clancy thrashed about, cursing KFVB, trying to get things moved up.

At approximately 2 p.m. an ambulance arrived and carried out a lady on a stretcher. She came from the traffic department. To this day I don't know who she was or what happened to her. With an hour to go, things were getting quite exciting.

### **"Ladies and gentlemen, presenting The Real Don Steele."**

"The Cavalcade of Hits," the transitional feature we ran to bridge between the old programming and the new KHJ, was now in its last hour.

What an hour in L.A. radio history. At that moment, KFVB was "Boss Radio" and KHJ was readying to use KRLA's playlist. Drake said one way or another there'd be a program log by 3 p.m. I wondered when the next stretcher case would be hauled down from upstairs.

As a radio programmer, when the curtain goes up, things are out of your hands, and there's nothing to do but pace and listen. Should I cruise around in my Caddy convertible, go home and stare at the radio, lurk in the office, what?

2:59 p.m.

I had to see this. Steele sat in the drab announce booth, chain smoking, his monitor turned up above normal human range. The announce booth contained a funky mike, VU meter, earphone-jack plug and one switch. Period. I'd had a Plexiglas bulletin-board-type thing made, and the jocks faced that. 5x7 inch cards were plastered all over it. The news announce booth was off to the right, about the size of a modest aquarium, and the engineer was 90 degrees to port.

I stood behind crew-cut Ken Orchard, the board operator on duty. Orchard recalls, "There was a natural high you could feel throughout the building. Everyone was charged up." The final "Cavalcade of Hits" song was fading.

3:00 p.m.

"BOOM ... Ladies and gentlemen, presenting the Real Don Steele Show ... with a Sneak Preview of the all new Boss Radio, on ... KHJ, Los Angeles." The Motown sound crashes in over the fading tympani. Steele jumps on in, "It's 3 o'clock in Los Angeles!"

## Confucius Say Gypsies, Tramps & The City of Angels

Drake and I came from such geographic and psychic extremes that one must resort for insight to the longest chronological record in history. The Chinese Lunar New Year Calendar dates from 2600BC, when the Emperor Huang Ti introduced the first cycle of the zodiac. The Chinese believe the animal ruling the year in which a person is born has a profound influence on personality, saying: "This is the animal that hides your heart." The Chinese New Year begins in late January or early February. So although both of us were born in 1937, Bill Drake arrived at the close of the Chinese Year of the Rat and Ron Jacobs was born in the Year of the Ox.

Therefore, about Bill Drake, *Year of the Rat*:

"Rat people are born under the sign of charm and aggressiveness. They are expressive and can be talkative sometimes. They like to go to parties and spend quite sometime chatting with their friends. Rats are self-contained and keep problems to themselves. And even though they can sometimes be talkative, *they never confide in anyone*. The Rat is quick-witted. Most rats get more accomplished in 24 hours than the rest of us do in as many days. They are confident and usually have good instincts. Stubborn as they are, they prefer to live by their own rules. It won't be an easy task to work with Rat people, why? Simple, because *they are also 100% perfectionists*. Sometimes narrow-minded in outlook, Rat people are nevertheless honest. They can always make a success of their lives as long as they manage to master their perpetual discontent and their insistence on living for the present moment. They are very organized and talented; perhaps that is why the Rat makes a good businessman or politician. Unfortunately, as soon as the Rat earns money, he spends it."

As for Ron Jacobs, *Year of the Ox*:

The good news. "A born leader, *inspires confidence from all around*. Conservative, methodical, and good with their hands. The Ox would be successful as a skilled surgeon or a general. Some Oxen: Walt Disney, Clark Gable, Rosa Parks." Not so cool characteristics of Ox people: "Guard against being chauvinistic and always demanding your own way. The Ox would be successful as a hairdresser. Some Oxen: Napoleon Bonaparte and Richard Nixon." Ah yes, Richard Nixon, the ultimate oxy-moron. And the Oxen who pose a major dilemma: He was called, "A painter with masterly control and power of observation, a mind perfectly capable of integrating the elements of its chosen activity." How to categorize a visionary and artist when it comes to *radio*, a medium that stirred to life about the time of his death? Oh yeah? Who would want a *program director that mutilated his own ear*, Vincent Van Gogh?

Boss Radio was born in the spring of 1965, *Year of the Snake*. Ending our metaphor of KHJ as a giant fortune cookie, if the KHJ format were a person, it would be, "Charming and popular. Snakes are spotlight magnets, and they will not be ignored." And on the Chinese Zodiac Animal Compatibility Chart (1 = least compatible, 100 = most compatible), guess who ranks #1 and #2?

Ox at 85 ("This union can be a good one.") and Rat at 67 ("Better be friends than lovers.")

What does this all prove? That Bill Drake and Ron Jacobs should have opened a chain of Chinese restaurants? That they were not lovers?

What follows is the twisted path that highlighted disc jockeys as Gypsies, programmers as Tramps and most radio station owners as Thieves. And what more appropriate place than Los Angeles, California, U.S.A.? Where else would two radio junkies born over 5,000 miles and seven months apart join forces to take over America's second largest market?

Historically, the starting point would be "The Battle of Fresno" in 1962. The town's #1 station, pulling 60% shares in the C.E. Hooper ratings, was Gene Chenault's KYNO. It was the only Top 40 station in the market.

## Grape Vines, Ti Leaves and Peach Trees The Roots of Boss Radio

**KEN DEVANEY:** It was 1953 in the era of Hydrogen Bombs and cold-war saber rattling. I was a full-time student at Fresno State College and a part-time radio announcer at KYNO, Fresno. The manager and part-owner was Gene Chenault. I was in my third year of a four-year ordeal at Fresno State and a cadet in the Air Force ROTC program, a sure deferment from the Korean War. My duties were pretty much the norm for that time and place — making station-break announcements when the Mutual Don Lee Network gave local stations the opportunity to scoop up a few advertising dollars — playing “middle of the road music” — reading news reports ripped from the noisily stammering Associated Press printer down the hall.

I graduated a year later, having returned to KMJ from whence I had come because the salary was better. In 1957 I began three years at the University of California, Hastings College of Law, working part time as a rock 'n' roll DJ at KOPY in San Francisco (the first rock station in the Bay Area) and later at KEWB, the Crowell-Collier flagship station in Oakland. I was aching to get my law career on the road.

**RON JACOBS:** I arrived in California to work in radio in 1962. Coming from Honolulu, my thing was that I had few outside influences, which was really great. Anything that I did at home in Honolulu wasn't stolen from the next city. I don't mean to say “everything” because to our General Manager at KPOI, his idea of a newspaper layout was to take an ad from *BROADCASTING* magazine, tear it out, rip off the call letters, put our KPOI call letters in and send it to the paper.

We did the “KPOI Pay Phone Jackpot” in Honolulu, a slightly modified version of something done in Canada. OK, we didn't create everything new but some things we did because we were crazy and we didn't know what to copy. I remember coming to L.A. in 1958 to listen to KFWB. I was so stoked by the total entertainment of it that if they had contests I don't remember them.

**FRANK TERRY:** I was about eight years old when I first got interested in radio. My father was a sales manager at a radio station in San Bernardino, California. KFXM. He was kind of Tennessee Ernie Ford's manager. Tennessee Ernie Ford worked at KFXM playing hillbilly songs. My dad used to take me down to the radio station when Tennessee Ernie did his show, a Saturday Night Jamboree kind of thing, and he and I became friends. Later in Los Angeles his career just took off.

**RON JACOBS:** I started doing teenage radio shows as a kid. Television didn't come to Hawaii until three years after we became a state in 1959. By then I had been a PD for a year and had worked with and learned directly from Mike Joseph and Bill Gavin. Pretty incredible how that came to be but Polynesian karma is heavy. By 1962 I was programming VP of a two-station group that bought KMAK in Fresno. I mean how does that sound, “A *two station* group?” Hey, the max limit in those days was *seven*.

**FRANK TERRY:** I was working at a radio station in Riverside, California when I found out that this Jacobs guy had actually come in to our station with some of his boys, sat down with our station manager and convinced him that it would be to our advantage to change format and stop doing Top 40 because Jacobs' people were coming in to San Berdoo and we better get out while we could because these new guys were going to kick our ass. And that's what they did!

Back around March of '62 I got an appointment to see Jacobs. We went to breakfast. A couple days later he called me to come to KMEN out on Baseline in the middle of a cow pasture. When I got there he said, “There's nothing here, the whole staff is set. We're ready to go here,” but he continued, “I'd like you to hang out for a while, kind of be an advisor, help us with some of the local stuff we don't

know about.” Then he said, “You and me’ll go up to Fresno and we’ll set up the radio station up there.” (Laughing)

**KEN DEVANEY:** In 1962, after a brief stint in a rather unsuccessful law practice in Sacramento, Joe Drilling, a broadcaster I had known for years in Fresno, called me. He was the newly-named president of Crowell-Collier Broadcasting and he offered me the job as his administrative assistant with offices at KFWB in Los Angeles. Since the salary was well above my subsistence earnings in the law office, I accepted.

**RON JACOBS:** After kicking off KMEN in San Bernardino in March of 1962, I left it in the hands of PD Bill Watson. Terry’n me took off in his Corvair. You know, Ralph Nader’s “unsafe at any speed” car. We had a U-Haul trailer bouncing around back of us. All our earthly possessions were in that damn toy wagon. I knew that if Terry cranked the steering wheel too hard that a quarter-ton of vinyl records would shift violently and flip over the whole fucking setup. But we lived to tell the story.

We arrived in Fresno, “Agribusiness Capital of the World,” center of the San Joaquin Valley. Good cheap wine and stuffed grape leaves. The goal was to remake a station as we had 90 days earlier in San Bernardino. By sunset the day I arrived “Sunny Jim” Price was hired as the new PD.

His enthusiasm — the first time we shook hands he pumped mine like he was out to break the Rotarians’ Squeeze Record — and experience convinced me to hire Jim on the spot. He was another format pioneer who worked at KOBY, San Francisco. An ex-marine, Jim then did a *major* career favor for me. “There’s a guy who just got out of the army,” he blurted out, “name of Bob Morgan. He’s on KMBY in Monterey. You *gotta* hear this guy! Now, man.”

**ROBERT W. MORGAN:** In 1962 KYNO had the market to itself. They had a 60 share. The only ratings back then were Hooper. But KYNO was sloppy. They had this old guy in the morning. A good guy, but he was older and there was nothing for the kids to listen to.

“Sunny Jim” Price was one of the jocks at KMJ, a big old-line station in Fresno. I idolized him. In those days I idolized all deejays whether they were good or bad. When I was in Monterey, I was able to connect with him just to let him know I existed.

Sunny Jim came through. He called me soon after I got out of the army. He was moving to KMAK to be the new PD and said there are some gigs coming. And I said, “It sounds pretty good. I need a job.” He called back and said, “We want you to do mornings.” That was all it took. I signed up. I was elated, of course.

They had some 24-year-old boy genius, Ron Jacobs, in charge of group programming. Before I got there, Sunny Jim called me again, “I’ve got bad news, Morgan. This Jacobs guy wants to do mornings. We’re going to give you noon to three.” I was crushed.

**RON JACOBS:** Sure I remember the day we met. Morgan and I peered suspiciously at one another through the double glass windows between studios in the small brick blockhouse on McKinley Avenue that passed itself off as a radio station. This was not just a casual first impression. For both of us it could easily have been a look in a psychic mirror. We began with both of us circling verbally, a few soft jabs. Sumo check shoves, very Zen. But our monosyllabic grunts and nods signaled the start of as intense a relationship I have ever had with anyone, in or out of radio.

**CAROL MORGAN:** You know, once he got out of the army, Robert was just thrilled to be doing what he really loved to do. When he went to work in Fresno, it was the first time he had gotten a radio job that was totally divorced from the army. That was when he considered that he really got into radio. And he just loved working with Ron Jacobs.

**FRANK TERRY:** KMAK went on the air in May of 1962 and got to rolling. Jacobs was doing mornings, I was doing 9 a.m. to noon, Morgan did noon to 3 p.m. It wasn't long after we were on the air that everybody — Jacobs was the first — realized that there was an incredible talent in our midst and it was Robert W. Morgan. Jacobs was doing his executive thing. He was like the national PD for the whole Colgreene Group. He had to go out of town a lot and they'd put a part-time guy in there for the morning show. Jacobs realized that the logical thing was to put Morgan on in the morning and let him go, turn him loose.

**BILL DRAKE:** In mid-1963 someone named Gene Chenault from KYNO in Fresno had been trying to call me at KYA in San Francisco. He did this for a long time, but I never returned his calls. The only reason that I finally did was because Knox LaRue, who owned KSTN in Stockton, California, was a friend of Chenault's.

**RON JACOBS:** Drake is a reclusive person. He didn't require new people. Drake wouldn't return Chenault's phone calls because they were from someone he didn't know or know about. Drake has always been that way. It took a third party to vouch for Chenault. Later on, I had to light bombs underneath Drake to meet with Bill Watson and Tom Rounds, both of whom were in on the beginnings of RKO's great run.

**BILL DRAKE:** When you look at it logically as far as people and things — the important decisions — it's not just one station. It's not just L.A. or other towns in California. Or even Honolulu. I mean, Jacobs discovered Morgan then got out of his way and let him take his best shot. I heard Morgan. Morgan put me onto Jacobs. Jacobs put me onto Tom Rounds. There was Frank Terry, there was Bill Watson and so on.

**RON JACOBS:** Immediately Morgan and I fell in Love/Hate. We sat around Fresno dreaming of the Big Time. Three years later we had our shot. When we were in a total groove — say cutting tracks with Bill Mouzis at the board in what was ridiculously called "the KHJ production room" — we were always on the same page, literally. By then, as I wrote copy, I knew his rhythms and heard his incomparable voice in my head. Morgan emphasized the right words at the right time, performing them as intended, usually on the first take.

**BILL DRAKE:** A friend of mine, Jane Swain, former General Manager at WAKE, Atlanta, was working with Knox LaRue. She convinced me to meet Chenault. He, LaRue, and I met at Jane's house. Chenault was from Oklahoma, an actor who got into radio right after World War II. KYNO in Fresno was his first radio-station-ownership deal. He also was involved with KRAK in Sacramento. I had never heard his Fresno station. He said he had the market to himself, and then some people came in and bought KMAK and started doing wild things. And they really kicked his ass.

**ROBERT W. MORGAN:** Fresno was the big time. So, we go on the air. Sunny Jim worked afternoon drive, I worked noon to three. We started out with a one share. There were two AM, Top 40 stations: KYNO at 1300 and us, KMAK, at 1340. When we went up to a 35 share, KYNO went down. We beat them the first half-week. We were a lot better and the word had just gotten out about KMAK. All the stations in our group were doing wild promotions. But that was a long ass battle, boy. Meanwhile Jacobs had a seven to my 37, so they put me on in the morning and he took himself off the air. Jacobs has a tremendous ego, but he's also very practical.

**FRANK TERRY:** Jacobs was the first to admit that Morgan was a better jock than he was, and Jacobs was no slouch, you know. He had Morgan switch from Bob Morgan, which is how he started, to

Robert W. Morgan. And Jacobs got the “Good Morgan” thing going. Never again say, “morning,” it was always, “Morgan.” And he told all of us that. (Imitating Jacobs voice) “You don’t *ever* say, morning, it’s Morgan, God damn it. Shape up!”

**BILL DRAKE:** When our meeting ended, Chenault said, “Will you come down to Fresno, do your thing, listen to KYNO and talk to me?” I went down to Stockton again to talk to Jane Swain and she said, “I think this guy is OK.” So I met Chenault again. I had listened to his station and I looked at him and I said, “Gene, you’re in fucking trouble!” (Laughs.) He knew that I knew — and I knew that he knew — or I wouldn’t have been there. What else could I say, “You’re cool?” He knew he was in deep shit. I told him, “You got real problems here.” I didn’t tell him a whole lot of details about anything; just that he was in trouble and this radio station, KMAK, was killing him. Obviously the difference in the radio stations was vast.

**ALLEN DAVIAU:** There is no question that what was going on in the KMAK-KYNO, Jacobs-Drake radio wars was far more fascinating and entertaining than anything in my years listening to L.A. radio. From my first visits to my parents in 1962 I was aware that these Fresno stations were playing hardball. The ‘Thons, the contests, the very basic, serious focus of every disc jockey let you know that this was war. As I got to know some of the combatants from the KMAK side, I knew that I wanted to be involved in some way. I was not interested in a radio career but perhaps I could be of use in the publicity or promotion aspect. I could offer still or motion-picture photography and stage lighting.

**RON JACOBS:** Terry and I were bachelors and roommates. As soon as we got to the weekends we’d rush down to L.A. or go to San Francisco. Each for different reasons. In Los Angeles there was, uh, female companionship provided by friendly record promoters. Having laid to rest such matters we’d drive the next weekend to San Francisco. In the fall of 1962 we saw some 49ers games in Kezar Stadium where the seagulls would shit on your head in the fourth quarter. And we would make the pre-hippie Beatnik scene. Like the City Lights Bookstore and Sausalito, before there was Haight Ashbury, and music at the Purple Onion. That was cool because several Honolulu schoolmates who became the Kingston Trio had made it there. KYA was picking up steam by then. I remember this one jingle, man (sings) “*San Francisco, everyone every day, listens to KYA.*” Only thing I didn’t like about San Francisco was the frigging weather, for me, barefoot jungle boy, I would always freeze my *okole*.

So Terry and I spent our Fresno weekends escaping from the place. South to get loaded and see Lenny Bruce at the Unicorn and look at the Watts Towers — anything just to get out of Fresno. It was still great to listen to KFWB, but by then each of us tacitly thought we could give them a run for their money. Like the mystique had worn off.

**FRANK TERRY:** I’m on the air one day at KMAK in Fresno while they’re removing railroad tracks and digging up the street. They told us “We’re going to cut your water off for the day.” So I start bitching about it on the air: “Can you believe this? We have no water here at the KMAK. I don’t know what we’re going to do if we have to ...” I was just talking about how hard it is to exist without a day’s water. You can’t go to the bathroom, what are you going to do? Jacobs and Morgan are out in the hallway listening. Then they come in the studio. “Hey, got an idea! Why don’t you have the listeners bring you water? Let’s see what happens.” I go on the air and start asking for water. Well, this other guy came on after me and it mushroomed.

Jacobs put together this thing called the “First Annual KMAK McKinley Avenue Festival of the Water” — or “Water Festival.” We had an inflatable pool out there and Jacobs got the Beach Boys to play live on our roof. We had a National Guard tank circling the tower, a Miss McKinley Avenue Beauty Contest with chicks out there in bathing suits, a woman doing ice sculpture and people throwing balloons full of paint at the back wall of the building. Jacobs was mumbling “Jackson Pollack” and we

had no idea what he was talking about — but we had a water festival! It became an acronym: The “KMAK AKMAFAF — Annual KMAK McKinley Avenue Festival of Arts and Flowers.” Stuff like that would happen. And KYNO was sitting there playing “The Peppermint Twist,” giving away \$10 to the lucky caller.

**BILL DRAKE:** Let’s face it, Ron Jacobs is a hell of a radio man. I love Ron; he’s a great programmer. But I played a lot of psychological games with him in Fresno. It was a dog-eat-dog situation. His guys would follow me down the street in the middle of the night with two-way car radios playing private eye — tailing me — trying to catch me doing something illegal. It was unbelievable. I’ve told everybody I ever met, I’m convinced either one of those two radio stations in Fresno at the time could have come into L.A. and kicked ass.

**RON JACOBS:** What we did in Fresno was frenzied. After meeting Elvis Presley’s manager Colonel Parker in 1957 in Honolulu and watching him operate, I used to think of our promotions as “Circus Radio.” The crazy stuff we’d first done at KPOI in Honolulu was more in the Chuck Blore, KFWB style.

**TOM ROUNDS:** At KPOI, the “Circus Radio” concept continued to evolve. Unpredictability and chaos ran rampant over a tight play list and constant jock-to-jock interaction and cross-promotion. We competed like mountain goats. Driven by Jacobs, who fancied himself “The Lombardi of Waikiki,” we were a fiercely loyal team. When we weren’t behind the board doing combo we were in the production studio, often 18 hours a day, six days a week. Jacobs went way beyond simple cross-promotion. We each assumed roles in his “Theater of the Midway.” As the audience got larger, they started to know the “Poi Boys” as larger than life characters.

**FRANK TERRY:** Fresno is where a lot of the creative stuff really started happening. Talk about a nucleus of people — there was Ron Jacobs, of course, kind of the quarterback of the whole thing, Robert W. Morgan who, as we know, went on to become one of the greatest radio personalities ever. A guy named Tom Maule who was very talented. He eventually worked at KHJ. Jim Mitchell was there. He became KHJ News Director Jim Lawrence. We talked a lot about what we’d do if we had an opportunity to work in Los Angeles. We didn’t know it at the time, but people who happened through Fresno and heard our radio station would stop and say, “Wait a minute!” The record promotion people from L.A. used to come there. Once a month, somebody would come through and drop in and they would all say, “Wow! I can’t believe this is Fresno. You guys are doing some radio here!” It was that “Circus Radio” stuff Jacobs first did in Honolulu, something wild-ass going on all the time.

**ALLEN DAVIAU:** Getting to know Frank Terry and Sunny Jim was a great preparation for getting to meet Jacobs. That happened in a crowded KMAK hallway and consumed about eight seconds.

But I was now the official photographer to the K-MAKers. A few weeks later I was at the Fresno County fair shooting stills of the KMAK Newscruiser, containing a not very “Sunny” Jim Price, hanging from some type of crane above the fairgrounds. This was the KMAK Hang-A-Thon and Sunny Jim was broadcasting from the cruiser every day and supposedly never leaving it. I realized that these people were not only crazy, they would do anything to win.

**RON JACOBS:** Can you remember the first time you and I ever actually *saw* each other? ‘Cause I can.

**BILL DRAKE:** The first time I remember was at the Fresno County Fair.

**RON JACOBS:** Right, right . . .

**BILL DRAKE:** I remember this weird looking dude and somebody said, "That's Jacobs over there." (Laughs.) And you were going like, "Hmm."

**RON JACOBS:** Right. right, right. And do you remember what we had going on and you had going on?

**BILL DRAKE:** We had the Money Monster giving away like one and five dollar bills, the ancestor of the Big Kahuna.

**RON JACOBS:** You had the Money Monster over there. We had fucking Sunny Jim Price hanging from a crane and his damn wife screaming at me every 30 minutes about, "Do you have life insurance? Show me the life insurance policy! Does Jim have diapers?" And someone said to me, "That's Drake over there." I thought, 'tall son of a bitch.'

**BILL DRAKE:** Yeah. (Laughs.)

**KEN DEVANEY:** On a visit to Fresno, out of idle curiosity I monitored KYNO. By that time it had switched to a rock 'n' roll format not unlike that of KFWB, but much sharper, cleaner, and an altogether superior sound to anything Los Angeles had to offer. I was impressed.

**JIM MITCHELL:** I actually got a job that Morgan had applied for. Nobody will believe this. Robert W. Morgan sent a Fresno air check to KGB in San Diego, way before Drake was there. The KGB-PD was a guy from St. Louis named Dick Drury. I did a news tease on Morgan's KMAK show. Drury heard the news tease on Morgan's tape and called me. I told him that I wanted to be a jock, not a newsman. He said to send a jock tape, which I did, from a Sunday morning gig on KMAK, and he offered me a job at KGB. I did three months there, but it was so boring and that station so pathetic that I was already planning a switch to life insurance sales. Then Donn Tyler left KMEN — where he'd gone with Jacobs to be one of the original K-MEN — to return to Honolulu. Jacobs called to offer me the 9-noon jock show and be production manager. San Bernardino with Watson and that crew? I grabbed it, and started having fun again. Morgan never stopped kidding me about beating him out of a job. This still makes me laugh: I was blah and he was maybe the best jock ever.

**TOM ROUNDS:** I learned the basics in New York at 1010 WINS from people like Rick Sklar, Tom O'Brien and Mel Leeds. I was 20 when I started working summers there. When I moved to Hawaii in 1959 I encountered Jacobs for the first time. I had no idea that we'd work together on this new station with as-yet-secret call letters. I discovered a young guy who was *not* trying to emulate Martin Block and the Make-Believe Ballroom on WNEW. He was doing his own thing, learning from his great anti-hero, J. Akuhead Pupule, and Top 40's original consultant, Mike Joseph. Jacobs was a veteran jock, promoter, music guy and master of street theater all rolled up in one cute, roly-poly red-haired drag racer at the age of 19. When KHON became KPOI 1380, hitting #1 in the Hooper ratings in what seemed like five minutes, I was a very serious newspaperman who jocked on weekends. Within six months Jacobs had psyched me into launching my career as afternoon-drive jock. He staged a promotion that had me risking my sanity, if not my life. It was called the Wake-A-Thon. For 8 1/2 days I staggered and mumbled to thousands of Hawaii's residents at the Wigwam Department store. Jacobs actually spun it all into *front-page* coverage every day in *both* morning and afternoon papers reaching most of the population of Oahu, Maui, Kauai and the seal population on French Frigate Shoals. I was a hero, big enough to cover for my dubious talents as a jock.



**RON JACOBS:** When I first got to California in 1962 all I knew about promotion was the wild stuff we did in Honolulu at KPOI. The studios were at the entrance to Waikiki, just across the street from the Ala Wai Canal. Back then, when your station hit #1, the artists made it a point to visit you first. Some acts like Paul Revere & The Raiders, Bobby Rydell and Connie Stevens came straight from the old Honolulu airport in a flimsy helicopter. It flew parallel to the canal opposite the station, made a hard right and landed on the roof. Pretty wild: A chopper sitting on top of KPOI. Hundreds of hysterical girls waited for hours in the parking lot if a “teenage idol” was due to land. Going “remote” meant running a long mike cable out to the sidewalk. A bizarre star arrival was when Fabian flew in for a visit. When the chopper swooped sharply starboard, Fabian’s manager, Bob Marcucci, hung out over the side and rained vomit down on some of our unfortunate listeners. Those deals could get *ca-ray-zeeee*.

**TOM ROUNDS:** During the KPOI years in Honolulu, we’d take as many field trips to L.A. as we could. We went just to listen to Chuck Blore’s “Color Radio” format on KFWB. We’d walk up and down Hollywood Boulevard and accept free drinks from George Jay, one of the few record promoters who knew KPOI existed. Impressed as we were, we all agreed that, “Hey, maybe this town could be taken.” After Jacobs moved to California, I flew over as often as I could to visit him and his troops in such lovely garden spots as San Bernardino and Fresno. Definitely not as nice as Hawaii! But these were the proving grounds for Jacobs’ unsystematic system. Rather than rest on tried and true tactics, like other PDs who had already worked up to the biggest markets, he never stopped pushing the envelope.



## “F-C-F-G-F-C. Sounds Like It Doesn’t It?”

**ED DELA PENA:** In 1948 the Don Lee network started building a new facility at 1313 Vine Street. So I was sent up there to supervise the new setup at the studio there. We moved KHJ into that facility in 1949.

**KEN ORCHARD:** When KHJ moved over to Vine Street from the old Melrose location, the building went vacant for a while. Capitol Records decided to rent it before they built their round Capitol Towers up on Vine Street in Hollywood. Everybody sees that landmark — the stack of 45 records — but Capitol actually operated out of 5515 Melrose for a while. A lot of the best Nat “King” Cole and Frank Sinatra records were recorded in the KHJ studios in the area that became the Boss Radio newsroom. If those walls could talk they’d be humming.

About six or seven years later, the O’Neil Group, who owned the Vine Street studios — four brothers from General Tire — got to fighting among themselves and the empire split. One guy got this, one guy got the tire company, another guy got something else. And Thomas O’Neil was left with the radio properties on the West Coast plus the interest they had in RKO’s film studios. At the parting of the roads, they sold the 1313 Vine Street building.

**BILL DRAKE:** Willet Brown was the Executive Vice President of RKO General and one of the biggest stockholders in General Tire, if not *the* biggest. He set up the deal for Tom O’Neil to buy RKO from Howard Hughes. I remember Tom O’Neil telling me stories about his meetings with Howard Hughes. O’Neil paid something like \$31 million at the time for all of RKO. He parceled off the RKO Radio Pictures studios that became Desilu, but he kept all the movies for his TV stations, which is what he wanted in the first place. He had no network affiliation. He had WOR-TV in New York, KHJ-TV in L.A. and they were independents. He sold off all the other real estate and wound up making what, by today’s value, was peanuts, but at the time was good money.

**KEN ORCHARD:** They didn’t know what else to do with KHJ radio, so back to Melrose we went, along with TV, Channel 9. So it was sort of like taking ten pounds of crap and trying to put it into a five-pound bag. Believe me, we were crowded. Then a couple of years after being back at Melrose, the Boss Radio crew came in.

**BILL DRAKE:** KHJ had been losing three-quarters of a million dollars a year for something like seven years. KFRC in San Francisco was losing a half-million a year. But they would have been happy just to break even. So Willet told O’Neil about the success KGB in San Diego had with me as the consultant. Chenault and I were invited to breakfast at the Hotel Bel Air with Willet and O’Neil. He was younger than I am now, but he seemed like an old guy at the time. I was 26. He seemed very nice and obviously smart. I asked Willet, “What do you think I should do? I don’t understand the situation.” Willet said, “What do you want to do?” I said, “Well, I want to make a million dollars.” And he said “I’ll give you a million dollars if you sign over everything you ever do to me.” (Laughs.) I guess that’s the reason he said to me, “How much do you believe in yourself?” And I said, “Well, pretty much.” I don’t know if he and O’Neil talked about this before, or not. I have no idea.

My deal with RKO initially was for AFTRA union scale, \$15,000 a year — same thing as the disc-jockey union scale was at the time, but it seemed fair to me — plus expenses and whatever, plus 50% of all the profits over a million dollars a year. I was flattered. It took only a matter of seconds to go for it. That was my deal. You aren’t going to find a whole lot of Willet Browns in your life.

**KEN DEVANEY:** In early 1965, Gene Chenault visited the Crowell-Collier offices in L.A., ostensibly for a social visit. He knew I was working there and we had coffee. I thought it was just an idle

chat but during the conversation I applauded his efforts at KYNO and told him, quite sincerely, I was relieved that KFWB didn't have to deal with that level of programming competition in Los Angeles. We said our goodbyes and I thought no more about it.

A few months later Gene contacted me again and floated an offer to become General Manager of KHJ. The money was better, to be sure, but more than that was the opportunity to move to the head of the management line and have a chance to contribute some ideas I had for audience building. Not to mention getting out of KFWB's stifling atmosphere.

**BILL MOUZIS:** I don't know what they called the KHJ format in early 1965. I think it was "The Personality Station." Then it was going to be "The Entertainment Station." That concept was dropped immediately when a guy by the name of Hathaway Watson flew into town. He was the president of RKO General. He called a hurried meeting, all the department heads together, in the conference room at KHJ on Melrose. When they were all there he said, "I have one simple announcement to make, then I'm going to leave. We are not going with the 'Entertainment' format. That will be canceled. In a very short time we are going rock 'n' roll. There are no questions, that's all I have to say." Out the door he went. He got on a plane and flew back to New York. It was just that sudden. Everybody was in shock.

**BILL DRAKE:** Willet had warned me about the corporate bullshit. He also didn't like Hathaway Watson who was one of those guys who didn't know anything about radio. Even later, while we were downstairs trying to get things going at KHJ, he was upstairs still trying to sabotage the thing.

When Hathaway Watson came into town, what O'Neil did, at Willet's suggestion, was pull KHJ out of the RKO Broadcast Division. We didn't have to answer to New York. That's the reason we didn't have any bullshit. Hathaway Watson hated that and tried to kill the whole thing. Upstairs he told the TV people that he was washing his hands of KHJ Radio.

**ED DELA PENA:** After Willet Brown decided to bring Bill Drake to KHJ, Drake was around for several weeks just looking about. It was supposed to be confidential but you can't miss Big Bill. The word leaked out that we were in the process of changing over. Compared to KHJ's first attempt with Top 40, this had more reality to it because we knew that Drake-Chenault had been successful down south. Everybody hoped they'd do the same thing up here. At the time, KRLA and 'WB were sort of the kingpins of the rock world. So the RKO idea was, "Let's do whatever we can to make these new guys successful." But the mood was "here we go again." And until the new crew came on the premises there really was no inkling of what they were going to do as far as the physical setup of the station. We knew it was a rock format. That was about all we knew until they moved in.

**CLANCY IMISLUND:** The staff at KHJ, before Boss Radio, wasn't very inspired, but they weren't bad people. Then we heard that all of a sudden they're going to change the format, they're going to go to a different format, to rock 'n' roll. Things started changing little by little. Heads were rolling all around and new people were coming in. It was a difficult time; it was like a company downsizing now. You look around to see who's going to step on the land mine tomorrow.

The people coming in seemed reprehensible to me. I was a clean-cut sober guy who was trying to get straight after being kind of wild and these were kind of wild guys. I mean, they were nice — they weren't really reprehensible — they were just kind of a young, lively bunch. And I remember their stock in trade was loudness and gregariousness and a lot of drinking and smoking, which is fine, you know, but it was something I couldn't do anymore.

**JOHNNY MANN:** I heard rumors that KHJ was going to change formats — again. Don Otis called me to do a jingle package. Whatever he was called, he was the head guy. As far as he knew, this was news to me. I hadn't done anything for them before. He said, "I want some jingles," and I said OK. He

said, "When can you record them?" I answered, "Well, right now the Musicians Union is on strike so we can't use any musicians." He said, "Oh my God, what are we going to do?"

So I asked, "Wait a minute, how long do these things have to be?" He said, "Well, I want to do '93 KHJ,' I want to do 'KHJ, Los Angeles,' I want to do '93 more music'." Listening to whatever it was that he wanted, I said, "Why don't you do 'em a cappella?" He said, "What's a cappella?" I said, "If you're sure this is what they want, you're wasting money having an orchestra that takes up 40% of your track when you can do them a cappella where voices take 100% of the track for emphasis and for everything else that's good." He said, "Let's go."

**BILL MOUZIS:** Drake was so smart in doing it that way. I'm so glad that he didn't go the old Chuck Blore way, you know, "KFWB, Color Radio, Channel Ninety-Eight." Remember Color Radio? Oh man, those long jingles. They were fine for the times. Those were advanced for the times. But now here was the next big advancement. More music, less interruption, short identification, things like that. The whole thing fit. It all worked.

**JOHNNY MANN:** The words — or the letters, whatever it is — that "93 KHJ," you've got to do something that starts and ends and says the words properly with the right emphasis in the right place. You just compose it. You just do it — (Sings melody) *93 KHJ, Los Angeles* — I wrote it to get the harmonics of what they gave me. "93 KHJ" — Now what's a good key to put it in for Sue to sing top and be something we can live with? Sue Allen was the lead girl singer. Her sound was very identifiable and the people who came back year after year after year loved her sound. I wrote out vocal arrangements. It had to be brief and I wanted to do it in F so I had a nice bass note on the low F at the end of it. And I just wrote (Hums the theme) F-C-F-G-F-C. Sounds like it doesn't it?

**DEXTER YOUNG:** My first memories of what was to turn into Boss Radio are when we had the interim format. I worked with Gary Mack. One evening Gary invited me to join him and Bill Drake and Bill Watson next door at Nickodell's. I was full of questions since I was getting in on the ground floor so to speak. Gary introduced me as an engineer who did not pan Top 40 radio. So my first question to Bill Drake was, "How do we know the timing of the music sets will work out?" I came out of network radio — Mutual Don Lee Broadcasting System — where timing was everything. System cues had to go at :29, :30, or 59:30 depending on the length of the show. Bill told me that it did work out OK even in Top 40 format radio. Later in the conversation a person named Ron Jacobs was mentioned as coming over from Hawaii to be our new Program Director.



**“All the great ones that I knew were  
students of human moves, to a man.”**

- Paul Newman character, “Fast Eddie” Felson;  
*Color Of Money (1986)*, based on the novel by Walter Tevis -

**Rosarita Beach *Recolección***  
by Bill Watson

1961

Finished four good years in Sacramento.

Deejay/TV dance-show host.

Back in hometown L.A. looking for a gig.

Meet with Chuck Blore, KFVB, #1 radio station in town.

No openings. No surprise.

Hang around Hollywood. Sunset & Vine.

"The Gaiety" Deli restaurant.

A stranger tracks me down.

Whodaguy?

Red-hair, well-tailored out-of-towner, green suit.

Looks serious, talks hip.

Ron Jacobs from Hawaii, KPOI Radio,

VP Colgreene Broadcasting.

Looking for talent for new Top 40 station in San Bernardino.

Am I interested? No.

Jacobs, "Let's have lunch."

OK.

The Gaiety.

Full of radio, TV film people.

Pastrami sandwiches.

None better.

Jacobs eats sandwich and kosher dills while checking me out.

After two hours I thought he was Pancho Villa

Wanted to ride with him.

*Vamos.*

San Bernardino. K/MEN.

Program director/afternoon drive jock.

From Jacobs' Barnum & Bailey imagination.

Far-out Rock 'n' Roll outdoor promotions

#1 station in town

Quick.

Nothing to it.

Jacobs goes to Fresno.

Where?

Fresno?

Why?

To challenge Gene Chenault's KYNO.

Chenault hires a gunslinger.

Long, tall southerner fed up with

San Francisco and KYA.

Bill Drake.

Watch out.

Shoot out.

Jacobs disappears to China. Where?

L.A. rumors, true.

Drake to consult floundering KHJ.

Recommended by former RKO heavy,

Willet Brown, owner of KGB, San Diego.

Drake: "My Way or no way."

OK. Deal.

Jacobs reappears.

Invite him to my house in San Bernardino.

Brings with him a Kowloon alley cat. Huh?

Phone call from Robert W. Morgan.

Drake has hired him and The Real from KEWB in SFO.

No KHJ P.D. hired yet.

Small get-together at my house.

Jacobs, Morgan and me.

Rap in the garage.

Ron calls Drake in L.A.

Drake: "Come see me and let's talk."

Jacobs takes off in a chopper for LAX.

Comes back in two days with the PD gig at KHJ.

DRAKE/JACOBS.

Aces: A pair to draw to.

Bill Drake

Georgia kid.

Loves rock n roll, Elvis.

Toy radio station in his room.

Grows up 6'5".

Atlanta deejay.

San Francisco, KYA PD/morning jock.

"Bill Drake on KYA, Boss of the Bay."

Ron Jacobs.

Waikiki his sandbox

Boy radio-wonder.

Acquaintance disciple of Elvis' mentor, Col. Tom Parker.

KPOI PD/morning jock.

Creative.

Charisma.

*Poco loco* leader.

**1965**

Old KHJ

Parade Of Hits. Filling time until music kicks in.

BOSS RADIO.

Johnny Mann.

Rapid-fire three-second logos.

93/KHJ!

Boss jocks, less talk, more music.

And The Hits Just Keep on Comin'!

Robert W. Morgan, The Real Don Steele and the team.  
    Jacobs at the wheel, pedal to the medal.  
        General Drake, consultant scheming.  
            Patton.

Dinner with Drake and Jacobs at Restaurant Row on La Cienega.  
    Later I'm hired as Drake's National PD.  
        Off the bench and in for Jacobs' Hawaiian vacations.

DRAKE / JACOBS  
93/KHJ

    Jacobs directing jocks, polishing format.  
    On phone to Drake with 10 ideas a day for contests, promotions.  
        Multiple choice for Drake, with always good advice.

BOSS RADIO, #1!  
    And the beat went on.

Better and better as time goes by.  
    Non-stop contests,  
        Promotions,  
            Boss Jocks,

Concerts,  
    Show Biz,  
        More Music,  
            More Music,  
                And More.

                    Away.  
                        up and  
                            up up up,  
Ratings up up,  
One . . .  
    Two . . .  
        Three . . .  
            Four years . . .  
                Jacobs jonesing  
                    To do something new.  
                        Writes two memos.  
                            Resigns with one,  
                                Grabs Rams tickets with other  
                                    Aloha, man.  
Takes off  
    Leaving behind some very big shoes.

**Bill Watson** - Born in the San Fernando Valley, Watson was a high school jock who grew up tuned to Hollywood's hottest jocks. After leaving RKO, as PD of KMPC, L.A., he took the station to #1. Retired, he lives in Mexico.



## The Rock 'n' Roll Boys

**ED DELA PENA:** Before Drake and the boys came in we had 'talk' radio, the announcer Michael Jackson, and all sorts of other things mixed with Lakers games. When the Lakers moved out here we had an exclusive on them for radio. We even had a lady that did a home economics show. Anyway, it was a mishmash and a complete fiasco in the ratings. That was before we moved back to Melrose. We started a rock 'n' roll thing with Wink Martindale over at the 1313 North Vine studios and it sort of went along there for awhile. It did pretty good in the ratings. In fact they were pushing KFWB for #1. And then we went back to Melrose. At that time, the thing sort of fell apart and they went back to a mishmash again.

**BILL MOUZIS:** I was trying to think if we had any other well-known jocks beside Martindale. I'm sure we did but not with his renown anyway. But that didn't last very long because the payola scandal hit. RKO General panicked, they pulled out of it. I think we went to "The All News Station." Just prior to Boss Radio coming on the scene they were right in the midst of planning for "The Entertainment Station." That was going to be the next format. They had already talked to Gypsy Rose Lee, she was getting ready to sign a contract. They were lining up other talent. I was the engineer for The Steve Allen Show out of his house right here in the San Fernando Valley.

**BETTY BRENEMAN:** I had worked at KHJ as music librarian since 1959 when our oldie feature was called "Great in '58" — how creative! Many formats had come and gone. In April 1965 the PD, Don Otis, called me into his office in front, right off the lobby. He said that he would be leaving in a month or so. The small room later became Ron Jacobs' office. Don kept it much neater, by the way. There was never *anything* on his desk besides the obligatory phone, intercom and desk calendar. Oh yes, there was always a pen to the right of the middle of the desk slanted at the precise angle ready to be picked up. There were none of the stacks of papers, calendars, charts, colored marking pens, records, photos, L.A. Rams stuff, etc., etc. that were to become part of the landscape of that office when Ron took over as PD. And believe me, things changed and happened much faster.

**DAVE DIAMOND:** When I got to KHJ it should have been a signal to them that times were changing and the rock 'n' roll boys were going to take over. I think Steve Allen resented us. I always respected him and thought he was a great talent but times move and things change. There were some other big stars on the station. All I knew is we were going rock and Drake had the support of RKO and had not yet hired all the staff. The former on-air staff and all the network shit were dropped. Gary Mack, Steele and Morgan had been hired. Sam Riddle was on board, Roger Christian, then, Johnny Williams. Frank Terry came on last as I recall.

**BETTY BRENEMAN:** Don Otis called me in to introduce me to, "This young man, Bill Drake, who will be helping out with some new programming around here. You'll be working with him on the music." Shortly after that, of course, the whirlwind started. Construction people showed up in *my library* to divide it in two to accommodate an office for Bill Drake. Bill then introduced me to Bernie Torres, who he referred to as "my assistant." Bernie called himself "Bill's right-hand man." I was encouraged by Bill to get acquainted with Bernie because we'd be working together. Sometime during our initial conversation, Bernie told me that when he tells me something it's the same as Bill telling me. And I thought these guys were pretty bossy coming in to *my music library*, taking *my space* and telling me what to do.

Bernie gave me a list of office supplies he'd need and asked me to get them. I had worked at KHJ for six years — and that wasn't the best way to endear himself to this stubborn, possessive Italian lady! I informed him of the company's procedure to acquire those supplies and said he could do it

himself. It's a wonder I lasted through those first couple of weeks. Mind you, I really was not privy to the mystery unfolding there. After a rocky start, though, we did work together smoothly.

**BILL DRAKE:** I knew that Betty Breneman should be on the team right away. She had been at KHJ for six years. She had been through the horrors of hell like with Steve Allen and Jayne Meadows on the air. They had Michael Jackson, the talk-show guy. Betty knew everyone in the L.A. music scene and was well respected. She knew the town and knew the station and she impressed me as being very knowledgeable and willing and open-minded. And in talking to her, she was very receptive. You'd talk to Betty and she'd say, "I can do that." She was also a nice lady. And while she was going through some of that early crazy stuff, she was two months pregnant.

**GARY MACK:** At the time, Steve Allen and his wife Jayne hosted the morning show from a studio in their home. Robert Q. Lewis did the afternoon-drive show. They were phased out, and we "no-name announcers" were phased in. During our air shifts, we played a lot of Tony Bennett and Rosemary Clooney, and tried to sound like mellow staff announcers. But as soon as our air shift ended, we headed to a production room where the real work was taking place — the new Boss Radio format was in rehearsal.

**BILL DRAKE:** In 1964 I hired Gary Mack out of Texas for KYNO in Fresno. He was a very good guy but it didn't really work out. Whatever it was, there was no animosity. I realized that he knew a lot about what I did and he was down in L.A. doing something at KRLA. He seemed to have gotten more logic to his thinking.

**GARY MACK:** By 1965, I was working at KRLA in Pasadena when Bill Drake called, and he wanted to get together. The prior year, I had briefly been Bill's Program Director at KYNO in Fresno. We met at Martoni's and while sitting at the bar, Bill told me that he and Gene Chenault were going to be consulting RKO General's KHJ and he wondered whether or not I'd be interested in working there. He had me when he first said "hello." I didn't know it at the time, but I had just become the first Boss Jock. I was a Boss Jock and I wasn't even sure what it was. I spent two years on the air at KHJ. At one point or another — Ron Jacobs can corroborate this — I had a 28.6 share. Numbers that we have never seen since. That station was truly, truly powerful.

**CASEY KASEM:** While I rarely listened to KHJ and their terrific staff of disc jockeys, I knew that they were going to be #1. You see, at one of our KRLA staff meetings, fellow deejay Bob Eubanks, who owned the Cinnamon Cinder Teen Night Clubs, told us that he was hearing from the kids that they were tuning in to KHJ — and he warned us that the next ratings book would reflect that. Sure enough when the ratings were published, KHJ was #1.

**MITCH FISHER:** In April 1965, I got a call from Ron Jacobs, who had just been sprung from the Honolulu hoosegow. He was in Halawa Jail for 30 days for some trumped-up setup involving his being rousted at the airport on his return from Hong Kong for possession of three *milligrams* of marijuana. After a year in Hong Kong and a month in the slammer, Jacobs, his first wife, and a Kowloon alley cat left his hometown within 24 hours of his release and returned to the West Coast. They camped in a cheap motel near the L.A. International Airport. Jacobs was feeling deflated after his recent experiences. I had read in the trades that Jacobs' Fresno competitor and nemesis, Bill Drake, was getting ready to program KHJ.

I browbeat Jacobs to call Drake. I insisted that the two of them would make a great team. Jacobs was stubborn and afraid of rejection. His self-esteem was in the gutter. He finally gave in and called Drake, convinced that his call would be refused. The opposite happened. A quick meeting was set up

with Drake and his partner, Gene Chenault. Robert W. Morgan picked up Jacobs and drove through a rare Los Angeles rainstorm and dropped him at a restaurant on La Cienega Boulevard. And the rest is Rock and Roll Radio History.

**BILL DRAKE:** Gary Mack was the one who explained to Ron Jacobs what we were planning the first night Jacobs came aboard. We were all together for the first time and I remember I was pacing back and forth and Gary's talking and Jacobs and I were thinking that if anybody had told us a year before that he and I would be pacing back and forth up there — well, that was a weird thing.

**ROBERT W. MORGAN:** I sat outside in my Volkswagen for three hours with the car parked in an emergency area because I didn't have enough gas to drive around the block. Jacobs walked into the restaurant as my friend and came out as my boss.

**RON JACOBS:** When this whole hiring ordeal was through, I called Morgan at two in the morning or something. We're both, "Right on, man!" because now we figured, you know, Morgan and I had fantasized about *this very specific thing* back in Fresno. I couldn't have picked anyone better to tackle L.A. radio with and I think he felt the same way about me.

So Morgan and I did a middle of the night prowl of the building at 5515 Melrose. We coned our way past the guard, which was no small task because we were young guys in a beat-up Volkswagen. And we just wandered around this *huge* place. The station where we worked together in Fresno was like twice the size of a garage. We were blown away by this place that seemed like the fucking Pentagon. We'd never even heard the idea of an engineer spinning records in *another room*. But this was the Big Time in every sense. We were like kids in a candy shop. It was just the best.

The next time I had to go in there and be cool about it, not all ga-ga and giddy like when I had been sneaking around with Morgan. I pulled up to the gate in my new Cadillac convertible. The uniformed guard welcomed me. "Good morning sir, go right ahead." And I'm *in*. Within a couple of days they had my name painted on the parking space — and the spaces back there were both prestigious and precious. Most employees had to park a block or more away from the building. I didn't know where I was going so I wandered into a TV studio and remembered not to walk in front of a camera. I sort of worked my way backwards into the offices. From that point on Drake rarely came in the building. If Drake decided to come down from the mountain and we had to talk in person, it would be next door at Nickodell's.

**BILL DRAKE:** I think one of the things I really loved about Jacobs was that he was always more inventive and brighter than I was with ideas. I would take the simplistic approach and say, "Wait a minute, the listener ain't going to get it." And the good thing was that I could take these sometimes bizarre ideas and break them down to where the guy working at the service station or McDonald's or whatever could dig it. I remember I used to say, "This is not a radio man's radio."

**RON JACOBS:** (To Drake) The best thing you and I had going was that I'm too far out and you wanted to take it back out to the place where we met in the middle.

**BILL DRAKE:** (To Jacobs) That's why it worked.

**RON JACOBS:** Like, the music that you were listening to at home was different from the music that I was listening to at home. You really liked Tom Jones, the Supremes, Motown. I'm up in Laurel Canyon listening to Miles Davis, right? But that had nothing to do with work.

**BILL DRAKE:** Well, I realized we couldn't make a living on KHJ with Miles Davis. (Laughs.)

**FRANK TERRY:** That's one thing that no one ever writes about Jacobs. He was a tremendous jazz aficionado. Ron had an ear for jazz. And I thought I knew something about jazz, that's what I kinda grew up on, but he turned me on to a lot of really cool jazz albums. During the years that we knew each other and worked together, here we would be — it was kind of funny — we would be working at these radio stations playing this teenybopper bubblegum stuff and going home and listening to Charlie Parker and Miles Davis and Oscar Peterson.

**JIM MITCHELL:** It was mighty peculiar to walk into 5515 Melrose and see Jacobs in a suit, button-down shirt, and tie. This was a guy I never saw in long pants or shoes at KPOI, a guy who appeared in *Newsweek* magazine wearing a muumuu. But, everything else was exactly as I remembered from the other stations: Astonishing intensity, relentless in trying to make every second perfect, almost giddy delight at doing something really, really well, intimidating rage when we screwed up. The rage never lasted, though. We started the next day fresh. Some people never got that part, so they thought he was a dangerous maniac.

**RON JACOBS:** When we came together at KHJ, we, meaning the group that was going to later be known as the Boss Radio crew, were not treated warmly. There were so many different formats in and out of there. It was like everybody was asking, "How long are these guys going to last?" The big power in the building was KHJ-TV, Channel 9. They were the strongest independent station in L.A. and they had the "Million Dollar Movie." People were taking bets on how long we'd last. Plus the fact that we were young compared with the people who worked there and some of the guys had long hair.

**DAVE DIAMOND:** It all started for me with my being hired by Drake in 1965. The first day I spent with Drake was my introduction to his philosophy and personality. That's the day I got hired for \$15,000, which was AFTRA union scale, same as everyone else. I was making \$30,000 in Denver doing an afternoon TV show and a night radio show. But who in their right mind wouldn't make that trade? I showed up in February, stayed at a motel on Vine Street, just down from the Hollywood Ranch Market, later moving to a pad on Tamarind, a few blocks from KHJ, up around Gower and Sunset.

**SAM RIDDLE:** I'd been in Los Angeles since 1960. I was at KRLA for four years and KFWB for two years. In the last six months, 'WB changed the jingle to "KFWB Dial 98" because they knew they were losing it; Bill Drake was coming to town. I was so happy when Bill Drake called me and asked if I would like to come over to KHJ. I had a television show at the time on Channel 9, KHJ-TV, for two years called "Ninth Street West." And I said yeah, it would be easier to walk down the hall to the radio station than to go back over to Aldo's Restaurant across from KFWB.

I remember, before we ever went on the air, we were AM and FM. I mean that's years ago and to tell you how times have changed — like when Drake gave the logos — he would say "Ladies and Gentlemen, you're listening to AM (emphasis) and FM (de-emphasis)."

**ROBERT W. MORGAN:** Hey. I voiced the original IDs, *not* Drake. As I recall, they ran beyond the sneak preview and into the real Boss thing. When he did get around to cutting them he copied my inflection, "AM *and* FM" which I hated at the time — both mine AND his.

**JOHNNY WILLIAMS:** A convoluted thing got me the PD position at KCBQ in San Diego in 1965 which, as it turned out, was just bullshit! I'm in San Diego and things are going very poorly at this radio station. Then suddenly I'm meeting Bill Drake. He was at KGB. He was planning KHJ at the time. I really loved the way KGB sounded. I'd never heard anything like it. I was really impressed with their a cappella jingle — it just knocked me out. I got in touch with Drake and we wound up meeting and going out to dinner there in San Diego. I didn't have a clue that he was thinking about me for KHJ. We

just talked and I loved the guy's ideas. I was smitten instantly. I was just so impressed I couldn't believe it. We talked about radio and philosophy and rock 'n' roll, shoot, late, late, late. Sat there and ate and drank and talked radio for the whole evening. I left not having a job offer or anything. I didn't hear from him again for several weeks. In the meantime I got this part-time job up at KRLA and moved the family up to L.A.

**BILL DRAKE:** You know, I really don't remember if Johnny was at KRLA full time or not. Maybe Gary Mack told me he was there. I really can't remember, but we sure lucked out on him because he was the perfect guy for all-night and did that six hours a night for how many years?

**JOHNNY WILLIAMS:** I'm on weekends at KRLA thinking I've died and gone to heaven. I'm on the air in L.A. doing a Saturday night shift and I think there was a Sunday night shift too. I only did that one weekend, possibly two, when Drake called and said, "We're setting up a radio station across town and I want to talk to you." So I went to talk to him. I was just blown away! First of all he was offering \$15,000 a year. I had never *heard* of that kind of money. That was so much money I couldn't believe it. He said it was going to be the all-night show and I wasn't crazy about that, knowing what's involved in an all-night show.

**RON JACOBS:** I was hired at \$15,000. We all were — are you *kidding*? \$15,000, man? When I was fairly certain that I'd be around a while, I bought a new house at the top of Laurel Canyon, I was driving a new Cadillac. When I left KHJ I was making like 50 grand or something like that. But when I got there, money wasn't the issue. Remember, two weeks before, I was in jail eating peanut butter and jelly sandwiches. And that wasn't peanut butter *or* jelly. It was peanut butter and jelly all mushed together, take it or leave it.

**CASEY KASEM:** Ron Jacobs and I became friends when he had asked to have a meeting concerning the possibility of my moving from KRLA to KHJ. As a matter of fact I think there were two or three meetings. We had a mutual respect for one another's talent and hit it off. The only reason I didn't go to KHJ was because the money I was asking for was much more than the salaries of the KHJ air staff — at the time I was enjoying success and making big money with my daily TV show and weekly dances. Ron couldn't risk doing anything that might disrupt the great morale at KHJ or upset the DJs who were responsible for making his station #1. A few short years later, I called Ron and asked him if he would be interested in producing a countdown show, the Top 40 Hits in America. His immediate reply was, "Sounds great! Let's get together and do it!" And with our associates, we did. And I've been counting down the hits ever since.

**GARY MACK:** As the rest of the crew was hired — Robert W. Morgan, Roger Christian, The Real Don Steele, Dave Diamond, Sam Riddle and Johnny Williams — we set about the business of getting organized. Ron Jacobs was brought in as Program Director — the best I've ever met.

**CHARLIE TUNA:** The Real Don Steele was the rock star leader of the Boss Jocks. Very mysterious, said very little off the air, but when he did, people listened. Sam Riddle was the businessman, always had a million outside deals going on in addition to his KHJ-TV show. It all paid off down the road; one of Sam's productions was "Star Search" with Ed McMahon. Johnny Williams was the perfect all-night man, soothing voice, relaxed presentation and always right there with the quips and perfect feel for the format. No one could sound like he was having a ball during the really slow and lonely times any more than Williams.

**SAM RIDDLE:** When the time came to get ready for the new Boss format, I'll never forget practicing on KHJ-FM so no one would hear me. Ron Jacobs said, "OK, you've got seven seconds to say what you used to say on KFWB and KRLA in forty-five seconds." We had an engineer running the board. Dexter Young was my engineer and he took care of me. I thought: *that's fantastic*. I'll have more time to be on the phone to book Bobby Sherman concerts.

**GARY MACK:** It was grueling. Jacobs and Drake stood in the control room with an engineer while the future Boss Jocks practiced this new format. Every word and every nuance was critiqued on the fly. "More up! More energy! End up! Faster!" I remember the distinct odor of flop sweat. But every day got better, and we made our mistakes off the air.

**CLAUDE HALL:** Bill Drake assembled a good staff. One of the smartest things he did was hire Ron Jacobs because Jacobs was a very, very hard-working guy. He's extremely bright. Drake may not be that bright, but he *thinks*. He just sits back and thinks a lot. His major role, I think, in RKO during his time as consultant, was a thinker — as a brain to figure things out. A lot of people think Drake invented the tight play list, that he invented this and invented that. He didn't. But like a genius — and the role of a genius takes in many different facets — what he was able to do was synthesize. Einstein didn't "invent"  $E=mc^2$ , he synthesized it. And this is what Drake did with Top 40 radio.

**RON JACOBS:** When I got to KHJ I felt a rapport with Bill Mouzis. He was a pro who sensed what we would be doing in production, which was totally different from KHJ's old-school sound. I asked Chief Engineer Ed Dela Pena if he could assign Mouzis to production. It was Mouzis who did all of the tedious razor splices. Mouzis sat there unconcerned when Morgan and I got into one of our screaming sessions about how he was ruining my copy — or how I was writing crap that a cave man couldn't work with. Both of us running back to the "production library," which was, at best, maybe 30 movie sound-track albums in a room where it was legal for us to *touch* turntables and argue some more. Morgan and I started our love/hate relationship in Fresno in 1962 and each of us knew that the other would be looking for *any* reason to provoke a confrontation. That was wonderful fun. It made us feel like we were "creative." After a while, we were bringing in tons of money for RKO, more even than the mighty Channel 9. We could carry on, bellowing and slamming around and the suits just had to put up with it. (Laughs.)

**CAROL MORGAN:** I remember how important it was to Robert; he wanted Ron Jacobs there. He also got them to hire Don Steele. There weren't too many people in radio that he really connected with. He loved people who were really bright and quick. Ron fulfilled something for him that he and I had always had between us up to that point.

**DEXTER YOUNG:** I worked mainly with Sam Riddle. I used to see Sam in the hallways. He was doing his TV show on Channel 9, KHJ-TV, but working for our competitor, KFWB, as a disc jockey. I used to ask Sam, "Since you have your TV show here, why don't you have your radio show here too?" There had been a rumor that he was coming to KHJ and he finally did come with us. He and I became very good friends while working together. My wife and I were invited to his wedding.

**RON JACOBS:** Roger Christian was known in the market. He was even very big at KFWB. Roger gave us a degree of instant credibility, as did Sam Riddle. Roger had a name in Southern California because of his association with The Beach Boys. He was very helpful in getting us established in the record industry. Even though Drake and I had done well in other markets, there's an L.A. snob thing. Ironic, since most of the record dudes were from somewhere else originally. Roger contributed something neat right at the beginning. For some reason I could hear "Little Deuce Coupe" by The Beach Boys as a tune that could be used for a KHJ promo, sort of a long, produced jingle. Thanks to Roger, we got permission from Brian Wilson to use the instrumental track. I banged out some words. The thing was a grabber. Who hadn't heard the song?

## “Lyrics by R. Jacobs. Music by B. Wilson.”

Since the jocks couldn't sing — HA! — I wrote the thing so that they could sort of talk in rhythm. Like:

I'm Robert W. Morgan and  
I'll be startin' your day,  
Six 'til nine every mornin'  
On the new KHJ ...

Then Roger brought in some real singers to do it and they may as well have been the Beach Boys because these guys sounded just like them. They were Bruce Johnston and Terry Melcher. They performed as The Rip Chords and as Bruce & Terry. Melcher produced The Byrds and Paul Revere and the Raiders, and other artists. And Bruce Johnston joined the Beach Boys on the road.

They sang the chorus:

It's the new KHJ,  
You don't know what we've got.

While Los Angeles goes, now,  
It goes all the way  
And we know that you'll go  
For the new KHJ.

It's the sound of success,  
Boss Radio, in L.A. — KHJ.  
It's the new KHJ,  
And here's what we got.

And the other jocks would come in:

My name is Roger Christian,  
You've an invitation  
To join me nine 'til noon  
For some rockin' relaxation.

And every day at noon  
You'll hear me, Gary Mack.  
Remember that name:  
Mack, Mack, Mack.

In the afternoon, baby  
Accept no substitution  
Get the Real Don Steele  
And wipe out air pollution.

When the workin' day is done  
And you point your car towards home,  
Just dial Dave Diamond  
And you'll never be alone.

From Hollywood A-Go-Go  
'Til twelve o'clock at night,  
Sam Riddle is the man  
To make your day end right

If you listen late at night  
'Til the morning shadows creep  
A guy named Johnny Williams  
Might be talkin' in your sleep.

Lemme tell you, when this started blasting out of moldy old KHJ, people really took notice. Starting with this little promo, I discovered that being the #1 station in Los Angeles you could ask for and get just about any goodie you could imagine. I mean the key word really is "imagine." Another station *could* have set up that jingle with Roger but no one thought to. When I pulled that off in 24 hours, the jocks, who never worked with me like Morgan had in Fresno, began to respect me a bit. And as to the air sound, between Roger and Gary Mack you had a nice midday thing.





## The Birth of “Boss”

**BILL DRAKE:** Clancy Imislund, the KHJ Promotion Director was there before Jacobs was hired. I thought that Jacobs came up with “Boss.” But Clancy had some ads made up using the phrase, “Boss Radio.” Jacobs didn’t like it. Neither did I. I finally said okay because KYA was “The Boss of The Bay” when I was in San Francisco. However, I didn’t come up with it at KYA. They were “Boss of The Bay” before I got there.

**RON JACOBS:** Clancy Imislund realized that something was going to happen because Steve Allen and Michael Jackson, the talk-show Michael Jackson, were being dumped. There was a definite vibe of change from what I heard later. Imislund started to put things together that would be ready for whomever was going to be arriving to do rock ‘n’ roll. When I went up to meet him for the first time, he had these layouts of newspaper ads, very tasty ones, and the featured phrase was “Boss Radio 93 KHJ.” One of them showed the empty Hollywood Bowl with just a pair of kids sitting up near the back row sharing a transistor radio.

**KEN DEVANEY (EMAIL DATED FEBRUARY 18, 2002):** For what it’s worth, it was I who initiated the name “Boss Radio,” the slogan that is now indelibly etched in the history of radio itself.

In May 1990 the 25<sup>th</sup> anniversary of Boss Radio generated a staff reunion. The event marked a sense of renewed nostalgia and history of the early, frantic days of the new KHJ format that debuted a quarter century before. At the time, Clancy Imislund was “officially” credited with coming up with the Boss Radio slogan. Well, for all of his considerable gifts, he did not coin that term — because he had no basis upon which to do it.

With my wife’s disability we had a great number of teenage mother’s helpers in and out of our home in the San Fernando Valley at the same time we were pulling together KHJ. I noticed that these girls, in the slang of the day, constantly used the term “boss” when referring to someone or something that was superior in all respects.

Before “Boss Radio” made its debut I was at one of our brainstorming sessions on Melrose awaiting the official signing of Drake-Chenault, and shortly thereafter, the hiring of Jacobs. I told the group of my experiences in a house full of teenagers day and night. The next thing I knew Clancy was developing ads based on a “boss” theme. *Now, you may believe that or not, but that is the way of it.*

**BOB SHANNON:** Initially, Jacobs wanted to change KHJ’s call letters. Too much baggage, he thought, and he wasn’t even a little impressed that they originally stood for “Kindness, Happiness and Joy.” His stations had names you could get your arms around. K-POI (rhymes with ‘hey boy’), K-MEN (the deejays “K-mentioned” things), K-MAK (“K-making the hits in Fresno”). Easy to say, easy to remember. You get the drift. Jacobs was animated, going a million miles an hour trying to convince Bill Drake and Gene Chenault, who were trying to keep up. “We’ve gotta get rid of these call letters,” said Jacobs. Silence. Drake and Chenault glanced at each other. Then, very quietly, Drake said, “Ron, you can do almost anything you want. But trust me, you’ll never get RKO to change them. *Never.*”

**RON JACOBS:** Well, we couldn’t play with the call letters in L.A. On the one hand, KHJ had huge recognition because three call-letter stations were around since 1922, the beginning of commercial radio in the United States. But KHJ had all this — not so much negativity but ambivalence — lack of constant identity. They just changed formats too many times. I couldn’t come up with something. And there was a lot of heat on to get copy locked in for ads in the *L.A. Times*.

Our first ad was all the original jocks standing behind an elephant. Colonel Parker always said, “You can always count on elephants or midgets to draw a crowd.” Another thing we had to do was to get with Johnny Mann and make jingles. I had to give John something, some words. I was desperate.

Imislund, because of his hard work and our deadline, was the person who pushed the “Boss Radio” slogan. I couldn’t top it even though I thought it was passé. And I *really* didn’t want it. The worst thing to have with the kids, and that’s certainly how we defined the audience in those days, is something that’s already burned out, you know. But we always played around with call letters like at KMAK in Fresno, the disc jockeys were called the “K-makers.” I wanted something that we could apply to the deejays collectively. KFVB had a good one when they were cooking.

**CHUCK BLORE:** KFVB’s original jocks had a collective name that was born when we wrote a jingle calling them “The Seven Swinging Gentlemen.” That never really stuck, but a couple of years into it I did some traffic-safety bits, where a little girl (Don MacKinnon’s daughter) questioned the jocks about traffic safety and, of course, they always gave the right answers. So she proclaimed, “By the power invested in me, I declare you to be — one of them KFVB Good Guys.” That one stuck!

**RON JACOBS:** The term “Boss Jocks” came up in the first meeting about call letters with Drake and Chenault. I said, “Well, if we do go with Boss we can call the guys Boss Jocks — or B.J.s.” And Chenault freaked. He got all embarrassed and asked, “Won’t people think we mean *blow jobs*?”

**ROBERT W. MORGAN (EMAIL TO RON JACOBS, AUGUST 17, 1997):** As I’m typing this there’s a Jack in the Box spot on TV using the phrase, “Man, that’s boss!” We’ll never live it down.

**RON JACOBS:** The phrase, “Boss Angeles,” originated several weeks after we were on the air. I was standing in the booth and Dave Diamond was on one night when he said, “The time is such and such in Los Angeles.” Wow! The light bulb went on and I thought to myself, schmuck, you know this isn’t Los Angeles, this is *Boss Angeles*. And that’s how that happened. As it turned out, it worked out pretty good.

**KEN DEVANEY:** As to my contribution to KHJ, I like to think that because there was very little interference from RKO in New York, I was in a position to loosen the purse strings and spend money like crazy to operate our promotion like a Barnum & Bailey Circus. Like Jacobs, who actually knew the man, I was a great admirer of Colonel Tom Parker.

I suggested and authorized the budget to tow KHJ banners over Southern California beaches and turn loose sky writers promoting the arrival of Boss Radio. The resident promotion manager, Clancy Imislund came up with the plan to buy up every “seven-sheet” billboard in the Los Angeles Megalopolis for Boss Radio’s debut month.

This floored Jacobs, not just because the size of the ad budgets but because billboards were illegal in his home state of Hawaii. When the broadsides appeared in early May of 1965, the two of us spent two days “riding the route,” verifying the presence of every billboard. The message jumped out because of its simple design, “93/KHJ, Boss Radio” in electric Day-Glow colors against a black background. But they were *everywhere*.

## KHJ 20/20 News

**BILL DRAKE:** The 20/20 sweep wasn't at KGB, it was totally devised for KHJ. The 20/20 news placement came about as I was flying from Fresno to L.A. to finalize the deal. I remember I had the flu, it was a night flight and I had a meeting the next morning. I was wiggling out at all those damn lights as I was flying in, and I was thinking, 'Jesus, there's a lot of people out there, all listening to KFWB and KRLA. What can we do to make them want to listen to us.'

As you know we had to do a lot of shit. But I was thinking about KFWB's news being at :25 and :55, KRLA at :15 and :45. Not a whole lot you can do there. So I was figuring out the mechanics and the 20/20 thing hit me — news at 20 minutes past and 20 minutes before the hour.

We didn't know if it would work or not but it gave us a longer sweep. It was before KRLA's news at :45 and we went through the top of the hour. We could draw from anybody at the top of the hour at that point because everybody but KRLA was doing either news on the hour or at five minutes till. If people tuned us out and went to KFWB they would only be there for like five minutes. If anybody was looking for music around the top of the hour we were there. Oh yeah, we had to *hide* news. The previous people had made so many public service commitments. We had huge religious blocks and talk blocks and we couldn't get rid of them. We buried them on Sunday mornings, early. The FCC was a whole different ball game back then.

**ART KEVIN:** I was excited about the forthcoming change. Change was not a fearful event for me. All the new people appeared a bit "nutty" but then again, one could feel the power of it all. It was easy to want to be a part of all the excitement. I'd heard news would be de-emphasized, but in point of fact, that never came to pass. Ron Jacobs made things happen for news, for which I am eternally grateful. Working with all the new folks was a joy. The energy level was intense. The "20/20 News" format did not scare me. But I wondered what it might mean to more traditional listeners wedded to the half-hour or top-of-the-hour format. I was pleased to be trying something new and different.

The jock staff was fun to work with. They fully appreciated what we were trying to do and never made us feel unimportant. In fact, I well remember how Robert W. or Steele or Gary Mack would question me about news stories that I had just aired. These were pros in the best sense of the word.

**ROGER ALDI:** I was in my early twenties working the bottom of the KHJ job-ladder in the 20-man news department. One day in early 1965, a tall gentleman walked in and declared, "We are now a rock 'n' roll radio station. News means nothing to me except the FCC makes me include it, so we're gonna make it the best news presentation we can." I asked someone who that was and they said, "He's the new program consultant, Bill Drake."

**ART KEVIN:** I'll never forget what Roger Aldi and Andy West looked like when they returned to KHJ after covering the first night of the Watts Riots. I assigned them to ride together for safety's sake. They had radioed in that their mobile unit had been attacked with rocks and the front windshield was gone. When they walked into the newsroom we all could see they still had shards of glass all over their hair. Some of the glass was in their ears and some tiny slivers shone from their foreheads. We spent several hours carefully removing the debris.

One day in Watts a group of teens were threatening to riot in front of their school. I dispatched Phil Barton to make his way to an LAPD command post a safe distance away from the school. Phil made a wrong turn and found himself in front of the school and in the midst of a mob that was moving toward his mobile unit. I asked him to keep his two-way radio microphone on for safety's sake. He did. As the mob approached we heard Phil roll his window down and try and reason with the group. Next thing we know he was choking, they'd grabbed his tie! We called LAPD and they had to drive in to the building melee to save our man.

I recall the night when police tried to quell a student anti-war protest that flooded the UC campus in Santa Barbara. I drove in with my mobile unit and found myself being advanced on by a student mob. They surrounded my car and started rocking it. As they were doing their thing I managed to convince one of the group leaders that we, KHJ, were the good guys. And that if they would stop rocking me around I'd tape their comments for all L.A. to hear and distribute and at all our other stations throughout the U. S. Thank goodness it made sense to the leader of the group. He called off his crew and proceeded to tape their grievances.

**JIM MITCHELL:** We always tried to talk to our audience, choosing stories that would interest KHJ listeners. In those days, hard news worked for young audiences. We had the Vietnam War growing and it could have life-and-death impact for young adults. Challenges to authority were everywhere with frequent trouble on college campuses and in central city neighborhoods. We covered the first Monterey Pop Festival live from the scene. It wasn't always possible to build a whole newscast, even a short KHJ 20/20 newscast, with that stuff, but we seldom had a problem filling. We always tried for fresh actualities, sound bites from newsmakers and reporter-on-the-scene explainers. This was straight out of the Jacobs Honolulu Playbook. Over there, five or six local wire stories a day carried the "KPOI asked" slug, meaning we gave the wire service the story after we broke it. We regularly whipped stations with twice as many people on their staff. The idea was to keep it relevant and keep it moving. Jacobs' theory was let's do it as well as it can be done. He had bigger things to worry about, but he listened to us and pushed for improvement.

**ART KEVIN:** In August 1965 I remember very specifically when Jacobs went to bat to try and get me — the news department — a better playback time for a two-hour news special about the Watts Riots. We finally went with it at 4 a.m. Later, after I'd submitted the two-hour show to a prestigious news competition, I got the tape back with a note from one of the group's officers saying we were the ones to beat, but their judges couldn't get past the playback time which indicated to them that we had no real news commitment.

Except for the Watts riots I never felt put down by other L.A. news media. They claimed we were "too raucous." In point of fact KHJ News was too busy doing award-winning work. The Chancellor of the University of California praised us. Politicians ran trial balloons by us. I reported live when Bobby Kennedy died and when he was buried near his late brother. I was there when someone tried to murder James Meredith during the march through Mississippi. KHJ 20/20 News listeners also heard the first radio interviews of Warren Commission critics such as Mark Lane, Harold Weisberg and Mort Sahl.

KHJ's financial success also allowed coverage of major political party conventions. We were the only L.A. radio station to have a reporter at the Chicago Democratic National convention of 1968. Yours truly was tear gassed along with Dick Gregory.

The news department had the best of everything. The newest and most advanced mobile news units and the best and most expensive field gear available. After the 1965 Watts riot we were the first L.A. radio station to issue our news department jumpsuits marked with a "PRESS" logo for field safety. We also obtained California Highway Patrol hardhats to ward off bricks, bottles and tear gas canisters and to protect personnel in tight situations.

The KHJ news department won numerous national, regional and local area awards for news excellence and was often mentioned on the UPI and AP wire services. We also had station stories picked up by such publications as the *Los Angeles Times*, the *Washington Post* and the *Columbia Journalism Review*.

**JIM MITCHELL:** The big thing with Jacobs is loyalty. I'll bet he doesn't even realize that he hired me *four* times, three of them after I had left jobs with him. Other people have stories like this. I left

KPOI because I wanted to get back to the mainland. I had a job lined up at KMBY, where I planned to golf my way around the Monterey Peninsula and attend junior college, but Jacobs called and talked me into going to Fresno State and working at KMAK. I left KMAK to play disc jockey in San Diego. Three months later he offered me San Bernardino at the time when KMEN might have been the best — although not the best-known — station in the country. Then I left there for the beauty of San Diego again, only to have him bring me into the breathtaking success story of KHJ. Not many bosses would take back somebody who bailed out on them so often. Come to think of it ... he did it again! About twenty years after leaving KHJ, I was vacationing in Honolulu, and he asked me to cut show promos and station IDs for his show on KGU. Sure, he screamed at us. Maybe he sometimes pushed us beyond our endurance. But nobody ever doubted that he'd do anything for people who gave him their best.

**ART KEVIN:** Obviously it was KHJ's format, personalities and promotion that made it all happen. Our challenge in the news department was to be as exciting as what preceded and followed us, to compliment the station's overall goals. I think we achieved that most of the time.

The transition from the "old" to the "new" was smooth because the men involved were professionals. They were loyal and they knew they could trust what I told them. In turn, I knew that Jacobs and I were dealing from the same deck of cards. I believed Jacobs implicitly. He was always in the news department's corner and never gave me reason to doubt that he sincerely liked what we were doing in the newsroom. We spoke quite a bit in those days. Sometimes I changed his mind on a given subject, other times not. But the respect we had for each other was mutual.

### **"In a Loving Family Way"**

**BILL DRAKE:** With Jacobs and Morgan there was this kind of love/hate thing. Once Jacobs called screaming, "Morgan's driving me fucking nuts, man, I'm not talking to the sonofabitch." I guess those guys weren't talking for a couple of days. And then Morgan calls. So I met him at some Chinese restaurant for lunch. I listened to all his gripes about Jacobs. It was something about promos. Like, "I'm helping to cut the damn things and Jacobs this and Mouzis that." And I just listened — and I loved that guy to death — but I said, "Robert, unfortunately, when we figured on this job, one of the reasons I wanted you is that I thought you had a great voice." And I said, "We had pretty well designed things so that the morning man would be the perfect guy to voice promos. Unfortunately, that's the job we have." He looked at me and sort of laughed and said, "What you're saying to me, Drake, is I better talk to Jacobs, right?" And I said, "That's right, Robert. You better work it out with Jacobs."

**SHELLEY GORDON:** The first time I met Robert W. Morgan was when I reported to work the day after Labor Day in September 1965. This ruffled, cute, blond guy who looked like he had just gotten out of bed, wearing his inside-out sweat shirt, jeans and brown leather slippers came into "my" office and asked where Ron was. Ron was late, as usual, for their production meeting. We sat and talked about the station until Ron arrived, a virtual whirlwind. Ron handed me a stack of papers and told me people would be coming in to claim prizes — trading them for pennies — and could I handle that? I said that I could. He then said, "C'mon, Bob" and went into his office and shut the door. No more than 45 minutes later he emerged with a new promotion in place, copy for Robert to record, instructions and a jock memo for me to get out. And that's how it started. It was a great job during a very fun time.

**SCOTTY BRINK:** The first time I encountered Ron Jacobs on the job was my first day in the building at KHJ. I was sitting outside his office with his secretary, Shelley, while Jacobs and Morgan were having one of their screaming matches inside. It was hardly a soundproof office. Morgan stormed

out, with Jacobs on his heels and the loquacious expletives continued down the hall. After a couple of minutes, they came back, went in Jacobs' office and slammed the door. Thirty seconds later, Morgan poked his head out of Jacobs' office and asked, "Are you Scotty Brink?" I nodded in the affirmative. Morgan presented his warm, wonderful smile and continued, "*Welcome to Boss Radio.*"

**CAROL MORGAN:** Ron was just so completely engrossed in radio. There were times when Robert needed a break from that, you know. He sometimes would go to an extreme and get too engrossed in it. His personality needed downtime.

**KEVIN GERSHAN:** Robert W. Morgan loved to fish, but he really loved the water, the boat and going real fast. Faster than anyone else with a Bass Boat. Over the years, I went fishing a lot with Morgan. He did everything he could to make sure his boat was something James Bond's "Q" would be proud of. The latest and greatest tackle. Radar that would allow you to see the contour of the lake bed and where the fish were. Unfortunately, as he said many times, "It doesn't tell you which ones are hungry." Morgan would race from one end of the lake to the other in hopes of reaching the "magic number." The "magic number" being whatever speed was considered the fastest! I remember at one point, 70 miles per hour was the gold standard. And, we always had a rule. "Once you hit the launch ramp, *no talking about radio.*" This was truly one of his great escapes. As good as he was at it, I don't really think he ever cared if he caught a fish. It was more medicinal and for the meditation than functional.

**FRANK TERRY:** I think Jacobs influenced Robert W. Morgan. From where I was and from what I could see before we even went on the air back in Fresno, Morgan's personality kinda jibed with mine and Jacobs'. We became friends quite quickly 'cause Morgan was just a real, good-old, down-home boy from Galion, Ohio. He had worked for the railroad and had just gotten out of the army at Fort Ord in Monterey. He loved to fish, just a good-old boy. He was a humorous guy and he loved to laugh and he thought Jacobs was real funny. Morgan and I would sit around all day and tell Jacobs stories. "Did you see what Jacobs did the other day out there?" "Yeah, groovy."

**KEVIN GERSHAN: (EMAIL TO RON JACOBS, MAY 26, 1998):** I am glad to hear that Morgan considered *me* his best friend. I always believed it to be *you*. There wasn't a time you were ever mentioned that he didn't say, "I learned this from Jacobs." Always, "I learned that from Jacobs." He would go on, "Jacobs this, Jacobs that." Of course with an occasional, "motherfucker — fuckin' Jacobs" thrown in, in a loving family way.

**MILO PERICHITCH:** Robert W. Morgan was a star in his own right but sometimes he would forget himself, forget his manners especially. I remember one day we were doing something in a side TV studio, some kind of dubbing or whatever. There was a kid in there, the son of someone who worked at KHJ. And Morgan started cursing and saying crazy things. He had that side too. He had his dark side but so did everybody else. Morgan and Jacobs could go at it pretty good. And loud, man. Melodramatic brouhahas, but also no big deal. It was, after all, Hollywood and those were creative and emotional people. On the radio Morgan was very smooth. I've always had difficulties defining what you call the "persona" of a disc jockey. Yeah, they say distinctive things and so forth but to me they basically all do the same thing. I knew most of these jocks off the air and they were just your regular variety of crazy people.

**SHELLEY GORDON:** It was a challenge working for Ron Jacobs. Every day was different. The days flew by whether it was a 40-hour week or a 60-hour week. He was a highly-motivated, hyperactive, programming genius. His mind was going 90 miles an hour, coming up with promos, contests,

motivating the jocks. Exhorting them, constantly peppering them with slogans, like “Preparation, Moderation, Concentration.” George Allen was coach of the Rams then. I think Ron wanted to be the George Allen of RKO General. Ron railed about the jocks a lot but I think he truly respected what they did. He could be rude, boorish, insensitive, but it was all in pursuit of excellence and higher Hooper ratings and he was, for the most part, forgiven, because everyone shared the same dream — being #1 in Boss Angeles.

**RON JACOBS:** There was the other side. Our arguments ignited sessions of violent screaming behind closed doors. Sectors of KHJ had thick walls but a ruckus still sent people running down the halls, away from what sounded like pending mutual homicide. What was the blood-chilling conflict? Oh, usually it would be Morgan demanding that we use eight seconds from the intro of the “Bridge on the River Kwai” movie soundtrack in place of a cut from “Fire Down Below” that I called for. Or perhaps we disagreed on the merits of Jackie DeShannon’s singing style. Whatever our melodramatic disagreements, most of them dealt with a mutual passionate concern for putting only the very best out on the air.

**SHELLEY GORDON:** What Ron forgets were all the times Robert spent sitting in my office waiting for Ron to arrive to work on the promos. Those bursts of temper weren’t staged; they were real. Unless they happened during the first couple of months before I arrived on the scene. I’ve forgotten a lot, but I still remember Ron eating a Spanish omelet at Nickodell’s while he interviewed me to be his secretary.

**MITCH FISHER:** Nickodell’s makes me think about the jocks and the record promoters getting sauced there. No, I didn’t frequent the place. I just would go for a lunch or two. All those luncheons with all that greasy food. *Ugh*. I gained a few pounds at Nickodell’s. Across the street from KHJ you could get good Mexican food at Lucy’s El Adobe. It was also the headquarters for Robert Kennedy’s presidential campaign. I actually saw him there, yeah, Bobby Kennedy eating enchiladas there. The big music hangout was Martoni’s. Jacobs and I didn’t go to Martoni’s that much. Jacobs was generally anti-social and I was married during that time. Wasn’t into the Martoni’s scene very much.

**BONES HOWE:** I walked into Martoni’s one night in 1969. I’ll never forget it. Bill Drake was sitting in the second booth and I’m walking by and this hand comes out and grabs me and he says, “I just heard ‘Aquarius.’” And I said, “Yeah, you know I’m really excited about it, Bill, you know it’s gonna be a big record.” I’m trying to be a promotion man suddenly. He says, “It’s a little long don’t you think?”

And I said, “Well, you know, it takes time to build, we had to do this thing where we did a medley,” and I’m trying to do all of this creative talk. Drake says, “Why don’t you sit down for a minute.” And I learned about music. He taught me about music sweeps in fifteen minutes. He said “Well, we’re gonna play that record because it’s gonna be a hit, we’re gonna have to play it. But, you know, we’re not gonna play it very much because it’s long.”

I said, “It has to build.” I went through all of that with him and he said, “Although ‘El Paso’ is six and a half minutes long, everybody played it when they had to go the john. But you’ll really get it played a lot more if you can shorten it.” And I began to listen to what he was saying. And he said, “These guys know if they got two and a half minutes before they come up to the logo, they’ll stick your record in there if it’ll fit.” I went back to the studio that night and made three versions. “I’ll give him 2:59, I’ll give him 3:59, I’ll give him anything he wants. How’s this, Bill?” We sent three acetates over to him the next day and KHJ was the station that broke that record. And I’m eternally grateful to Bill Drake for that lesson in music sweeps, which everybody copied.

**HUMBLE HARVE:** Ninety-million wannabes heard of Jacobs back then but he did a great job of staying aloof and unreachable. All the record promo schmucks and hacks that lived in Martoni's wanted to get to Jacobs but they had to settle for Bernie Torres or Bill Watson. Jacobs was always considered to be above the fray. You wanna hear something bizarre? A guy I knew from back in Philadelphia called me and offered me some bread if I could "Get to Jacobs." (Laughs.) I told him he had a better shot at getting to Lyndon Johnson.

**RON JACOBS:** On one occasion in 1967 I pulled up to KBLA in Burbank in my black Cadillac and grabbed Humble Harve as he came off the air. His reaction would have fit right into *The Sopranos*, had it been on the air then. He freaked out in another way when I told him that I had come to offer him a job at KHJ.

**HUMBLE HARVE:** When I was on KBLA I went up to San Francisco because I had never been there. I heard KHJ on the pier there in San Francisco. I said, "I gotta be on this station, bro!" You can hear the damn station in *San Francisco*. Here I am on KBLA in Burbank and you can't hear it past Colorado Boulevard. I want to be on the station that's got a wire, Jack.

**JOHNNY WILLIAMS:** Harvey's a great guy. I used to enjoy listening to him. Sam Riddle was on right before midnight at first. Then Harve — for the longest time. He didn't do anything special in the studio. He just sat in the same seat that everyone else sat in and did his thing. It's amazing how many different personalities came out of the same seat. And nobody had any props. There weren't any special props to make this happen. You just sat down, you didn't have anything to work with. Nobody brought in any huge stacks of material either. But on the other hand, whatever we needed was there. I probably became spoiled, but I came to expect all that after a while. I remember when Jacobs turned KHJ into the home of nonstop contests. There was always something going on. It was just spectacular for the sound of the station. I also remember being disappointed the first week we ran without anything happening. I was thinking how terrible everything suddenly seemed.

**HUMBLE HARVE:** When I was on KBLA, fighting the KHJ promotions was a drag. Promotions rolled out of KHJ nonstop. I had no idea what the impact would be. All I know is everybody was listening to Boss Radio. It was pushing me against the wall 'cause I had to come up with more and more innovative things to do on the radio to counteract this thing. And there were people listening to KHJ for long periods of time where before they would listen to one jock or something specific. But now they kept the radio on KHJ because of how many times the hits were played, because of the song rotation. This was the first time I had come up against a station where the audience listened to the radio for the radio station. I mean it didn't matter who was on, the same good records were going to be played over and over again. That wasn't the case before KHJ did it.

**SCOTTY BRINK:** Despite Jacobs' volatility and generally terse demeanor, I have always considered him to be the brightest, most creative person I ever worked for. I learned more radio from Jacobs in that short time and in the whirlwind that was KHJ than I have in any other ten years — even if I could pick them individually — that I have been in the business. Ron Jacobs was and is a major influence in my perception of what works.

**JON BADEAUX:** Everyone both loved and feared Ron Jacobs. Let's just say it was best to stay on his good side. During my first year at Boss Radio, I worked both the 9 a.m.-noon shift and 3-6 p.m. I believe Sam Riddle was doing 9-noon then. Everyone in those days, of course, smoked. One morning I emptied the ashtray and threw it up by the console. It bumped a cartridge tape start button and a jock logo played over a song. Moments later, Jacobs flew in the room demanding to know what happened.



He figured it out before I could finish the first sentence and stormed out, saying it better never happen again. That afternoon, while sitting across from The Real Don Steele, I was telling one of the other engineers what happened. As luck would have it, I demonstrated by tossing the ashtray up onto the console and it started the jock logo for Steele. The other engineer ran out of the room while I held my breath. Thank goodness Jacobs didn't hear it. Or, as I thought many times, he did and just wanted me to suffer.

**FRANK TERRY:** Even back in Fresno, Jacobs was doing stuff that was so far off-the-wall. And he instilled some of that in you. He kind of goosed you along to come up with something creative, something brand new and he would tell you if he didn't like it. If he liked it, he said he did. And if it made him laugh, man, that was the greatest compliment in the world. And he would take just anything and it would become — I don't care what it was — it would become a promotion. It would become some kind of a production that you couldn't imagine. And he also liked to think of himself as a coach. And that's what he was. You screwed up, he was there to tell you about it and wouldn't tell you in a nice way either. It'd piss you off! You'd want to smack him one.

I mispronounced a word one time. I'll never forget this. The word "jubilant." I said "joob-you-lant" on the air. Jacobs came in screaming his ass off at me that it wasn't "joob-you-lant" it was jubilant. I wanted to say, "Fuck you, get out of my face!" and quit. But I got to thinking that he was absolutely right. He's like some of the great football, basketball coaches. He would take you to that place where you're about ready to say OK, screw you, and walk out. Then he'd get you right back in to be part of the team and you'd go out and run into a Mack truck for him. He's the one that got me wherever I am now and a lot of other people too, not just me. It was Ron Jacobs sharing what he knew.

**CAROL MORGAN:** We were in San Francisco and Robert and Don (Steele) were working at KEWB. It was 1965 and I was in the hospital. I remember Robert talking about going to Los Angeles. I remember him getting more and more excited about the possibility. But Bill Drake had to talk him into it because we were really content in San Francisco. I know I didn't want to leave. It was the first time I balked at any kind of move. All the other times I was ready to go wherever he wanted to go, do whatever he wanted to do. But we were having a really good time, such a good time that I ended up in the hospital with pneumonia. We were out all night around the clock, a "burning the candle at both ends" kind of life. And we were really close with Don and Gracie, his lady.

**RON JACOBS:** Morgan and Steele were very tight in San Francisco in a way that they weren't in Los Angeles. It was always Bob, Carol, Don and Gracie. Great movie, eh? (Laughs.) Steele had his shtick and he was a hard-working professional. This meant more to him at KHJ, in the sense of doing well in his own hometown. You know he's Donald S. Revert from Hollywood who has made this whole loop and he's reached the next-to-the-top step, which is San Francisco, with Morgan.

**THE REAL DON STEELE:** I started using "Real" in Omaha. I was working there as Don Steele — (sings) "Be aware, I'll be there." So I'd been there pushing a year, which is a *loooong* motherfuckin' time to be in Omaha, Nebraska. A nice place to fly over. By that time I was totally disgusted. I wanted to get out of the goddamn town, was drugged with the station, drugged with the management, drugged with the city — by that time it had gotten to me. The program director called up and said, "Why don't you call yourself the *Real* Don Steele?" I looked at the receiver and I thought, "You rotten, stupid, son of a bitch, asshole, motherfucker." He wasn't asking me if I *wanted* to call myself that. But I thought, "Right, I'll take your order, you dummy." Well, all of a sudden people on the street no longer called me "Bob Steele" (the B movie Western star.) They called me *The Real Don Steele*. A phonetic thing. People react to certain words.

**RON JACOBS:** Steele was, above all else, a totally professional guy. He was an absolute minimalist. He was almost like a mime, to make that kind of a comparison. Steele could come on KHJ and do clichés that became part of the language — at least in Southern California. He did it with vocal inflection and with energy. Like if we took air checks of Steele and broke 'em down into transcripts, “Ooooh baby! The Supremes” — or whatever — really didn't mean anything. But the way he does it he could sound like 86,000 people watching a touchdown by reading a piece of paper that said “Yay.”

**THE REAL DON STEELE:** My style is hard to verbalize. Hey, I'm a hard-sell radio announcer. I have a phonetic hang-up. Maybe, why I'm liked is because I'm funny, but what makes me funny is not that I'm telling a joke, per se. I dig sound. You don't have to know what they mean. Preferably, they should have, not a double meaning, but a *quadruple* meaning. Like, “It ain't that bad if you fry it right.” I actually did hear that. I was sitting in a bar near some fellows and they were talking about catfish or something. This guy was the typical beer drinking, scratching, hard hat and he said, “It ain't bad if you fry it right,” and I said, “Hey, I like that.”

What does it mean? I think it sounds GO! I think it means a lot of things. How about LIFE. How about having to EAT SHIT! Having to PAY YOUR DUES? Or, “If you got it, flaunt it!” And I use these for my IDs. Our format requires that you must give the time and I came up with, “It ain't that bad if you fry it right,” at 3:30 and “If you got it, flaunt it!” at four o'clock. You know, “Spread your love,” at 5:30. “Take that piece of meat, put it in your pan and fry it, baby!” Now you tell me what *that* means.

**HUMBLE HARVE:** Before I worked at KHJ my favorite jock was Steele. Why? Because he had tumult! He *was* L.A. man, that's why. He was what I considered Top 40 to be. He sold the music. He sold the action. He made the music sound better. He got you excited.

That wasn't my shtick. My shtick was to get you excited about the music, not about peripheral shit. And if you could do that, it made the records that more important. It made the artists more important. It made the whole format more important.

But if you latched onto a particular kind of music and you milked it for what it was worth just like Steele did and I did, you got known for that genre. With Steele the idea was that he would kick it in the ass. There wasn't one dull moment on his show.

**RON JACOBS:** Steele was all energy. His timing was the best. I could appreciate him because I thought I was fast as a jock, and wacky and tight and throwing in sounds, ka-pow! But Steele operated in *another dimension*.

There are people behind the scenes who get no recognition. With all the jocks working with someone on the other side of the glass at the controls — I've always said that's like driving with one person's foot on the gas and someone else's on the brake. For a while the youngest KHJ board operator, Ken Orchard, was assigned to Steele. I once asked Kenny, “What was it like on the intercom with you and Steele?” And he said, “Shit, sometimes it was better than the show!” Orchard wished he had a second tape running of just the intercom. Steele was professional but sometimes he'd wait 'til 16 seconds before the record ran out to tell Orchard what the next song was going to be — just to mess with Orchard's mind.

**BILL MOUZIS:** I became the regular Steele board-operator until near the end of the second year. I'd come in in the mornings and do the production, take a short lunch break, go down and do the Steele thing, 3 to 6. And, of course, every time we got off the air we went over to Nickodell's. (Laughs.)

It was a great experience working that board with Steele. I got to know his every move. You got to be careful because Steele's waving his hands all over the place. You didn't know where the hell the cues were coming from to hit the next element on the air. You got to know this after a while and it just worked out fine.

But the reason I left the show was what I told Bill Watson in the fall of 1967. Bill was Bill Drake's right hand man. I said, "You know Bill, this production is really getting to be way too much." I was doing production for a lot of the RKO chain, technically for Drake-Chenault. We were adding stations because of the success of what we had at KHJ already. First, KFRC in San Francisco. Then we got Boston, New York, WHBQ in Memphis. It was just getting to be too much. I couldn't get the job done, couldn't get the production done. I said, "Hey, I've gotta get off the Steele show, you gotta get me off of there." Watson said, "OK, I'll see what we can do."

Within a week I was off the Steele show and they brought in a guy by the name of Jon Badeaux. He had worked on the air in San Bernardino or somewhere. He had an engineering background and he also did board work. So they assigned him to the Steele show and Jon did it the rest of the time.

**JON BADEAUX:** Steele was amazing. He had an incredible sense of timing. He could hear things in the music that I never noticed. He taught me how to pick out the rhythm guitar, the catchy piano riff. Before each shift we had lunch together at Nickodell's. We rarely talked about doing anything special that day because the magical stuff just seemed to be there. He'd tell me at lunch, on many occasions, that he was off his mark. "Cover me, man!" I doubt that any listener or pro could actually tell that he was having an off day. He was strong enough to carry the worst moment.

Back then, most records were under three minutes and we'd stop for one spot after almost every song. Yet we had fun telling stories on the intercom or playing the air sax as if we were the Blues Brothers. Every time he played a Supremes song I jumped up and lip-synced Diana Ross and it nailed him every time. In a newspaper interview he said, "That guy in there thinks he's Diana Ross." The *real* entertainment offered by Boss Radio was, more often than not, the banter on the intercom and the interplay of the jock and board op.

But Steele was also very structured. Things had to be done a certain way. He could talk for hours on the amount of space that should always exist between a logo and a song with a cold start. After the sermon he'd add, "But you don't need to know that shit. You got it. Born with it, baby!"

**BILL DRAKE:** My thing is, there was a vast difference between a personality and a guy that talked a lot, things that people couldn't really relate to. You can look at some of the greatest jocks forever as far as people remember them. They'll tell you Morgan, Steele, Charlie Tuna. Maybe it's the name, I don't know. I can tell you one thing, when you think about it, that's interesting. They ring. Robert W. Morgan rings. The Real Don Steele, even Charlie Tuna, Humble Harve or "Big Daddy" Tom Donahue. Those names sing. Wolfman Jack, like that. But, they still have to have the goods. And handling themselves in public appearances doesn't hurt.

**ART ASTOR:** Steele was always very good because he was always trying to be affable to the sales guys and knew that we could sell stuff. One very memorable incident: I sold a big promotion to the Motorama Motor Show at the Pan Pacific Auditorium. I said "Hey Don, I'm going to get you a nice fat fee for this thing. You gotta come and introduce some rock group. It's live entertainment and you're the guy." He asked, "What do I get?" I replied, "I think they'll give you \$500 bucks." He said, "Oh, that's pretty cool." I told him, "Just come with me. I'll pick you up and take you there and bring you back." So I took him to the Pan Pacific, to a little press area where there were hors d'oeuvres and cocktails. While Steele waited for his big intro, he was just slushing them down. Within about an hour, he's gassed. I said, "Don, you gotta stop! You gotta introduce this damn act, man. I'm going to introduce you as The Real Don Steele." He said, "Man, hey listen, I'm going to take care of business." At 8 p.m., Steele just barely gets up there and he says (slurring) "Tina Delgado is alive, alive!" and falls off the friggin' stage! Boom! On his face! He gets up and says, "Hey man, did I take care of business or WHAT?" The crowd loved it. They thought it was a gag. We drove off with both of us laughing our asses off.

**CAROL MORGAN:** Robert wasn't real fond of making public appearances. There was always kind of an edge about doing any of those. I remember going to a number of them. Once we got there it wasn't so bad. The Doors, the beach party for the Big Kahuna, that was wild. But Robert actually hated public appearances. It was like an ordeal for him to have to go to them. He would do them and he did them well and he would feel terrific afterwards — usually. But that wasn't one of his favorite things, being out in the public.

**JOHNNY WILLIAMS:** In 1959 I was Dapper Dan, The All Night Man, at KIMN, Denver. There was a chain of restaurants called the Holiday Drive-Ins. I would go out there dressed in a tuxedo and one of those formal top-hats and I would carry a walking stick. They had a little booth set up for me, right in the drive-in restaurant. I would play Top 40 music all-night long, midnight to six from that restaurant. I hated it. I loved the radio part of it and I loved the music, but it was really tough going to school. I would work all-night there and then drag my ass over to Denver University and fall asleep in my first class in the morning. And that was really tough. I was never thrilled with working all-nights and I always hated the public appearances.

**THE REAL DON STEELE:** I like a little magic. I like a little showbiz. The people listening to me on radio, they don't see me. They just hear a *ZOOOOW* coming at them out of that radio. There must be a term for this — a “spoonerism” or something. Once, after I'd been a bit disoriented and I was jerking along and I knew I had about eight more measures, I said, on the air, “Wait, now wait! That is not a spoonerism.” And I described what a spoonerism is — when you take something, turn it around and do it backwards. I said that at approximately 3:01. At 5:35, some housewife with two children, who had been driving all the way since, called to say that I was a dirty man. And I didn't intend to be dirty — because I could get much dirtier, you know. With much more *finesse*.

**SHELLEY GORDON:** Ron probably doesn't remember, but I was the perfect “beard” for a station that was pushing the limits. I could in all honesty tell parents that “Jock In The Box” had no ulterior meaning; it was just a play on “Jack, etc. etc.” I do remember going in to ask him what Acapulco Gold was at some point. It took some instruction from the jocks, who were quite amused, until I caught on to a lot of the lingo.

**CHUCK BLORE:** After Boss Radio came on KHJ, I tuned in on The Real Don Steele for the first time one afternoon. First Morgan, now I was given another ticket to Wonderland. New guy, new approach and new respect. Steele wasn't at all like Morgan. But he too, had it put together in a way I could never have imagined and made the whole thing work like magic.

**TOM MURPHY:** Robert W. Morgan used to say that Don Steele could do more with a grunt than most of the rest of us could do in five minutes. I took offense at that because I could grunt, too. But Don did things so quickly. In two seconds he would slide in so much.

**ED DELA PENA:** For a while there, Steele was kind of a pain in the fanny. He would come in and yell and scream his head away, God! In the main studio we used an old RCA BK-6 microphone. We put a special acoustic filter in it to eliminate the pops because Morgan used to love to eat the mike, work it right in here and there. And so by putting on that acoustic shield we forced Steele to stay three inches away from the mike! Well, we knew something would happen with Steele and his volume thing and were prepared for it. Not at first, of course, because when he came in, with the old setup all we had were 21 amplifiers to drive the monitor speakers and the headphones were driven with like a five-watt amplifier. Big Don came in and said, “That's not enough, I can't hear myself!” So we started changing

amplifiers. He didn't become happy until we put in a 40-watt amplifier just to drive his earphones. You could put his earphones on the table and walk away and still hear the music blasting out of them.

**THE REAL DON STEELE, (SIGN OFF, FRIDAY, JUNE 14, 1968; OVER "WIGGLE WOBBLE" BY LES COOPER, INSTRUMENTAL):** "End of the Mo for The Real Don Steele Show. Sam Riddle is next, gonna entertain us all night long, boy, on our quest for adventure on a Fractious Friday in that neon fun jungle in that beautiful magnificent megalopolis that we call home. Right babies. Worked hard all week long and we're gonna get it on and keep it on. And I know you're up to it because I'm gonna testify in front and certify behind that we're gonna have fun, fun, fun, fun, fun, fun, fun! All night long. And we're not gonna get paranoid behind Icarus. We're not gonna let a lousy asteroid spoil our fun, boy. And if we do slip into the sea, we're gonna let 'em know that we were there on a fractious, got somethin' you know, takin' care of business — TCB. You know what I say, Marvin Gaye, Frances Faye, Dave Garroway, Curtis LeMay, Jacques DeMolay, Faye Dunaway, Dan Duryea, Michael René, Ruth Olay, Alvino Rey, Dobie Gray, Turhan Bey, Johnny Ray, Doris Day and Terence is now Stamped. (Voice: Tina Delgado is ALIVE ALIVE!) Byyyyye!"

**ED DELA PENA:** The State of California has a law that you cannot be in a sound ambiance that exceeds so many decibels for so much time. Of course, Don didn't want to pay attention to that, so he was forced to sign a waiver because the state maintained that those volume levels would deteriorate his hearing. And it did, sort of, because when Don would come out of his show at night for about ten minutes, he couldn't hear. (Laughs.) He wasn't totally deaf, but you know, you had to speak a little bit louder than normal. After we cured his headphone problem, it was a bit better. He was actually a pretty good guy. We shared a couple of Scotches here and there, right afterwards. 'Cause he'd come out at six o'clock which was time to go to Nickodell's, the watering hole next door, and he would come in and sit at the table and order up four Scotches and put them right in front of him. (Laughs.)

**KEN LEVINE:** I asked Bill Mouzis if *he* knew the origin of 'Tina Delgado is alive.' He reacted like I was asking for the secret formula of Coca-Cola, which if he did know, he would have to kill me if he told me. What cracked me up was his saying something like, "Actually, I don't think too many people asked Steele, out of respect, you know?" The actual story I heard — and it may be bullshit — was that there was a tiny mention in a newspaper personal column that someone was trying to find a Tina Delgado. A few days later someone else wrote that Tina Delgado is dead. And a few days after that someone else wrote in that Tina Delgado is alive. At least that's one of the legends.

**RON JACOBS:** A key at KHJ was each guy having his own shtick that would sort of make him a personality image-wise, if not by performance. So Morgan's the only guy that could put the phone on the air. Riddle would talk about the nighttime scene up on Sunset Strip and plug his TV dance show. Roger would talk about records. And so on. With Steele I asked him, "What is your thing, man?"

He said, "Well, there's TINA DELGADO, you know."

"What's TINA DELGADO?"

"Well, there's this liner."

"All right, there's a liner — but what's your thing?"

He said, "Well, it's this liner."

I said, "I know but it's a *liner*, man. But what do you do on the radio? Morgan told me that ..."

He said, "You don't get it, man, this thing really works. You just do it over and over again. It's a liner. You do it over and over."

"You do it over again?"

"No," Steele says, "a woman *screams* it."

"A woman screams this. Over and over. What does she scream?"

“TINA DELGADO is alive, alive.”

“OK. What kind of woman?”

“Shrieking.”

**BILL MOUZIS:** One of the things people always ask us is, “Who the hell is Tina Delgado?” And I don’t know. That’s one I really don’t know. He just brought it in. Steele brought it in with him. I don’t know *where* he got it, I don’t know *who* that was. And I didn’t even want to ask him. I figured if he wasn’t about to volunteer I wasn’t going to ask. Remember Jimmy Durante? Remember what he said at the end of his TV show? “Goodnight, Mrs. Calabash, wherever you are.” Like, you’d go up to him and say, “Pardon me, Mr. Durante, but who is Mrs. Calabash?” Yeah, right.

**RON JACOBS:** Now KHJ was a very unionized full-on Hollywood operation in 1965. The engineers were members of I.B.E.W. — the International Brotherhood of Electrical Workers. Anyone who spoke on the air had to be a member of A.F.T.R.A., the American Federation of Television and Radio Artists. So I called them, trying to be cool, and said, “I need some women to come down and shriek.” The entire copy was “Tina Delgado is alive, alive.”

There were 25 actresses sitting in the KHJ lobby rehearsing. And Mouzis thought he’d seen everything, right? World War II, network radio, a show that Steve Allen and his wife did in bed, anything. He came into the production room. “Uh, Ronnn, there’s, ah, a bunch of women out there chanting ‘Morgado’ something. Uh, Ronnnn,” — that’s how he’d pronounce my name when he could see something really fucking weird coming — “what’s the deal, man?”

I said, “We bring ’em in one at a time, we say, ‘Sit down ma’am, please give us a level and *scream* this.’”

I mean, how do you direct a woman to scream that? Five words. I respect Johnny Mann because he knows that the shorter things are, the harder they are to do. I don’t know why exactly, but I saw John do more than 20 takes of our first jingle, “93 KHJ.”

And I’m in this room and I’ve been in Hollywood for like four minutes and these professional actresses who have done *Hamlet* on stage or *Stella Dallas* on network radio or national commercials for Oldsmobile, they sit down in the booth and all they have to do is belt out, “Tina Delgado is alive, alive!” And I don’t even know what it’s supposed to sound like, you know, except that it worked in San Francisco.

And Morgan had already gone home. Steele hadn’t come in yet and besides, anything would work as far as he’s concerned. But I was trying to think, “What, is it supposed to be fast? Is it supposed to sound like someone they just found in a flipped car after a train wreck?”

“Del-gah-~~do~~ooooooooo!”

“IS alive!”

“Del-GAHHHHHHH-do!”

“IS ALIIIIIIIVE!”

“DELLLLLLL-gato!”

“Tanya Del —

(Click) “Sorry, it’s TINA.”

“Oops, can I do it again?”

(Click) “OK, rolling.”

“Teeeeena Delgado —

Each audition took about a minute. The actresses, operating on the incorrect assumption that we had any idea of what we were doing, asked, “Will there be a call back?” I’d seen my share of Hollywood movies about Hollywood. “We’ll call you. Leave the name of your agent.”

And just as quickly as it hit like a tropical typhoon, Hurricane Tina was gone. Mouzis and I were happy that the thing was all over. But it wasn’t. We had two dozen women on tape shrieking.

Mouzis, a wise and patient man, locked the recorders and nodded in the direction of Nickodell's. The coffee arrived and I asked him, "Billy, you've been doing this since radio was invented. What the fuck did we just do?"

"Hey, man, don't ask me, *you're* the program director." That breaks the tension. We howl like hyenas. No one notices. This is Hollywood, babe.

Later, Steele came in to do his show. I dragged him into the production room where Mouzis was sitting with a 10-inch reel of tape racked up on a big Ampex recorder.

I said, "Listen to this."

"What's that?" he asked.

"Just listen up and tell me which one of these works for you."

And The Real Don Steele listened. These were the Delgado finalists who had been selected from the American Federation of Television and Radio Artists to audition for this and one was going to receive a residual payment every thirteen weeks for years. And he listened to the first one and said, "That's got it," and walked out the door. He picked the first one. Then I remember that Steele was born in Hollywood and he expected this to happen some day. Hollywood, man, no biggie.

**THE REAL DON STEELE:** Why do they like "Tina Delgado is ALIVE, ALIVE!" You tell me. I used that in Portland, Oregon and soon it was all over town like "Kilroy was here." Dumb thing. I don't have any idea why. I know it was a hit. I could feel it was a hit. I don't know if "Roberto Delgado is alive, alive" would have been as heavy, I just don't know. Even if I think I am caught up in some kind of insanity it doesn't depress me, because I kind of enjoy it, you know? Sitting there suddenly saying, "It ain't bad if you fry it," looking through the glass and there is an engineer in his early forties — Valley community, Little League baseball coach, Mr. Legitimate — cueing in noises that'll go *wowee* rather than *chooo*. And I think to myself: What is this? A world situation this, and we're in here giggling like *did dad doo!* I don't feel ashamed of that. What a wonderful thing to have fun working. Not many people get that break.

**HUMBLE HARVE:** Coming on after Steele you felt like you were already on a rocket and you had to pick it up. Anybody who followed The Real Don Steele — if they didn't jump on that rocket, man, they were six feet under. I can't imagine doing anything low key after him. I mean, how could you? It's just like it's following an explosion. I had to stand off in the control room and egg him on. Jacobs told me what to do. "Get in there and rile him up," for his final set, you know, the Delgado thing. Yeah, I was in there egging him on. I mean not in the same room. I would never go in the room with him, no, no, that wouldn't work. But to stand outside with the engineer, looking in, that was the whole thing. And come on, Steele didn't need me. But it added to Jacobs' whole Boss Jock team idea. It also made me feel better. Shit man, it's like Babe Ruth and Lou Gehrig on the Yankees. You follow with another home run. There's no let up, like passing the baton. Yeah. I think that was the greatest one-two punch that ever happened on the radio. There was no let-up, there was no breathing room, man. It was boom, boom. Here comes a left, here comes a right, *boom, bang!*

**ED DELA PENA:** Eventually, we turned the mike around, and put it right in front of the jock's face and hung it with some chains. I had had an Altec 604E in there and they'd pound the announcer's desk. The volume would just go to the point where sometimes the engineer would have to cue up a record a little bit ahead of the playtime. Steele played the speaker so loud in there that the vibrations coming through the glass would make the turntable-needle skip. So they had to watch out for that and make sure it hadn't skipped on them because of the acoustic problems with that big window we had in there. It really vibrated.

**MILO PERICHITCH:** I always had a weakness for The Real Don Steele because I felt he was really basically an honest person. And I liked Morgan too. Oh, yeah, Gary Mack. He was cool, he was a good guy. Humble Harve was fun. I didn't know these guys that well; I was pretty busy with the TV show, "Boss City." Really what I knew of the jocks off the air was whatever went down at our table at Nickodell's. In 1966 it felt like KHJ was on top of the heap and it also sort of demanded responsible behavior and getting the tasks done. It was definitely a good feeling being with the #1 radio station.

**CYRUS FARYAR:** Radio guys at that time were always fascinating. Most of the jocks — there is probably a term, a medical term, for the personality of a Top 40 disc jockey — their radio persona was very vibrant. Out of the booth they could either be very modest and sort of conservative in their demeanor or off-the-charts crazy. But they found a common ground in radio as the name of the game and success was to have a distinct, immediately recognizable radio voice, personality and manner, so that people knew immediately who they were listening to. Whether it was The Real Don Steele or Robert W. Morgan or whoever. The first time I walked around the station in my full Sitar the Pirate outfit, Morgan's demeanor was to be totally charged and quite urbane and he probably was just, you know, cool with the whole thing. Steele probably rolled his eyes.

**MITCH FISHER:** The Monkees concert at the Hollywood Bowl was their first major appearance in L.A., right? KHJ was presenting it. There were going to be 18,000 screaming 13-year-old girls there, right? So we decided that the disk jockeys should all wear different costumes from Western Costume. Really like bizarre outlandish stuff, fit right in with the Monkees, you know? I have one of Jacobs' infamous memos. "Instead of coming on hip," which is in quotes, "or anything formal, since the audience will be younger and because the Monkees are zany, you will be wearing grand costumes from Western Costume." Then it says to check with Mitch Fisher. "These costumes are assignments and will only be changed if they don't fit or with Mitch's permission if you have a better idea."

The jocks were supposed to dress like this:

Robert W. Morgan: Giant, muscle bound rooster from "The Danny Kaye TV Show."

Johnny Williams: Caveman.

Bobby Tripp: Pancho Villa.

Real Don Steele: Lord High Executioner, as worn by Groucho Marx in the motion picture "The Mikado." (Laughs.)

Humble Harve: Merlin The Magician.

Sam Riddle: Beau Brummel.

Gary Mack: Astronaut.

Something happened between the memo and the show. Morgan and Steele switched costumes. *Steele* wanted to be the oversized rooster and Morgan wanted to be something else. So Morgan got a different costume and Steele became the giant rooster. He picked the rooster outfit.

The night of the concert when it came time before the show for everybody to get into their costumes, Steele put on the oversized stuffed rooster outfit, looked at himself in the mirror and said, "This is fucking ridiculous, I can't go out there like this!"

To which I replied, "Don, you *have* to go out there like this. This is the way it's all set up. This guy's going to be Merlin, this guy's going to be that, you gotta be — *damnit*, this is your costume! You picked it out."

"No, I'm not doing it. I ain't going on, sorry, man, that's it. I ain't doing it. I'm going on in my suit." So he took off all the rooster costume stuff and he put on his blue serge suit with his tie and everything, right? While he's doing this of course as soon as he said he's not going on like that, I went out to find Jacobs and told him that Steele refused to go on wearing the rooster suit. And Jacobs said to me, "That's your department. I got nothing to do with it, it's up to you, deal with it."



So I went back to the dressing room and I said, "Steele ..." who was now in a blue serge suit with a tie and everything, right? And I said, "Steele, you're not going on in that suit. *You're going on in the rooster suit or you're not going on at all!*"

Steele said, "Then I'm going to leave."

I said, "Fine, we can do very well without you. Goodbye."

So he stormed out the door. Probably went crying to find Jacobs. And Jacobs probably told Steele, "Hey, Mitch is running all of that." So Steele came slinking back in, put on the rooster suit and went on. When you think about it, it was really ridiculous, a real scene. Steele or Morgan or both of them were always pulling shit. Those guys would've rolled over anyone but Jacobs.

## Radio Heaven

**RON JACOBS (RADIO AND RECORDS, MARCH 3, 2001):** The Real Don Steele was the master of what he did. No one in the history of Top 40 radio ever sounded like or will *ever* sound like Steele. He boogied on the airwaves while his enthusiastic, energetic style pulled you right into the radio like an electromagnet.

Whenever he wanted to turn it on Steele could kick ass in tempo with any artist whose record he played. James Brown comes to mind as being on the same dynamic wavelength.

Like any transcendent talent, Steele's art seemed effortless — far from it. He probably expended more calories per hour than anyone in radio. Listen once to The Real and you would never forget him. The experience was like taking mescaline for the first time.

Steele's air persona required an intense discipline to sound "wild and crazy" while he always remained within the boundaries of a complex music format. At work he resembled a Grand Prix driver — Velocity, Focus, Awareness, Heat and Smoke, passing anything that got in his way.

To be the Program Director from the moment Steele kicked off Boss Radio was an indescribable rush. To me it was like being the Flight Controller for the first NASA rocket launch.

The Real Don Steele and Robert W. Morgan comprised the most talented radio tag team to ever entertain an audience. They performed with consistency, each in his unique style while never letting you forget that they played on the same championship team.

I can't envision KHJ accomplishing much of anything without both these guys pumping their blood, tears and sweat into what they did three hours every day. They would make anyone doing my gig look good. Without them I would be just another guy who passed unnoticed through the Los Angeles radio jungle. And that is not being modest. I don't do modest. It is the fucking truth.

**ROBERT W. MORGAN (EMAIL TO RON JACOBS, AUGUST 1, 1997.)** Born 7-23-37, Mansfield, Ohio. Moved to Galion, age 2. Always a radio LISTENING junkie, it just never occurred to me to be ON it. In Jr. high my mother offered me ANYTHING if I got straight A's. Said I'd do it for my own radio in my room. (Just had the big console in living room.) Did it and got a square, metal Arvin. Beautiful. Mother: Radio off by 10 p.m. Figured out how to extend speaker to under pillow. Never got busted.

College of Wooster, Wooster, Ohio. Joined Jazz club. Local FM station gave club two hours a week PSA time where club President played jazz. One fateful weekend every club member was out of town. Asked to do show. With fear and loathing I agreed. First time I walked into a radio station was to go on air. WWST and WWST-FM, "Serving Agricultural Area." Double-double W's tough for a rookie. Try it now. Halfway thru the show I was "bitten by the bug." Loved everything about the station including that wonderful "tube smell." Manager was listening and offered me weekend gig for \$1 an hour. All day, Sunday. Ran Thesaurus music library shows in FM studio while doing live breaks in Cleveland Browns games in AM studio. Many close calls. The Browns didn't care about Thesaurus timing.

Main jock/station influence: Robert Q. Lewis, Arthur Godfrey and all jocks on KYW, Cleveland. They took all-night TELEGRAM requests. Big Wilson, Wes Hopkins, Joe Finan. Later met Finan as a Boss Jock and HE was thrilled to meet ME.

**RON JACOBS (FROM EMAIL TO BILL MOUZIS, JULY 9, 2000):** Thinking about our time together, with just you and me and Bob, his voice, your board, my words — three guys of one single mind when we were doing it — was as much a display of teamwork as any collective process I've ever been involved in. Ever. Only the three of us know the high we felt when we hit one out of the park.

To stay with the baseball metaphor, we weren't doing it with juiced balls, short fences and mediocre pitching. And we were playing in the bigs. Starting in 1965 we were underdogs in a cerebral game. We stomped the competition so quickly we reached a point where we were out to surpass stiffer opposition: Ourselves.

Alone in our little sanctum, immune to the whirl around us, deep within a media fortress, we were insulated from the world outside out on Melrose Avenue.

Think of the democracy of it. Zorba the Sleek Greek, a WASP with a thatch of hair the shade of Midwestern wheat fields and a hybrid Hawaiian-Jew with rapidly receding red hair. Alone in our hallway, we worshiped in a temple of sound, unexplainable to anyone. Crafted in a factory, it was our treasure alone to share.

Nothing in my professional experience has ever topped those days, that hallway, our variegated trio, minds creatively combined. Words to others will never convey our sense of achievement. Our dedication was not measured in terms of hours put in, but the tingle produced by a final take. The results of our workmanship in our windowless workshop "speak for themselves" whenever acetate tape passes a magnetic head, or howsoever the sounds are preserved. The smiles and excitement our audio squad brought to some people at the time is something that can never be revised or removed.

The fact that what we assembled during a daily "shift" is still being discussed in cyberspace more than a third of a century later — rightfully or wrongly, with or without all the facts — qualifies the work as "legendary" in the most literal sense. I know who did what, Bill. Who cares what anyone else knows, thinks or perpetuates? Did any other announcer-engineer-producer crew get to take that radio ride most weekdays at around eleven in the morning? I think not. Or, how about, "Not a clue"?

## ***The Mensch***

**BILL MOUZIS:** Of course, we remember Robert W. Morgan and The Real Don Steele — and Bobby Tripp. I want to say something, why I include Bobby Tripp. In the '60s, I was managing a Little League team right out here in Tarzana, out here in Franklin Field, and my son Jerry was a pitcher on the team. It was a little softball league and he was very good. Tripp would always want to know where they were playing the next game, when Jerry was pitching. Tripp always came to the game. He was not only a great radio talent, he was just a wonderful person.

**CHARLIE TUNA:** Bobby Tripp, who followed me on the air from noon to three, gave me what probably was the best piece of advice I ever received. Tripp's motto was, "The wheel turns, baby!" Meaning that you can be on top of the ratings or at the height of your career but nothing lasts forever. However, if you hang onto the wheel, eventually you'll come around, even hitting bottom — but stay on that wheel and you'll be back on top again and again. I've never forgotten that, which is why I'm still in the toughest radio market in the world and still on morning drive playing the hits.

**GERALDINE OSTROW:** It wasn't long after Bobby got to L.A. that his wife called us and told me he had this problem. So I would call him very often and talk to him and I'd get reports that way. And he

was a little bit modest. We used to actually get to his wife and say, "Joyce, send us information, send us little clippings." So I have some clippings ... he was in a publication. I think it was a broadcasting publication and there were little snippets about him.

**RON JACOBS:** My conversations with Bobby Tripp were right up there with anything I ever read philosophically or heard in any of the Twelve Step meetings. His thing all boiled down to "Life is a wheel, baby." And the secondary one, when he would be in the silliest situations he would just shrug and say, "Show business is my life."

We had to change his air name because of Johnny Mitchell and all the things that led to that. I thought that we had named him when he got to L.A. But the jock that Bobby hated the most in San Francisco was a guy from New York who allegedly was one of the big bust-outs of the payola scheme, Peter Tripp. So Bobby Tripp with his irony said "Fuck it, I'll be Bobby Tripp!" And "Tripp" was also cool with the psychedelics and all that shit going on then. So Bobby Tripp was OK. I don't know that it was the best name but it didn't matter because under any name he would be good.

And he never, ever played to the fact that he knew that he was dying. I mean he never missed a jock meeting. He's the only guy of that whole crew that I can think of that ever came to my house socially, just to hang out. A *mensch*.

**GERALDINE OSTROW:** Mike ... I mean Bobby ... really was a *mensch* in every sense of the word. He had such a feeling for everybody. I called him one day — and I would almost be afraid to call my brother because I knew he had been in remission — and he always let the people believe that maybe he didn't feel well because it was the air conditioning at the station. He never wanted to complain. But one day my sister had gone out to visit with him and said, "Ger, you better keep calling him, he's not well, he isn't right."

**RON JACOBS:** Jocks have missed shifts because of a hangnail or some made up intricate bullshit to cover up a hangover. I mean Tripp was in there with people whose egos, by then, were rampant and Tripp had produced hit records, promoted major concerts, owned a stable of race horses, seen and spent more money than these guys had ever known, hung out with top people and never laid out anything about those things, at least not to me.

**GERALDINE OSTROW:** He never told anyone his son was diagnosed with leukemia. He said, "You know, we went out in the driveway and he just lay there so debilitated, like on his little face and tummy. And he was just a darling, brilliant little boy." I would try to keep up his morale. And he continued, "Jesus Christ, here I am sick and then I have a sick kid," and I said, "Mike look, you're going to be OK."

The night that I spoke with him, his wife had just wanted a little relief and went to the movies with someone. I spoke to him for four hours on the phone. "God, Ger, you're good for me. Look, my temperature went down!" It was like 104 when I called him and he said, "Ger, it went down."

**RON JACOBS:** When Tripp was hospitalized, Frank Terry jumped in. I don't know how long. But of course you know that the deal was to Terry, "It's the Bobby Tripp Show, absolutely, positively," and I just maintained my youthful optimism because, what year was this that Tripp died? '68, OK.

See, I hadn't lost the first really close friend in my peer group so I had this vision of we're all immortal and he's not really going to die and they'll fix him; it's UCLA. I didn't care how long it was, Terry would do the show. I really believed that Tripp was going to make it, which he didn't — and the last thing he ever said to me was, "Life is a wheel, baby."

Tripp was the best, man.

The Ken Levine  
1965-1969



BOSSBALL REVIEW

**ROBERT W. MORGAN** - Hall of Famer. Best lead-off hitter in the game. Multi-skilled man who does it all. Pipes, timing, personality, production, humor. Throws in a wicked curve at any time. (His great production ability proves he can "pitch."). Sneaky fast. Can score at will. If you had to build a franchise around one player it would be Morgan. Winner of both the Cy Young and Carl Jung Awards. Hobbies: Fishing, old trains, Nickodell's.

**THE REAL DON STEELE** - Hall of Famer. Naturally combines speed with power. The ultimate clean-up hitter. Dominates his position to where he has redefined it. Flashy. Strong finisher. Always goes for the extra hit, willing to take that extra base. Mr. Excitement. The straw that stirs the drink. Retired Martoni's Man of the Year Trophy. Big Delgado fan himself.

**HUMBLE HARVE** - Made a mid-career adjustment after early success in the Philadelphia organization. Learned some new pitches in mid-'60s while in the minors at Burbank and came back to the bigs with a flourish. Great at reading signs. On any other team would be the MVP. Has comfortable delivery that allows him to pitch as well today as back in his glory years.

**SAM RIDDLE** - Sweet swinger. Slick veteran. Already a star when he arrived. Good on the field and especially off the field. Great promoter for the organization. A Southern California fan favorite.

**JOHNNY WILLIAMS** - The iron man. Night after night, year after year plays the position with the most turnover in the game. Unsung hero. No glitz, no big numbers, but no team gets by without one of these players. In it for the love of game, not the glory. Role model of consistency, team play and temperament. Fills his slot with such understated grace that he makes it look easy.

**GARY MACK** - Overshadowed by flashier players but solidified the line up. Always put up big numbers. Very savvy. The mark of a good team is being strong up the middle and no one excelled at that more than Gary Mack. The Bill Mazerowski of Boss Radio.

**FRANK TERRY** - Utility. Can play any position well. Versatility. Can go months without a single day off. Would be a starter on any other team. Stresses fundamentals. Excellent mechanics.

**BOBBY TRIPP** - Elegant. Joe DiMaggio with headphones. Veteran leadership. The ultimate gamer. Played with pain. Cinch for the Hall of Fame if his career wasn't cut short.

**CHARLIE TUNA** - The kid with all heart. No one worked harder or played with more verve. Scouts said he wasn't ready. He proved them wrong. Maturity beyond his years. Unmatched pre-game preparation. Uses the whole field. Presence is always felt. This Cornhusker makes major contribution each and every day.

**SCOTTY BRINK** - Table setter. The ultimate team player. Traded to the Army then returned. Had big free agent offers elsewhere (WABC-New York) but chose to stay. Professional. Loves to play and it shows. No big headlines but coveted by every major league team for years.

**TOM MAULE** - Boyish enthusiasm. Sparkplug out of the pen. Great repertoire. Curves that came at you from all angles. Trick pitches. Clubhouse clown. Kept the rest of the guys loose. Should have been a starter. Never got enough playing time in the rotation to show his real stuff.

**STEVE CLARK** - Primarily used in long relief. Brooklyn native. Arrived in Los Angeles by way of Miami.

**BILL WADE** - Nickname "Suitcase." Often traded. KHJ, KGB, KFRC. Not to be confused with former Chicago Bear quarterback. Player-coach. Owned teaching academy.

**JOHNNY MITCHELL** - Solid. Air tight. Always went deep into the count (down of the Boss 30). Traded to SF and later to NY where he became a manager. Career ended too soon.

**TOMMY VANCE** - Converted Cricket player. Rushed to the big leagues. Up for a cup of tea. Returned to England where he played for the Pirates. Was safe at home.

**DAVE DIAMOND** - Made roster too soon. Required more time in the minors. Came up a couple of years later in San Francisco where he blossomed into all-star status.

**ROGER CHRISTIAN** - Veteran who brought name value to this expansion club. Hit maker who at one time played with Brian Wilson. Very helpful to the younger players, especially Robert W. Morgan.

**BILL DRAKE** - GM. Created a whole new style of play. Set the tone, instilled organization with pride and class. Legendary player personnel man.

**RON JACOBS** - Manager. The feisty field general. Master of motivation. Managed to take diverse personalities and have them play as a team. Would do what it takes to win. Tough on players but highly respected by them. Master strategist. Created Big Kahuna mascot.

Who else to chronicle the KHJ team than a Triple Threat himself? **KEN LEVINE** spent time as a minor league deejay playing under the name of Beaver Cleaver, but quickly moved to comedy as the writer of *M\*A\*S\*H*, *Cheers*, *Frasier*, and other high winning-percentages shows; currently directs *Everybody Loves Raymond*, *Dharma & Greg* and *Becker*. In the sitcom off-season Levine worked as the alleged radio "play-by-play" man for Baltimore Orioles, Seattle Mariners and San Diego Padres radio crews.

## Behind Closed Doors

**HUMBLE HARVE:** Johnny Williams once said that when you go in the conference room for the jock meeting you check your ego at the door. Well, it better be that way because the whole idea was that if one spoke comes off the wheel, the wheel's eventually going to fall apart and everything crashes. That was the whole idea that was generated. But if anybody else would have been there other than Jacobs, I don't think we would have been one tenth as big as we were. We would have had a nice format but it would have gone the way that other formats go. It wouldn't have lasted more than, I don't know, a year. 'Cause it wouldn't have been executed properly.

**DON BERRIGAN:** I remember with particular interest the talk that Tiny Tim's handler gave us, prior to Tiny Tim's entrance into a jock meeting, as we were building up to a big promotion centered around him. I have echoed to others over the years that Tiny Tim was not an act, but what you saw and heard was the real Tiny Tim. In working with him during the promotion, I was moved and refreshed by the sense I had of his total lack of guile and games. I have a vivid image of the expression of disbelief on the face of The Real Don Steele when Tiny Tim whipped his ukulele out of a shopping bag and began his "thank you" serenade. I found it interesting because I had the sense that, despite Don Steele's vaunted super-double hipness, this was a new one to him.

**GARY MACK:** Every week at the jock meetings Jacobs was like John Madden exhorting the Raiders in the locker room. There was some picking of nits but always a lot of positives. Jacobs did a lot of fine-tuning in these sessions. More adrenaline pumping than any radio meeting I've been to since. Then Jacobs would unveil the latest promotion. There was a lot of ooh-ing and aah-ing when he'd roll out the latest promos he had written and Robert W. Morgan had recorded. What amazes me, listening to them now, is the quality of those spots. They're still better today than anything you hear done on the new digital production consoles. And all of it done on quarter-inch mono tape! I'll bet we went through a ton of splicing tape and razor blades. And what is so unbelievable is that KHJ's studio and production facilities were really rudimentary. But the meetings — they were good!

**SHELLEY GORDON:** There's a perception of Ron coming down on the jocks all the time, probably based on the memos and some emotional jock meetings, but he complimented and encouraged them also. Those compliments didn't come easily. They had to be earned. When they did come they carried a lot of weight.

Everyone bitched and moaned about jock meetings but Ron scheduled them anyway. He told me that having all the Boss Jocks together at the same time in the same place was as important as any operational details that had to be explained and it gave them a chance to interact. Radio is different, he said, in the sense that these guys were on the same team, but not really working together or even listening to each other because of their hours. Johnny Williams coming off the air at 6 a.m., Harvey just getting started at 6 p.m. The meetings were a chance to connect, though sometimes they got pretty heated, a lot of egos in the same room. But they were effective in that everyone knew exactly what was expected of them in terms of performance — not just the mechanics of the new contest or promotion. The jocks knew Ron listened at all hours and they dreaded the red phone ringing when they screwed something up. But it could just as well be him calling to say something was great if he really dug something you did.

**CHARLIE TUNA:** Boss Jock Humble Harve was the designated "cool cat" — with the black shades, incense, peace-sign, love beads and the "hip" persona to go with all those props. Meanwhile, Jacobs was truly democratic and did not discriminate. He would put down anyone. All our jock meetings were behind closed doors. It was like Jacobs wanted someone to take him on. He started as a Gatling

gun-tempo morning man in sleepy Honolulu. None of us knew he was also moonlighting as a Roller Derby announcer in the summers. His only chance to be “on” was during our jock meetings. They made Friar’s Club roasts look like a séance. Morgan and Jacobs had been going at it since back in Fresno in 1962.

But the funniest was when Jacobs got on Harve’s case, usually for no other reason than to get to play Don Rickles with Harve’s wonderful, but neurotic, personality. Supposedly when Jacobs met Harve for the first time he called him something like, “The most drab looking nebbish who has ever attempted to make it in show business, even as a ticket taker.” Harve was *ordered* to wear solid black shades at all times. Indoors, outdoors, day, night, always. “Then,” Jacobs supposedly told the bewildered Harve, “you got a shot, like maybe people will think you’re Ray Charles or Roy Orbison.”

See, Morgan and Jacobs were one another’s greatest fans when it came to putting people down. So when Jacobs starting in on Harve he wouldn’t stop until Morgan was *choking* with laughter.

**JIM MITCHELL:** Working at KHJ was like going back to Colgreene. At KGB in 1963 or at KCBQ in 1965-66, somebody would say, “Let’s have a contest” and we would kind of limp through it with formulaic routines and bored promos. With Jacobs, it was like everything rode on THIS promotion. There would be major brainstorming, hours in the production studio — usually with Jacobs, Morgan, and Mouzis — doing tracks over and over again, long after I thought it was perfect. I was doing news, but I couldn’t resist wandering in for those sessions. And the jocks kept up the enthusiasm as long as the event or promo ran. Over the years, we all had enough 3 a.m. calls to know that there was no hour when the boss might not be listening.

**STEVE CLARK:** Those hotline calls from Bill Drake and Ron Jacobs were always a threat. Bill would call late at night happy on winky-poops (booze), always in a good mood, never upset, usually asking for a song to be played “next.” Even if I just played it to impress some chick he was with, it was “You got it, Bill.” You always did what was necessary to keep Drake pleased, fuck the format that was the legendary Bill Drake. He was always nice, a real gentlemen. We got along, always joking around, and we had much in common — those California girls.

When Ron called on the hotline, you knew you fucked up, or some precise instructions were coming. No mistakes, no questions, just do it exactly as Ron told you. Nothing less than perfection was accepted from Ron Jacobs. Ron’s memos were verbal road maps with every detail covered, nothing overlooked. Sometimes you had to read them over and over to make sure you’re clear in your head what Ron wanted. He wasn’t tolerant of fuckups — not even a *little* tolerant. Boss Radio was perfect radio.

**CHARLIE TUNA:** I have Robert W. Morgan to thank for, among many other things, teaching me early on about working “outside the box.” Sure, KHJ had a format, but it really was just a guideline or a safety net to fall back on during one of those days when you were less than on top of your game. The rest of the time you could be as creative as you wanted to be. And no, there were no stopwatches clocking how long you talked. “If you have something to say, say it or do it,” was a simple enough rule. We all got the concept of what KHJ was supposed to be. We attempted to deliver seven different personalities with each of us using our own style of executing the format.

**HUMBLE HARVE:** And it wasn’t just format. It was constant promotion. The thing that I liked best of all was the brainpower put behind it by Jacobs because every day there was a new contest or promotion. There was a new shtick to promote — it was Jimi Hendrix at the Hollywood Bowl, tie-ins like the “Laugh In” TV show, the world premiere of the Beatles’ “Yellow Submarine” flick, the “Christmas Wish” giveaways — it was this, it was that. Every day there was something else to hang your hat on so there was more than just you on the radio. The whole station backed you up with money, with contests, with this, with that, and this was unique and that was different. I’d never had that at any

radio station. It was the first time that I recall a radio station that bent over backwards to promote everybody at the radio station in huge promotions, nonstop! When KHJ came on, KFNB didn't know what hit 'em. And they couldn't compete because they didn't know how. It was a brand new way to do everything.

**ROBERT W. MORGAN:** Jacobs would write all this great shit at night when he was ripped, and I'm half asleep. He'd call up with some off-the-wall deal, "You gotta dig this, man. Dig this, dig that." And I'd think, 'Wait a minute. Where did all *this* come from?'

It was one contest after another. A new one began before we had a chance to physically give the prizes away. KHJ started that. I don't think any station ever did that before. Ours was an accident. I think we did a second one right away and Jacobs put up a liner, "Boss Radio, where the contests never stop," or something like that. That *really* pissed him off after like the first 20, you know, having to segue entire contests.

**RON JACOBS:** No one in the business is unfamiliar with Morgan's deejay work. Know that he was just as meticulous as a production man. When it came to monitoring KHJ (aside from the morning-drive show, obviously) I trusted only his ears. He was the funniest fucking devil's advocate I ever knew. We would spend days planning "ad libs" to top another.

**FRANK TERRY:** If there was anybody who thought I was getting any kind of special treatment from Ron Jacobs because we were very close friends, they were way off. Yeah, we had been roommates and I just love him like a brother. But I think when the other jocks saw the way he treated me at work they realized I wasn't getting any special treatment! (Laughs.) He was on my ass probably as much if not more than anybody else's.

**SHELLEY GORDON:** This was a very diverse group of jocks. All very committed. They had to be or they wouldn't last. Ron took the "director" part of his PD title seriously. It was like he saw a big movie and had to put all the pieces together to produce a film where the group of actors performed as an ensemble rather than as individual stars. When it came to Morgan and Steele that wasn't always possible. Their personalities were such that they always stood out. I think Ron was harder on Robert and Don because they were "bigger than life" and out of control a lot. Someone had to put a governor on them. It was hard. They were the "drive-time guys" and did get more attention than some of the other jocks. Sam Riddle did, also, because he was a TV star.

**BILL WADE:** At the first KHJ jock meeting I attended, Ron Jacobs brought in a cardboard box full of tapes. It was full of air checks from deejays all over America wanting to work at Boss Radio. Jacobs dumped the contents of the box on the table. Tapes of all sizes and in a variety of colors with all kinds of logos rolled all over the place. Then Jacobs proceeded to describe them as coming from "Gunslingers out to get your job." At that point it dawned on me that I was at the best damn radio station in the country. As I had no special talent I was going to have to work my ass off to stay there. I decided to approach the format like a football player does the playbook. I wanted to be perfect at executing the Boss Radio format. My impression of the Boss Jocks when I first arrived at KHJ was that two guys there wanted my ass out of there for whatever reason. Guess who? Robert W. Morgan and The Real Don Steele. They didn't speak to me for the first six months. When they saw I wasn't gonna get down behind their ego stuff we all became friends while drinking "winky-poops" at Nickodell's.

**SHELLEY GORDON:** Bill Wade was very funny, very likeable and very volatile as I recall. Therefore, he seemed to fit in just right and very easily.



**CHARLIE TUNA:** There are so many misconceptions about KHJ and what we did. You could do a separate book on all the stories people have told me about how we did the format at KHJ. The biggest thing is that we had a system, but at the same time, I had more freedom to do my own show than any other station I've ever worked at in L.A. and that currently numbers 16 sets of call letters. Each one of us was really our own Program Director. We had our current Boss 30 list, six-to-ten hitbounds and a book of oldies titles. It was up to the jock to play them in any order he wanted, but balance the ballads and fast songs, play the #1 song at least once in your show and don't play an oldie if it's been played recently. We checked them off in that book as we played them.

There were no hotline calls by Drake or Jacobs. I never got a call from Drake while I was on the air at KHJ. Oh, a couple of times I got a second-hand message Drake had passed on to me that I was sounding great, but he never wanted to bother you on the air. Jacobs would usually check in with you on the phone during your show if he wasn't in the building but it was usually just a quick, "Hey man, how's it goin'?" What do you hear on the street about the station, anything happenin' we should be on or aware of, any problems in the studio, etc.?" We were treated like pros and in turn, you elevated your performance level to become even better.

**BILL WADE:** One thing that always amazed me is that Ron Jacobs never ever chewed my ass during my entire time at KHJ. He always treated me with respect. I don't think there will ever be another team like Jacobs, Drake and Watson — radio guys all the way. What was going on at KHJ was so over the top that students at my radio schools couldn't understand it. Many of them became top deejays at stations all over the country, stations that imitated KHJ. One graduate of the Bill Wade School of Broadcasting, Danny Martinez, actually was hired at KHJ as I was leaving the station.

**GARY MACK:** The noon-to-three shift on KHJ was intense. We all tried to do a flawless execution of this format. And probably it was the result of the deep conversations we would have with Ron Jacobs on the hotline, which usually went something like:

*(Ring)*

**Jacobs:** "How's the phone, man?"

**Mack:** "Fine."

**Jacobs:** "Tighten it up."

*(Click!)*

## “The KHJ Sound”

**ART ASTOR:** The whole thing came together for me when I heard the Johnny Mann jingles. I was getting aroused, getting goose bumps — I mean, my God, this was going to be a killer! I knew it was going to be great by listening to some of the things that Ron Jacobs, Bill Mouzis and Robert W. Morgan were putting together. It was like poetry in motion. I'll never forget being in there when they were making a promo. Jacobs was slamming the damn steel cabinet because he wanted it just right and Mouzis was doing his thing, cutting and editing and stuff, and Morgan's great voice. When they finished the promo they cut a spec spot for a Beverly Hills retailer. I thought, man, this sounds like J. Walter Thompson did it in New York. When I took it to the guy, he was only going to buy two weeks. I said, “You either buy 26 or I'm not going to give you this spot.” The guy went ape when he heard it and bought 26 weeks right away. KHJ Radio turned out to be RKO General's money machine. We started with a basic open rate of 40 bucks but the frequency packages worked out as low as 28 bucks a spot. In fact the Mayfair Markets paid \$17.

**BILL MOUZIS:** We thought about things pretty damn meticulously in those days. Morgan and I came up with the word “Strassman.” I'll never know how, frankly. But we had to identify an anticipatory unit of measurement of when to come in with a production element, *how* a voice would come in and *when* it would come in. It had to be right on the money. If it was off you may not notice it, but *we* would notice it. “You're off a Strassman on that, Morgan, we're going to have to redo it.” That's how that was born. People asked, “What the hell is a Strassman?” It's not an ohm, it's not a volt, it's not an ampere — but that's what the thing was, the immeasurable amount of how far it was off. Could a Strassman only be handled with a razor blade? Oh, today I'm sure you could do an electronic Strassman, yeah.

**BILL DRAKE:** We lucked out with Bill Mouzis, I'll tell you. He was a damn good man and he was always prepared. He was dedicated and he really took care of business and cared about what he did. Not only that, he had the ability that counted. He understood what you were talking about. Most of the guys as far as engineering — nothing derogatory at all — but they had been there so long they had never dealt with this kind of radio and had no interest in it.

**JON BADEAUX:** When KHJ debuted, I was living in San Bernardino. I was such a radio groupie that I had to get close enough to L.A. to hear it. I listened one morning to Robert W. Morgan and thought this was one of the best “radio announcers” I'd ever heard. A friend of mine was doing production in Burbank for KBLA, the little station that always thought they could compete with KHJ. My friend had met KHJ's chief engineer, somehow. Ed Dela Pena called my friend one day to say he had an opening for a board op. My friend gave Ed my name and number.

When Ed called me, I was terrified. I had to say “no thanks” because I was in shock that I would be considered good enough at anything to work at KHJ. But a couple months later, Ed called again and asked me to at least come in for an interview. So I drove to L.A. one morning, stood in the frightening KHJ lobby and waited for Ed to come down. For those who never knew Ed Dela Pena, he is one of the kindest, gentlest people you could ever hope to meet. He instantly put me at ease. We went to his office and talked for a few minutes, then he offered me a tour. Tour? Surely he was kidding. You can't get in there for just a tour can you?

Sam Riddle was on the air. The board op was a fellow by the name of Don Brown. Both Sam and Don were really laid back, just doing their daily thing. The KHJ setup was everything I expected — and nothing like I expected. When I actually saw it, I had to be a part of it. I figured I could somehow get beyond being intimidated because everyone was so nice.

**DEXTER YOUNG:** Before he arrived at KHJ someone told me a story about Ron Jacobs. In Hawaii he had interviewed Elvis Presley for his station. To show how competitive Jacobs was, they said that after he fed his piece to the studio he took the mike unit out of the telephone and threw it into the ocean so none of the other reporters could feed their stuff. And that was the only phone available. I could picture all of the other reporters lined up waiting their turn.

**BILL MOUZIS:** The first time I saw Bill Drake — I didn't know that he *was* in fact, Bill Drake. I saw this big, tall guy walk through the recording department. Gene Chenault was with him, although then I had no idea who he was either. They just looked at the recording department, nodded to me, you know, and kept on walking. They just wanted to see the facility. I don't think they spent more than five seconds in that recording room or in any of the studios. They just walked right down the hall, looked in the studio and walked on. That was it.

**ED DELA PENA:** I remember when Ron Jacobs showed up for the first time in jeans and a sweatshirt. (Laughs.) And very fast talking — a lot faster than he talks now. He first asked if we could set up the disc jockey studio differently. There were certain things that he had in mind. I had to tell him no, because we were rather restricted from a physical standpoint. There was just so much room in the building that could be changed without major, major construction. We had laid it out when we moved back in there from Vine Street so that we had two studios, one for on-air with an adjoining news booth and what we called the production studio, which was an 8x10 little cracker box. Adjoining that was a recording area where we recorded the news from the news carts and edited incoming feeds. The newsroom was between the recording area and the production studio. It was a small, *very small* complex. There wasn't much we could do as far as putting any more studios in at that point.

**STEVE CLARK:** There I was on the air in Los Angeles on KHJ with a board op. This was a first for me: A room with just a mike and a cough button. This was big time radio?

I was doing weekends and filling in for the rest of the air staff during their vacations and sick days. I was always on call. Robert W. Morgan, Don Steele, Sam Riddle, Gary Mack. These were great guys. Talented, wild, fun. I was the kid of the group but treated with respect and accepted as one of the Boss Jocks, a rare honor back in the glory days. I was on top with the big boys of radio. This was living a legend and we all knew it.

**RON JACOBS:** There was a *very* brief period at the start when Morgan and Steele, who when teamed up were accomplished agitators, tried to revise KHJ's tried-and-true method of cueing the board engineers. Since the 1920s KHJ announcers signaled engineers with hand cues. And here come Morgan and Steele who wanted to install buzzers or something. Before this hand cues had always been used. The engineers were grumbling, "We're not trained animals, etc." The jocks thought that since they were in "Hollywood" they were some kind of hot-shit stars. This ended quickly after the first few times the IBEW union engineers walked out *exactly* at the end of their shift. The jock would look into the control room and find nobody on the other side of the glass and then the record would run out. I mean *out* — you know, *click, click, click*. That shut up the jocks who actually weren't the Boss of much of anything.

**MITCH FISHER:** Well, I think that both Morgan and Steele had a great deal of respect for Jacobs as a program director. Nonetheless they both, I think, liked to test him on occasion. They got off on doing stuff like that. But at the same time my impression is that they would buckle down and do what Jacobs said.

**JOHNNY WILLIAMS:** The first time I went inside the building at Melrose it was a bit of a letdown. I mean, what happened to, "Hooray for Hollywood?" I never worked in a giant market before.

But some of the stations that I had been at were, to tell you the truth, a whole lot flashier. Frankly, KHJ made you feel that you were inside some sort of a government building. So I just assumed that we'd be running our own board as I always did. Walking into the KHJ studio for the first time and seeing no turntables, you suddenly realized that you were in the hands of some person on the other side of double glass windows. That was really strange. It was like giving up control. So much of a disc jockey's technique back in those days was how you did the actual production, your own on-air production, starting records and handling your own fades. Switching over to working with a board operator was really tough, that took some getting used to.

**RON JACOBS:** On the board-operator side of things a very key player throughout my time at KHJ, the Chief Engineer, Ed Dela Pena, cooled the situation out. He was one of the few in the building, which included most of the KHJ-TV staff, who gave us a chance when we started. No matter how crazy my ideas, Ed would at least listen. As a result, we got into some primitive audio processing. We had a four-track tape machine in the production room probably before any radio station in America. It was Ed's attitude that set the tone for the engineers.

**ED DELA PENA:** The basic thing Ron and I talked about was how we were going to approach the audio part of this thing because, at that time, we were playing strictly from 45s. Cassettes weren't here yet and the other tape cartridges were not very dependable, so we started playing from the 45s that the record pushers dropped off every week. Ron was interested in getting a better sound than the competition, so we kinda got our heads together and engineering came up with a special equalizer which sort of pre-emphasized certain areas of the audio spectrum to make the music print a little bit better.

### **“Like a Stage With a Safety Net”**

**BILL MOUZIS:** I was a firm believer in one thing: That is, you had to have one individual that knew what the hell he was doing, someone who could keep a consistent sound on that radio station. You didn't need that Black Box. Sure, put a limiter on the line and put a clipper on the line where you could increase your average level by doing that, but don't mess around with the — you know, start equalizing all these separate frequencies. I was doing that in the studio, that's what I did to make the sound so consistent. Now Ed Dela Pena is right, they tried to do a lot of things out at the transmitter. I didn't always agree with it, OK? I said, “That's not the sound I'm processing back at the studio, Ed.” And sometimes they backed off.

**ED DELA PENA:** We played around with the midrange and a little more with the top end. It turned out very, very successfully, to the point where later on everybody talked about “The KHJ Sound” and everybody wanted to know what we were doing. Of course I think our publicity department took a hold of that and decided to push “The KHJ Sound” and how special it was and la dee dah. I also went over to the transmitter and did a few things that got the maximum performance out of it by changing a little bit of the modulation setup so we could get a louder signal. The whole package came out sounding pretty good.

**KEN ORCHARD:** I was with KHJ for 21 years. During the 16 or 17 there at Melrose only once did the studio fail. It was a pretty good record for 24 hours a day, seven days a week. I remember it failed once on the Morgan show. Something in the RCA equipment. The bosses were gone and I was able to patch the production studio in the back room directly to the transmitter. It was clever but it was also awkward with Morgan's engineer, Walt Radtke. But Walt was gracious. He said, “Ken, you run the thing and I'll just wait until we can restore it.” And I was able to get Morgan back on the air. We were

off the air for like a *minute*. Later that day the maintenance department found the problem and solved it. It was a short. First time it failed in 17 years.

**DEXTER YOUNG:** One of my highlight memories was the night that KFWB had an English jock on the air and he was playing a Rolling Stones song that was yet to be released. Jacobs called me and asked me to air check KFWB and “get that song.” I had to wait for four or five plays of that song before I could edit a clean copy for us. But I did get it. To this day I have a copy of the letter Ron Jacobs sent to my boss, Ed Dela Pena, commending me on a job well done. Luckily the English jock clobbered the song at different places and I had three recording machines going to get us a copy without him on it. Later, when we got our commercial pressing of the record, I timed my edited version and compared it to the released version. Mine was within three seconds in length, so it worked out well.

**HUMBLE HARVE:** There was a map on the wall in the KHJ announce booth. One of those coverage maps that shows where the station can be heard, the signal strength. I drew a little circle approximately where 5515 Melrose was and I wrote, “You are here.” And then more circles, circles, circles, “And they are here” all the way out to the desert somewhere. It gave you a better reason to reach out, more of an intelligent look at what you were doing. You weren’t in some little fucking windowless room, talking to some over-the-hill dude who was used to Carmen Miranda records or whatever.

**JOHNNY WILLIAMS:** All the jocks worked with one basic board-operator unless it was his day off or he was on vacation. Dave Labby was my guy. I worked every week Monday through Thursday with him, year in and year out. People can say what they want about some deejays having egos that are out of control. Well, you better not pull any of that with your board operator. Of course the station was always trying to promote the image of the Boss Jocks as being larger than life. But it’s nothing like that when you’re on the air. Between you and your engineer it’s like a pilot and copilot. They can make you or break you. If they’re really having a good night they can just make you sound like a million dollars. If they’re just a little behind the eight ball — and of course, a lot of it may be in your own imagination that they’re screwing you up and maybe *you’re* not having a good night so you put the blame on your engineer, that’s possible too — but I do know there were nights when Labby carried me, I just didn’t have to do much at all because I wasn’t really up. There were other nights when Labby wasn’t very up and I was just flying so I just picked him up and dragged him along. But most of the nights were somewhere in between.

**KEVIN GERSHAN:** Robert W. Morgan claimed that his board operator, Walt “Fail Safe” Radtke, never made an error, even once. He would portray a symbiotic relationship where Morgan and “Fail Safe” were in some kind of Vulcan Mind Meld, anticipating each other’s moves better than those Chinese balancing acrobats on the “Ed Sullivan Show.” He described how “Fail Safe” would be cueing a record with one hand while riding mike levels with the other. Morgan said that as great a production engineer as Mouzis was, “Fail Safe” was all of that running the on-air control-room board. Mouzis filled-in for “Fail Safe” on occasion and was “perfectly adequate” but *not* “Fail Safe.”

**SHELLEY GORDON:** The rapport between Robert and his engineer, Walt Radtke, was well-established by the time I came on the scene. Robert really trusted him. Walt thought Robert was great despite the music. He was, in addition to being his engineer, sort of a father figure. He had a very dry sense of humor and was a great philosopher. Robert and Ron and the other guys were all so young. Robert always liked the “team-feel” as well. He liked to “play” off people.

**RON JACOBS:** One of my favorite situations was when people came from all over the country to get inside KHJ. Radio people came looking for the magic. They’d want to see what kind of special

equipment or EQ or microphones we used to make the station sound like it did. Yeah, right. We had a secret sauce like McDonald's or a special formula like Coke. First we'd make these visitors sit around for an hour in the lobby. They might see the Byrds or Aretha Franklin or Johnny Rivers going in or out of the TV station. That really got their adrenaline pumping. Like they'd come all this way on a pilgrimage to Mecca and were ready for a life-changing experience. Well, like Colonel Parker did with Elvis, he put on a really bad redneck comic and then some awful accordion band. The audience was bananas, ready to fucking explode. Then some program director from somewhere would be led down all these long drab corridors. They'd be brought into the control room where the engineer was running the board. They'd press their nose to the glass to see *Where the Boss Jocks Ruled*. Well except for a big Lucite bulletin board that I had them build to hang cards on with one-liners, it was the same dipshit room that had been there since 1960.

**HUMBLE HARVE:** Radio people came to town with no idea how to do what KHJ was doing. They had no idea, even if they stayed in their hotel room all weekend — and man, they did — hundreds of PDs came and taped. They arrived, got in their hotel room, turned on KHJ and a tape recorder and taped the thing and went back home and thought they had it. But they didn't have it. They never had it. When Jacobs let a VIP hang out and look around a bit, well they couldn't believe that it was — well, what it was. They thought we were sitting on a mountain doing something magical. They had no idea it was a factory, man. The whole point was that it was a different way of doing Top 40. It was structured. It was thought out ahead of time. It was psychoanalyzed. When I got to KHJ I realized it was the only format I ever came up against that was psychoanalyzed from the listener's point of view.

In other words, if you put this on, the listener is going to think this, so you better *do* this. Because that way it sounds like you're doing what they expected. And everything was thought out. Every move, everything you said before and after. But it wasn't supposed to sound like that on the air.

**CHARLIE TUNA:** The first time I ever heard KHJ was at a hastily called jock meeting when I worked morning-drive at KOMA in Oklahoma City. It was early summer 1966 and Bill Stewart, National PD of the Storz radio chain, had whipped into town and summoned the PD and jocks of KOMA to a conference room at the hotel where he was staying. He announced that KOMA was about to undergo a format change to what was the hottest thing in radio on the West Coast. What followed was an hour of tapes of a station that seemed to be moving on the air at warp speed. I had never heard anything like KHJ in my *life*. You felt like you had been doing radio in slow motion. Stewart tried to explain how he felt the format rules worked, but as I arrived at KHJ just over a year later to actually work there, I realized then how little they really knew what KHJ was about. To his credit though, when Bill Stewart played Robert W. Morgan's part of the tape, he pointed to me and said, "Charlie, you'll take this guy's slot one day." And I did, permanently, when Morgan left for Chicago in January 1970. I mean I filled his time slot, not his shoes. No one could do that.

**BILL DRAKE:** It's always about attention to detail, motivation's part of it but also attention to detail. Remember the whole concept of the KHJ format was that no matter what happened — and a jock on the air had to be good — but even if he had a bad day he could only sound so bad because the format itself would carry it, the momentum, the songs, the production. And the engineers doing their thing so that all the elements would be there. It was like a stage with a safety net. They could only fall so far even if they had a bad day.

**HUMBLE HARVE:** There was this bullshit that there was a wire under the jock's seat that went off after eight seconds or some other ridiculous rumors. The fact is that no one ever put a lid on you. What was said was do it with as much enthusiasm as you can. And just do it. How could anybody possibly think that I sounded like Morgan, or Morgan sounded like Steele, or that any of us sounded like Bill

Wade? Everybody sounded different doing the same damn format. Of course you said the same words sometimes but so what? I mean, everybody says the same words on KABC now. So what?

I didn't see how anyone could be so taken in by the damn thing as if we did it by some kind of magical formula, you know. It was just cutting. Like I always said about Drake and Jacobs is that it was simply cutting the fat off the meat and just using the meat! I mean all these other dudes were used to the fat. Diarrhea of the mouth. Everybody had to go on blah-blah-blah-blah. And Jacobs and Drake said, "Later for that shit! We're going to play the records, we're going to do this and we're going to move in forward motion." Hey, it was all psychological but it was psychological from the listener's point of view. It wasn't anything that couldn't be done by just anybody. But if he had enough training then it could be done. And KHJ proved that by plugging in jocks with different styles and from all over.

**DEXTER YOUNG:** Then there was our English Boss Jock, Tommy Vance. Once again he was an easy person to work with. He understood the format. When he found out that I was a World War II veteran and had served in the European theater we had lots to share. I told him I wanted to go back to England some day and he invited me to stay at a place he had over there, but I never made it.

**“‘Tis strange — but true;  
for truth is always strange;  
Stranger than fiction.”**

*- Don Juan, Dedication,*  
George Noel Gordon (Lord Byron), 1818 -

## **Boss Jock Kindergarten**

**by Tommy Vance**

So there I was doing drive time on KOL in Seattle. Not bad for a kid whose previous experience was working on a hick station in the outback of Washington state with a potential audience of 300 people and 20,000 head of cattle. The station was so poor that the owner couldn't afford to rent a phone line to the local baseball games so he would go to them, make notes and recreate the event later from the studio. The cattle loved it. Prior to that, my radio experience was nil — if you discount working for free five nights a week at CKWX in Vancouver. Jim Thom was the overnight jock that, while doing his shift, was surrounded by books and manuals studying for a PhD. My role was to pull all his music, put together a comedy hour and man the request line.

My reason for being there was to gain access to a studio so that I could practice reading commercials and knock together demo tapes. This went on for a year. Every radio station within a thousand mile radius got a copy of my demo — a new one every week. I was dustbin fodder. Nobody wanted this ambitious little Brit who had dreamed of making it in radio ever since he heard Alan Freed on WINS in New York. I was washing dishes on a New York-based rust-bucket freighter registered in the UK.

Cut back to KOL and the day the call came from The Man. That man was Bill Drake, a name I recognised from the radio pages in *Billboard* magazine.

“Hello Tommy,” said Bill.

“Hello mate,” said Tommy. “What can I do for you?”

“Just heard the show,” answered Drake. “Fancy meeting for a drink at my hotel?”

Instant thoughts of bloody hell. Am I being pulled for a bit of sexual hanky-panky here or what? Having survived two years of being in the British merchant navy with my virginity intact, I took the chance, took off for the hotel and the great man's suite.

### **“KHJ ... reminded me of wartime London”**

The door opened. Tall, urbane and charming, Mr. Drake ushered me in, offered me a drink and commenced a two-hour post-mortem about my on-air performance, none of it complimentary. After 120 minutes of verbal surgery, the patient was declared dead, null and void. How would I like to come back after the show tomorrow night at the same time? Goodbye.

Next night I went back and got more of the same and the next night and the next. It was a whirling-dervish crash course in American radio technique from the industry's equivalent of the prime minister. Finally Drake said, “Come down to L.A. and we will give you a slot on KHJ. It's a happening place to be.”

“OK,” said the fresh-faced Brit, “how much?”

“It's \$13,000 a year.”

Along with my Canadian wife of a few weeks, we stuffed the Chevrolet Impala with possessions and took the highway down America's west coast. We were going to Hollywood, destination Sunset Strip and a hotel room booked and paid for by RKO General radio.

Got there intact. Slept and phoned KHJ as directed the next morning. “Come on down to see us,” said an anonymous voice from the Melrose Avenue base of the most exciting radio station in the whole of the U.S.A. Eventually found the building. Externally interesting art deco-type structure. In the door and introduced myself to reception. Explained who I was. Blank but polite faces pointed me to a seat in the foyer. Nothing in my field of vision screamed glamour to me. It was less than impressive. In fact KHJ was housed in a drab, well-worn shell that reminded me of wartime London. As I discovered later,



it was the ideal location from which to launch an all out assault on the established major radio stations in the metropolis.

I don't even recall him shaking my hand. "I am Ron Jacobs, Programme Director." The phrase delivered curt and clipped. I stood and looked into eyes that were part Nero, part Fagin. Gestapo-cold yet compelling. Shit, I thought. Looks like it's time to get serious or get out. "Come into my office," was the command. Then as an afterthought, "Welcome to Boss Angeles."

### **Hollywood Hardball**

The office was dark and brooding. No neon extravagance here. My next instruction was, "Follow me, I will show you the studio." Jacobs led. I followed. We entered the studio. First thing I saw was a large bulletin board situated directly in front of a table where the jock sat hunched in front of the mike. The board was inscribed with a long list of key phrases that described the station, one of which was to be used in every link between records. The table was empty except for a switch to open and close the mike and a bookstand that supported the folder that contained the commercial copy and all information relative to the on-air jock's shift.

But where were the turntables? How did the music happen? Swinging my eyes to the right, I caught sight of a shadowy figure seated behind a grim, glass window. "Guess he has something to do with this," flashed through my mind. This intro into the inner sanctum took no more than 90 seconds.

"Follow me," came the order from the camp commandant. Lap dog-like, I did. The door swung open to the conference room — oversized table that allowed little room for maneuver once all the chairs were occupied and they all were bar two, one at the head of the table and one to the side of it. I knew my place and headed for it.

Jacobs sat at the head. Ran through an introduction sequence. The head of promotion. The head of this. The head of that. The Real Don Steele. Sam Riddle. Robert W. Morgan. At once I could sense that these were battle-hardened broadcasters. I was like a new recruit dropped into a drill sergeant's convention and expected to perform as well as them in the field of fire. Shortly after the intros in the room the door swung open. A man entered whom I recognized as a songwriter. The atmosphere became brittle in milliseconds. He was Roger Christian — dropping by during a newsbreak — and I was to take his place. Until that second, as is industry standard, everybody knew but him. Linger he didn't and with hardly any exchange of words, he left.

### **He shot the King, the Chairman and Me!**

The clique regrouped and I was told what was expected of me. Exactly where 93/KHJ stood in the ratings battle and where it was headed. The possibility of failure never entered the equation. The face of L.A. radio was about to change and I was to be part of the squad to wipe the expression of complacency off that face. A reception was to be organized at which I would meet the L.A. press and I better be good or else. But first I should report to the Capitol Tower at Sunset and Vine for a photo shoot and once that was complete, pop down the road to the RCA studios where the Johnny Mann Singers were about to audio-etch my name into radio history. Tommy Vance was getting set up to play more music on Boss Radio 93/KHJ. As I left the building and lurched onto Melrose the harsh sunlight bounced off my glazed eyes.

The dimension of what I was now committed to really scared me. I was an untrained nothing who had been propelled into a world populated by people who had everything in their field, who had earned their position and come up through the ranks. Me? I was going from the street straight to the top drawer. But heigh ho. Robert Plant spent a year on the road playing blues harmonica before he got the call from Jimmy Page and became a part of the legend called Led Zeppelin. The British had left their tiny Island many times and ended up controlling most of the globe. Maybe I should call myself Winston

Churchill but I doubted that the Johnny Mann Singers could blend their harmonies around that. The Capitol Tower photo-studio session went well. The same man who had once photographed Frank Sinatra and Nat “King” Cole worked his magic on me. Down the road at the RCA studios I watched the vocal group as they effortlessly blended my name into the station call sign.

While talking to the engineer I learned that a band called the Liverpool Five who were signed to the label had a flat in the suburbs that my wife and I could rent. Went back to the hotel, sorted out the accommodation situation and moved in that night by which time I had been a resident of Los Angeles for 36 hours. Next day back to the radio station. I stopped by a branch of the Wells Fargo Bank situated on the same block to open that all-important account, soon I believed, to be stuffed to the gills with George Washington’s picture printed on the proceeds of my efforts.

### **I’m not Henry VIII ... I’m not ...**

I reported to KHJ reception. Called into Jacobs’ office, I timidly inquired what time I was to address the microphone. That at least extracted a mild smile from the man. About the only one I ever saw during our acquaintance. “Follow me.” I dutifully did. Round the corridor to the back of the complex and the location of another studio. We entered. I sat at the console while he laid out the plan. I was to spend six hours a day doing it until he decided when I would be ready for the real thing. He would be listening in his office. If the red phone rang, pick it up and listen to every word he said — very carefully. Take notes and follow his directions to the letter. Jacobs left me in my Boss Jock kindergarten.

For six hours every damn day I played the records. Read the commercials. Again and again, and yet again. The red phone never ceased ringing. Criticism was heaped upon me hour in, hour out. I began to picture Jacobs as the force behind the Spanish Inquisition. As the Marquis de Sade. Jack the Ripper. To get back at him one day I played the same two records for an hour. He never mentioned it. Must have been the lunch period.

The only relief during these two weeks of rehearsal hell was the press event held in a Hollywood club late one afternoon. The door manned by out-of-work actors kitted out in badly-fitted and very phony U.K. policeman uniforms. More Keystone Cops than British bobby. It was a fun afternoon of flashbulbs and lies. Did I know the Beatles? Of course. Lennon and I were always down at the pub together. How about the Stones? Used to jam with them. When I could find the time. Herman’s Hermits? Used to live in the same cave once. Up in the Manchester Mountains. The Queen? Second cousin, mate. How come the British speak English? Because we had to learn it at school so that we could communicate with strangers, Guv’nor. It was a two-hour broadsheet of pure bollocks from beginning to end, delivered very tongue in cheek and laced with English gin and tonic.

### ***“Fate changed my role on the human relay team”***

That over, back to that coffin of a studio for more this is, that was, Boss Radio-style. During the whole of my time in the New Boy Box I don’t recall ever getting social with any of the other jocks. At the end of each day, after a rugged debriefing from Stalin, I just went home to the wife and got horizontal to, you guessed it, the sound of Boss Radio. Eventually I was let out of the bag and given six to nine p.m. The most difficult part, initially, was to create a rapport with the shadow behind the glass that handled the operating side. The engineer assigned to my shift was amazing. In no time at all it got to a stage when all I had to do was blink and he would fire in the next record or commercial. Dexter Young. I will never forget his skill.

I don’t recall during my time at KHJ ever having a real conversation with Robert W. Morgan. We functioned at opposite ends of the day. But I certainly do remember his presence. Solid. Polite. Ultimate professional. Stunning on air and an influence to generations of radio hopefuls.

The Real Don Steele was born under a different sign. Next to the Wells Fargo bank next to the radio station was a bar and grill. The Real One I mainly met in there perched on a stool or hunched in a booth, larger than life on air, deflated off, is how I would describe him. Understandably. Given the gargantuan amount of energy he poured into that transmitter each day. A driven talent but a victim of the air personality he had created and had to deliver to order.

Sam Riddle. A pro in every sense of the word. He was receptive to my questions and generous with his answers.

Johnny Williams was a gem and I thank him for being so to me. Quietly giving me confidence. Gentle reassurance. Ever friendly. Maybe he saw the fear in my eyes every time we met.

The question is always asked of me, "How long was I with KHJ?" I honestly don't know. I just remember the days before Christmas when it all crashed around me. The letter from the Washington state draft board that demanded me to report for induction into the American armed services. The attempts to get out of the deal I had signed when I received my green card were for naught. The failure to escape from the claws of the system set up to find cannon fodder to fuel the requirements of the Vietnam War. Fate changed my role on the human relay team. I was not destined to be a full-blown air personality on the greatest radio station on the west coast of America. I was to be a number embossed on a piece of tin hung around my neck. The ultimate short straw was thrust into my limp hand. Unlike Elvis I didn't show up for the free hair cut and decided to cut and run.

### *Taking flight, Ship ahoy!*

The KHJ front office knew all this but unbeknownst to me had frozen my bank account. When the time came to flee to England I had no money to buy the plane ticket. Tough justice. The money for the plane fare came from Ian Whitcomb, a fellow Brit resident in L.A. I did my last show and left the building clutching a copy of what had just gone out live and drove home to the rented flat. I was under orders to report to the army at 7 a.m. the next morning. I didn't. At six o'clock that day I headed off alone to LAX with promises of finding work in London and sending out money for my wife to follow me. The Chevy Impala was parked and left at the airport. I caught a flight to Seattle. Took a Greyhound over the border to Vancouver and flew to London arriving there the next morning. Went straight from the airport to the offices of Radio Caroline. Walked in without an appointment and got a job on the strength of the tape of my final KHJ show.

Radio Caroline was a pirate station based on a small ship three miles off the coast of England. Outside the government's jurisdiction and all the red tape that governed just how much broadcast time could be allocated to playing records on air. British youth were starved of the music they wanted to hear. Lucky to get half an hour a day of the Beatles and the Stones and every other band they identified with. Radio Caroline and other pirates eventually blew this wide open and I became part of the commando unit that caused that explosion.

The key to my part in that revolution was my time in that drab art deco Hollywood building that was the home of 93/KHJ, staffed by rugged veterans who taught me everything I know and have traded on ever since. In my own little world on my side of the Atlantic they tell me I am a radio legend. A label I would not be wearing if I had not had the chance to be trained by the best in the world. Some of the comments I write about Ron Jacobs may seem harsh but believe me they are not. I owe that hard bastard everything I have and ever had. I love the son of a bitch even though he still thinks that the Royal Albert Hall is a necktie factory. Once a Boss Jock always a bloody Boss Jock.

**Tommy Vance** - Returning to Virginia Quay, "the very spot where some optimistic Brits set sail for a better life in Virginia in the 1600s," Vance joined the BBC and VHI. He is hailed as, "A name synonymous with British Rock Radio."

**SHELLEY GORDON:** Tommy Vance was sort of a romantic figure. Pirate Radio and all that. He never really fit in and was only there a very short time. It must have been difficult for him. I think the other guys resented him and certainly didn't think of him as a Boss Jock, but he had lots of appeal.

## Ron Jacobs' Two Things

**STEVE CLARK:** In 1965 I had been in radio for about two years, working in Miami on WQAM doing nine to noon. I had already done all nights on WSAI Cincinnati following Dick Purtin's morning show and had a brief stay on WTRY, Albany/Troy in upstate New York. I was an ambitious kid, hopeful, eager and not afraid to make a move if it was in the right direction — up. Bigger markets, more money, prestige, fame, fortune, girls, *whatever*. I was confident, ballsy and sounding real good on the radio. I grew up in Brooklyn, New York. To me, California was "Surf City USA," California girls, the little deuce coupe, convertibles, Malibu, Hollywood, movie stars.

I had heard about the huge success of KHJ from a trade magazine and lots of word of mouth. The business was abuzz with this Boss Radio, KHJ story and I wanted in. So I put together an air check with a resumé and off to Ron Jacobs it went. California here I come. Weeks went by, not a word. I made a few calls to Ron, not available. Gave up, forgot about it. One day, maybe weeks later, I got a call from Ron who got right to the point. "I like your tape. I'm coming to Miami to meet you and listen to you for a few days next week. Call you when I get there." That was a Jacobs "conversation." I think all I got in was, "OK, see you then, Mr. Jacobs." Ron said, "Cut out that 'mister' shit, it's Ron. Later, man."

**SCOTTY BRINK:** In February 1966 I left Southern California to do radio in South Vietnam. Comparing KHJ with AFRTS (American Forces Radio and Television Service) is rather a giggle to think about. One was Boss Radio, the other was military. At least I had the prerogative to argue with Jacobs. In AFRTS, an argument with a superior could put your ass in the stockade or, at least, earn you a new assignment you definitely wouldn't want to trade for. Also, at Boss Radio, you didn't have to do your show wearing a flack vest with a rifle propped up against the turntables. Although, sometimes when that damned KHJ red phone rang, you felt like you might need those items to defend yourself.

My main thing at AFVN (American Forces Vietnam Network, the Vietnam version of AFRTS) was to try to get rock 'n' roll on the air. The average troop age was 19 and the airwaves were full of Lawrence Welk and Guy Lombardo music. When I got there, the only thing close to Top 40 was an evening oldies show with an Army sergeant who ran his voice through an Ampex at 15 i.p.s., so he could have an echo like WABC, New York, and he played dumb oldies. That whole Adrian Cronauer legend is pure Hollywood — Cronauer never played a rock and roll record in his life and never said anything very funny. What he did do was coin the phrase, "Gooooooooood Morning, Vietnam." All of the subsequent morning guys did the same. Oh, and he probably played some lighter Top 40 hits. I have no idea how much since I didn't arrive until nearly three years later. And that was after the original studios, located in the Brink's Hotel — no kidding and no relation — was blown up.

The music came in on discs that AFRTS called RUs (Radio Units) with about a dozen tunes on each disc. Only RUs were allowed to be played on the air. Military regs. Thoroughly censored. After we started the first full-time Top 40 in-country show (still with a substantial amount of wimpy tunes), the RUs started becoming a lot rockier.

After a substantial amount of cajoling and conniving on my part, they finally allowed me to do a two-hour request-and-dedication show called "Go" (all AFRTS programs had names). I received a huge daily mailbag with letters from the guys in the field as well as plenty from their wives and girlfriends back home. It was awesome. The *Philadelphia Inquirer* even did a three-page Sunday supplement about what old Don L. Brink was doing in Nam. They had an in-country news photographer spend a day with me, shooting pictures all over Saigon. Needless to say, there was no resemblance to the old KHJ

neighborhood on Melrose except for the high percentage of young Americans stoned out of their minds.

By the way, the two most requested songs on my program were the Animals We Gotta Get Outta This Place and, speaking of wimpy, Comin Home Soldier by Bobby Vinton. Talk about variety!

**SHELLEY GORDON:** When the staff began to turn over, Ron would go to the airport himself to pick up a new jock. When I started, he had a red Cadillac convertible with a car phone he was issued one every year and got quickly bored with Caddys and finally drove a black one with blackened windows. So Ron would give the new jock the lay of the land on the way to the station. He told me he'd watch the guy listening to the station live for the first time, not on one of the multitudinous KHJ air checks that were circulating throughout the entire country. He said he could tell very quickly how much the new jock got it. That would determine what he had to teach him and how ready he was to go on the air.

**SCOTTY BRINK:** When I was flown in to interview for the KHJ job it was my first time ever in California. It was mid-October 1965. Jacobs picked me up at the airport. We got into his Hillcrest Cadillac to head for Drake's pad. As we were exiting the airport, we tuned in Roger Christian, who immediately did something that I didn't really quite catch that pissed off Jacobs so badly that he smashed the dash speaker. I mean, literally broke it! This was a demonstration of temperament which, at that point, was rather alien to this 23-year-old. So, that was my introduction to Jacobs, Boss Angeles and KHJ. Funny how I look back at it so fondly.

**STEVE CLARK:** The next week Ron called and told me he listened all morning, sounding great, let's meet for lunch. I was 23. That was the program director of KHJ who came to Miami, liked my work, and wanted to hire me. My heart was pounding. I thought I was going to pass out. We met, had lunch. He said, You have to be in L.A. in two weeks. Fine. Bingo! Two weeks later my wife and I arrived at LAX.

Ron picked us up and there I was, the new weekend fill-in guy at Boss Radio. This was a major move for a pup like me. Shit, KHJ, Los Angeles the *big time*.

About an hour after arriving and dropping my wife off at a motel, Ron took me to the station. Never even been to California. This was already a major brain overload for me. Five minutes into the station and Ron informed me there's an air staff meeting, including newsmen, so I would be doing the news in about 15 minutes. I'm not a *newsman*. But I was going to do afternoon-drive news in L.A. No problem, I figured. I think I only soiled my pants once. This was caused by a story datelined La Jolla, California. Hey, I'm from Brooklyn, OK? I read it La *Joll-a* as written, not La *Hoy-a*. I must have made a dozen mistakes, I was so nervous. And nobody said a word. Ron never knew as far as I know. I never brought it up until now.

**RON JACOBS:** What turned me on in programming KHJ was, first, I actually enjoyed listening to it. Secondly, if we wanted to call an audible just for fun, or because we had to: *Burrunnt!* Everyone went into a drill. **BOBBY KENNEDY IS DEAD** *Whammm!* **KRLA IS CHANGING FORMAT** *Pahdown!* This fucking machine could whip around like a skateboard champ.

**HUMBLE HARVE:** The most important part is that the format would make a mediocre jock good, take him out of the mediocre status. If he just read the cards and followed the pattern we were running that day it would take a good jock and make him great. And if you knew how to do it right and you *used* the format, if you used it to your advantage, you could make it sing.

That's what I tried to do. And I used it to my advantage. And then I put in my little shticks. Morgan had his bits. I had my features that were only on my show, like the astrology thing, you know, ways of pronouncing artists' names. I had all that little shit that I thought should belong in a nighttime show. And it did, it did belong there. Drake and Jacobs totally trusted me in the Boss kitchen to make up my own recipe.

But every jock had his spin. Whatever it was that they did best or felt they could do best, was encouraged. It was not frowned upon. That's what everybody didn't seem to understand, that we were not discouraged, we were encouraged to be different but different within a limit. And the limit wasn't that difficult. It's just, here's a STOP sign, here's where you stop. You don't go through the fucking thing and hit another car. You stop at the stop sign. And here's *why* you stop at the stop sign.

Anybody else other than Jacobs explaining this would have been a very difficult, if not impossible, task. It's the way it was explained to you in a common sense way. Here's the reason we do it this way, man. We do it this way because if you do it the other way here's what happens. So once you understood the premise and you understood the psychology behind it, it was easy to understand *why* you were doing it. And once you agreed to it you did it wonderfully.

**RON JACOBS:** My approach was simple. Two things. #1, I'd never ask you to do something that wasn't explained to you and #2, that I couldn't do myself even if I did a crappy job. At least I could empathize with what was expected of the jocks. What was maxing out their potential as opposed to what looked good on paper but that no one could pull off.

**JIM MITCHELL:** The thing that fascinated me was Morgan's ability to be a hugely creative, funny personality in the confines of that strict Boss Radio format. All you have to do is listen to the thousands of wannabes to see how hard it is. He and Steele were the ones who really nailed the combination: Be brilliant, but work the format. I thought of Steele as a style genius. You couldn't DO Steele. You had to BE Steele. Morgan was a content genius, too. He could deliver a station promo and a hilarious one-phrase joke over an intro, and still hit the vocal clean. He sounded exciting without any of that phony excited-announcer crap; he might have been talking to me over a cup of coffee. I still hear guys try to do it with Orben-type gags and cheesy wordplay, but I never heard anyone with that kind of originality and personable quality. It made the format seem effortless, which it surely was not.°

**HUMBLE HARVE:** Well, that's what 99% of the other people I've ever worked for didn't seem to understand. They gave you the rules and walked away. And when they walk away you've got to interpret it your way and either you get resentful because they're not your rules or you've never done it that way. That's what causes ego-tripping to get in the way of working as a team. There was respect all the way around. And especially for Jacobs because the truth be known, that's the format. It's the Drake Format and everything and it's great. But at KHJ it was really the Jacobs Format on a day-to-day, nuts and bolts basis. Jacobs ran the ship. He kept hammering that it was good for you it would be good for the station, and then everyone would benefit from it. So then we all did it the same way. And we all walked away winners. Once Jacobs departed we saw different things taking place. But that's another story.

**Ron Jacobs was one of the 1960s radio pioneers.  
Boss Radio was HUGE! Ron was like the Wizard Of Oz  
behind the curtain. He made it happen.**

- Dick Clark, 2001 -

## The Mechanic & The Showman

**RON JACOBS:** When we started in May of 1965, KRLA, through Bob Eubanks, had their tie-in with The Beatles. How can you keep up with that? Well, I knew a girl named Judy Moll from our social group in Honolulu. She was a friend of my first wife. As soon as we got to L.A., we're living in Benedict Canyon and I'm hanging out with the few people I know who are living in L.A. Judy was there working as a secretary for Green/Stone Enterprises, Charlie Greene and Brian Stone — two guys from Long Island who hitched their way to L.A. They were about the same age as the KHJ jocks. They had latched on to this act called Caesar & Cleo. Judy just couldn't stop telling me about their whole scene.

But, the best I could do with The Beatles at that time was to put an airplane over the Hollywood Bowl before the KRLA concert, pulling a banner that read, "KHJ welcomes the Beatles to Boss Angeles."

Within a year, The Rolling Stones — all the groups — were coming to us to tie in with concerts.

**LOU ROBIN:** My partner Al Tinkley and I began tying in with L.A. stations in 1957. We bought time on different stations that were playing jazz. KFVB was a jazz station at night. One station fronted a show. I'd say, "Do you guys want to present it, front it?" And then we would agree on a sum of money that the station would get for the publicity and promotion of a show. In other words, a flat fee rather than the time buy per spot. And sometimes, even a percentage of the proceeds of the show. Sometimes stations even did it for nothing. It depended on how hot the show was and who wanted to do it. But primarily the deal was that we would pay X amount of money in return for the promotion. The station would say they "present" or they "welcome," whatever they wanted to say legally. And their disc jockeys would introduce the acts and emcee the show. In 1965 KHJ became a major player in the field almost overnight. This is when we went to them. They had a strong signal. They were interested in doing with us what we did with other stations.

**RON JACOBS:** In the beginning, we had no superstar group to endorse the station by association. Judy Moll told me that Charlie and Brian were down to selling their office equipment to keep going. So, Caesar & Cleo became Sonny & Cher. We did little promotions and they would do whatever we asked them to do. Sonny was confident that if he just came up with something good, KHJ would give his record his shot.

**SONNY BONO:** Actually, the song came to me quickly, as did most of my songs. Sitting at the kitchen table, I began scribbling lyrics on the back of a sheet of cardboard from some laundry just back from the cleaners. When it was half done, and I completed the song in about an hour, I sprung it on Cher, who grabbed the cardboard from the piano and grinned, "I'm going to save this forever."

Sometimes you write a song and don't think much of it. Then, surprise, it explodes. But other times, you know absolutely that the song is solid gold, waiting to happen. That's the enthusiasm Cher and I had about, "I Got You Babe." We couldn't race to the studio fast enough.

At the sessions, the electricity flowed at even higher voltage. Everybody from Charlie and Brian to our pianist, Leon Russell, was blown away. When everyone, from the artists to the writers to the musicians on down to the studio receptionist can't stop singing and dancing when hearing a song being created, it's amazing! But Ahmet Ertegun, head of the record company, disagreed on which song to release as the single. He really loved, "It's Gonna Rain." I liked, "I Got You Babe." I tried to persuade him otherwise, but he wouldn't change his opinion. After arguing unsuccessfully with Ahmet, I decided

to go out on a limb and prove I was right. Atco was already promoting "Rain" when I cut acetate of "Babe."

**CHARLIE GREENE:** I remember the first time I heard "I Got You Babe" coming out of KHJ. Shit, man, it sounded so fucking good. It sounded incredible and that was it, the ballgame was over. The next day it virtually was a hit. The KHJ switchboard lit up and we weren't doing it! We had everybody ready to start calling in when they heard it, you know, everybody call. But we couldn't get through to the switchboard, man. KHJ was getting absolutely swamped with requests. Sonny and Cher became the Beatles of Boss Radio, so to speak. They would come down to the station whenever KHJ wanted them to. Any time. We would do all kinds of shtick 'cause Jacobs was coming up with new ideas that somehow included Sonny and Cher. They were impressed with everything about the station. Loved The Real Don Steele. I mean, they were happening and Boss Radio was happening. It all broke loose with KHJ, I'm telling you. There's no question about it. As far as I'm concerned, KHJ helped make, or made, Sonny and Cher.

**RON JACOBS:** And so Sonny and Cher — of course it was really Charlie — were standing by with a bunch of people ready to call KHJ the first time we played the record. The lines lit up so much legit that their callers couldn't even get through! So Charlie and Brian and Sonny were going nuts and all of a sudden, *ba-boom!*

And KHJ went all out to establish the Sonny & Cher-Boss Radio connection. We commissioned Sandy Barron, the hip graphics designer, to do a special KHJ Sonny & Cher-KHJ logo and we ran those on bus benches all around town, you know, the kind that advertise funeral homes. Sure, "I Got You Babe" was a dynamite commercial hit. But the big push nationally came after KHJ got on the record. And that happened only because Sonny Bono and Charlie Greene would not take "no" for an answer. And, I like to think, because Drake and Jacobs could hear a hit.

**DEXTER YOUNG:** I remember when Sonny and Cher came to the studio to do on-air interviews. Jacobs had brought them directly from LAX where they had just returned from a European tour. Jacobs asked Sonny to get rid of a briefcase he was carrying and he said no, that it contained the cash, their percentage from the European tour.

**RON JACOBS:** The first outside promotion KHJ staged was the Boss Mustang giveaway. Because they were just starting we somehow got the Byrds to come down and play at eleven in the morning at the Fairfax Theater. All the finalists who had won the chance to be there were given a number. We loaded numbered Ping-Pong balls into a chicken-wire bin that cranked around and around, like they used at state fairs. The KHJ General Manager, Ken DeVaney, was there. The Boss Jocks were there wearing their bright blue blazers. We began cranking. The kids were waiting on the edge of their seats to win the car parked outside. Remember, we called it a Boss Mustang two or three years before Ford came out with a car named the *Boss Mustang*.

The Byrds were standing there pissed that they had to be up at that hour, not to mention having to actually play live. DeVaney turned, turned, turned the bin, ready to pull the winning number. Dig it. No one had locked the little door on the damn thing and hundreds of these Ping-Pong balls came flying out, rolling down the stage, hitting the floodlights and exploding like automatic weapons fire. The Byrds got into it and stood there laughing their asses off. Roger McGuinn, David Crosby, Gene Clark and the rest of them, just cracking up. The kids wondered, "What kind of station is this?" I was trying like crazy to get people to write the series of number on slips of paper to draw for the winning number. And that's what happened at Boss Radio's first outside promotion.



**MITCH FISHER:** Another memorable promotion was when Lou Adler planned a Mamas and Papas Concert with KHJ at the Hollywood Bowl. Adler booked a string quartet to play classical music to open but we needed a middle act. Adler said this guitar player, Jimi Hendrix, tore it up at the Monterey Pop Festival. The mainstream didn't know who he was. Neither did we, but the deal got made. Friday, August 18, 1967. Perfect weather, 18,000 people. Families with kids, very Leave It To Beaver. The tuxedoed string quartet played for 15 minutes. Everybody loved it. Time for Hendrix to do his contracted 20 minutes, but after the 20 he was still in the middle of a number. The audience shuffled around in their seats, booing. Hendrix was getting pissed off. I pointed to my watch and told the road manager, That's it, he's off. He said, OK mate. Just this one. Hendrix launched into a horrible version of the Star Spangled Banner. People were angry, booing. Then Hendrix went into *another* number. The crowd booed louder. I yelled, Cut the power! They did. Hendrix was banging his guitar, nothing was coming out. He was *really* pissed. He smashed speakers, stools, even the guitar and walked off the stage with everything burning and smoking. A horrible scene. After an intermission, the Mamas and Papas came out, totally recapturing the crowd in two minutes. Amazing. Whenever Hendrix is revered today, his first major L.A. appearance is never mentioned.

**KEN DEVANEY:** I've often been asked to compare Bill Drake and Ron Jacobs, having worked so closely with them, particularly during the start of Boss Radio. My perception, briefly stated, is this: Drake is a mechanic, Jacobs is a showman. Drake focused on the importance of positioning program components. A station musical jingle must always be followed by music, *never, ever,* a commercial. Run 20/20 news to be sure that we would always be in music when our competitors were doing station breaks and related commercials. Keep jingles short. And on and on and on.

Ron Jacobs is the closest person to a creative genius I ever met in all arenas of the arts. Graphic art, sound production and, yes, creative writing. Ron had the gift for reaching out to the common humanity that we all have and appealing to it. Understanding that people are motivated to win lovely prizes not solely because of avarice but because of the *process*. He reveled in the fun and excitement of *event* radio.

If it was as simple as the mechanical functions of timing and playing essentially the same stack of 30 or 40 records over and over it would have been simple for anyone to beat us.

**MILO PERICHITCH:** Jacobs was, not just within the building, but anywhere within the metropolitan area, The Cop. He was always listening to the jocks when they were on the air and when they did something he didn't like, he'd call them up and chew their ass out. But when you're right about something what can anybody say? As far as I can remember Jacobs very seldom, if ever, got on somebody's case if he wasn't right about it. As far as the Boss City TV show was concerned, I never heard Jacobs say very much; but he was certainly on top of the situation with the Boss Jocks. Those six season tickets to Rams games that Jacobs had came in handy. I got to see a lot of games and I liked that. I certainly became a Rams fan. I, who since I came to this wonderful country as a teenager, had always been a New York Giants fan. But I was now in L.A. so the Rams became my team.

**FRANK TERRY:** After we'd taken care of business in the jock meetings Jacobs had a way of turning them into a round-table discussion kind of thing. He would get going with all of us contributing to one common idea, like the next promotion. He'd say What do you think what would you say if we what if we could get a train, what would we do with the son of a bitch? Then someone would chime in, A train? Well hell, we could do our shows from the train as it's going down the track somewhere. Oh, yeah, right, why don't we get the listeners onto the train and take our listeners some place, you know, and, uh, play train songs. We'd sit in there for an hour or two and all these wild ideas would be bouncing off the wall with everybody contributing. And something kinda cool would come out of that. Jacobs would throw away the bullshit.

## The Last Train to Clarksville by Don Berrigan

We had just pulled off our first successful Boss Radio celebrity tie-in promotion in Boss Angeles and the surrounding Southern California market. KHJ launched the “Batman” TV series, starring Adam West and Burt Ward. Only a few months before, I had been brought aboard Boss Radio by Ron Jacobs to run the Promotion, Publicity and Advertising Department. I was in my fourth year working at Capitol Records but really had very little experience in promotion. Why Jacobs thought I could do the promo job, I don’t know, unless it was from our time working together in Honolulu radio. Something in my gut told me I was made for it because I always had plenty of ideas, most of them impractical or undo-able, but a few were real bangers. All I needed was a street-wise talent like Jacobs to glom on to the ones that would work.

“Batman” was the first one of my major proposals that Jacobs liked. Bill Drake didn’t dig it that much because it seemed like a national promotion. He felt what we did should be restricted to our regional audience. But Jacobs and I both believed that if a national promotion was hot enough, it would be indistinguishable from a hot local one. Besides, we were the only “local” station whose area included Hollywood. Drake left it up to Jacobs, we went to work and “Batman” exploded for Boss Radio big-time in the greater Los Angeles market.

My efforts established some credibility with Jacobs, with the Boss bosses, with Drake-Chenault and with myself. Next day Jacobs sent me one of his infamous terse memos that were the curse and terror of all who were not self-starters. “Find another promo,” it said.

### **An animated Saturday morning kid show?**

I began looking through the production notices in *DAILY VARIETY* and the *HOLLYWOOD REPORTER*. I came upon an MGM project in pre-production but not yet launched: “The Green Hornet.” It starred two unknowns: A guy playing Britt Reid and his costumed, crime-fighting alter-ego. When we went to the MGM sound stage and met them, Jacobs and I took little note of the athletic actor playing the chauffeur, Kato, driver of the incredible Black Beauty. His name was Bruce Lee. (Who knew?) Not impressed by a karate scene.

On the way back to KHJ Jacobs and I agreed, *The Green Hornet* looked soft. We decided to forget about it. We were right, except about Bruce Lee, of course. We were invited to screen a new series in the making called “Hawaii Five-O.” Weren’t sure about that one either so we passed on it; but told the producer he should definitely make a single of the show’s hard driving theme song. KHJ and other Top 40 stations across the country just might play it. If the record took off it could bring instant name recognition to the TV series. The resulting single and the TV series, itself, were big hits. (What did we know?) I figured TV tie-ins, in Jacobs’ mind at any rate, were dead for a while. I should have agreed and pursued other means to keep KHJ in the center of the action.

But I couldn’t stop scanning the production notices in the trades. A few weeks later an item about a new Colgems series called “The Monkees” caught my eye. Sounded like an animated Saturday morning kid show. I kept browsing but came up with zip. A few weeks later, out of boredom and a dry hole of promo ideas, I phoned the Monkees production office. This led to a chat with a bright young man named Ward Sylvester. I told him our “Batman” story and that we’d be interested in learning more about the Monkees. Did he think we could do each other some good? He did. The next day Jacobs and I were on the Columbia Pictures lot, sitting in an office with Sylvester and two other Hollywood-type guys. They were Monkees production partners Bert Schneider and Bob Rafelson.

I was particularly intrigued by the fact that Rafelson and to a greater degree, Schneider, were impressed and amused by what was going on at KHJ. Schneider knew all the details of the “Batman”

promotion and dug it. He and Jacobs struck up an immediate rapport. We split and walked back to KHJ, agreeing that we'd made some new allies. Before long we were invited to see what no one outside the small creative circle at BBS Productions had viewed: "The Monkees" television pilot and screen tests.

*I'll meet you at the station...*

Later I came to know that the Monkees themselves believed they would become the American Beatles. After viewing the pilot, Jacobs and I agreed that the series and records by the group would be strictly teeny-bopper in their appeal but they had a shot to become very big. The boys' looks, personalities, and individual appeal seemed to be the right combination.

The good vibes with Schneider and Sylvester were mutual. Rafaelson was willing to go along with whatever they wanted to do. Jacobs and I had no clue to exactly what that was. Fact is, they were counting on us to come up with something new and mind-blowing. Hey, we were KHJ.

There wasn't much time. The national network premiere was only eight weeks or so away. Jacobs gave me another of his usual terse marching orders, "Come up with something." I had brought back a demo of The Monkees' first single. It was called "The Last Train to Clarksville." The answer to my promotional perplexity boomed out of my office speaker:

*Take the Last Train to Clarksville  
And I'll meet you at the station...  
Don't be slow  
Oh, no, no, no!*

But it took me three days to hear it. Finally, the "route" we should follow appeared. When I realized the excitement this concept would create, I began my favorite exercise: During my years at Boss Radio nothing gave me more perverse pleasure than slowing down Jacobs long enough to hang him up. With cryptic, hand-delivered notes designed to pique his interest, I began my biggest promotional challenge. Grabbing the attention of KHJ's audience was a major undertaking. But conceiving something never done before by a radio station; and packaging it in a manner to attract the attention of our battle-wise program director — now *that* was a challenge. If I was successful he would barge into my office demanding to know what I had in mind, prepared to perforate my reasoning.

**"Let's go find a fucking train!"**

I was being paid to be a little boy who could lure another little boy into an adventure. Let's make a *real* "Last Train to Clarksville!" We'll fill it full of KHJ Boss Radio "Meet the Monkees" contest winners. The Boss Jocks will be aboard doing live radio reports! And — here's the part that will blow everyone's minds — the Monkees will be along for the ride. Ride the rails with Davy Jones! Take a trip with Mickey! The kids will see the Monkees perform *live for the first time ever*. A KHJ worldwide exclusive. We'll film it all and run a Boss Radio Special on KHJ-TV. Dig this: We start playing the hell out of "Last Train" right now. KRLA will jump on the record talking up "The Last Train to Clarksville." They'll be promoting the next big KHJ promotion. By the time they're hip to it, they won't be able to stop playing the record without sounding like fools. We got 'em coming and going.

Jacobs bought it. His eyes stared up at the ceiling and he slowly nodded his head. He was silent, a rare occurrence. I recognized this symptom. He was playing high-speed chess games searching for weaknesses in KHJ's game plan, anticipating the competition's counter moves.

He returned to earth, actually smiled for a second, and said, "Let's go find a fucking train!" We were off and running, refining the idea. We sketched a Southern Pacific train from the middle out, towards the engine and the caboose. At the center would be Dance Car One with a live band. Moving

outward in both directions would be the refreshment cars. Adjacent to these we'd have two more Dance Cars, Two and Three, also with live bands playing away. Fore and aft would be passenger cars — KHJ coaches reserved for Boss Radio winners only. Bringing up the rear would be a car converted to a screening room where the "The Monkees" TV pilot would run over and over throughout the complete round trip.

### **Riding to the border**

A Jacobs axiom was, "They can't beat a big idea *and* a big budget." We were in the rare situation where we always had both. I worked out all the details with Southern Pacific, no problems. All we needed now was a town. How many radio stations could go shopping for a town? All we needed was a "Clarksville." Couldn't find one in Southern California. When I complained about this small fact to Jacobs, he said: "Hey man, don't bug me with this shit. Make one."

The next day my assistant, intern Lew Rothbart, and I were in my black '67 Olds Toronado following the route of the Southern Pacific Railroad south route towards San Diego. We were looking for a town close to the train tracks. Oh yeah, we required crowd control, a refreshment setup, restroom facilities and a willingness to be proclaimed "Clarksville for a Day."

We came upon the ideal location: A small beach town with a famous race track, Del Mar. Groovy! There was a beachfront restaurant with a large deck ideal for a stage situated right at trackside. The city fathers were anxious to be our hosts and to have the privilege of introducing the four Monkees to Southern California. There would be news coverage of the big event.

### **Another KHJ first!**

A controversy was building over whether the Monkees could actually play and sing. Rumors had it that all the singing and playing by the Monkees on TV were being performed by studio musicians. "Aw, they're just actors trying to come off like the Beatles or something. Can't you tell when you watch them on TV?" The world discovered the truth when they saw the guys making live music in our Boss Radio Monkees TV Special, emceed by Boss Jock Sam Riddle. And in a warmly-received meeting, the Honorable Earl H. Maas, Jr., the mayor of Del Mar, decreed the city "Clarksville for a Day." KHJ donated a color TV set to the city for use by its senior citizens.

Standing on the deck of the trackside restaurant that first day in Del Mar and thinking big, I decided to hire four helicopters, one for each Monkee, and have them descend out of the sky like the stars they were to be and land on a nearby beach. And that's just what happened. Amazingly, it all came off without a hitch. Getting back on the "Last Train" that Sunday evening, Boss Radio's 550 guests each received a Kentucky Fried Chicken dinner and tickets to see one of the four Monkees live shows on the three-hour evening excursion back north to Boss Angeles. Debarking from the train, the winners were handed a copy of the group's first LP. The Monkees series debuted on the network the next night. And so did our first Boss Radio TV Special — filmed while riding the "Last Train to Clarksville."

**Don Berrigan** was the KHJ Director of Promotion, Publicity and Advertising, 1965-67 and 1968-69. As a playwright he is the author of *Jesus at Emmaus*, *Burn Baby Burn*, *The Titanic Trial*, *I Shall Return*, *St. John in Exile*, *Hear Me O My People* and *The Bird Tamer*.

**ALLEN DAVIAU:** “The Last Train To Clarksville” promo was shot and edited in time to air on one of the first “Boss City” programs. It was held on a Sunday and the hundreds of contest winners gathered at Union Station to leave in the morning for “Clarksville.” At the train station a local group also put in an appearance. Once the Monkees were on board the train they were stuck in a freight car that was called the performance site. The kids rode in passenger cars. Groups of excited KHJ listeners would be shuttled in and out of the small seating area of the freight car every few numbers. All of them got the chance to see and hear the Monkees perform during the trip back to L.A. In addition to tight quarters, there was no air conditioning. A partially opened freight door let in more air. Nothing bothered the kids who loved every moment.

This was the Monkees’ first live performance and a very early exercise in playing their own instruments. They had no idea who I was or what was the purpose of all the film that I was shooting. But they performed their way up the coast and their fans really enjoyed them. I watched the Monkees ride from “Clarksville” and in a very short time, become a national phenomena. I’m sure they never played on a freight car again.

**MIKE NESMITH:** And “Last Train to Clarksville” just went zooming up the charts! Then the show came out, and it took about four weeks and the thing was an absolute stone smash!

**DAVY JONES:** It was a great promotional campaign. KHJ rented a train. We did four concerts in one of the baggage carriages on the way back to Los Angeles.

**MICKEY DOLENZ:** (Singing a jingle in a high-pitched voice) “93 KHJ.” I don’t know how they coerced them into going ’cause nobody had ever heard of us. And all these kids were saying (in a childlike voice) “Who the hell are *they*? Give me another hot dog.” But, they soon found out.

**JERI OXFORD:** I was 12 years old. I had a mad crush on Peter Tork. (Giggles.) The day was just so exciting. It went from eight in the morning until six or seven at night. On the ride back they gave the concerts and had the drawings for color TV sets. I was one of the winners! Out of 500 people, only four drawings and I won!

**BILL MOUZIS:** I came across a picture of Gary Mack, Shelley Gordon, Johnny Williams, The Monkees and myself. There I was with a Model 600 Ampex tape machine taping interviews with people who were riding the train to Clarksville. We all looked so happy and involved with one of the great promotions of all-time on KHJ. It was very apparent we were having fun.

**JOHNNY WILLIAMS:** Yeah, right. I rode on “The Last Train To Clarksville.” That one was a Berrigan production. I was on the train dressed in my little blue jumpsuit. We had special jumpsuits that we had to wear and I’m still not sure why. No one ever explained it. I remember standing with Gary Mack on that train with hundreds of screaming kids and the Monkees. No one even noticed the Boss Jocks in our blue jumpsuits. They weren’t very attractive and I wasn’t very happy and I wasn’t having any fun. I kept thinking about how silly we looked, and how the sound of the station might suffer by varying our format and having one jock working straight through.

**STEVE CLARK:** During the “Last Train to Clarksville” promotion, the entire air staff either took their days off or went with winning listeners to Del Mar for what was supposed to be just a few hours while I stayed on the air. My shift started at six o’clock on that Sunday morning. The Boss Jocks and promotion director Don Berrigan were supposed to return by noon with someone taking over after my long, hard six hours of Boss Jock-ing. Well, something went wrong. Things dragged on and my shift lasted through midnight. Eighteen hours of on-air Boss Radio. I *was* Boss Radio for eighteen hours on

Sunday, September 11, 1966. When I was finally relieved my voice was almost gone. Ron told me he was proud of me and gave me a few days off. And you know I was thrilled to have been the voice of Boss Radio in L.A. for a day with that awesome responsibility and performing perfectly as was expected. After all I was a *Boss Jock*, in Boss Angeles. I was 23 years old. Man, it doesn't get any better than that.

**RON JACOBS:** I, uh, missed the "Last Train To Clarksville." When I made the deal with Berrigan to work at KHJ there was only one condition: I didn't work Sundays during the NFL season. On that day I was sitting in Laurel Canyon watching television. The Los Angeles Rams were playing their opening game in Atlanta. Kickoff was about an hour before the "Last Train" pulled out of the station. With Roman Gabriel at quarterback and the original Fearsome Foursome comprising their defensive line, the Rams edged the Falcons by a score of 19-14.

## Rams, Ringo and Record People

**MITCH FISHER:** In 1965, before I worked at KHJ, both Jacobs and I took advantage of the tickets given the station by the Los Angeles Rams. The team was playing so poorly that no one wanted the half dozen comps, which sold for six bucks each. With excellent seats in the L.A. Coliseum we became addicted to the team and that whole scene. We attended Rams home games faithfully for many years.

**RON JACOBS:** Traveling to Rams home games was an adventure. Home-game Sundays always started with the same argument: *Where to stop for bagels?* Which delicatessen, Canter's or Ma Gordon's? The bagels were better at Canter's but Ma Gordon's was the perverse alternative because the proprietor was a retired, bald professional wrestler.

Next came the debate over which route to take to the Coliseum? I was the designated driver. Why not? I had a new Cadillac Coupe DeVille. Lovin' Spoonful on the radio. KHJ, Boss Radio. Rams gonna win today? *Do You Believe In Magic?* The five others smoked illegal cigarettes and tried to out-bellow another's navigational suggestions.

"Hey, you know Santa Barbara's screwed every time they put the 'No Left Turn' sign up across from the gas station, man."

*Puff, puff.*

"Dig it, take the Harbor Freeway. Stay left, cut in at the last second and come off on Figueroa. Then you got the parking lot on the right, no sweat."

*Toke, toke.*

After this identical game day argument was resolved we'd pull into the parking lot. We switched to the pre-game show. Through the hubbub and program vendors and beer smell and through Tunnel Seven and up to Row 72 and I was now in "church." Seven times a year, this was my three hours to come to the Coliseum and worship what had become, in my mind, a metaphor. KHJ and the Rams both started their climb out of the cellar at the same time. I prayed for both of them until I walked out the door at KHJ. I've never stopped pulling for the Rams. Loyalty, right?

**ERIK JACOBSEN:** In 1965 I was producing a new band called The Lovin' Spoonful. They had Joe Butler on drums, Steve Boone on bass, Zal Yanovsky on guitar and John Sebastian on many instruments. And John was the lead, and the songwriter. We just came to L.A. in August on a promo tour when "Do You Believe In Magic" was just happening. 'Cause I remember standing on top of the hotel when we were visiting L.A. and watching Watts burn across the city. I hadn't seen anything like it before. It was very ironic that we were there celebrating our first hit, "Do You Believe In Magic," and

the grips of a riot and burning down. Anyway, we were playing at The Trip. We knew KHJ was a radio powerhouse in the area. I think we must have met the guys at the station and the jocks had been down at The Trip. KHJ, of course, had all the high power, high profile DJs but also all the promotional shit they were doing. KHJ was very out there and very active in the music world. In terms of radio, KHJ was it. It was the air personalities, the Boss Jocks. And the record company was talking about how much money they were paying through the back door to get in the radio station. (Laughs.)

**RON JACOBS:** Betty Breneman was the Music Director and she had an assistant. Their job would be to clear out as much crap as possible, so that by the time Betty would listen to the promotion men's pitches, and she and I would listen to stuff, she'd have nowhere near the hundreds of records that came in on singles. Betty and I would get together at the same time every week in my office. I had to have all the gear in it because of the damn walls in the building were solid concrete with one inch rebar. They were as thick as those at Battery Randolph in Fort DeRussey in Waikiki. I had to have everything in there wired independently because the walls couldn't be drilled through like gypsum board. I had a setup separate from any of the studios. (Can you imagine how loud some of the discussions were to be heard coming out of there?) The main thing when it came to auditioning music was the turntable. Obviously.

**JUNE 21, 1966; To: JERRY BESS, WRKO; FROM: BOB HENABERY; RE: BOSS RADIO KHJ:** The high quality of the music is obvious. Records such as *Paperback Writer* by the Beatles, *Along Comes Mary* by The Association, *Band of Gold* by Mel Carter, outdistance so-called adult standard music not only by the enthusiasm and vitality of the performances but by obviously superior musicianship.

**RON JACOBS:** Betty was always totally together. She was tracking local sales using our own method to tabulate and weigh the results of store reports. And we were tabulating requests taken by the Boss Phone Girls. That certainly counted for something since it reflected the real time appeal of current records to KHJ listeners specifically. Betty knew what was happening on the *Billboard* charts. That was OK for some information, but we placed a lot more credibility on the *Gavin Report*. Even more credence was placed on what was happening in the surrounding areas, like San Berdoo and San Diego because they were basically Southern California towns. At the time, especially when Haight-Ashbury was happening, there were great differences between our list and say, KFRC or other San Francisco stations.

**TOM ROUNDS:** KFRC in San Francisco followed the KHJ stairway to heaven as faithfully as possible. The city sanctimoniously considered itself spiritually and intellectually superior to Southern Cal. To its credit, in 1966 the Bay Area was deeply into the 60s revolution in thought, dress, drugs, music, self-expression, personal rights and art that came to L.A. a year later and to the East Coast in 1969. KFRC was caught up in all this, and much to Drake's annoyance, area record stores were reporting major sales in Jefferson Airplane, Big Brother, Grateful Dead and Steve Miller product. Groups unheard of 400 miles to the south were hitting it big in sales and requests. I found myself in the difficult position of begging Drake to let KFRC join the party. Drake had made it no secret that he hated San Francisco. One theory was that when he arrived at KYA in the early 60s his fellow jocks treated him like a country bumpkin. Another was that the owner of the station, who was like five-feet six-inches tall, just couldn't handle looking up to Drake, literally.

There I was, wanting to plunge as far into the amazing, magical San Francisco scene as I could while the 60s Mardi Gras swirled around us. And doing this while staying as true to the Top 40 formula as possible. So, as Drake endeavored to keep a lid on the music at all his stations from command central in L.A., here I was, an oddball in an oddball market. Jacobs stayed as far out of this conflict as possible, partly because he trusted me, partly because of the huge difference in vibes between the two markets.

**RON JACOBS:** If we added three new records a week each one had some reason going for it. Say, it was already number three in San Diego. Betty was in touch with them. Tom Rounds not a record person called me up when he was at KFRC and said, Get on this thing called Oh Happy Day by the Edwin Hawkins Singers. I asked, What the fuck is that? He said, Just play it! I listened to it and said, Yeah, right on. I told Betty we better start playing it.

Or if Drake called and said, You better take a listen to this, I certainly would. But if it was a record coming in over the transom it had to go through the screening process with Betty. She also dealt in person with the promotion men. They came in on Tuesdays, or whatever the regular day was, to hype and schmooze and jive and hype. They'd check in at the lobby and have to sit and wait and wait and wait. When I walked out of my office into the lobby I could feel them tossing mental hand grenades at me. They were just in the habit of wandering in and out of stations and doing their thing, I guess. I knew if I stopped to talk to one of them that would start a swarm. So I decided right at the start: If I have to be shitty to these guys at least I would be indiscriminately shitty. So they *all* hated me.

**CHARLIE TUNA:** Tuesday was always music selection day at KHJ. Jacobs would huddle with Betty Breneman auditioning new music, reviewing the Boss 30 for the week and any new adds to the play list. No one was to be put through on the phone while they were working. One day a call came in shortly after they had started the meeting and the switchboard operator politely informed the person asking to speak to Jacobs that Tuesday was music day and Jacobs didn't take any calls. That caller was Ringo Starr wanting to give a little extra push to the latest Beatles record. Another Beatles story: Someone was having a reception for the Beatles in West L.A. one night and all the KHJ Boss Jocks were invited, but for one reason or another none of us made it. Based on that alone there was a buzz for a while that the Beatles began to wonder if they were starting to slip away.

**RON JACOBS:** During my days at KHJ I was able to meet about every major rock n roll star. The station presented the biggest names in concert. Many visited the station, accompanied with a PR or record company escort, to schmooze with Betty Breneman in the record library. At any time anyone might be dropping by to do a local live show for KHJ-TV. I certainly wouldn't go out of my way to meet the stars, but a Beatle is a Beatle. My encounter with George Harrison made up for the many celebrity encounters I passed up.

\*\*\*\*\* KHJ had tied-in with the world premiere of Yellow Submarine. About a week before our advance premiere of the movie, a promotion executive from Capitol Records called. Harrison was at the Capitol Tower, just a few blocks away. I was invited to send someone over and Harrison would be happy to do some KHJ promos. I had left home that morning during a domestic shouting match.

\*\*\*\*\* Meeting a Beatle would be fun, so I sent myself. Harrison was signing 8x10 publicity photos based on the movie's cartoon characters. After we recorded some short voice tracks, I asked Harrison if he would sign a photo for me. Harrison said sure, and asked how he should inscribe it. I replied, giving him my wife's name, How about, Dear Lenore, go fuck yourself. Best, George Harrison. The Mystic Beatle didn't miss a beat. He signed the photo as requested and thanked me for playing the Beatles records. My first wife and I have long since been divorced. But by now her one-of-a-kind George Harrison photo is the most valuable item in the property settlement.

**CHARLIE TUNA:** Elvis Presley was a faithful Boss Radio listener when he was in town. Out driving one day, Elvis saw KHJ on a building he was passing by so he decided to pop in and surprise everyone. Only problem: It was the KHJ transmitter and tower site on Venice Boulevard, many miles from our studios in Hollywood. The deejay on duty never interviewed Elvis that day but a group of startled maintenance engineers got to meet the King.



**RON JACOBS:** Each week Betty winnowed down the new records. Then she would sort of pitch me on a record. This is really neat, because of yadda, yadda, yadda I'd listen to it and more than not I'd agree with her. But sometimes I'd argue with her. And then there would be records that got a free pass. I mean how do you *not* play The Supremes' newest release when they've just come off seven hits in a row, you know?

An example of going from the automatic to the questionable would be Elvis. There was a time, before Boss Radio for sure, when the next Elvis got on automatically. I remember back in the late 1950s everything from Cadence Records was given a shot because they were so selective. We could see and touch the records in those days. Cadence: Purple and silver label. There would be only one record in the package. It would be Mr. Sandman by the Chordettes, The Everly Brothers or Andy Williams and you'd just sort of play it because it was an Archie Bleyer production on his own label, Cadence.

At KHJ we weren't taking chances. Mentally I think that Betty and I were in a place where we could, if we had to, justify to Drake anything we picked. Drake never put up any ultimatums as to what to play, but I didn't need him in my face for taking chances on records that I liked personally. But you know, during a week of getting everything together for the station I didn't spend more than two hours a week on the music. Lots of program directors become almost addicted to picking the music. I guess in their heads it's some kind of power trip. Like what a guy in Armpit, Oklahoma does is going to affect what happens with a Beatles record. And in smaller markets there wasn't a full-time music director. The PD handled that out of necessity. With Betty watching the music at KHJ, that was the least of my worries, believe me.

**JUNE 21, 1966; To: JERRY BESS, WRKO; FROM: BOB HENABERY; RE: BOSS RADIO KHJ:** 16 records are played each hour of the day. °We estimate that seven of the records are derived from the top ten. °Six of the records from numbers 11-20. °Three of the records are "goldies" valuable to balance tempo. °The merit of such repetition consists in the audience anticipating that a hit tune will soon be played. Thus a listener will stay tuned to hear his favorite and will be rewarded in a few minutes when it is, indeed, played.

**ERIK JACOBSEN:** I remember hallways, walking in offices, saying Hi to people. In the later years they had a big waiting place for record people—the waiting room. I knew Ron Jacobs—what shall I say, socially? I remember going up and seeing him and just saying, Hi. And he said, Hi, but he was rushing around. Jacobs was full of energy, going a mile a minute, businesslike but amiable and fun at the same time. Yeah, it was great. The Lovin' Spoonful were going strong. I remember we recorded some stuff up the street from KHJ at Columbia Studios.

**STEVE CLARK:** KHJ was the hottest station in the country. Everybody in Southern California and beyond was listening. Hardly a day would go by without seeing some celebrity in the hallways or in Ron's office for some promotion or to hype a record. Nickodell's was the Boss watering hole, only about 20 yards from the KHJ front door. The Paramount Pictures lot was on the other side of Nickodell's. It was a Morgan-Steele hangout. I would join them on many occasions, along with Gary Mack who was a close friend and mentor to me. The food was good, the drinks were tall and strong. Nickodell's was alive with Boss Jock activity all day, every day.

**RON JACOBS:** The jocks knew what the system was. If they could con the guys in the record companies into thinking that *they* were picking the records, they could build up huge record collections at home or take them to Aron's Records across from Fairfax High School and get \$3 for them on Album Trade Day. But the jocks had absolutely no say in what records they played. They had some latitude to move records around as they followed the format specs effective at the time. That could be the time of day, a certain day part, or perhaps for a week or two when the ratio of titles was adjusted for promotions

or holidays. But hey, if a KHJ jock ever played a record that wasn't authorized, he could lose his job. I know that sounds harsh, but it worked. No jock ever did such a thing and no one got fired. Everyone was a professional going for the gold.

One time Sam Riddle brought me a record by Jackie DeShannon. It was What the World Needs Now is Love. Since it was Sam, I listened to it and I thought, OK, Sam's been around, he knows the market. It's got something going that's not totally obvious to me. And we played it and it was good that we played it. I don't know how he got the record or why he got behind it but it never happened again.

**JOHNNY WILLIAMS:** Even though we never played unauthorized records, we used to look forward to the gifts from the record promoters special delivery of filet mignons from The Turtles; I still have a set of silver-rimmed wine glasses can't remember from which record company and my favorite, the personalized director's chair from Decca with the Decca logo and date: August 2, 1967. But no matter how many gifts they gave us, we were a pro team and played by Jacobs' rules.

## RKO Radio Pictures

**MILO PERICHITCH:** I didn't come out to L. A. from New York to do Boss City. I knew that it was in the offing but what I came out for was just to be there. I got a job with a couple guys named Charlie Greene and Brian Stone. It was very good preparation for the TV show. I was sort of their all-around assistant. Within a couple months I knew everybody in the music business. So it was kind of a natural, you know. Peter Gardiner, who had been at CBS-TV and done the RCA booth at the 1964 World's Fair, and I had been friends since being at Amherst together. Peter was a guy full of ideas all the time, ideas of any kind, lots of them. He was the most imaginative person I knew. So he came out to L.A. to direct the show for KHJ Radio. Back in New York we had talked quite a bit about this TV show Jacobs was trying to put together for KHJ. Peter said, I need somebody and you're the only person I trust. And I said, Oh sure, I'll do it, what the hell. That's how I became Associate Producer for Boss City. The first show was September 17, 1966. The host of Boss City had to be a Boss Jock from the radio side, of course. It turned out to be Sam Riddle. He had already done TV on Channel 9.

**HENRY DILTZ:** At the radio station on Melrose there was a full-on TV station, Channel 9, off the back parking lot. KHJ radio presented a show called Boss City, which gave Boss Jocks the opportunity to be seen on the tube, not just heard on the radio. Sam Riddle was sort of the regular host but other guys like Morgan and Steele also came on. One great bit they did was when Frank Terry dramatically recited the words of the Beatles song, Eleanor Rigby, while being accompanied by a live string quartet dressed in tuxedos. Wild stuff for 1966, you know? This was about 15 years before MTV put rock music on TV in a new way. I spent many an afternoon in that TV studio documenting rock groups and Boss Jocks bouncing off the walls and having a ball.

**MILO PERICHITCH:** The first thing that happened with Boss City was the creation of the format. This involved hit tunes from the Boss 30. Some live acts were possible because of the radio station's appeal and it was in Hollywood. I found out who was in town and lined up the talent for the show. Very early on we began to do our own filming of clips based on that week's hot tunes. Often the acts would not be in town so we couldn't get them no matter what. So we started these clips, visual interpretations of the songs. As far as I know they probably were the first ones that were ever done. MTV didn't sign on until fifteen years later. Every once in a while we did have the artist to film. Not on the day of the show but on the week before the person, the singer or whatever would be in town and we would do a film of the performer. But it would be impressionistic. The Peter Gardiner touch. And our cameraman was the young Allen Daviau, who went on to earn five Oscar nominations. An

example of one of the artist films featured Lee Dorsey, a guy from New Orleans, and his hit "Working in the Coal Mine." Peter had this great idea of shooting Dorsey miming his tune right next to a coal pile he found somewhere.

ALLEN DAVIAU: "Boss City" rarely had recording artists involved in the shooting of promo films or music videos as they would be later known. One of these mini-flicks was Lee Dorsey's crossover hit, titled "Working in the Coal Mine." KHJ never played a Lee Dorsey song before or since. But "Coal Mine's" catchy rhythm carried it to number five on the KHJ Boss 30. Jacobs and Gardiner wanted to exploit Dorsey's availability in town by shooting the film in a *real* coal mine. The possibilities of that happening were somewhat complicated by the lack of coal mines in the greater Boss Angeles area. But "improv" was Gardiner's specialty. He cranked up his New York City hustle and quickly located a gravel yard that allegedly had some piles of genuine coal.

Our production motor pool consisted of Gardiner's racing-green MGA and Milo Perichitch's classic American sled. Off we went: Dorsey in the front seat, me in the back with my precious 16mm Beaulieu camera, Tiltall tripod, and six 100' rolls of color reversal film. Dorsey was a delight, happy to have a national top-ten record.

We drove out to the City of Industry in southeast L.A. The place was not visually inspiring but by filling the frame with piles of coal we photographed enough improvised choreography of an agile and fast moving Lee Dorsey. This began the quick cut/montage editing style that Peter Gardiner developed for "Boss City" — 15 years before MTV came on with its "new look."

The KHJ-TV show was shot down by the execs at Channel 9, which was typical since they never even understood or accepted KHJ radio. But the "Boss City" gig worked out well for me. The pittance I earned for tramping about in quasi coal, other KHJ projects and my salary from clerking at Studio City Camera allowed me to finally pay off my faithful 16mm Beaulieu. Used the same camera to shoot a student film called "Amblin" for a youngster named Spielberg. Steven was kind enough to use me, as Director of Photography for three films, the first of which was *E.T.* And, because of KHJ, I've been able to meet all the stars — like Oprah, Whoopi, and Lee Dorsey.



## The Big Kahuna

**RON JACOBS:** (FROM "THE GREAT CHEVY KILLER," *CAR & DRIVER*, MARCH 1999): It was 1957, and for a guy who was just 20 and a high-school dropout I wasn't doing too badly. As a deejay in Honolulu I was making more money than I'd ever dreamed of. I owned one of the coolest cars of that or any other time — a '57 Ford Skyliner, the car whose steel top retracted into the trunk, sort of like a Mercedes SLK. Fast cars were my weakness. The problems were the shortage of paved streets on our little island of Oahu: 58 miles and the highest speed limit was 45 mph. Most drag racing in those days was conducted — illegally, natch — in the cane fields far from town. There were no freeways in operation although the first stretch of one had been completed. And, there were no streetlights, so in the late 1950s it began to be used as a moonlit race strip.

One of my friends, "Big Z," was the son of the only Pontiac dealer in the Territory: Kapiolani Motors. Z was the general manager. Some nights Big Z and I would sit at the end of that strip of truncated freeway and watch the '57 Chevy V-8s with "power pack" beat all comers. Just before Christmas of 1957, an excited Big Z called me at KPOI and told me to get over to his showroom immediately. Soon I was walking across the marble floor and there *it* was. I was staring at a 1958 Pontiac Bonneville Custom Sport coupe painted in two shades of green, a dark "Darby" and lighter "Seaforth." It didn't have the biggest engine of the model year — yet. With 22 miles on the odometer the car was taken to the darkest corner of Kapiolani Motors' garage. Mechanics fought to work on the thing. Parts were flown in from California speed shops. My "Bat out of Hell" debuted on a Saturday night at Honolulu's most popular drive-in, Kau Kau Korner. (*Kau kau* is tourist Hawaiian for food.) My boys were with Big Z and me: Pigsie, Ba-Boo, Bobby Evans and Big Al.

The crews of "local boys" with their '57 Chevys smirked as we headed for the completed freeway section. The quarter-mile finish line was made even more exciting by the fact that an overshoot would propel a speeding car into the rear wall of the Varsity Theater. We hardly ever lost. That usually happened when the clutch was popped to soon, leaving the engine roaring and hot pieces of metal flying out from under the rear end. In those days new parts had to be "broken in," driven for one- or two-hundred miles. We couldn't drive to a Bakersfield or San Diego and back. We drove around Oahu in slow circles like a tour bus that no one could turn off.

**CHRIS VAREZ:** When I was going to high school I got a work permit to get a part-time job. I was only 14 or 15. I became the night manager at Windward Automotive service station in Kailua, about 17 miles from downtown Honolulu. A big eight-pump Chevron station. Gas was 59-cents a gallon! That was for the premium. The station was open until around 10 p.m.

No one in town cared so much about Jacobs being on the radio. We thought of him as having one of the fastest cars, a green Bonneville, beautiful machine. And everyone was out to get him. Oh, man! I would have to go make side phone calls and warn the people at Andy's Drive-In, "Jacobs is in town, get ready!"

He was coming through Kailua because in those days you had to put mileage on a car when new parts went in. I was trying to get tight with Jacobs. We opened up the pumps because those guys came late. If I remember I had to go back to the tank house and flip the switch 'cause sometimes Jacobs and his crew were real late and we were closing down. I think I extended myself and put gas in the cars anyway. As a favor and respect — to pay homage to the Bonneville.

**RON JACOBS:** The Varez kid struck me as very accommodating and he really knew about cars. Varez was born in Germany. Varez and his brother were spirited out just before all hell broke out during World War II. His mother divorced their natural father and married a U. S. Army sergeant from Hawaii. When the boys entered school they were hazed not only for being *haole* (Caucasian) but because they could only speak German. They learned fast how to take care of themselves. Varez was always

interested in the ocean. For a while he worked for the Hawaii Fish & Game Service. Then he was one of the two original dolphin trainers at Sea Life Park.

I never met anyone who could get in more bizarre situations.

**CHRIS VAREZ:** I went to UCLA and studied under Dr. Ronald Turner who ended up bringing animals to Hawaii for us to observe; and also under Dr. Jack French at the Brain Research Institute where we learned more about dolphin brain waves and whale brain waves. Also I met nurses that were using pure cocaine. They used coke to locally anesthetize for decapitations. The nurses, with their long fingernails, were horning cocaine out of a cardboard, plastic-lined box and drinking 200-proof medicinal alcohol at lunch time. It was incredible!

Then I ended up in San Francisco and this millionaire promised me an oceanarium to run. To get me started and probably to see how good of a behaviorist I was, he got me 14 Humboldt penguins which are only about a foot-and-a-half tall, and several flamingos. Well, I had a small “penguinarium” set up just as a training facility. People would come and just watch, gratis. So I had the flamingos doing this levitation trip in the background, just staying above ground during the entire show until the audience got bloody well nervous.

**RON JACOBS:** By 1966 the contests were pounding. Talk about one liners — I got carried away and wrote a winner promo that said, “KHJ, *where the contests never stop.*” And that was the one that did me in. We always had to have the next one ready because at any moment you might get a winner. That really gave us an edge but I had committed myself to always being one move ahead — and most times not knowing when that move would happen. When Johnny Williams came in at night he may as well have been a program director. He had all sorts of material to update for both the current promotion and the next one, which could happen at any moment. A great example of total behind-the-scenes effort that contributed to the success of the station.

**BILL DRAKE:** When Jacobs did his “nonstop” concept it really put him and the staff under the gun. But it was consistent momentum. And the thing is, it forced that. They didn’t have to necessarily be huge contests but you had to have some interest factor. And that’s what it really was, an interest factor. If you were giving away a Mustang in those days, it was a big deal. KHJ had an active, young audience, more inclined to show up for this and show up for that because they had nothing else to do. You know, KMPC at that point could not have done that kind of thing because their listeners at the time were 35 - 50 years old, they had jobs, they couldn’t take the day off and go down to the airport to meet the Big Kahuna with his Tahitian dancers! (Laughs.)

**CHRIS VAREZ:** By 1966 I was in L.A. in the middle of the rock music scene. Talk about crazed mammals. I was on the road with the Paul Butterfield Blues band being sort of a Jack-of-all-trades. When we got to Chicago they were returning from the West coast. It was like a homecoming game. We were at some radio station for an interview and all of a sudden there’s a phone call for me. Who the fuck am I? I mean I didn’t expect a phone call. Jacobs was calling from L. A. He called out of desperation because he couldn’t find anyone from Hawaii to do Pidgin English. Was this some kind of radio thing and Jacobs really needed somebody quickly? He’s putting together this thing called “The Big Kahuna.”

**KEN LEVINE:** One thing that was so great about “The Kahuna” — and this for me, as a listener, just seemed so novel — was how KHJ created this whole fictional scenario. It wasn’t just a guy driving around giving money. They created this whole thing where he was in town looking for stolen jewels.

**RON JACOBS:** No, precious jewels, mystical jewels! But I’ll tell you how it evolved. First, Drake had just come back from Miami and we’re at Nickodell’s and he mentions a jock he heard called The

Big Kahuna. Drake always could relate down the middle. I mean I'm not saying on the weekends I would listen to "It's Not Unusual" by Tom Jones, but yeah, Drake, when he was at home would listen to Tom Jones. And I'd be listening to "Sketches of Spain," but that wasn't my job. The point is, here's a guy from Georgia coming back to Hollywood and remembering the name *kahuna*. Like, I could ask you the Hawaiian names of the two streets that connect at the entrance to the Kahala Hilton after you had stayed there for the rest of your life and you wouldn't remember them. So here's Drake coming back remembering a Hawaiian word. If you stop and think about it, it's easy to remember because of the vowels. It's just a wonderful word. It's not too long, it has nice long vowels and everything. On the other side, and particularly in the '60s, *kahuna* has a heavy spiritual meaning in Hawaiian. If we went down to Fairfax in the midst of the Jewish stores and restaurants and did a remote and we said "Here's the Boss Rabbi with the money!" it would not be cool.

**CHRIS VAREZ:** *Kahuna* had kind of a mysterious connotation in my growing-up days. It was like the witch doctor. I told Jacobs, "Hold it, don't you think that we're messing around with something a little bit spiritual from Hawaii?" He was born in Honolulu, you know, and he said he'd thought about it from a Hawaiian standpoint and that we weren't doing anything sacrilegious or spiritually wrong. So if anybody was to do it I was going to give it my best shot. I had plenty of respect for Hawaiian culture and maybe that's why it didn't ever turn into a bummer. I didn't think we were really messing with anything. And Jacobs told me on the phone, "Listen man, you're going to be a star!" And I told Butterfield that this guy, the program director of an L. A. radio station had called and offered me this job. They all said, "Hey man, you're going to be a motherfucking star? Go for it!" Yeah, that's what the band said. They were my good friends by then; they had all the confidence in the world in me by then. They loved me, man.

**RON JACOBS:** *Kahuna* in '60s Hawaii had a much broader meaning. Now there are more specific words. There's *kahu*, or *kapuna*, and so on. At that time I thought, well, it's OK, we can do it, it's in L.A., you know. And no one's going to notice or if they do, they can't get me.

It was based on the "KYNO Millionaire," a really good thing that wasn't show business. It was about as exciting as an ATM machine. The thing I loved about L.A. was anything that you could think of could be executed in the town. So in my little world of radio anything I could think of within the realm of radio, I could do. And to me, one of the most fascinating places I'd ever seen was the Western Costume Company. I started thinking, 'Fuck man, we can dress this guy to the hilt!' Way beyond what anyone's seen on the street even in those days.

**CHRIS VAREZ:** I got back to L.A. and KHJ put me up in the apartment building right across the street from the station. There were some little apartments only one story high. They gave me 250 bucks a week. And dig it, one *new* 1965 red Mustang convertible to drive around. Yeah, you better believe it! Then I went to the station. I was impressed, you know, I'd never been behind the scenes other than at concerts and I'd never been in a big radio station and stuff like that. Jacobs was wearing a white shirt and tie sitting in an office. I never saw him dressed like that before. And he had a secretary, Shelley Gordon. She was impressive, boy. They were all very much accommodating. They treated me real good, man. Shelley then told me to go to Fairchild's and we got the booties made and leather belt. An Indian guy. And to go to Western Costume to rent the other stuff. It was like you gotta get a picture and you gotta be ready to do this and that. And get a tan. Jacobs kept stressing that. Berrigan's secretary took me down to the beach. I worked hard trying to get burnt black, man. You know, being a fisherman I know what good suntan means. I put all kinds of shit on me, tried everything you know, including all kinds of suntan lotions and what was in vogue at the time. Part of my job was go get a fucking suntan! I'll never forget that, you know, nobody tells you to go get a suntan for a living.

**RON JACOBS:** Remember the promotion director was Don Berrigan. He and I go back to at least '54 in Honolulu. We had done some radio documentaries together. Berrigan's main interest in life at that point was as a playwright. So Berrigan was really able to visualize "The Kahuna" as not something that just shows up, but to do a complete soap opera from when he's born. Berrigan and I figured out why "The Kahuna" was born, where he was born and what was his quest. Then at some point we even illustrated it with a cartoon book.

So we had this thing coming in and we're really into the "Theater of the Mind." I'm an Orson Welles fan. I don't know how many chapters of the sagas of "The Big Kahuna" we did. We spent hours producing this thing as pretty much of a take off on great radio dramas. I mean Morgan would go in there man, and spend 45 minutes picking production music. Morgan would come in after that with something written by Georgia Frontiere's previous husband, Dominic, from "Fire Down Below," the scene with the burning ship; you know they have strange names in movie soundtracks. There was just one line and he would go in and read it and yell "FUCK IT!"

"What's the matter?"

"It's not right, man." And then he'd be gone for another 15 minutes and find another eight seconds. And Mouzis, you know, with the crashing waves of course, is loving this. So Berrigan being a playwright was able to write the legend. I didn't write too much of it because sure, I mean I can write radio promos but he was writing dialogue and when he wrote a scene, I could make it come out on the radio. The boat or the sharks or whatever is happening.

**CHRIS VAREZ:** What was the "Legend of the Big Kahuna?" The 93 dolphins rescue this child of destiny. He heads for Southern California searching for some kind of magic jewel, or pearl. I had a feeling for it and I thought I could live up to it because of growing up in Hawaii and my time training the dolphins at Sea Life Park in Waimanalo. Not only that, I hipped the KHJ guys to a lot of things like jumping in the water at Marineland. And Africa USA where they had this 600-pound Bengal tiger that we took in the fucking limo on the freeway! Jacobs never knew about that one, but we did it after we took some pictures with the tiger. They held the tiger down and we put the plastic plumeria lei on him. That became sort of a famous "Big Kahuna" picture but no one ever found out about us driving the tiger around on the freeway until now.

**DON BERRIGAN:** So we had this Polynesian raised by dolphins and he's coming here in search of the missing jewel that had been ripped off from him. And then he's going to *arrive* at LAX, which was really fabulous. Jacobs pulled a Colonel Parker. He sent Varez off with a box to Bakersfield. On the way back Varez changed in the john and got off the plane and all that Aloha happened. The Tahitian rent-a-dancers were at the airport and Gary Mack was doing a feed and it sounded great.

**FRANK TERRY:** Don Berrigan, though, had a hell of a time communicating with "The Big Kahuna." "The Big Kahuna" did not like him. And I had to be a liaison between those two a lot of the time. I felt sorry for Berrigan because he was trying to do so much good and put so much effort into doing good things for us as individuals and as a radio station, but he just didn't hit it off with some of the people there. Well, "The Big Kahuna," you must understand, was Chris Varez. Before he became "The Big Kahuna," he was in Berkeley doing research with Timothy Leary and taking acid three or four times a day for six months. And he was a friend of Ron's from Honolulu where Varez had been a dolphin trainer. Jacobs, in his infinite wisdom, figured that I would be able to get along with Varez better than anybody else at the station because I was kinda mellow and into the whole music scene. That's what happened, I got along great with Varez. He became a good friend of mine, used to hang, sleep over at my house a lot. Far out dude, even for Hollywood in the '60s.

**CHRIS VAREZ:** Were there actual Kahuna groupies? Oh, yeah. The first time I went to see myself at the Hollywood Wax Museum, a wahine wanted to make it right there in the limousine looking at me rendered life-size in full Kahuna costume. A weird scene. Seeing yourself done in wax is weird enough without some chick tripping out on two kahuna. The groupies coming on to the Butterfield Band when I was road manager were different than chicks who came on to The Big Kahuna. I was a personality in my own right, you know what I mean? They'd come on even stronger! Plus nicer. Blues chicks were heavy-duty weird, really different. Kahuna groupies were clean-cut, fun-loving American kids that just wanted to fuck The Kahuna.

**FRANK TERRY:** So here was a guy who had a strange brain and a short fuse and he was off out some place and he just couldn't understand it when Don Berrigan, who was Mr. Straight in his little three-piece suit, would come up and ask him if he would mind going to the Sav-On drugstore to sign autographs at the cosmetic counter. It was just a Mr. Hip and Mr. Square kind of a thing and I'd jump in the middle of that kind of deal.

**BILL MOUZIS:** Big Kahuna? A lovely person, lovely person. We'd go out on personal appearances. And those were very exciting trips. We went to a number of high schools, teen events, throughout the city. At Dodger Stadium he almost caused a riot. After one of those outings we all stopped back at my house: The Big Kahuna, The Real Don Steele, Robert W. Morgan, Shelley Gordon, the chauffeur. The chauffeur parked in front of my house. Big limousine. You know whose limousine that was, right? Sonny and Cher's. They let us have it for personal appearances. So their chauffeur was in the car and we're back by the pool sitting around and Morgan pushed Steele into the pool, then Steele pushed Morgan into the pool. Now we're talking about midnight, 12:30, one o'clock in the morning. My kids were young teenagers. They all came out and were sitting on the couch looking out the window. What the heck's going on?! They had never seen anything like this before in their life.

Shelley Gordon came running in and said, The chauffeur made a pass at me. The Big Kahuna goes out there and punches out the chauffeur, (Laughs.) flattens him. The last time I saw the chauffeur he's walking down the block toward the police station down on the corner. We were having a blast here.

But neighbors called the cops. The Kahuna is in his garb, oh yes. Full regalia, oh yeah. So the cop came to the door, a big sergeant. I said, Hey, we got some prominent people here. We're wrapping up a little party here, OK? No problems. He said, OK, fine, thank you very much. They drove away.

Somebody called Jacobs.

Jacobs called the house: Are the kids all right? Is everything all right out there? What's happening out there, what's happening out there?

Everything is just fine, Ronnn.

**FRANK TERRY:** When the Kahuna got huge Jacobs came to me one day and said we got a deal with Charlie Greene and Brian Stone, the producers of Sonny and Cher and The Buffalo Springfield. Jacobs said, The Buffalo Springfield are going to do a Big Kahuna record and you're going to be the producer. You'll work with Charlie and Brian and the group, who at that time were Stephen Stills, Neil Young, Richie Furay and Dewey Martin, who played drums.

So I meet with the band and Charlie. They had no idea what they were going to do, I was supposed to tell them, right? So I'm explaining the whole Kahuna concept to Stephen Stills and Neil Young. I tell them you gotta be able to dance to this thing. I'll play the wooden Polynesian drums cause they kinda sound like a Hawaiian thing and we'll do a session. You guys just come up with a track that kinda sounds like the Kahuna and then we'll get him to write some lyrics and somehow sing this song.

**CHRIS VAREZ:** When the Kahuna coconuts arrived, that was a big thing. People really wanted to win one to come to The Big Kahuna's Luau. They came up to me with homemade candles and stuff like,



from the heart. I made this for you. I accepted all those things very humbly. I wasn't precocious like some of the rock stars.

**ART ASTOR:** The agencies still didn't believe any adults were listening until about the time of The Big Kahuna. It became almost a household word in Los Angeles. The name Kahuna became synonymous with big shot, you know, big time and all that stuff. And I remember I was playing in a golf tournament, an advertising golf-tournament, and some big shot from J. Walter Thompson is teeing off and this guy says, Hey, don't be a Big Kahuna, tee off and let's get going! And I thought, Shit, these guys are talking about it! I mean, the promotion wasn't on the air more than maybe a week.

**RON JACOBS:** The first big celebration I remember trickled down from the second floor and it was like we had gone to the moon. It was when sales had actually started getting a legit \$50 a spot.

**BILL MOUZIS:** Oh, The Big Kahuna was a fabulously successful promotion. The way it was handled was really great. It covered quite a period of time and the whole idea of preparation and anticipation for The Big Kahuna just really worked well. I think since that time others have tried it but not succeeded as well. The Big Kahuna's coming arrival was heralded very well and when he arrived it was a big bang. The name, Big Kahuna, is now part of the language.

**CHRIS VAREZ:** The Big Kahuna's best personal appearance was with Mick Jagger and the Rolling Stones at the Hollywood Bowl. Had a water fountain right at the front with all different colors. My assignment was to socialize and then I made an appearance before they went on. It was either Steele or Morgan who introduced me. And the whole bloody audience went berserk. It was beautiful and then all the lights went on, the fountain changed colors and there were big fucking fireworks. Jacobs wanted me to levitate in there, too, but I couldn't scam it. Still, the light man changed over to fireworks and played with the fountain lights to make it look spectacular.

And then there was this photo session of me meeting Mick Jagger and shaking hands. I remember giving Mick a *kua* seed lei and he asked, What the fuck is this, man? Everybody had beads on and I figured well, these are Hawaiian beads. We hung out backstage just talking story and we smoked a bit, like that. All the jocks were trying to be cool but they were buzzing around like silly little groupies. Oh man, the Stones were the best, you know?

**CYRUS FARYAR:** It's hard for me to isolate a visual memory of the Kahuna because I knew Chris as a person but I have a very visual picture of him in my head with his headdress on. I remember big horn-like tusks. I mean we're going way back. I remember his smile and I remember these big teeth around it and I have an impression of leopard spots and loin cloths. Hey, he's an impressive looking guy to begin with. I mean take away the headdress and he still is a great looking guy. He just had a great live energy and when he got all dressed up, he just absorbed the persona of The Big Kahuna. He was the best person they could have chosen to be The Big Kahuna because he carried it off.

**FRANK TERRY:** Several days after I met with Stephen and Neil, they were at Charlie and Brian's office with this thing they had written. They played it. I thought that's not very good. But I figured we're lucky to have that, so off we went to the studio, Gold Star. The Big Kahuna was there, the whole band, various girlfriends, Charlie and Brian. And you know, dope and booze and hey, we're making a record. I had a lot of fun cause Dewey Martin played the trap drum set and I got to play the wooden drums. We put down a medium tempo track, real nice. Stephen and Neil did some beautiful Hawaiian slack key guitar effects, steel guitar-type things. And there was a place for vocals.

Then I said to the Big Kahuna, You've been here all day, watching this evolve. What do you want to do with the rest of it? Well, he didn't know what the hell to do. I told him we had to come up

with some kind of lyrics. If he couldn't sing 'em, we'd *talk* 'em. We'd make a Hawaiian talk song. But the only lyric he came up with was: Hail the peaceful stone! That was it. He was going around saying (guttural Kahuna voice), Yeah, hail the peaceful stone!

So I said OK, that's it. We put him in front of the microphone, put earphones on him, played him the track and he froze. He couldn't do it. So I did it! I made myself sound like him, (Kahuna voice) Hail the peaceful stone! (Laughing) Next day I brought it in to Jacobs. Neil Young, Steven Stills and me doing this *thing*. Jacobs listened to it, shook his head and said, You better stick to playing records 'cause you can't produce them for shit. We used the track as background for the Luau promos.

**CHRIS VAREZ:** The Big Kahuna Luau was the climax of an incredible trip. You know, it was supposed to be two weeks but it lasted all summer. The feast was at Paradise Cove in Malibu, a neat little white beach with a stony cliff on the right side. There were low-lying flat tables on the beach and typical Hawaiian paper coverings. Trying to make local *kine* Hawaiian in Malibu, not that easy. First we hid a little bit but we had to go offshore again, like the L.A. entrance, and come in a double-hull canoe they had put together me and David Kahanamoku Duke Kahanamoku's brother.

Real Hawaiian, David. He had a white cockatoo on his shoulder. Then there were the local Hawaiian canoe club guys from Orange County that Jacobs brought in. They tied two canoes together. At first there was a little bit of muttering because I'm *haole* (Caucasian) but a guy said Nah, cool it, it's all good fun, man and they all got behind it. The Hawaiians dug a pit because it was financed I guess, by KHJ. So they dug the bugger and we had good fun, man. It was real romantic.

There was Hawaiian music, some of the local groups got together. Kahanamoku had quite a following there too. Helicopters dropped off all kind of entertainment like Joan Baez's sister Mimi and Dick Farina. The Mamas and the Papas, Buffy St. Marie, everybody. It was a good successful luau and I was with all the stars. All I had to do was hang out, socialize, just mess around. Jacobs never showed up because it was during football season and he always made Berrigan do that stuff when it was the fucking Rams games.

**ALLEN DAVIAU:** I really believe that the Summer of The Big Kahuna was the finest ongoing KHJ promo of the Boss Radio era. It had a hero of real stature and exotic background. He interacted with the listeners in public and caused a stir whenever he appeared. Ron Jacobs' Hawaiian background really paid off when he created the Legend of The Big Kahuna and imported Chris Varez to portray him. The casting was so perfect that Chris did become The Legend every time that he appeared. I think that everyone who saw him remembers him as a figure of 1960s Southern California mythology.

The Luau was the payoff to the entire event. As always attendance was the result of a listener winning a round of a phone in, on-air contests. Jacobs really outdid himself in the preparation for the event. A great stretch of beach. Hawaiians prepared the pig in a barbecue pit in the sand and brought many of the art direction flourishes to life. The Kahuna arrived on a florally resplendent barge. The kids were absolutely entranced. There was music, there was food, there were Boss Jocks. I wish that I had the Kodachrome that I shot that day. I most remember a shot of a pineapple being juicily sliced as two teen lovelies frolicked in the background.

Those lucky enough to attend remember the Luau as the day that a radio station wove a fantasy of contemporary excitement and an ageless legend from another land. Not likely to happen again anytime soon.

## Chinese Love Balloons & Nehru Jackets

**HUMBLE HARVE:** My big intro to L.A. was the “Humble Harve Hello Happening” at The Palladium in Hollywood. Don Berrigan collected a bunch of weird stuff. It was a carnival of freaks. It was a sideshow of sword swallowers, fire-eaters, astrologers, a sitar player, tarot-card readers, belly dancers, an ice sculptor, you name it. Sopwith Camel and some other bands played. There was everything that was supposed to be happening then. It was KHJ’s psychedelic version of the Teenage Fair. There were “Chinese Love Balloons,” whatever the hell they are. The whole idea was to promote me. No one had ever done anything like that for me. It was a hell of a promotion, again because KHJ knew how to do things all out. There was an official “Humble Harve Hello Happening” sweatshirt with a portrait of me wearing the sunglasses on the front. The name of the event was on the back. It was great. Once I saw some lady wearing one at a KRLA concert. I walked up and asked, “How much do you want for that?” I had to dicker with her over the money. But I got it back and I still have it. Yeah, man I still have my official KHJ “Humble Harve Hello Happening” sweat shirt. Jacobs said it all was a “Colonel Parker thing” because there was a lot of little shit that added up to something and we promoted it so much that it was a big deal.

**CHARLIE TUNA:** KHJ’s official Boss Jock photographer was Henry Diltz, who was also *the* rock star photographer of the ’60s and ’70s. At some point in their career major rock artists was portrayed on the cover of a major magazine with a Henry Diltz picture. I remember one week when he had a photo of Paul McCartney on the cover of *LIFE* and a shot of Michael Jackson on the cover of *Rolling Stone*. That’s an example of KHJ going first cabin in everything we did. Of course no other radio station could get Henry Diltz to do anything, let alone some of the silly stuff that we did. It didn’t hurt that Diltz and Jacobs were old friends from back in Honolulu.

Diltz was always looking for the perfect shot. I remember driving with him out to Topanga Canyon one day for a series of publicity stills he wanted to do of me. As we finished up an hour of shooting in all this brush and weed area where he had me sitting, crouching down, and kicking back, he commented “We got lucky today, no rattlesnakes to bother us this time.” I coulda killed him — he wasn’t kidding. Then he’d be off to shoot new album covers for Crosby, Stills & Nash; Buffalo Springfield; Mama Cass; the Lovin’ Spoonful — you name it. Some of the Diltz images are among the most recognizable in rock ‘n’ roll. The one I really love is the Doors in front of the old Morrison Hotel.

**LOU ROBIN:** I can’t forget when KHJ presented the Doors at the Hollywood Bowl. It was July 5, 1968. Jim Morrison wanted to keep the fireworks going. That was really the only thing that made it a little dicey. It had Jacobs running all around. At the Doors concert some of the kids got all the way backstage and were about to break down the dressing-room door. We got more security people there just in time. Overall, things were cool at these shows except for when the crowd came out of their seats and went in the pool for the first time and all that. But I don’t remember anybody creating major problems. It’s all part of the evening, you know. It was good the way it worked. No problems and everybody went away happy.

**CHARLIE TUNA:** KHJ always went first class with everything we did. When we had a major personal appearance, they sent us to the best tailor in Hollywood, Cy Devore, to design custom outfits for us. The station picked up the tab. I remember Morgan, Steele and me getting fitted for the Doors’ Hollywood Bowl concert the three of us were going to emcee. Tailored white Nehru suits. The famous Mr. Devore even threw in gold medallions to hang around the neck on the outside of the suit.

Well, Steele and Morgan liked to have a few drinks to settle their nerves before walking out in front of 18,000 people. Came show time that night and I was judged the only one in shape to go on so

the crowd never saw Morgan and Steele in their '60s Indian splendor. The Doors were already poised onstage except for Jim Morrison. As I introduced the group on the center stage mike, out from the wings comes Morrison. And to this day, I can still see his eyes as we passed one another moving in opposite directions. They were indeed the eyes of "The Lizard King," the most vacant, distant, faraway looking set of pupils I ever looked into. From then on whenever I played a Doors record, a shiver ran through me.

**HUMBLE HARVE:** When I started at KHJ, Jacobs said, "From now on wear sunglasses because you look too fucking square." It was a great idea too. When you look back at the old pictures they look so dumb. The sunglasses were stupid looking drugstore shit. In those days I think that they added a quick, instant, mystery charisma thing. It helped a lot because I tried to fit into that bag. I had to go buy a Nehru jacket, remember? I had to get one to look super cool. I'll tell you where I went. I found out from Motown that the Temps bought their show clothes from this tailor on La Brea so I went down there. The guy made me a chartreuse Nehru jacket. It was a monster. Later, I knew that the psychedelic era was over when I opened up the paper one day and I saw that Sears was selling Nehru jackets.

**DON BERRIGAN:** July 5, 1968. KHJ Presents the Doors at the Hollywood Bowl. I was on the back gate, letting in and keeping out. Jacobs' wife, looking like three million bucks, was helping me. I saw a wreck of a car coming up the back road. The photographer chick that screwed us up with pictures of a Tiny Tim gig was at the wheel, with some guy in the front passenger seat. I got the feeling she thought I was supposed to be Mr. Nice Guy and let her in after she hung me out to dry on my Tiny Tim pictures. I was resolved that no way was she getting in.

It was the Doors' first concert in a major venue. There was that extra zip of excitement shooting through the crowd. I got involved in other things. Suddenly the hippie shutterbug was in my face as she presented herself at the VIP entrance. She'd pissed me off but she was a great looking girl. Her escort was wearing an Aussie outback hat and at first I didn't see his face. After she cooed her request to let her and her pal in, she introduced me to him. Little Miss Nobody had Mick Jagger in tow.

My man Rothbart hauled them both over the low fence and got them seats in the bushes by the pool. I rationalized it with my basic operating policy: Be nice to everyone. You never know who you're talking to.

As it turned out, Jacobs had his eye on this little operation and found my caving in to be less than ballsy. He came up to me, nodded at my lady nemesis and asked, "Have you seen your baby there, sittin' in the shadows?"

**HUMBLE HARVE:** Jacobs had this knack — they weren't just contests — they were brilliant *productions*. And he used his huge KHJ clout and personal connections, limited as they were, they were fortuitous. Like Adam West, who played Batman, used to be a radio announcer in Honolulu. He worked at the CBS station where Jacobs was a high-school reporter. So every hour, KHJ ran produced spots voiced by West, like "Guess Commissioner Gordon's secret Batphone number and you'll get to tour the Batcave, ride in the Batmobile and have lunch with Robin and me at the studio commissary."

**SHELLEY GORDON:** I remember sort of being in shock when Ron brought Charlie Tuna into the station for the first time. He was very young and totally blown away.

**CHARLIE TUNA:** I'd been talking to Jacobs the last two months about the KHJ offer while trying to get out of a three-year deal with WMEX I had just signed earlier that year. Finally when it looked like I could buy out of the contract, I hopped the plane from Boston to L.A. to meet this Ron Jacobs. My first look out of the plane's window was of palm trees and freeways as we prepared to touch down at LAX. I had just left Logan Airport in Boston buried under four feet of snow. Already I was feeling like I had to

make a good impression and make this deal happen. My first impression of Ron Jacobs as he met me at the airport with his Caddy convertible was a combination of thoughts. This guy looked like some mad scientist or a tormented genius. He was definitely different than anybody in radio I'd ever met. It was 65 degrees as we headed toward his house to talk and he was bitchin' about what a cold night it was in L.A. because he was from Hawaii originally. I could feel right then and there this was going to be a bizarre character for a boss. The first question Jacobs asked me, as we settled in his living room for the job interview, made me think more than any other that night. "What is it that you *do* on the air?" Simple question, right? But I had never had to try to analyze it.

As the night wound down I had planned to catch a red-eye flight back to Boston that same evening. Then Jacobs asked the question shortly before 11 p.m. that changed everything. "You look tired, man. Why don't you just crash here in the guest room and we'll book you on a morning flight?" The TWA one-stop to Boston I was supposed to be on that night crashed in a storm in Cincinnati while trying to make it's scheduled stop on the way to Boston. The death toll was 46. Quite a few others survived. But you wonder if I would be here today if Ron Jacobs hadn't invited me to stay over.

**BILL MOUZIS:** As far as Charlie Tuna performing — what a great voice. He had a good sense of humor, was a jokester, liked the one-liners, real fast in and out. Never got out on time of course (Laughs.) was always a strassman off. That vocal would be there! (Laughing.) Aside from that, just a great jock, I thought, and still is to this day, a fine jock.

## The Holdout

**RON JACOBS:** The Dodgers' Star Pitchers, Sandy Koufax and Don Drysdale, inspired the infamous Morgan-Steele Salary Holdout. Of course, those guys were *real* jocks, not Boss Jocks. Morgan and Steele convinced themselves that they were Koufax and Drysdale who at the time were holding out for \$100,000 each. All those numbers sound tiny now compared with the multi-million-dollar salaries paid out in sports and in radio, well, to the big-time, syndicated radio people. Remember, everyone started in 1965 at KHJ for \$15,000 and within two years Morgan and Steele, who were our superstars were making 30 grand. That was double — and those dollars could buy something. You know what Drake was making when we started? \$15,000, but he had a percentage of the profits, which probably went to the moon by 1967.

**BILL WADE:** I started at Boss Radio in July 1968 as the weekend and vacation relief guy. I worked there in 1963, also as the weekend guy. Some of the jocks back then were Paul Compton, Mort Crowley, Bill Calder and Bruce Hayes. Before I departed KHJ in February of 1973 I had worked every time slot on the station. One time I did *both* morning and afternoon drive while Morgan and Steele pulled their famous "Koufax-Drysdale Holdout." When Ron Jacobs hired me I was 31 years old and had just resigned from KFRC, San Francisco. I had been in radio about eight years. My salary to do weekend and vacation relief was \$30,000 a year. My goal as a young deejay was to work for KFWB Color Radio Channel 98. I never considered working at KHJ when it was Boss Radio but I did admire all the jocks there. I thought it was the greatest sounding station I had ever heard.

**CHARLIE TUNA:** Then came the Summer of '68. Morgan and Steele decided to pull a Koufax-Drysdale type of holdout like the two star Dodger pitchers did get raises to \$100,000 a year — each. Hard to believe but that seemed like 100 *million* bucks back then. Morgan and Steele were looking for \$50,0000 a year, also huge money. And KHJ was the most profitable station in the country too.

To my amazement, when Morgan and Steele walked out, Jacobs casually put me on in morning drive *and* afternoon drive. It was Jacobs' way of making a statement: We were a Team and even this kid could take both their places and KHJ would not miss a beat. We didn't. After two months off and no

loss of ratings Morgan and Steele finally came back. It was the best vote of confidence a newcomer could ever receive: A boss who gives you a shot at both drive times, *at once*, on the #1 station in the country. When I look back it was as preposterous as if the Dodgers replaced both Koufax and Drysdale with one rookie pitcher.

**RON JACOBS:** I didn't have any feelings about Tuna one way or another until suddenly Morgan and Steele pulled this *scene* where I had to be on the side of management no matter what my feelings were. I had to prove to these guys what I'd said all along, which is no person is bigger than the station. If all of a sudden you lose the quarterback and the middle linebacker, you've gotta be ready. I guess I had some resentment towards Tuna when he went on in the mornings to replace Morgan. But I probably would have resented anyone sitting in Morgan's seat. And the situation troubled me even more.

**“I think you realize now that success is much more difficult to live with than failure.”**

- Vince Lombardi, Letter to Green Bay Packers after winning the 1962 NFL Championship. -

## The History of “The History” by Ellen Pelissero

I'd bounced back and forth between Ron Jacobs' office — as assistant to his secretary Shelley Gordon — and KHJ's sales department — as a sort of supernumerary — until one day the assistant sales manager asked if I could make a sales film for KHJ that would win over time-buyers. Just out of college and stupid, I said “sure.” DeMille, Ford and Hitchcock had to have started someplace.

The problem, Sales explained: time-buyers — mostly middle-aged women — just didn't understand rock music, much less KHJ's Top 40 format. The solution, I figured, explain it to them: A short film, a sort of mini-history of the music, its audience's burgeoning economic power, and how adept KHJ was at capturing the imaginations of advertising's Holy Grail — the 18-34 demographic.

With a minimal budget, I drafted the short script myself, then produced an audio track with Bill Mouzis engineering and Robert W. Morgan doing the voice-over. Then I hired a cameraman — who could also use a KEM editing machine — and the two of us set out to shoot and edit the visuals to the audio track. We used album covers and artist photos for the history part. We shot pretty B-roll footage at Busch Gardens and throughout Los Angeles. We filmed beach parks, sunsets and lovers on a bench — for which I enlisted as volunteer extras my next door neighbor and his wife: Future radio-superstar Don Imus.

The sales film, titled “The Beat Goes On,” was successful in KHJ's Los Angeles area agency presentations and was put on the road; first to San Francisco to help bolster sales at our sister station, KFRC. RKO consultant Bill Drake attended the San Francisco presentation and complimented me on the film. The film later went on to become RKO Radio's national corporate sales presentation, and I've always suspected, seminal to the idea for “The History of Rock 'n' Roll.”

*“It's a production project; a big one.”*

Months went by. Then one day Ron telephoned to say he had “... a project that you might like. It's a production project,” he said, “a big one. We've hired Pete Johnson to write it. Come to my office and let's talk.” Pete Johnson was *the* big time *Los Angeles Times* music writer; the first syndicated rock reviewer in the nation. I read his columns religiously; thought he was a superb writer. If KHJ had hired Pete Johnson, this *must* be a big project.

I headed for Ron's office off the KHJ lobby. Just inside the door sat a small, rumped man wearing a massive, if not truly ridiculous attempt-at-straightened head of hair. This is Pete Johnson? I studied him as I walked across the lobby to Ron's office; I remember being overwhelmed by a feeling of portent. (A year after the “The History of Rock 'n' Roll,” Pete and I were married.)

The show would be 48 hours of continuous produced radio, Ron explained. He would produce it. Pete would write it. Bill Mouzis would engineer it. Robert W. Morgan would voice it. And, I would be the production coordinator a/k/a gopher — providing research, setting up, conducting, recording and editing interviews. I'd sort albums for Ron, Mouzis and Morgan's production time the next day, and back-time the intros of each record. The only catch, Ron said, was that we had only seven weeks to do it because our biggest competition, KRLA was about to go on the air with a weekly, hour-long show called the *Pop Chronicles* on the same topic. If we could lay out 48 hours of continuous radio, we could bring them to their proverbial knees.

### The HRR Office

Ron set Pete and I up in a little office on the second floor of a storefront a couple of doors down Melrose Avenue from RKO's KHJ facility. We worked mostly at night. I arranged the interviews Pete

needed while he sat in the back room hunched over a manual Royal typewriter batting out a script. Pete wrote like the newspaperman he was: With perfect grammar, lovely action verbs and illustrative adjectives. So, my first job was to teach him to write for radio: Short bursts of words creating ideas and transferring information but not even close to approximating a simple sentence. He learned quickly; and regularly pumped out 45-minutes to two hours of polished script each night.

I was arranging interviews when, as a somewhat shy and timid Westerner, I hit a brick wall trying to get through to tough New York-types like impresario Sid Bernstein. Big goose egg. So we hired transplanted New Yorker Sandy Mandelbaum who got the Bernstein interview locked up within five minutes of telephone time. Sandy was so good at transforming tough guys into testifiers that, with questions supplied by Pete, she conducted a number of interviews.

We sent Sandy and her then boyfriend John Gibson — today a network TV news anchor and talk-show host — to Las Vegas to interview Fats Domino. Fats kept delaying their interview time so — as they'd run out of things to do — Sandy and John got married. Fats was so thrilled, he invited them to sit through two sets before the interview. Exhausted and married, Sandy and John returned from Las Vegas with reels of tape of Fats that I spliced together, word-for-word, because Fats spoke so slowly there were often five- to 10-second gaps between words.

### **Approaching delirium**

It was a rough winter in Los Angeles. It rained and rained during the nights we worked. Our roof leaked. The sidewalk between our office and KHJ's production studios flooded. Power went out quite often and I took to lighting toilet-paper bonfires in the windowless ladies' room to counter the black/dark. Pete and I were both working at first 15, then 20 hours per day. We quit going home altogether. He fell asleep in his chair and when time permitted I catnapped on the floor. From time to time, weary, Pete would be "blocked." He'd sit at his desk, staring at his typewriter while sucking on a Tootsie Pop — often our only food — explaining his lack of production by noting that if he "put the Tootsie Pop down, it will adhere to something." We quit eating. Too tired. There were moments approaching delirium from lack of sleep.

Preparing the music for the next day's production was among my principal duties. For the Ray Charles segment, I timed all the intros of the recordings called for in Pete's script. I was timing the segment intro to the Ray Charles classic, "*What'd I Say*," when the power went out. Power went out a few times that evening so I lost track of where I was. At 7 a.m., when Ron and Mouzis were to begin their production day, I dropped off the Charles records — mistakenly grabbing a shorter version of "*What'd I Say*" (from among, I learned later, the six-plus versions recorded by Charles) — and thought I'd stick around to watch the production awhile before I went home to shower and change.

The record was cued, Mouzis was cued, Morgan was cued, and Ron said, "Go." The tape started, "*What'd I Say's*" intro started, and Morgan started to read over the intro when, Wham! Charles' vocal hit right on top of Morgan's read. Ron was furious; started to scream, and I — being a tad short on stamina at that point — started to cry. (Oh, yeah. I was grown up!) Humiliated, I was without sympathy from the men who, in truth, were as depleted as me.

### ***"The Stones in 60"***

I got into radio backwards and ended up at KHJ on a fluke. But, since I was there, I'd wanted to get into production, which is why "The History of Rock 'n' Roll" fascinated me. Ron was accommodating, even encouraging, when he realized I *was* really interested in production. Walking into the HRR office one afternoon, he handed me a pile of Rolling Stones albums saying only, "Give me the history of the Rolling Stones in 60 seconds by tomorrow morning."



I got into the studio about 6 p.m. that night and with Bill Mouzis, slice-by-slice, edited a foot-high stack of albums into sixty seconds worth of music that moved inconspicuously through the splices and didn't miss a top-ten hit. Ron came in at 7 a.m. — Mouzis had just gone home to get some sleep — and I proudly played our creation for him. Ron grunted something resembling “not bad” — as is his style — and I knew I'd made up for my Ray Charles *faux pas*. I'd done well.

### The end of days

We were nearing the end. How do we sum up all this history? What song could cap it? Independently, Ron polled Morgan, Mouzis, Pete and me and we — just as independently — nominated the Beatles' “*A Day in the Life*” as inheritor of the largess of rock 'n' roll's long and richly convoluted narrative. Going out and into credits on “*A Day in the Life's*” sustained piano-chord ending would be quite powerful.

The last morning of production, I walked into the studio about 7 a.m. KHJ's “Rockumentary” — “The History of Rock 'n' Roll” — would premiere at noon that day and it wasn't finished. One last edit remained: Splicing the KHJ singing logo onto the very end of the tape, after the credits. Bill Mouzis — the finest radio engineer I've ever known before or since — couldn't make the cut. After pulling off engineering miracles throughout the production, he was so exhausted he couldn't make a simple splice. He puffed on his smoke then shot his cigarette butt across the room, hit the tape machine with it and walked out of the studio. Ron and I just looked at each other. This was a union shop; we couldn't touch the machines. A few minutes later, Mouzis walked back in the studio. Then, without saying a word, he approached the machine, made the splice, turned on his heels, walked to the door, glared back at us, swore and went home.

By 10 a.m. all was ready for the noon premiere and I was out of there. I went home, took a shower, changed my clothes and by 11:30 a.m. had popped a cold beer and was sitting on my living room floor between my radio speakers. At noon, the strains of “The History of Rock 'n' Roll's” 15-minute opening montage — beginning with Cream's “Sunshine of Your Love” and moving backward in time to a primitive Smithsonian Institution recording of a lone man playing a guitar and singing a very sparse, raw blues song — filled my home and my head.

My body began to ache. I grew physically weak. I finished my beer before the second 15-minute segment of the coming 48-hour production began, and unresisting, I succumbed to fatigue and sleep, awaking two days later.

I never heard — never *have* heard — the entire 48-hour “History of Rock 'n' Roll.”

### And then ...

KRLA went on the air as scheduled with the first one-hour installment of their project. “The History of Rock 'n' Roll” premiered one week later and for 48 consecutive hours stole Los Angeles' airwaves. Within a few weeks, the program was received by the Library of Congress as the first aural history of rock 'n' roll music, and it has subsequently assumed a near mythic place in the history of American radio.

After the accolades quieted, I was offered a \$5-per-week raise from the KHJ's General Manager as he sat with his secretary-girlfriend at the bar at Nickodell's. I didn't know whether to laugh or be insulted. I resigned in indignation, leaving KHJ and following Ron Jacobs to his next adventure at Watermark, Inc., where I joined yet another magical radio team that drummed up a syndication project we called “American Top 40.”

After fleeing Boss Angeles, Ellen Pelissero returned to Hawaii where her writer credits include the television documentaries: “*Hawaiians*,” “*Kī Hōyalu: The Art and Artistry of Hawaiian Slack Key Guitar*,” “*The First Pass Under Heaven*,” and the docu-drama “*Betrayal*.”

## Signing Off

**BILL DRAKE:** Hathaway Watson said it would never amount to anything, that this would all blow over in about three or four months and everything would be back to normal.

**THE REAL DON STEELE:** We were standing literally at ground zero, then Boss Radio became a huge giant. It was like a mushroom cloud that went up heavy on the mushroom.

**CHARLIE GREENE:** Right away KHJ started snapping at the others and changing the whole world of radio. Boss Radio made KRLA and KFWB sound like they were antiques.

**BONES HOWE:** I do a lot of seminars. From time to time people come to me and say, Well I know you engineered a lot of hit records, you know, what speakers do you use, how do you listen to your records? And I always say the same thing to them, I always made my records for a Volkswagen for a 6x9 inch oval speaker in a Volkswagen that's going sixty miles an hour on the freeway with both windows down, tuned to Boss Radio.

**JOE SMITH:** To the record industry, KHJ was a radio station that projected a sense of urgency, a sense of instant gratification for all of us. We knew what we had and what we didn't have a radio station with a depth of audience loyalty that's unmatched in the 80s and the 90s a group of exciting and talented individuals, just right for the times, and led by some visionary programmers. And they created a radio station for the ages. And God help me I never thought I'd say it, I wish we had 'em back again.

**GARY MACK:** Had we known it would be so famous, I guess we'd have kept better records.

**ED DELA PENA:** A favorite thing was to take pot shots at KRLA, the main competition. It was satisfying to make a 5,000 watt transmitter sound like 50,000 watts, which a lot of people thought we had. It was just a question of modulation and processing. When you compared our sound with KRLA there was no comparison, and they were a *real* 50!

**CYRUS FARYAR:** The Boss Jocks were doing something well, being rewarded for it and knew they were the best. Confidence is the word. There was not so much anything left to prove as there was just to do it and to *enjoy* the doing of it.

**BILL MOUZIS:** We were obviously doing something right. We just didn't know how big we were getting. And I guess we became a monster!

**DEXTER YOUNG:** The most exciting days of my life were spent engineering for Boss Radio. My kids had a newfound respect for me. Even the neighborhood kids thought I was a pretty neat guy. Meeting all of the celebrities coming through our studios was exciting and stimulating. And the professionalism of all of the air talent made me proud to be part of Boss Radio.

**JOHNNY WILLIAMS:** You remember the elephant, the one that was in our first Boss Radio print ad, the same real live elephant that the Boss Jocks painted with our signatures while on Sam Riddle's Ninth Street West TV Show. Well, a few years ago, Dave Labby, my Boss Radio board-op sent me a photo of that elephant. He had once told me that when everything was said and done, all that would be left would be me and the elephant. And that was 37 years ago!

**JOHNNY MANN:** Doing the KHJ jingles was just a gig. They were nothing big at that time. Little did I know when I wrote that five-second melody that it was going to sweep the world! That it would end up on hundreds of stations and last for over 30 years.

**HUMBLE HARVE:** Only later on did it really sink in what KHJ really was. I mean worldwide is what it was. It was the definition of TOP 40 radio, not just a radio station. It was *the* radio station, over and above WABC which, when I was growing up in Philly I thought was, you know, WABC was where God lived. But KHJ was the pinnacle of pinnacles and I found that out only after starting working there.

**BILL DRAKE:** Most of the KHJ staff nothing derogatory but they had been there so long, they had never dealt with this kind of radio. They had no interest in it. They probably never even listened to KFWB or KRLA and therefore they had no concept. And they had seen formats come and go there for years. Most of them were like, Drake and Jacobs will never last, you know.

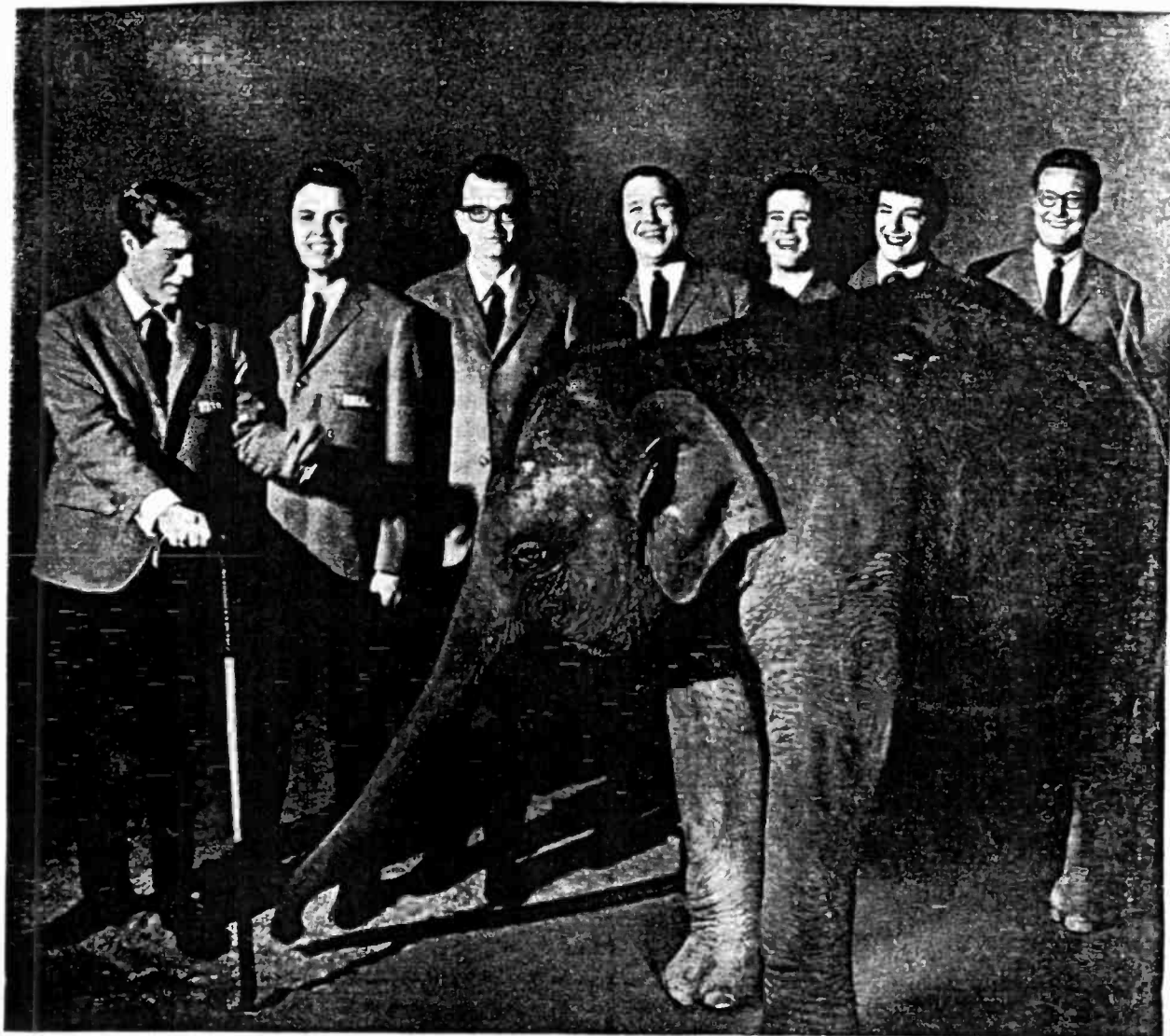
**ART ASTOR:** In 1965 I was in the business for 11 years. The KHJ lift-off was unlike anything I'd ever seen. I never experienced it before or since. Oh yeah, when we were getting 50 bucks, yeah, that was a big deal. And we went up of course. Jacobs was still there when we went to \$120 and everybody was stunned. When he left I think we were doing about \$7 1/2 to \$8 million a year. The next station was 30% less. KABC was the second biller, KFI outside of the Dodgers, I don't think KFI did diddle. I think they did \$2 million. What KHJ was billing in 1969 when Ron Jacobs left would be today, like, \$70 million a year.

**SHELLEY GORDON:** I never understood how Drake-Chenault was getting so much credit when we were doing all the day-to-day work: Promos, hype, contacts, favors, connections and memos, memos, memos that circulated throughout the system. Actual names and performances were appropriated, all the other stations drinking at the fount of creativity.

**RON JACOBS:** When we made the KHJ deal Drake said, This is just the start, Ron. RKO has other stations. After L.A. we'll move on to other things. Well, I worked for the people who signed my paycheck, RKO. Drake-Chenault expanded and much of their success was based on what we'd done at KHJ. I'll always be grateful to Bill and Gene for giving me the shot. They didn't have to stick their necks out. But I was sublimating my feelings. So I quit in July 1969 and joined my friends to start Watermark.

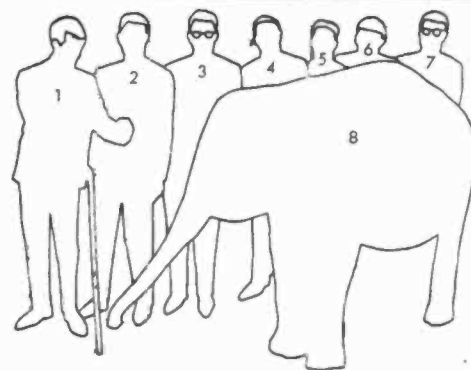
**MITCH FISHER:** After Jacobs resigned he raced down to the Rams ticket office on Beverly Boulevard and had the KHJ tickets transferred to himself personally.

*EDITOR'S NOTE: Ron Jacobs formal Letter of Resignation, dated May 29, 1969, is on page 405.*



## 8 REASONS WHY 93 IS BOSS!

1. Sam Riddle (9 pm to midnite)
2. Roger Chrstian (9 am to noon)
3. Johnny Williams (All nite)
4. Robert W. Morgan (6 am to 9 am)
5. Gary Mack (Noon to 3 pm)
6. The Real Don Steele (3 pm to 6 pm)
7. Dove Diamond (6 pm to 9 pm)
8. Boss (an enthusiastic young radio elephant)



MORE MUSIC TO THE HOUR... EVERY HOUR!

# 93/KHJ

BOSS RADIO

## HIT BOUNDS

(ON THE WAY UP)

LET THE WATER RUN DOWN	P. J. Proby	Liberty
IT AIN'T ME BABE	The Turtles	White Whale
TO KNOW YOU IS TO LOVE YOU	Peter and Gordon	Capitol
YOU WERE ON MY MIND	We Five	A & M
WHO'LL BE THE NEXT IN LINE	The Kinks	Reprise
A LITTLE YOU	Freddie & The Dreamers	Mercury
SUMMERTIME GIRL	The Trade Winds	Red Bird
COLOURS	Donovan	Hickory
CALIFORNIA GIRLS	Beach Boys	Capitol
LITTLE FANNIE ANNIE	Kingsmen	Wand

WIN . . . WIN . . . WIN . . . EVERY HOUR  
ON KHJ THE MISSING WORD CONTEST . . .  
PHONE TO WIN HONDA MOTORCYCLES . . .  
HOBIE SURFBOARDS . . . TRANSISTOR RA-  
DIOS . . . BOSS T-SHIRTS . . . KHJ CASH!  
SPOT THE MISSING WORD IN A RECORD  
AND WIN WITH KHJ!

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

**BOSS 30**  
FROM 93/KHJ



93/KHJ's SAM RIDDLE

## THE BOSS 30 RECORDS IN SOUTHERN CALIFORNIA!

ISSUE #1 — EFFECTIVE JULY 9, 1965

Last Week	This Week	TITLE	ARTIST	LABEL	Weeks on survey
(1)	1.	SATISFACTION	The Rolling Stones	London	5
(2)	2.	HOLD ME, THRILL ME, KISS ME	Mel Carter	Imperial	5
(3)	3.	ALL I REALLY WANT TO DO	Cher	Imperial	3
(2)	4.	I CAN'T HELP MYSELF	Four Tops	Motown	9
(5)	5.	I GOT YOU BABE	Sonny & Cher	Atco	3
(6)	6.	YES, I'M READY	Barbara Mason	Arctic	5
(7)	6.	I'M HENRY VIII, I AM	Herman's Hermits	MGM	3
(8)	7.	WHAT'S NEW PUSSYCAT?	Tom Jones	Parrot	4
(7)	8.	WHAT THE WORLD NEEDS NOW IS LOVE	Jackie deShannon	Imperial	9
(16)	9.	I'M A FOOL	Dino, Desi & Billy	Reprise	4
(10)	10.	THIS LITTLE BIRD	Marianne Faithfull	London	6
(9)	11.	LAURIE	Dickey Lee	TCF	6
(11)	12.	OO WEE BABY, I LOVE YOU	Fred Hughes	VJ	4
(12)	13.	CRYING IN THE CHAPEL	Elvis Presley	RCA Victor	9
(13)	14.	WHITTIER BLVD.	Thee Midnighters	Chattahoochee	5
(19)	15.	SEVENTH SON	Johnny Rivers	Imperial	7
(14)	16.	CARA MIA	Jay & The Americans	United Artists	4
(23)	17.	SAVE YOUR HEART FOR ME	Gary Lewis	Liberty	2
(15)	18.	WONDERFUL WORLD	Herman's Hermits	MGM	7
(22)	19.	SUNSHINE, LOLLIPOPS AND RAINBOWS	Leslie Gore	Mercury	2
(20)	20.	YOU'D BETTER COME HOME	Petula Clark	Worner Bros.	1
(17)	21.	MR. TAMBOURINE MAN	The Byrds	Columbia	10
(25)	22.	I'LL FEEL A WHOLE LOT BETTER	The Byrds	Columbia	2
(21)	23.	WOOLY BULLY	Sam The Sham & Pharoahs	MGM	10
(26)	24.	HUNG ON YOU/UNCHAINED MELODY	The Righteous Brothers	Philles	1
(30)	25.	PAPA'S GOT A BRAND NEW BAG	James Brown	King	1
(27)	26.	LET HER DANCE	Bobby Fuller Four	Mustong	2
(HB)	27.	BABY, I'M YOURS	Barbara Lewis	Atlantic	—
(28)	28.	EASY QUESTION	Elvis Presley	RCA Victor	1
(HB)	29.	ONE DYIN' AND A BURYIN'	Roger Miller	Smash	—
(29)	30.	THEME FROM "A SUMMER PLACE"	The Lettermen	Capitol	1

## HIT BOUNDS

(ON THE WAY UP)

HELP (LP)	The Beatles	Capitol
LIAR, LIAR	The Castaways	Somo
I'M ALIVE	The Hollies	Imperial
TOO MANY PEOPLE	The Leaves	Mira
DRUMS A-GO-GO	The Hollywood Persuaders	Original Sound
WE GOTTA GET OUT OF THIS PLACE	The Animals	M-G-M
IN THE MIDNIGHT HOUR	Wilson Pickett	Atlantic
HOME OF THE BRAVE	Bonnie & The Treasures	Phi-Dan
HOME OF THE BRAVE	Jody Miller	Capitol

### WIN MORE FREE BEATLE TICKETS

See the Beatles at the Hollywood Bowl FREE as the guest of KHJ! Just send your name, address and phone number on a postcard to: FREE BEATLE TICKETS, Box 38-130, Hollywood. When you hear your name on Boss Radio call us . . . and be our guest to see the Beatles at the Hollywood Bowl!

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

**BOSS 30**  
FROM 93/KHJ



HEAR THE RIGHTEOUS BROTHERS ON 93/KHJ

## KHJ'S "BOSS 30" RECORDS IN SOUTHERN CALIFORNIA!

ISSUE #5 — EFFECTIVE AUGUST 4, 1965

Last Week	This Week	TITLE	ARTIST	LABEL	Weeks on Survey
(1)	1.	LIKE A ROLLING STONE	Bob Dylan	Columbia	4
(2)	2.	I GOT YOU BABE	Sanny & Cher	Atca	8
(3)	3.	YOU WERE ON MY MIND	We Five	A & M	5
(5)	4.	UNCHAINED MELODY	The Righteous Brothers	Philles	6
(13)	5.	HELP!	The Beatles	Capitol	2
(46)	6.	IT AIN'T ME BABE	The Turtles	White Whale	4
(11)	7.	BABY, I'M YOURS	Barbara Lewis	Atlantic	5
(9)	8.	CALIFORNIA GIRLS	The Beach Boys	Capitol	4
(4)	9.	ALL I REALLY WANT TO DO	Cher	Imperial	8
(10)	10.	PAPA'S GOT A BRAND NEW BAG	James Brown	King	6
(16)	11.	IT'S THE SAME OLD SONG	The Four Tops	Motown	3
(7)	12.	SATISFACTION	The Rolling Stones	London	10
(15)	13.	NOTHING BUT HEARTACHES	The Supremes	Motown	3
(14)	14.	SAVE YOUR HEART FOR ME	Gary Lewis	Liberty	7
(8)	15.	HOLD ME, THRILL ME, KISS ME	Mel Carter	Imperial	10
(23)	16.	YOU TELL ME WHY	The Beau Brummels	Autumn	3
(25)	17.	DOWN IN THE BOONDOCKS	Billy Joe Royal	Columbia	3
(12)	18.	I'M HENRY VIII, I AM	Herman's Hermits	MGM	8
(21)	18.	YOU'D BETTER COME HOME	Petula Clark	Warner Bros.	6
(26)	19.	TAKE ME BACK	Little Anthony	DCP	4
(HB)	20.	LAUGH AT ME	Sanny	Atca	1
(20)	21.	PRETTY LITTLE BABY	Marvin Gaye	Tamla	3
(27)	22.	JU JU HAND	Sam The Sham & Pharaohs	MGM	2
(HB)	23.	EVE OF DESTRUCTION	Barry McGuire	Dunhill	1
(28)	24.	SUMMER NIGHTS	Marianne Faithfull	London	2
(24)	25.	LET HER DANCE	The Bobby Fuller Four	Mustang	7
(30)	26.	THE TRACKS OF MY TEARS	The Miracles	Tamla	2
(—)	27.	DON'T JUST STAND THERE	Patty Duke	United Artists	1
(—)	28.	COLOURS	Danovar	Hickory	1
(HB)	29.	ROSES AND RAINBOWS	Danny Hutton	H-B-R	1
(—)	30.	HEART FULL OF SOUL	The Yardbirds	Epic	1

*Hollywood's First "Live" Radio  
Celebrity Premier in 15 Years!*

PRESENTED BY

**KHJ RADIO**

Sunday, August 22nd, 1965

6:30 P.M. UNTIL 9:00 P.M.

AT

**IT'S... BOSS!**

**8433 SUNSET BOULEVARD**

KHJ "Boss Jock" Hosts:

ROBERT W. MORGAN

ROGER CHRISTIAN

GARY MACK

JOHNNY MITCHELL

SAM RIDDLE

JOHNNY WILLIAMS

THE REAL DON STEELE

*By Invitation Only*

## HIT BOUNDS

(ON THE WAY UP)

YESTERDAY	The Beatles	Capitol
A LOVER'S CONCERTO	The Toys	dynoVoice
WHAT COLOR (IS A MAN)	Bobby Vinton	Epic
IF YOU GOTTA GO, GO NOW	The Liverpool Five	RCA Victor
UNIVERSAL SOLDIER	Donovan	Hickory
A LIFETIME OF LONELINESS	Jackie deShannon	Imperial
LITTLE MISS SAD	The Five Empees	Freeport
MAKE ME YOUR BABY	Barbara Lewis	Atlantic
YOU CAN'T TAKE IT AWAY	Fred Hughes	VJ
HUNGRY FOR LOVE	San Remo Golden Strings	Ric-Tic

**A PAIR OF PONTIACS FREE!**  
TWO NEW G.T.O.'s are yours for the winning from KHJ! Drive one . . . give another to anyone you choose. Send your name & address, plus the name of the person to whom you'd like to give the other car, to: "G.T.O. FOR TWO," Box 38-905, Hollywood. The Boss Jocks call names of finalists every hour . . . Winner drawing on September 9, 1965.

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

# BOSS 30 FROM 93/KHJ



HEAR THE BEACH BOYS ON 93/KHJ

## KHJ'S "BOSS 30" RECORDS IN SOUTHERN CALIFORNIA!

ISSUE #9 — EFFECTIVE SEPTEMBER 1, 1965

Last Week	This Week	TITLE	ARTIST	LABEL	Weeks on Survey
(1)	1.	EVE OF DESTRUCTION	Barry McGuire	Dunhill	5
(6)	2.	LIAR, LIAR	The Castaways	Soma	4
(5)	3.	HELP!	The Beatles	Capitol	6
(7)	4.	DO YOU BELIEVE IN MAGIC	The Lovin' Spoonful	Kama Sutra	4
(3)	5.	BABY, I'M YOURS	Barbara Lewis	Atlantic	9
(2)	6.	YOU WERE ON MY MIND	We Five	A & M	9
(15)	7.	THE "IN" CROWD	The Ramsey Lewis Trio	Argo	3
(9)	8.	LAUGH AT ME	Sonny	Atco	5
(4)	9.	LIKE A ROLLING STONE	Bob Dylan	Columbia	8
(12)	10.	UNCHAINED MELODY	The Righteous Brothers	Philles	10
(10)	11.	SUMMER NIGHTS	Marianne Faithfull	London	7
(23)	12.	YOU'VE GOT YOUR TROUBLES	The Fortunes	Press	4
(25)	13.	IN THE MIDNIGHT HOUR	Wilson Pickett	Atlantic	3
(17)	14.	TAKE ME FOR A LITTLE WHILE	Evie Sands	Blue Cat	3
(13)	15.	HEART FULL OF SOUL	The Yardbirds	Epic	5
(11)	16.	CALIFORNIA GIRLS	The Beach Boys	Capitol	8
(8)	17.	I GOT YOU BABE	Sonny & Cher	Atco	12
(26)	18.	MOHAIR SAM	Charlie Rich	Smash	2
(24)	19.	CATCH US IF YOU CAN	The Dave Clark Five	Epic	3
(22)	20.	WE GOTTA GET OUT OF THIS PLACE	The Animals	MGM	4
(21)	21.	ROSES AND RAINBOWS	Danny Hutton	H-B-R	5
(30)	22.	HANG ON SLOOPY	The McCoys	Bang	2
(20)	23.	IT'S THE SAME OLD SONG	The Four Tops	Motown	7
(14)	24.	DOWN IN THE BOONDOCKS	Billy Joe Royal	Columbia	7
(HB)	24.	TREAT HER RIGHT	Roy Head	Back Beat	1
(16)	25.	NOTHING BUT HEARTACHES	The Supremes	Motown	7
(29)	26.	AGENT OO SOUL	Edwin Starr	Ric-Tic	2
(27)	27.	WITH THESE HANDS	Tom Jones	Parrot	2
(28)	28.	HOME OF THE BRAVE	Bonnie & The Treasures	Phi-Dan	3
(HB)	29.	EVERYONE'S GONE TO THE MOON	Jonathan King	Parrot	1
(—)	30.	THE DAWN OF CORRECTION	The Spokesmen	Decca	1



## HIT BOUNDS

(ON THE WAY UP)

TURN TURN TURN	Columbia
The Byrds	
MYSTIC EYES	Parrot
Them	
MAKE IT EASY ON YOURSELF	Smash
The Walker Brothers	

## THE ROLLING STONES IN CONCERT!

December 5, 1965 7:30 p.m.  
Los Angeles Sports Arena

All tickets \$5.50

ALL SEATS ON A FIRST COME, FIRST SERVED BASIS. Send your order, with a self-addressed, stamped envelope, to:

ROLLING STONES  
KHJ  
BOX 2904  
Hollywood 28, California

Make check or money order payable to: Rolling Stones.

SEND FOR YOUR TICKETS NOW. . .DON'T BE LEFT OUT!

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

# BOSS 30 FROM 93/KHJ



HEAR THE ROLLING STONES ON 93/KHJ

## KHJ'S "BOSS 30" RECORDS IN SOUTHERN CALIFORNIA!

ISSUE #13 - EFFECTIVE SEPTEMBER 29, 1965

Lost Week	This Week	TITLE	ARTIST	LABEL	Weeks on Survey
(5)	1.	A LOVER'S CONCERTO	The Toys	dynoVoice	4
(1)	2.	THE "IN" CROWD	The Ramsey Lewis Trio	Argo	7
(3)	3.	YESTERDAY	Paul McCartney	Capitol	4
(4)	4.	TREAT HER RIGHT	Roy Head	Back Beat	5
(6)	5.	MOHAIR SAM	Charlie Rich	Smash	6
(2)	6.	LIAR, LIAR	The Costaways	Somo	8
(7)	7.	HANG ON SLOOPY	The McCoys	Bang	6
(14)	8.	KEEP ON DANCING	The Gentrys	MGM	3
(9)	9.	HELP!/I'M DOWN	The Beatles	Capitol	10
(10)	10.	IN THE MIDNIGHT HOUR	Wilson Pickett	Atlantic	7
(24)	11.	POSITIVELY 4th STREET	Bob Dylan	Columbia	2
(12)	12.	UNIVERSAL SOLDIER	Danovan	Hickory	4
(8)	13.	EVE OF DESTRUCTION	Barry McGuire	Dunhill	9
(22)	14.	YOU'RE THE ONE	The Vogues	Co & Ce	2
(15)	15.	AGENT OO SOUL	Edwin Starr	Ric-Tic	6
(11)	16.	DO YOU BELIEVE IN MAGIC	The Lovin' Spoonful	Komo Sutra	8
(17)	17.	EVERYBODY LOVES A CLOWN	Gary Lewis	Liberty	3
(HB)	18.	GET OFF OF MY CLOUD	The Rolling Stones	London	1
(18)	19.	EVERYONE'S GONE TO THE MOON	Jonathon King	Parrot	5
(13)	20.	WE GOTTA GET OUT OF THIS PLACE	The Animals	MGM	8
(26)	21.	JUST A LITTLE BIT BETTER	Herman's Hermits	MGM	3
(29)	22.	RESPECT	Otis Redding	Volt	2
(21)	23.	THE WAY OF LOVE	Kathy Kirby	Parrot	3
(30)	24.	MAKE ME YOUR BABY	Barboro Lewis	Atlantic	2
(25)	25.	I LIVE FOR THE SUN	The Sunroys	Tower	2
(HB)	26.	A LIFETIME OF LONELINESS	Jackie deShannon	Imperial	1
(-)	27.	RESCUE ME	Fontella Boss	Checker	1
(28)	27.	I KNEW YOU WHEN	Billy Joe Royal	Columbia	2
(HB)	28.	BUT YOU'RE MINE	Sonny & Cher	Atco	1
(HB)	29.	MY GIRL HAS GONE	The Miracles	Tomlo	1
(HB)	30.	MR. JONES	The Grass Roots	Dunhill	1

To: BOSS JOCKS

October 20, 1965

(A memo a day makes the HOOPER ok)

From: Ron Jacobs

Drake has the following comments about your various sounds. Be assured that he and I are hip to our progress...but we all can always improve...and these are the areas to work on:

Williams is the most technically perfect guy on the air...certainly the best all-nite man in America!

Morgan is in an out-of-sight groove!

Brink must loosen up and sound real. No one would believe Sinatra saying, in a monotone, "if-somebody-loves-you-it's-no-good-unless-they-love-you-all-the-way."! The format is getting very good...now is the time to sound less robot-like and friendly. Commercials are not just words. And bridges in and out of spots must be smoother and less segmented sounding. Listen to the way Mitchell and Morgan do it, for instance, chance of pace, different pitch, but smooth. Be a real person talking to real people!

Mack had several records run almost out Monday! Distracted? Sometimes Gary comes out a groove personality, then there are mechanical hours at a time. This should be blended!

Steele sounds good but there seems to be less preparation of clever and unique material. No one can coast! What was clever last week becomes stale this week. More groovey, original Steele-isms.

Mitchell should beware of the pushing too hard, but last night was fine. Also a slight tendency to be format-perfect, but a little unreal. Talk to them people!

Vance is technically doing most everything fine now, but you must sound less serious, Tommy. Smile!!! Work in those areas one at a time. The format should be automatic now and with less pressure you can be you mad, carefree, devil-may-care self...without losing tempo! Smile!

Terry sounds fine except for damn creeping Jim Price-isms which have a tendency to sound just too damn negro oriented. You don't talk that way in person, why do it on the radio?

Thursday is the last day of the HOOPER, with the next one starting two weeks from today!

Gotta turn on come on go fast smile gogo sell-that-music be real turn on go go come on smooth push blend go big mother BOSS sound!

Use those areas over the news window, one at a time. Sound like you're hip to what's happening in LA at the time you're on the radio and

## BOSS HIT BOUNDS

THE REVOLUTION KIND Atco  
 Sonny  
 OVER AND OVER Epic  
 The Dave Clark Five  
 I DON'T CARE York  
 The Front Line

## THE ROLLING STONES IN CONCERT!

December 5, 1965 7:30 p.m.  
 Los Angeles Sports Arena  
 All tickets \$5.50

ALL SEATS ON A FIRST COME, FIRST SERVED  
 BASIS. Send your order, with a self-ad-  
 dressed, stamped envelope, to:

ROLLING STONES  
 KHJ  
 BOX 2904  
 Hollywood 28, California

Make check or money order payable to:  
 Rolling Stones.

SEND FOR YOUR TICKETS NOW . . . DON'T  
 BE LEFT OUT!

**93/KHJ**  
 BOSS RADIO  
 IN LOS ANGELES

# BOSS 30 FROM 93/KHJ



Hear SCOTTY BRINK on 93/KHJ 9 a.m. to 12 noon

## KHJ'S "BOSS 30" RECORDS IN SOUTHERN CALIFORNIA!

ISSUE NO. 17 - EFFECTIVE OCTOBER 27, 1965

Last Week	This Week	TITLE	ARTIST	LABEL	Weeks On Survey
(6)	1.	1-2-3	Len Barry	Decca	4
(3)	2.	GET OFF OF MY CLOUD	The Rolling Stones	London	5
(2)	3.	A LOVER'S CONCERTO	The Toys	dynoVoice	8
(10)	4.	MAKE ME YOUR BABY	Barbara Lewis	Atlantic	6
(1)	5.	YESTERDAY	Paul McCartney	Capitol	8
(8)	6.	TASTE OF HONEY	Tijuana Brass	A & M	3
(7)	7.	TURN TURN TURN	The Byrds	Columbia	3
(5)	8.	YOU'RE THE ONE	The Vogues	Co & Ce	6
(4)	9.	KEEP ON DANCING	The Gentrys	MGM	7
(9)	10.	HANG ON SLOOPY	The McCoys	Bang	10
(9)	11.	RESCUE ME	Fontella Bass	Checker	5
(19)	12.	I'M A MAN/STILL I'M SAD	The Yardbirds	Epic	2
(11)	13.	EVERYBODY LOVES A CLOWN	Gary Lewis	Liberty	7
(14)	14.	RESPECT	Otis Redding	Volt	6
(29)	15.	I HEAR A SYMPHONY	The Supremes	Motown	2
(15)	16.	I KNEW YOU WHEN	Billy Joe Royal	Columbia	6
(16)	17.	MAKE IT EASY ON YOURSELF	The Walker Bros.	Smash	4
(17)	18.	BUT YOU'RE MINE	Sonny & Cher	Atco	5
(28)	19.	MYSTIC EYES	Them	Parrot	2
(30)	20.	PIED PIPER	The Changin' Times	Philips	2
(12)	21.	I LIVE FOR THE SUN	The Sunrays	Tower	6
(22)	22.	MOHAIR SAM	Charlie Rich	Smash	10
(HB)	23.	LET'S HANG ON	The Four Seasons	Philips	1
(24)	24.	IN THE MIDNIGHT HOUR	Wilson Pickett	Atlantic	11
(21)	25.	WHERE DO YOU GO	Cher	Imperial	4
(26)	26.	MY GIRL HAS GONE	The Miracles	Tamla	5
(HB)	27.	LET ME BE	The Turtles	White Whale	1
(—)	28.	MY HEART SINGS	Mel Carter	Imperial	1
(—)	29.	YOU'VE GOT TO HIDE YOUR LOVE AWAY	The Silkie	Fontana	1
(Return) 30.		HELP!	The Beatles	Capitol	13

## BOSS HIT BOUNDS

LOST SOMEONE	King
James Brown	
LONG LIVE OUR LOVE	Red Bird
The Shangri-Las	
THIS GOLDEN RING	Press
The Fortunes	

## THE KHJ "SEVEN CAR SWEEPSTAKES!"

Win your choice of one of these 1966 cars:  
CORVETTE STINGRAY - DODGE CHARGER  
PONTIAC G.T.O. - OLDSMOBILE TORONADO - MUSTANG 2-2 - CADILLAC COUPE  
DeVILLE - JAGUAR XK-E CONVERTIBLE.

Listen for the car horn on KHJ . . . when you hear it call the Boss Jock and win a key. One lucky keyholder will win the choice of one of these cars from . . .

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

# BOSS 30 FROM 93/KHJ



## KHJ'S "BOSS 30" RECORDS IN SOUTHERN CALIFORNIA!

ISSUE NO. 29 — EFFECTIVE JANUARY 19, 1966

Last Week	This Week	TITLE	ARTIST	LABEL	Weeks On Survey
(1)	1.	WE CAN WORK IT OUT/DAY TRIPPER	The Beatles	Capitol	7
(2)	2.	SOUNDS OF SILENCE	Simon & Garfunkel	Columbia	8
(3)	3.	LIGHTNING STRIKES	Lou Christie	MGM	6
(5)	4.	NO MATTER WHAT SHAPE (YOUR STOMACH'S IN)	T Bones	Liberty	6
(4)	5.	MY LOVE	Petula Clark	Warner Bros.	6
(20)	6.	JUST LIKE ME	Paul Revere & The Raiders	Columbia	3
(13)	7.	CRYIN' TIME	Ray Charles	ABC	3
(6)	8.	UPTIGHT	Stevie Wonder	Tami	5
(11)	9.	ZORBA THE GREEK	Tijuana Brass	A & M	4
(15)	10.	ARE YOU THERE	Dionne Warwick	Scepter	3
(7)	11.	FLOWERS ON THE WALL	The Statler Bros.	Columbia	10
(28)	12.	ELUSIVE BUTTERFLY	Bob Lind	World Pacific	2
(24)	13.	LOVE (MAKES ME DO FOOLISH THINGS)	Martha & The Vandellas	Gordy	3
(29)	14.	WELL RESPECTED MAN	The Kinks	Reprise	2
(15)	15.	A MUST TO AVOID	Herman's Hermits	MGM	6
(18)	16.	GOING TO A GO GO	The Miracles	Dunhill	4
(17)	17.	THE MEN IN MY LITTLE GIRL'S LIFE	Mike Douglas	Epic	5
(8)	18.	I FOUGHT THE LAW	Bobby Fuller Four	Mustang	7
(26)	18.	MY WORLD IS EMPTY WITHOUT YOU	The Supremes	Motown	3
(27)	19.	FIVE O'CLOCK WORLD	The Vogues	Co & Ce	1
(19)	20.	YOU DIDN'T HAVE TO BE SO NICE	The Lovin' Spoonful	Kama Sutra	10
(HB)	21.	YOU BABY	The Turtles	White Whale	1
(16)	22.	I SEE THE LIGHT	The Five Americans	HB	6
(12)	23.	AS TEARS GO BY	The Rolling Stones	London	6
(10)	24.	SHE'S JUST MY STYLE	Gary Lewis & Playboys	Liberty	8
(HB)	25.	MY BABY LOVES ME	Martha & The Vandellas	Gordy	1
(HB)	26.	WHAT NOW MY LOVE	Sonny & Cher	Atco	1
(—)	27.	SANDY	Ronny & The Daytonas	Mala	1
(30)	28.	LIKE A BABY	Len Barry	Decca	2
(HB)	29.	SET YOU FREE THIS TIME	The Byrds	Columbia	1
(HB)	30.	BATMAN THEME	Neal Hefti	RCA	1

o: BOSS JOCKS

rom: Ron Jacobs

March 1, 1966

1. The Hooper is here now, and being taken through Monday. This is the time we must continue to show as well. We finally broke through in printed average figures, and we must hold or improve our position. If we don't there'll be a loud chorus of "fluke," "flash in the pan" and "I told you so" type remarks. Not that comment in the trade, or even at the agency level, should be our motive. Our goal should be to maintain what we earned and put our best efforts into the sound of the station. I know everyone is aware of the need to do so, but the panic and desire generated by the "second best" Pulse has disappeared since the Hooper figures came out. We must have the same attitude as any winning ball club: brand new day, brand new game. The Dodgers don't get any points this year for last year's wins. And the fact that they're champs won't stop any base hits by the opposition unless they play like champs. So during this week don't relax because we're already there. Any numbers we've had, good or bad, are last season's headlines; the L.A. teenager is more fickle than any Dodger fan. KRLA is fighting now. They're down...and thinking about status, job security, paying the rent, staying in the big market. So they'll be fighting and trying. Sure their promotion isn't exciting, but it is a chance at \$100 an hour. Sure Emperor Hudson is "bad" but we haven't overtaken him and Charlie O' in almost a year. Sure they "don't know what they're doing" but they do have a news advantage 18 hours a day.

The point is this: every day, every show you must approach your airwork as though your very ratings depend on everything you do and say. It's very easy to be abstract about "a Honda a day." But if you're casual, then so will the listener be casual, because it's up to you to make it exciting. 31 Hondas are worth over six grand. That's six thousand dollars! How many Mickey Mouse stations (where we all used to work) didn't spend that in a year? Spectacular billboards (with your picture) go up on Sunset April first. Each one of these costs more than many stations spend on promotion for an entire outdoor campaign. And by going first-class KHJ also goes with you for 12.5% of our airtime. So...to avoid a Hooper turn around, to avoid walking around here a month from now frustrated and mad, to avoid rationalizing a less than maximum effort and to get the numbers we deserve...do it like it was the first time!

Sell the Hondas with excitement! They are not words, they are motorcycles! Our listeners, your listeners, can win a Honda.

We sell more music...we don't say it, we sell it. And the music is a gas. If it doesn't turn you on...then it's just a seven inch hunk of vinyl going at the same r.p.m. as a record on 20 or so other stations. It's a hit! It's a Boss hit. It's here coming at you with that big mother signal from Granda Hills to San Clemente to downtown Redlands and you're the Boss emcee in the ether telling everyone how great it is!

And you're plugging the other Boss Jocks. And Tommy Vance. Is the English Top Ten a big deal? It is if you sell it. Is "The Real Don Steele" or "Johnny Williams" a name out of the yellow pages? No baby he's a cat sitting in that same General Tire chair putting it all into what's happening. So don't just roll out a neatly felt-penned name...talk about him like you drink with him and Batcave with him and sit around for years trying to get to L.A. with him.

All the little playbacks of cliches (ala "overconfidence kills, baby") which are thrown around indicate you hear what's being said. Now try to digest it and pump it thru your Boss bloodstream 24 hours a day...and ejaculate it into the mike during the time you're on.

Don't just read those damn one-liners like a punchy political prisoner ("I'll say anything if you'll get this bucket of my head and gimme some more cold rice!") blurting out namerankandserialnumber...but read 'em like you believe in 'em baby there were bombs bursting in air and this is where it's at not KWIZ or Dave Diamond or the ghost of Chuck Blore or I-listen-beacuse-it's-loud but the image that it exists when it's really happening.

There's a guard at the gate and a broad at the board and you've got three hours in that little room to swing, without which it truly, truly don't mean a thing. You gotta roll up your shirtsleeves (exposing that tattoo which says "radio junkie...hooked at an early age") and puke your everlovin' soul into what's happening. Like waiting in the corner for the bell to ring and alcohol and liniment and you're name in satin on the back of the robe and then it's all you baby. You are the whole scene hitting him with your felt pen harder than he can hit back.

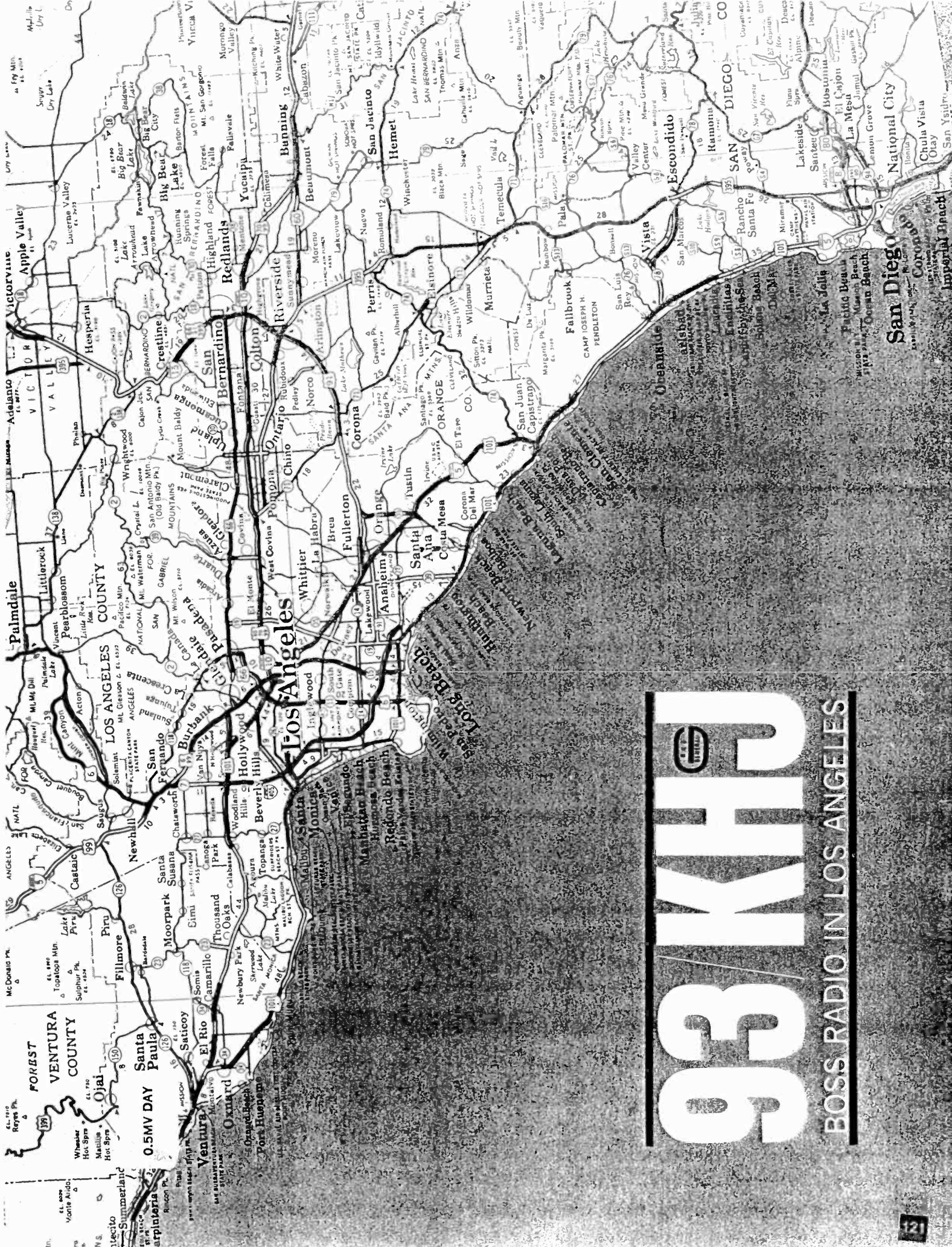
but it's not as simple as fighting another guy with a radio tattoo and a weak signal. You're sitting on the edge of the stage with your knees crossed or fronting the tent or running out to grab the mike with no one introducing you.

YOU GOTTA PUMP IT UP BEFORE YOU GO ON LIKE THE PROS DO BABY (Does Koufax drive up to Dodger Stadium thinking "well this is where I work" or maybe is he heaving and retching and READY?) AND DO THE SHOW BIZ THING? You're not a cat on the "board" in the "booth"...you're the voice of a Boss Jock mixin' up the Supremes and those Hondas and the other Boss Jocks the part of a big swinging winning team that's coming on so strong they'll even wait through the news because every minute of the year those federally licensed tubes are glowing and the meters are peaking out with the sound of a damn number one radio station like a big cone of ROCK covering all of what's happening where it's happening which is Los Angeles baby and that's what it should sound like on the radio: a loud hip super rocking electronic 1966 Nancy Sinatra playing Gemini covering space age buddy which is on when you are.

Perform for the people!

MARCH-APRIL, 1966 PULSE SHARES

	<u>KHJ</u>	<u>KRLA</u>	<u>KFWB</u>	<u>KBLA</u>	<u>KFI</u>
6AM - Noon M - F	(8) 8	(6) 6	(5) 5	(1) 0	(5) 8
Noon - 6PM M - F	(10) 11	(7) 8	(6) 6	(1) 1	(4) 7
6PM - Mid. M - F	(17) 18	(9) 8	(8) 6	(1) 1	(3) 18
6AM - Noon Sat.	(10) 11	(8) 7	(8) 6	(0) 1	(6) 8
Noon - 6PM Sat.	(10) 15	(11) 9	(5) 7	(1) 0	(7) 6
6PM - Mid. Sat.	(18) 22	(6) 10	(8) 11	(4) 5	(5) 7
6AM - Noon Sun.	(13) 12	(7) 8	(7) 9	(1) 2	(6) 6
Noon - 6PM Sun.	(15) 18	(8) 9	(8) 7	(1) 2	(4) 10
6PM - Mid.	(7) 12	(9) 11	(6) 10	(3) 2	(4) 6



# 93/KHJ

BOSS RADIO IN LOS ANGELES





KHJ RATED NUMBER ONE BY...

# Billboard

## KHJ Takes Ratings Command

By ELIOT TIEGEL

LOS ANGELES — An academically thought-out concept for running a music station, combined with an aggressive program of constant promotions and audience-involving activities, has established KHJ as the major singles-oriented station in this market. This week's top-rated position for influencing sales of singles in Billboard's Radio Response Ratings indicates that KHJ has "been doing something right" as far as the area's young people are concerned.

Program director Ron Jacobs has explanations for the station's 44 per cent rating in the Billboard poll. Last year the RKO General outlet placed second behind KRLA with 31 per cent of the votes. This year marks the station's first front-running position.

Jacobs calls the station's sound "solid" in that nothing is disturbed when the disk jockeys change shifts every three hours. "There is little chance of change in the sound," Jacobs explained, "because academically such things as station identifications, promotions, records, news, commercials and time and weather reports have been thought out within an hour's framework."

**Spontaneity**  
There is still time for spontaneity, Jacobs emphasizes. "Our music is never programmed in advance. The disk jockeys are picking their next records all the time. The DJ's are not robots; they're blending their music from what they feel, from the request line and based upon what the other guys have been playing."

Jacobs and Bill Drake, RKO's programming consultant, who have both been with the station since it switched to a rock format May 5, 1965, have been the guiding forces behind KHJ's emergence as a tightly formatted big-beat station.

Tightly formatted in terms of "editorial" ingredients all falling in place around the music—which Jacobs says is not rigidly controlled. Despite the station's "Boss 30" playlist, Jacobs says the station wants to play hits and would be foolish to turn a deaf ear to a hit sound. "We want to play the hits now," Jacobs admonishes, "not later." Consequently, the station shoots for exclusivity. "We have world premiered all the Monkees and Rolling Stones singles," he said. How does he get his exclusives? with "guile and cunning," he answered.

There are four other areas which Jacobs feels has contributed to the station's leading position. They are: non-stop contests, live concerts, bizarre promotions and a TV show on sister station KHJ-TV.

**Non-Stop Promos**  
KHJ has been running non-stop promotions since it went from a middle-of-the-road sound to a hard rock format. Jacobs estimates the station ran 25 major promotions last year. The red-bearded program director who thinks up the promotions, estimates he changes promotions every two weeks with the top prizes automobiles, cash or trips.

In the show department, KHJ ran its first annual appreciation bash at the Hollywood Bowl last April. Tickets selling for 93 cents general admission and \$5 for VIP seats, filled the Bowl for the charity event with proceeds going to the Braille Institute. Among the stars performing last year were Sonny and Cher, the Mamas and the Papas, Turtles, Otis Redding, and Bob Lind. This year the station's second appreciation show at the Bowl on April 29 will headline the Supremes with a supporting cast of acts. Proceeds will go to help establish a Motown Records UCLA scholarship program. Four musical excellence scholarships will be awarded area high school students to cover an entire undergraduate, four-year study period. The scholarships will be administered through the United

Negro College Fund, which has been working with Motown and KHJ on the establishment of the program.

**Merchandising**  
The station's merchandising attitude helps tie itself to its audience. An album, "KHJ Boss Golden," was produced by Original Sound and sold extremely well. When such bizarre promotions as a "Big Kahuna" and "Sitar the Pirate" were aired, constant on-the-air spots kept the audience aware of the prizes and excitement being developed. Winners of these two contests were taken on a trip on the Hawaiian promo to a cookout feast; on the pirate promo on a boat ride to Catalina Island.

Once Jacobs and associates have concocted a promotional idea, the merchandising, through spots, newspaper ads and billboards begins. "We try to get in front of a fad," Jacobs explains. Thus the station had promotions tied to Batman, Sonny and Cher, and the Monkees, with the last promotion involving a train ride to a town named Clarksville for 400 contest winners. The city of Delmar was renamed Clarksville and a train was rented to take the contest winners on a last trip to Clarksville where they met the Monkees and then rode back to LA with them.

On the TV show "Boss City," aired Saturday evenings, exploitation films of the station's activities are aired along with live performances by guesting artists.

Three times a year, KHJ place questionnaires before young people at teen fairs, etc., and comes up with salient research information which graphs their tastes and dislikes in music along with such powering questions as "Do You Believe in God?"

Jacobs feels the station's lineup of DJ's bears solidarity in as much as five of the seven men have been with the station since it's programming switch. These men include Robert Morgan, Don Steele, Johnny Williams, Sam Riddle and Gary Mack. Steele's top individual Radio Response Rating at the leading DJ for influencing sales of singles, prompts Jacobs to call him a "dynamic" personality who is in total command during his air stint. "He's totally involved with everything."

The mechanical slickness which is not seen by the public drives the station like polished gears in a watch. Bill Drake once said that at any time he knew what was going out on the air at KHJ.

Suffice it to say there is never any dead air at the station which reinforces its position with its listeners by making it fun to tune in. The combination of prizes and a commitment to the uptight sounds of the 60's have produced a winning radio operation.

# 93/KHJ

BOSS RADIO

REPRESENTED NATIONALLY BY RKO GENERAL BROADCASTING INC. (NATIONAL SALES DIVISION).

\*REPRINTED FROM BILLBOARD MAGAZINE • MARCH 25

To: BOSS JOCKS

From: Ron Jacobs

April 19, 1966

1. BAD SCENE: When the Tuesday "revised" list comes out...do not cluster all the new records together! INTEGRATE SLOWLY!
2. Keep rotating Hitbounds and Extras and play all of them. There's a reason for every record on the list...play 'em all.
3. Get off your own personal hangup cliches (if you're using 'em.)  
CREATE! INNOVATE! YOU'RE BEING PAID TO BE ORIGINAL.  
Predictable: Steele will always say, going into :19 sequence:  
"We've got a contestant on the line and we'll be playing the game momentarily!" After Rhapsody in the Rain Terry will always:  
"Lou Christie and his ballad of wet wonderfulness." After blowing copy Morgan will always: "...couldn't see the card!"  
CREATE! and don't get hungup on set bits, please.
4. There's a trend towards more talking during produced spots. If you do it it better be funny or sell something Boss! Otherwise, cool it, it's much cleaner. WE'RE STARTING TO GET TO CHATTY. PUSH PUSH PUSH!
5. Check out the new jingles before you use them. New jock jings for Mitchell, Terry and Clark. The L-7 is now "N-n-n-ninety three KHJ plays more music." Start it early...it's designed to overlap on fades. L-1 is faster...keep reminding the engineer until hab hip to the new habit!
6. There ~~are~~ are only a few more Boss Battles...so please 'do them if at all possible when you're asked.
7. PUSH...CLEAN...ROTATE...SOUND LIKE YOU DIG IT DIG IT DIG IT DIG IT DIG IT DIG

AVOID THE DIRTY, POISON, COMMUNIST, ROTTEN PREDICTABLE CLICHE!

To: BOSS JOCKS

April 22, 1966

From: Ron Jacobs

1. These are the Jan-Feb PULSE figures. (Nov-Dec numbers are in parenthesis.)

<u>6 AM - NOON</u>		<u>NOON - 6 PM</u>		<u>6 PM - MID</u>	
KMPC	10 (8)	KHJ	10 (9)	KHJ	17 (14)
KPOL	9 (6)	KPOL	10 (7)	KLAC	9 (8)
KHJ	8 (6)	KMPC	8 (7)	KRLA	9 (15)
KLAC	8 (9)	KABC	7 (6)	KABC	8 (12)
KABC	6 (5)	KRLA	7 (14)	KFWB	8 (6)
KNX	6 (7)	KFWB	6 (5)	KGFJ	7 (6)
KRLA	6 (9)	KLAC	5 (4)	KPOL	6 (6)
KGFJ	5 (4)	KGFJ	5 (3)	KNX	5 (5)
XTRA	5 (7)	KNX	5 (8)	KFAC	5 (3)
KFI	5 (8)	KWIZ	5 (7)	KWIZ	5 (4)
KFWB	5 (4)	XTRA	4 (6)	XTRA	4 (4)
KFAC	3 (3)	KFI	4 (5)	KMPC	3 (4)
KFOX	3 (4)	KFAC	2 (3)	KFI	3 (3)
KWIZ	3 (6)	KFOX	2 (3)	KFOX	2 (1)
KGIL	2 (3)	KGIL	2 (2)	KGIL	1 (2)
KGBS	2 (3)	KGBS	2 (3)	KGBS	- (-)

TOTAL 56

TOTAL 84

TOTAL 92

2. Drake wants us to stop using "Station that's makin' it" ...so please eliminate this from all ad libs.

Also, some of the 1-liners plugging the Bossline sounded like we were begging for calls, or not getting any. There are new, more positive ones up now. Don't oversell the Bossline... but keep it apparent. (Note decline of Original Request Radio above.)

3. Steele will not be doing NINTH STREET Monday. Mitchell only covers Wednesday at 4:47. OK to plug Steele on Thaxton, but don't overdo. Thaxton is doing big number in return. (Mitchell: don't plug it while you're sitting in.)
4. (Mitchell: Please talk to me about "extras" on Wednesday night.)
5. Work it out so you play all the Hitbounds at least once per show. (If you must dump a "below the line" record due to not enough time...don't play the least hot extra.) SELL THE HITBOUNDS! The list is very long this week, will be trimmed on Tuesday.
6. We're slacking off on cross plugs (as spot separators) for other jocks. At least once an hour...more for Frank Terry.
7. I never hear the misc. plugs (Boss 30, Sound Stack winner, etc.) Use these...work 'em in.
8. KRLA is being criticized for not answering their phones, and not playing what is asked for. The way we can really take care of business is to fill as many request Goldens as possible. AND ANSWER THE BOSSLINE AS MUCH AS YOU CAN!!!

To: BOSS JOCKS

From: Ron Jacobs

April 25, 1966

1. For the past few days a very important basic has been slipping:  
You must mention your name & show with every time signal!  
The only excuse for not doing this is if you work your name  
in elsewhere in the sequence (which is the exception.)  
GET YOUR NAME IN WITH EVERY TIME SIGNAL!
2. Also...we are not selling Million \$ Weekend as well as when  
we started. Work a reference into every sequence (Steve!)  
and don't just say it, sell it!
3. BACKPLUG ROULETTE WINNERS! Especially when there's one over  
\$25. BACKPLUG!
4. Don't get hung up on the same page during Million Dollar Weekend.  
It's getting pretty obvious. Also...whenever playing a Golden  
more than 3 years old, come right back with a recent one.
5. Mitchell: Talk to me about "extras" before Wednesday nite.

NUMBER ONE THING TO DO:

CONCENTRATE!

NUMBER ONE & TWO WAYS TO SOUND:

HAPPY & UP!

To: BOSS JOCKS

From: Ron Jacobs

April 26, 1966

1. We now have long promos (P-1) in every :56 sequence.  
One plugs the Souvenir Annual. After this one, don't say anything.  
The other is a plug for the Big Boss Battle. After this one,  
if there's space on the following intro, say it's gonna be a gas  
or something to sell it like you dig it.
2. JOCK MEETING ON FRIDAY AT 10:30 AM SHARP!
3. Never say "waiting for your requests." As I mentioned a few  
days ago we mustn't sound like we're begging, and this does.
4. Boss Battles:
  - a. Always talk about it being a gas and thank 'em when you're  
next on the air.
  - b. TAKE THE TIME TO CHECK THE BATTLE SKED and see if any are  
coming up in the next few hours, or on your shift. If  
they are///PLUG 'EM!
5. One of the reasons the jock has sounded muffled on the fone  
during Roulette is that some time ago they took out the "press-  
to-talk" switch. That's coming back...don't hold the switch  
down unless you're talking, and it'll sound much better.
6. The new L-7 sounds groovy except after records that end clean.  
ON RECORDS THAT END CLEAN BACK TIME IT so the very end of  
the record covers the "N-n-n-n."
7. Don't leave the studio unless you must go to the john. This  
is getting lax. This is your best time to answer the Bossline.  
It's important you answer as many Bossline calls during the news  
so 1) you know what's happening with the music and 2) we can  
cut down complaints that the jox never answer and the Bossline  
is a fake or waste. Also, I try to call the hotline during the

news and want to talk to you.

8. New "S" records coming in with today's revised list. Always surround these with hits.
9. BACKPLUG ROULETTE WINNERS.
10. Use once an hour a new one-liner plugging:
  - a. Boss Battle tix
  - b. Souvenir Annual

11. Need jox for the four last Boss Battles. Please check with Shelley? For your own info (and conscience) here's a

total of who's done how many:	Williams	3	YAY!
	Morgan	1	BOO!
	TERRY	3	YUZAH!
	Mack	5	ZAP POW HOOLAH!
	Steele	2	YAY?
	Mitchell	4	BOOLAH!
	Riddle	0	HISSESSSSSS!



12. Hooper show breakouts, March in parenthesis:

	<u>KHJ</u>	<u>KRLA</u>	<u>KFWB</u>
Morgan	10.7 (13.8)	4.3 (8.2)	2.1 (7.5)
Terry	12.1 (8.3)	7.9 (5.3)	4.8 (8.3)
Mack	13.8 (7.5)	11.4 (3.8)	3.6 (5.3)
Steele	18.2 (23.9)	13.1 (6.9)	2.2 (1.3)
Mitchell	19.4 (17.9)	15.9 (11.4)	4.0 (5.7)
Riddle	16.2 (12.0)	12.0 (7.0)	6.0 (6.0)

Anyone who thinks KRLA is out of it is mistaken!!!

13. My door is always open!

UP!! PUSH, BABY!!



We really hope you like this  
first anniversary album.

It's our way of saying

# Thanks for Everything

We promise that  
in the years to come  
KHJ will continue to bring you  
much more of the very best music,  
even groovier non-stop contests,  
comprehensive reports  
of what's happening on 20/20 news  
and out-of-sight concerts  
featuring your favorite stars ...  
all hosted by the Boss Jocks  
appearing 24 hours of every day on ...

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES



Frank Terry and fellow Boss Jocks presented the "Batphone Secret Number" contest in January. Winner Fred Jones receives his color TV prize certificate from the Caped Crusader. Fred's was the first correct guess picked from more than 100,000 entries received by KHJ in the one-week contest!





# PEANUT BUTTER SANDWICHES!

Sending a real Peanut Butter Sandwich to Gary on February 25th was the only way to join his groovy new fan club. You can see the results for yourself! (What would you do with more than 5,000 gooey Peanut Butter Sandwiches? Lucky we had the Boss Pig standing by!)



This monster Peanut Butter Sandwich actually had a transistor radio inside, tuned to 93/KHJ!





**BOSS RADIO**

# **KHJ PRESENTS THE SONNY & CHER**

**APPRECIATION CONCERT AT THE HOLLYWOOD BOWL / 8 PM SAT. / APRIL 2, 1966**

with

Donovan / Jan & Dean / Bob Lind /  
The Knickerbockers / The Mama's &  
Papa's / The Modern Folk Quintet /  
Otis Redding / The Turtles /

**ALL PROFITS TO THE BRAILLE INSTITUTE OF AMERICA**

This event complies with the regulations of the Department of Social Service, City of Los Angeles

Tickets available by mail only. Send this coupon with a self-addressed, stamped envelope to:

Hollywood Bowl Box Office, P.O. Box 100  
Los Angeles, California 90029

\_\_\_ V.I.P. seats at \$5 each

\_\_\_ Reserved seats at \$3 each

Limit: 4 tickets per family. Enclose check or money order.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

**SOLD OUT!**

After the show...awards...and enthusiasm for a great audience!



All night Boss Jock Johnny Williams presents Donovan with one of the special Braille Institute Benefit placques KHJ awarded to every star in the show.



The Real Don Steele and Frank Terry with the Mama's and the Papa's.



Sonny wishing the concert could have gone on forever.



KHJ's Gary Mack, Johnny Mitchell, Sam Riddle, Johnny Williams and The Real Don Steele ham it up for the Boss Cameraman.

## Sam Riddle and Guests on 9th Street West!



With Nancy Sinatra.



The KHJ Boss Jocks made their TV debut in May, but this elephant stole the show!



Sam roosts with the Boss Byrds.



Working out with Herman and the Hermits.

Boss Radio is one year old! And in that time  
you've made KHJ your own ... the most  
listened-to station in all Southern California!  
This souvenir album is just our way of saying ...

**THANKS!**



Robert W.  
Morgan



Frank  
Terry



Gary  
Mack



The Real  
Don Steele



Johnny  
Mitchell



Sam  
Riddle



Johnny  
Williams



Steve  
Clark

Call us anytime on the Boss Line at HO 1-9353  
(from Orange County call 542-7295)



These are the Boss Phone Girls. You can always  
call them at HO 2-2133 to make requests.

To: Boss Jocks

From: Rogue Kahuna

May 17, 1966

1. The kids calling on the new Orange County line are probably making their first contact with Boss Radio...and you. Answer this line as much as you can! Every time you do it makes new word-of-mouth points for us. And be polite!

(You didn't know the General Manager's office has a nemo patch to monitor Bossline calls, did you?)

2. Do not use P-2 ("The Big Kahuna is coming to Boss Radio!") in a jock log-one-liner sequence.

3. Please, please, please revise Kahuna one-liners to make him sound real. Not frightening, but strange and awesome.

Ominous Kahuna is coming. He comes Monday. May 23rd is K-Day.

Will the Kahuna visit Laguna? Get your anti-Kahuna coconut.

4. New P-1 (at :19) has four cuts, all about 20 seconds.

5. Basic starting to slip: records running out too long. Come in fast! And don't wait with the news opening until the fade is almost thin air! VOLUME!

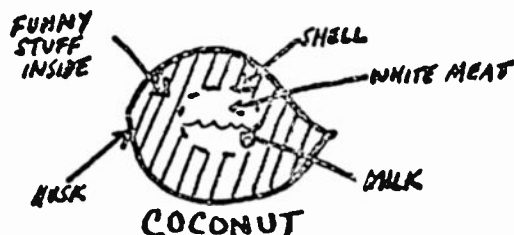
6. Come out of the news with Zap Pow Zonk sounds. Should have a big opening and always be up-tempo.

7. Get your copies of the Boss Golden album from Shelley.

8. Wehn you happen to be playing one of the 12 Boss Golden's plug the album if you can work it in.

9.

Don't sound too serious!



# 93/KAHJ PRESENTS

## THE LEGEND OF THE

# BIG KAHUNA!

ASTROBE THE LARGEST OF HIS RESCUERS, THE CHUD OF DESTINY RIDES ASHORE TO SAFETY!

CHUDAP!  
Z-PEEP!

IN THE LANGUAGE OF DOLPHINS, THE YOUNG CASTAWAY WAS CALLED Z-PEEP Z-RIKK !! IN THE OFFSHORE WATERS OF MATOAMOTU FOR 13 WEEKS!

HE LEARNED THE SECRET LORE OF THE SEA AND BECAME ONE OF ITS GREAT VOYAGERS!

MEANWHILE, DEEP IN THE PRE-IT OF MIMAMOTIC VOLCANO, THE FIRE-GODDESS PELE TOOK A FANCY TO PRIESTS TO INMATE HIM INTO THE MYSTERIES OF THE FIRE-WORLD!

LIANA! GO FOGA THAT LITTLE SWIMMER. HE WILL BE KAHUNA!

SO PLEASED WAS PELE WITH HIS PROUDS THAT SHE PROMISED KAHUNA AND TOOK HIM TO HER FIRE-VAULT DEEP IN THE VOLCANIC GLIMMERING PYRAMIDS! FIRE-FIREBOLDS DRETTED KAHUNA'S EYES!

HOLY !!

THE BOY KAHUNA LEARNED TO SUMMON THE FIERY FURY OF THE GREAT VOLCANO!

...AND CALLED THE DIVINE KILLER WHIPES FROM THE DARK DEEPS OF THE JUNGLE!

FOR MANY MOONS Z-RIKK LIVED IN A SWARMING LAVA-TUBE. HE WAS ROMANED KEIKI KAHUNA AND SPENT HIS TIME LEARNING PELE'S MOST MYSTIC SECRETS!

GOH! I NEVER SAW ANYONE SWIMMING IN THE SEA BEFORE!

AND SO, HIS SEARCH HAS BROUGHT HIM HERE TO LOS ANGELES WITH GIFTS AND CASH FOR HIS FANS! "BIG KAHUNA IS HERE!! HE COULD BE LOOKING FOR YOU!!"

GOING TO FIND THAT PRECIOUS STONE! ROAN THE HORRID! USE THE GREAT POWERERS! GAVE YOU... GET THAT STONE!

SUDDENLY THE BIG KAHUNA SAW LIVID FURY EJECT FROM PELE'S EYES!! ONE OF HER MOST PRECIOUS JEWELS WAS MISSING!!!

WANDA HANNEY HANNEY IS THIS IS THIS

ALOHHA!

THE SLOOP 'JEAN DUNGAREE', A CARGO OF PRICELESS BLACK CORAL IN HER HOD, HEAVES THROUGH THE SOUTH PACIFIC OFF THE ISLAND OF MATOAMOTU!

A YOUNG CABIN BOY GAZES SKYWARD AT OMINOUS, BLACK STORM CLOUDS!

LOOKS LIKE IT'S RAIN!

THE POLYNESIAN TYPHOON BREAKS UNLEASHING ITS FULL FURY ON THE ISLANDIFIED SHIP!!

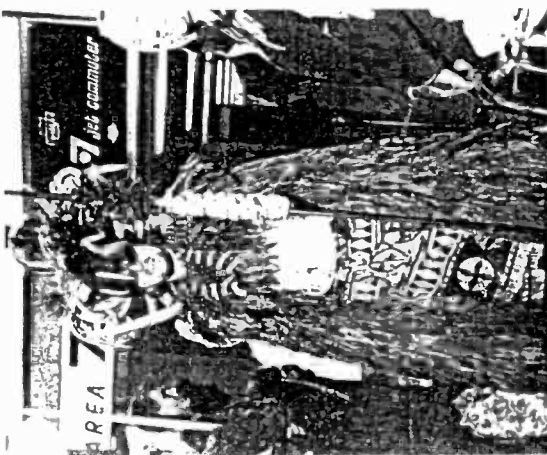
MOUNTAINOUS WAVES HURL THE 'JEAN DUNGAREE' TOWARD THE JAGGED BARRIER REEF!

SHARP CORAL RIPS INTO THE HULL! THE SEA POWERS IN... ALIVE WITH MAN-EATING Mako SHARKS! ONE BY ONE, THE MARESS CREWMEN PERISH...

ALIEEEEEEE!!

THEN, AS IF BY THE DIRECTION OF SOME MYSTERIOUS SEA-SPIRIT? NINETY-THREE DOLPHINS SURROUND THE CABIN BOY!!

WOULD YOU BELIEVE IT?



Boss Jack got his first glimpse of the Big Kahuna as he emerged from Los Angeles International Airport Terminal's Gate 82 at 5:40 pm on May 23, 1966.

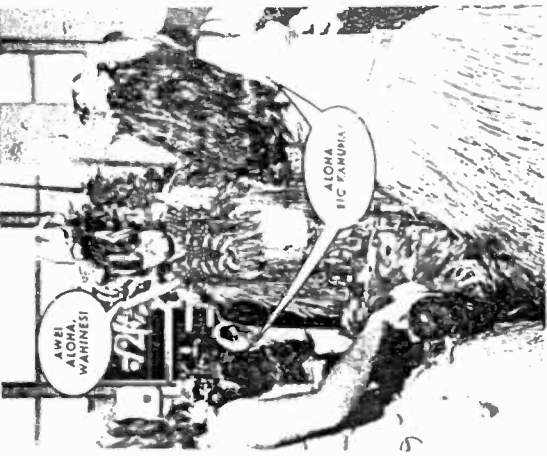


BIG KAHUNA, WHY HAVE YOU COME TO BOSS ANGELES?

WAIKAMILO KEALAKEUA NA PELE!

HE SAYS HE FINDS THE LOST PRECIOUS STONE OF THE FIRE OOOOBBB PELE!

Boss Jack, The Real Don Steele immediately hustled the Big Kahuna down to Sam Riddle's "9th Street West" TV Show.



AWEI ALOHA WAHINE!

ALOHA BIG KAHUNA!

Boss Jack Gary Mack broadcast the festive proceedings live, direct from the scene, leading an enourage of hula girls, Hawaiian entertainers and hundreds of Boss Radio listeners.



NO MORE PRECIOUS STONE INSIDE, BUT PLENTY DA KIND GOLD TEECHII!

KAU! KAUIES!

So the Big Kahuna began his search. The first place he looked was inside the mouth of the El Monte High Lion. An excited throng of more than 500 El Monte High students gathered around to watch.



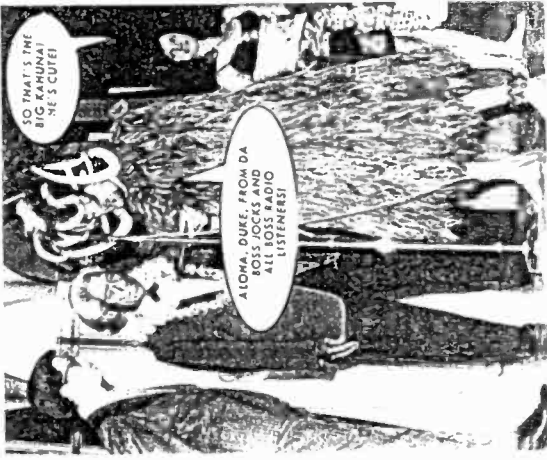
I want a feather!

Who did you the last do?

Plenty more Boss Radio come from!

It's gonna be fun & lit!

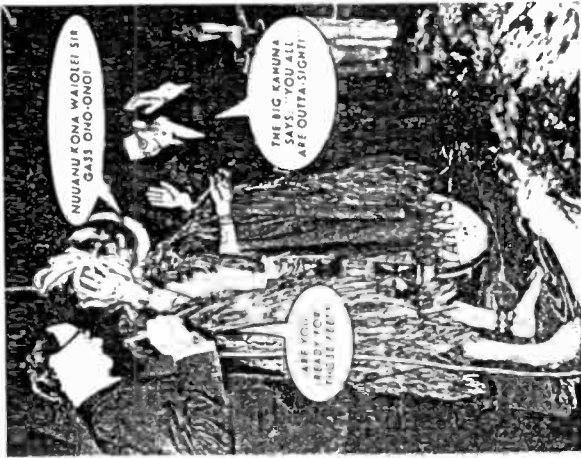
Knowing that Boss Radio listeners would be his best helpers the Big Kahuna sought word of his last precious stone among Hollywood's hamburger and hotrod set. Whatever the reply to his question, "Have you seen my precious stone?" the Big Kahuna rewards everyone for their kindness to him.



SO THAT'S THE BIG KAHUNA! HE'S CUTE!

ALOHA DUKE, FROM DA BOSS JACKS AND ALL BOSS RADIO LISTENERS!

With Boss Jack Gary Mack, the Big Kahuna presents a plaque to Hawaii's famous Duke Kahanamoku, honoring him as "father of International Surfing..." at International Surfing Magazine's First Annual Hall of Fame Awards on stage at Santa Monica Civic Auditorium.

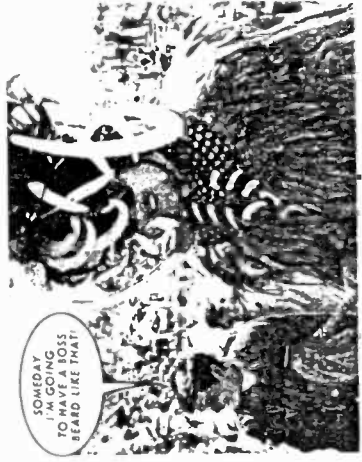


NUUANU KONA WAIQOLEI SIU GASS OHO-OHO!

ARE YOU READY FOR THIS FEEL?

THE BIG KAHUNA SAYS YOU ALL ARE OUITA-SIGHT!

Boss Jacks Johnny Williams and Gary Mack present the Big Kahuna to an excited audience of Rockin' Mers at Sir Gass in Redonda Beach. Even though no one knew the whereabouts of his precious stone, many received cash and Big Kahuna Kokonuts as gifts of appreciation.



SOME DAY I'M GOING TO HAVE A BOSS BEARD LIKE THAT!

The Big Kahuna missed his friends the dolphins, so he decided to visit them at Marineland. What a sensation his appearance created.





IS HE REALLY  
COMING TO FEED  
THE DOLPHINS?

YEAH,  
SHREDON KAHUNA  
WANTS TO FEED  
THEM IF THEY DON'T  
EAT HIM FIRST!

Laying aside his feather-capped costume, the Big Kahuna lost no time in joining his finny friends.

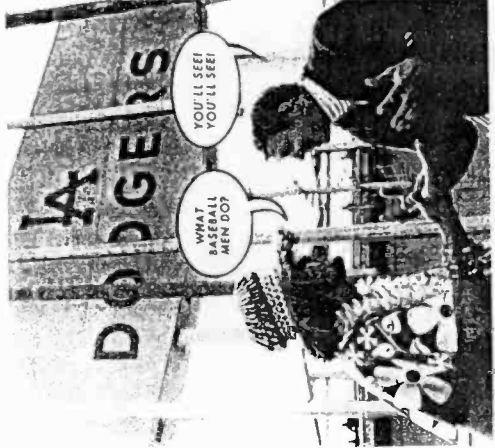


DOLPHINS HAVE  
GOOD HOME HERE.  
KAHUNA HAPPY FOR  
HIS FRIENDS.  
ALOHA, MARINELAND!

If you were watching on 9th Street West, you saw that the Big Kahuna really led humuhumunukunuuiaua to the dolphins, who ate them right from his hands! After drying off and signing lots of autographs, the Big Kahuna jumped into Boss Jack Johnny Mitchell's car. With a good-bye to all his friends above and below the waves, he laid scratch for parts unknown. Boss Radio listeners heard Johnny Mitchell tell all about it with taped on-the-scene reports.



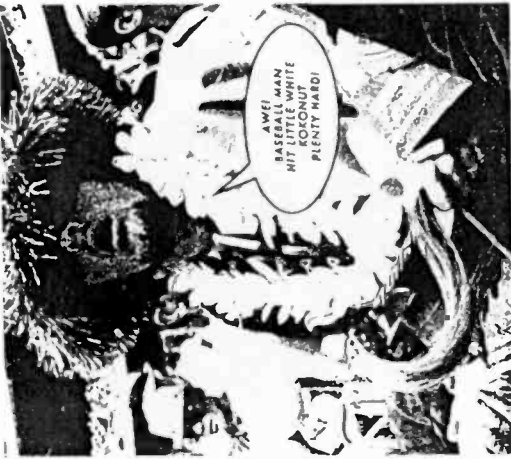
KAHUNA MUST  
NOT FLY MEN!  
WITH HIS FEATHERS  
MIGHT SCARE PEOPLE!



WHAT  
BASEBALL  
MEN DO?

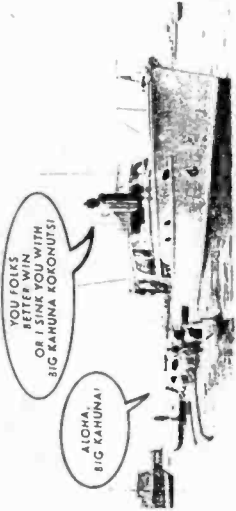
YOU'LL SEE!  
YOU'LL SEE!

The Big Kahuna is indeed interested in all the modern phenomena of California civilization. One Sunday recently Boss Jack Robert W. Morgan took the Big Kahuna to his first baseball game at Dodger Stadium.



AWEE!  
BASEBALL MAN  
MIT LITTLE WHITE  
KOKONUT.  
PLENTY HARD!

At the Dodgers clash with the New York Mets, the Big Kahuna sees his first homerun batted into the stands!



YOU FOLKS  
BETTER WIN  
OR I SINK YOU WITH  
3IG KAHUNA KOKONUTS!

ALOHA,  
BIG KAHUNA!

From the deck of the judges' craft at the finish line, the Big Kahuna bids aloha to all the legans competing in the Kalifornia Outrigger Association Annual Outrigger Canoe Race at Santa Monica.



HEY!  
HOW IS IT NEXT  
TO US GO  
WITHOUT SAIL  
OR PADDLES?

After the races, the Big Kahuna heads for the beach, escorted by the first outboard speed boat he has ever seen.



WARINE  
NO GET AWARDS  
WITHIN 100 YARDS  
FROM  
BIG KAHUNA!

On the beach, the Big Kahuna presents winning team award plaques before more than 1000 surfers!

The Big Kahuna went to the Lancaster International Air Show in his quest for the gracious stone. Of all the planes he inspected, this little chopper caught his fancy, and he ran out on the airfield doing a wild dance of welcome as it landed.

To: Boss Jocks

Date: May 25, 1966

From: Ron Jacobs

- 1) Thanks to those of you who have been filling in for the various vacationing, sick and crippled boss jocks. I hope we will have a full staff in time for the Hooper, which begins Tuesday.
- 2) We are now giving away one coconut per show (also one per show on the weekend). Blow the conch shell whenever you feel like it, but be sure to backplug your coconut winner several times after giving away the coconut and also during your signoff.
- 3) The P-1 promo at :19 will be a taped report on The Kahuna's activities during the past 24 hours. This will always end with the cue "...reminding you The Big Kahuna is in Los Angeles." When these are outdated, and if no new material is available, shift to P-2 on my instructions which will come either on the hotline or by way of a note.

The P-2 is "Ballad of The Big Kahuna" sung by The Bobby Fuller 4. When using this say, sometime over the 10 sec. instrumental opening, "...now here's The Bobby Fuller 4 with the 'Ballad of The Big Kahuna'". This fades out at 1 min. with the group singing a second time, "The Big Kahuna on KBJ".

- 4) The third possible item to go in the :19 sequence is a live report if the Kahuna is actually out in the field. If this is happening you would obviously not play P-1 or P-2 but instead replace with the live shot. This should go last in the :19 sequence and will end with the standard cue "...reminding you The Big Kahuna is in Los Angeles."

These live reports will always come in on EO-1-10-98: Remind the engineer to stand by with Bossline #2.

- 5) If you are assigned to go out with The Kahuna always begin your live reports "This is \_\_\_\_\_ with The Big Kahuna reporting from (location)."

On taped reports use the same as above only say "taped report".

When cueing for a live report the intro should be "What's happening (name of jock)?"

- 6) The acceptance of this promotion is extremely good, however, don't overdo it! Every other one-liner should be a general station plug. Also, back-off using Kahuna in song titles.

- 7) Be sure to plug whatever the day's Kahuna activity is. This will be noted on the board.
- 8) Beginning with this evening's playlist, all "below the line" records (except album trax) will be Boss Hitbounds. In other words, those records which were formerly extras will be included in the hitbounds with the notation they are in their second week. This means you divide the number of hitbounds into 30 to determine their ratio of airplay. It also means you may use the Boss Hitbound intro for any of these records (and of course continue to use the L-7 if the Boss Hitbound falls in a double or triple play sequence). You can also play a strong second week hitbound following the news or ID.
- 9) During the week particularly be sure to play all Golden's in the book. We have had a few letters of complaint about our playing "Gloria", "Satisfaction", "Help", etc. too often.
- 10) Please continue to alternate Golden's on Million Dollar Weekends between '62ish and '65ish sounds religiously. THIS IS IMPORTANT!
- 11) Be sure before going on the air you check what's happening with The Big Kahuna:
  - a) What he has scheduled to do today, or
  - b) Backplug what he has done, or
  - c) Whether you fill with "The Ballad of The Big Kahuna" (P-2), or
  - d) Whether you will have live feeds coming
- 12) The station sounds very groovy and exciting with The Big Kahuna as long as you don't overdo it and you vary your ways of plugging.

To: BOSS JOCKS

From: Ron Jacobs

June 2, 1966

1. Frank Terry will be responsible for Closeups broadcast June 12, June 19 and June 26.
2. Steve Clark will do all Johnny Williams' shows from the morning of June 7 thru June 29.
3. Sunday night Steve Clark shows will be covered as follows:

Sunday June 12	Mitchell (o.t.)	7:00-10:00pm
Sunday June 19	Riddle (o.t.)	7:00-10:00pm
Sunday June 26	Steele (o.t.)	7:00-10:00pm

(The news department will cover Clark's early Monday ayem casts.)
4. When answering the Bossline, unless the request is for Beethoven's Fifth, The Stars & Stripes Forever, Sound of Music, etc., reply "we'll try to get it on for you." This makes no promise, but at least it isn't a negative. Also, be friendlier on the Bossline!
5. During this weekend the promos will alternate between P-1 (Kahuna about Surfin' Bird & announcing luau) and P-2 (the best of the school interviews.) All end cues are now "...you-know-who."
6. There will be yellow cards from Friday afternoon on, plugging Kahuna's next stop.
7. Tomorrow there will be a schedule of when you will be on the road with the Kahuna.
8. Remember, the Kahuna has now announced (one cut on P-1) a "King's Luau" for coconut holders...with prizes and entertainment.
9. Don't over-kahuna...alternate Kahuna plugs with standard station one-liners...and keep zapping the yellow cards starting tomorrow.  
(The P-2 will not be ready until tomorrow afternoon.)
10. The rating goes thru Tuesday...don't take it seriously (!), but kindly do better than the numbers on the next page.

May, 1966 Confidential Hooper

	<u>KHJ</u>	<u>KRLA</u>	<u>KFWB</u>
7am-9am	22.3 (10.7)	15.7 (4.3)	1.7 (2.1)
9am-noon	9.5 (12.1)	4.8 (7.9)	3.2 (4.8)
noon-3pm	14.3 (13.8)	4.3 (11.4)	3.6 (3.6)
3pm-6pm	18.8 (18.2)	9.4 (13.1)	3.6 (2.2)
6pm-9pm	16.7 (19.4)	12.1 (15.9)	6.0 (4.0)
9pm-midnite	17.3 (16.2)	9.1 (12.0)	3.6 (6.0)

COME ON YOU GUYS —  
WE REALLY SHOULD BE  
SOLID IN THE 20'S  
BY NOW!

KHJ-TV welcomes you to BOSS CITY Saturdays at 6 pm—the scene of the liveliest show ever to hit Southern California television—with all of the super appeal elements that make KHJ BOSS Radio the #1 Station in Los Angeles.

Hosted by Sam Riddle, #1 Favorite D.J. of Los Angeles teens,\* this fast-paced, full color hour of BOSS (meaning tops, the greatest) music and action brings Channel 9 viewers the TOP 10 HITS from KHJ Radio's BOSS 30 hit record survey, performed by two guest headline artists plus BOSS CITY's own live 5-piece band.

And, as a special feature of each program, student performers from 3 schools in Los Angeles, Orange, and other Southern California counties will be spotlighted with their school colors and special school cheers as they compete for valuable prizes in the "Boss Battle" of the bands segment of BOSS CITY. After 12 weeks, the weekly "Battle" winners will be called back to compete in the "Big Boss Battle" for even bigger awards and greater recognition. Last year over 40 Southern California schools participated in KHJ Radio's "Boss Battles." And, on "Big Boss Battle" night, the winners from 10 schools competed for over \$10,000 in prizes.

Acting as alternating co-hosts for television's "Boss Battles" will be KHJ Radio's Boss Jocks Robert W. Morgan, Frank Terry, Gary Mack, The Real Don Steel, Johnny Mitchell, and Johnny Williams.

These six D.J.s, along with fellow Boss Jock Sam Riddle, have made KHJ the #1 radio station in Los Angeles.\*\* Now they join forces with the program departments of KHJ-TV and KHJ Radio to make BOSS CITY the biggest, most BOSS, and most profitable proven-format, young adult and teen-oriented program on Southern California television.



# BOSS CITY

Host  
Sam Riddle

BOSS CITY SATURDAY 6:00-7:00 PM

RATES:  
:60 \$500 ea.  
:10 ID \$250 ea.

\*\*TEENDEX  
\*\*PULSE (MARCH/APRIL '66)



GARY MACK



JOHNNY WILLIAMS



To: BOSS JOCKS

June 17, 1966

From: Ron Jacobs

O.K., so last year at this time here we were (most of us) with a hesitant embryo, flexing our baby-ratings, with a sound that had been on the air for six weeks, so new that Don Page hadn't time to put it down and with The Rolling Stones Concert, The Sonny & Cher Concert, the Batphone Contest, The Johnny Mitchell Show, The Big Kahuna...and those #1 ratings yet to come.

Now...one year later...summer is here and this is our time, baby, with 750,000 Boss Radio diggers on the loose, ready to boost those numbers where they belong: on top of everyone, all the time, and that includes Joe Pyne discussing the effects of frozen sperm on the baby food market for 13 minutes and Vin Scully painting word pictures of Drysdale's pickoff motion. We's a rockin' powerhouse of their kind of sound, pumping out into beach scenes, backseats, hungover adolescents, turned on strip-cruisers, Sam the Sham digging teeny-boppers, pooped groupies, stars, 19-year-old Mustang driving, mini-skirted consumer ladies, Little Leaguers hung-up on the Chavez Ravine out-ramp, drafters, pseudo-surfers, and that 16-year-old thrill-seeker from Minneapolis wondering what the hell is so groovy about Grauman's Chinese Theater!

SO...for 24 hours a day let's not forget who's out there listening for a little happiness...not-so-lonely with transistor rubbing their identity-seeking little ears...hoping that someone, you, Boss Jock, will TALK TO THEM. We got 90 days here (and a Big Kahuna, a Surfin' Bird, a boss Billboard and a head-start) to finish up our mopping up operations! Let's de-de-de-de-destroy those retarded mock-rockers who would dare to call themselves our competitions. Make the kids luv ya!?

To: BOSS JOCKS

From: Ron Jacobs

July 1, 1966.

1. The time signal starting at midnite will be KJJ Surfin' Bird Time.
2. Kahuna promos run at :19. There are four rotating cuts...be sure to folo each with L-4.
3. One-liners are: 3 Kahuna-Surfin' Bird-Tiki and 1 General station.
4. The new regime in Traffic is still getting oriented! Check your log in advance for any produced-live sequences and be sure to reverse them.
5. Please fill out the discrepancy reports with all Traffic problems!
6. THE HOOPER IS NOW BEING TAKEN! We have been sounding too Hollywoodish and hip, forgetting about the people! Remember who it is you're talking to. If you've forgotten, instead of Nickodell's try the hamburger joint a block and a half west of the station.

We must sound warm and sincere. Without that all the production and hipness in the world don't matter.

Get those area mentions in AT LEAST ONCE PER  $\frac{1}{2}$  HOUR and keep in mind that 99% of our audience is the Bakersfield bag. (The best Kahuna response was in Saugus!)

NOTE →

If everyone could have the "smile in his voice" and friendliness going that you hear on The Johnny Williams Show...that'd be a boss groove.

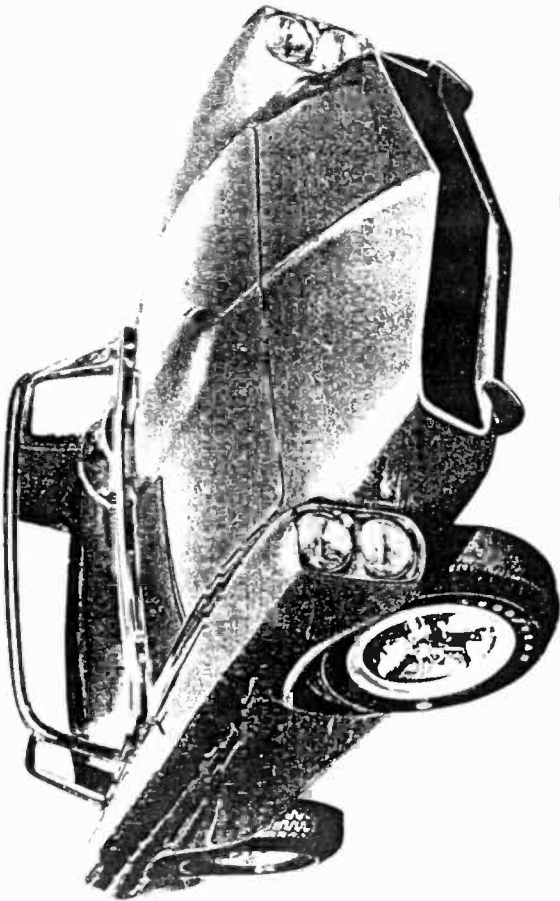
7. There have been some bad sequences i.e. "Strangers in the Night" and the Conniff followed by Chad and Jeremy! Be sure to balance the Boss 30 as well as the Goldens!
8. There are fewer post-Boss Radio Goldens than the older ones, obviously, so play 'em all! "I Got You Babe" was on at least 4 times yesterday. Don't forget about the "Ballad of the Green Beret," etc.

Again...everyone...please don't lose sight of who the audience is. The hippies are close by, vocal, and usually saying nice things out of flattery. It is the people who make up our 649,900 unduplicated homes per week. They're just the same as any other market you've been in: they don't dig sarcasm or being put on. (If they feel they're in on it, great, but sound like you're trying to talk over their heads and look out!) So be WARM and REAL and FRIENDLY and SINCERE and mention those AREAS.



AND HERE'S THE

**SURFIN' BIRD!**



**YOU CAN WIN IT**

FOR FULL CONTEST DETAILS STAY WITH...

**93/KHJ  
BOSS RADIO**

© 1966-RKO-GENERAL, INC.



**93/KHJ PRESENTS**

**THE BOSS-ANGLES ADVENTURES OF THE**

**BIG KAHUNA!**

July 6, 1966

To: BOSS JOCKS

From: Ron Jacobs

1. There are now more bilads on the Boss 30. Therefore please try to get at least two L-9's on per show.
2. There is a new designation on the playlist: (wp). This is to remind you that any record with this symbol was world premiered by us and to plug that fact when you can.
3. The last Stones tickets to be given will be between 7 & 8 PM Friday. There will be stones 'til midnight.

New one-liners start at midnight Friday.

4. Note: Since the 4th was a holiday the Hooper runs thru Friday night!

5. Starting at 3pm Friday there will be a date stamp in the booth for Golden. From then on EVERY TIME you play a Golden you must stamp it. No Golden will be played more than once a day!!!!!!

(Johnny Williams is excluded from this system.)

6. Don Steele and Johnny Mitchell are hereby appointed a committee of two to meet with Berrigan before the end of this week to visit Beau Gentry, etc. looking for outfits for the Stones show.

Mitchell is the chairman of this organization and will please arrange an appointment with Steele and Berrigan. This week!

7. DURING THE NEWS PLEASE STAY IN THE BOOTH. A QUICK BREAK TO THE JOHN OR FOR COFFEE...BUT THIS IS THE TIME YOU SHOULD BE TAKING BOSSLINE CALLS BOOM BOOM BOOM. PLEASE STAY IN THE BOOTH...I DON'T WANT THIS PROBLEM TO GET OUT OF HAND.
8. Most of you have been doing a good job on the discrepancy reports... please note any irregularities.
9. Use the new Stones "sold out" one-liner twice a show TFN.
10. If you get questions about Stones tix: Orders will be filled and tickets sent next week.
11. The following will be doing the Boss 30 shows for the next 3 weeks:

Mack July 13

Steele July 20

Terry July 27

Be sure to check with me early Wednesday regarding special procedures.

HOOPER UP UP

AWAY  
AND

To: BOSS JOCKS

From: Ron Jacobs

July 6, 1966

1. CONFIDENTIAL! The total Stones sale from the coupon was about 300 tickets short of a sellout!!! Don't mention this on the air 'til I put up a one-liner sometime Wednesday.

Don't overplug the Stones now...not more than once an hour...and when you do, log it!

You each get a pair of free Stones tickets. If you wish to purchase any more contact Shelley immediately!

2. The music balance of Boss 30 records still isn't right yet. Today Gary signed off with Love and Steele opened with the Yardbirds. Bad, bad, bad. Please try to balance between hard and soft sounds on both currents and Goldens. (Wms: bad Sat. 1-2 ayem.)
3. Since the Golden repetition has not improved there will be a date stamp system in effect by next weekend! We just can't have I Got My Mojo Workin' by Larry Bright on twice within 6 hours.
4. Please use "Boss Beaches" in weather reports.
5. Thank you for filling out the discrepancy reports. KEEP IT UP!
6. Be sure to plug ahead hours that you're giving away Stones tickets!

Play the cockatoo at different times!!! They all seem to be in the first half-hour. A good time is in the record after the news.

Don't ask for tricky cockatoo effects when all 3 cap machines will be needed. This has caused screw ups!

7. When you can, say "asked for" instead of "requests", etc.
8. Wms, Mack, Clark & Sam: Do not talk on both sides of an L-7 ever!

Try to get records with enough intro time to folo L-7's...it can't be done right with Sama's & Papa's...so why try it.

EVERYONE: sell more music after L-7's...new lines up today.

9.

T H E  
H O O P E R  
I S  
O N  
N O W

## BOSS HIT BOUNDS

WHAT BECOMES OF THE BROKENHEARTED  
 Jimmy Ruffin Soul

NOWADAYS CLANCY CAN'T EVEN SING  
 The Buffalo Springfield Atco

SEE YOU IN SEPTEMBER  
 The Happenings B. T. Puppy

## WIN CASH!

play

## TIME BOMB

on

# 93/KHJ

BOSS RADIO  
 IN LOS ANGELES

# BOSS 30

## FROM 93/KHJ



MICK JAGGER MEETS KHJ'S BIG KAHUNA!

## KHJ'S "BOSS 30" RECORDS IN SOUTHERN CALIFORNIA!

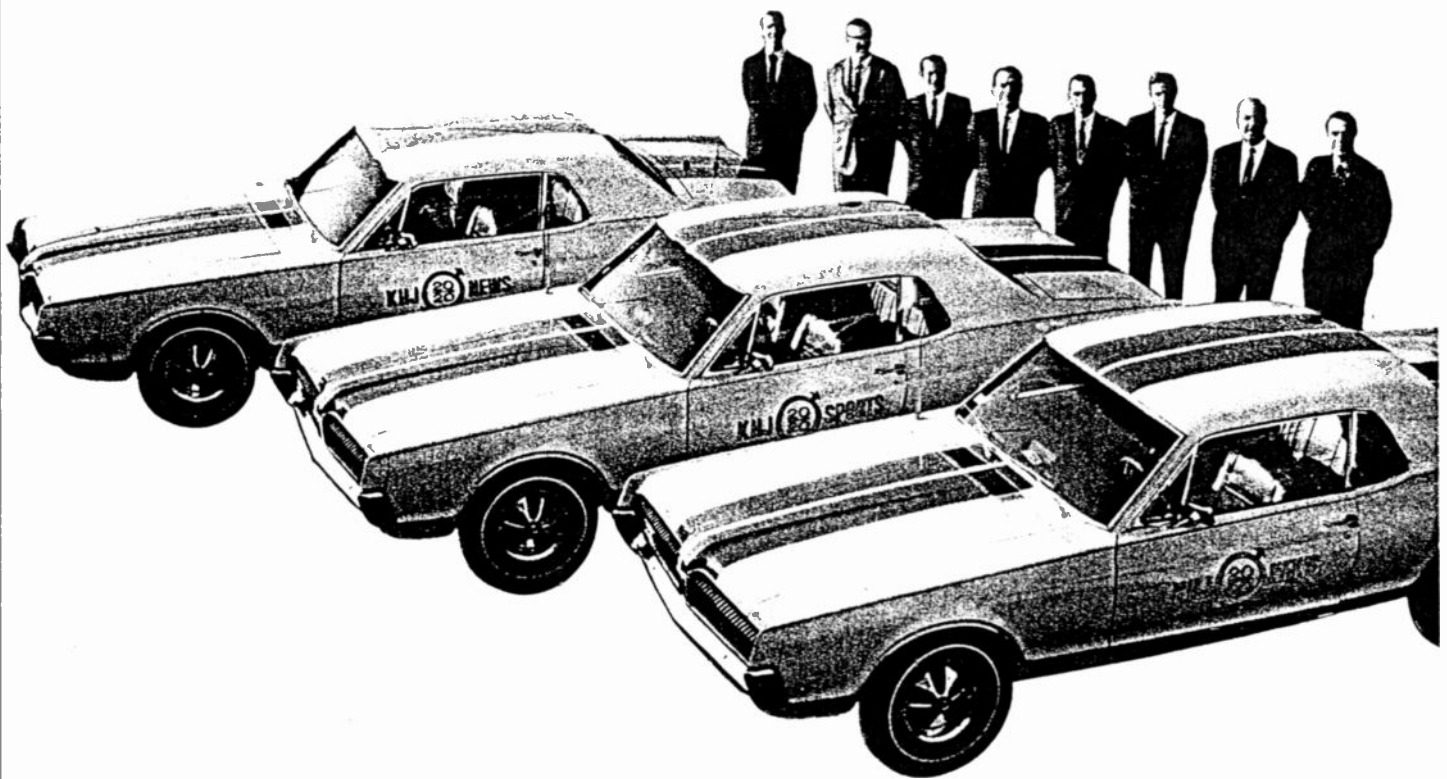
ISSUE NO. 57—PREVIEWED AUGUST 3, 1966

Last Week	This Week	TITLE.	ARTIST	LABEL	Weeks On Boss 30
(1)	1.	SUNNY	Bobby Hebb	Philips	4
(6)	2.	SUNSHINE SUPERMAN	Donovan	Epic	3
(2)	3.	SUMMER IN THE CITY	The Lovin' Spoonful	Kama Sutra	6
(3)	4.	SWEET PEA	Tommy Roe	ABC	7
(5)	5.	LIL' RED RIDING HOOD	Sam The Sham & Pharoahs	MGM	7
(7)	6.	GUANTANAMERA	The Sandpipers	A & M	4
(4)	7.	THEY'RE COMING TO TAKE ME AWAY, HA-HAAA!	Napoleon XIV	Warner Bros.	4
(8)	8.	RED RUBBER BALL	The Cyrkle	Columbia	5
(10)	9.	OVER UNDER SIDEWAYS DOWN	The Yardbirds	Epic	6
(12)	10.	7 AND 7 IS	Love	Elektra	4
(9)	11.	MOTHER'S LITTLE HELPER	The Rolling Stones	London	6
(22)	12.	SOMETIMES GOOD GUYS DON'T WEAR WHITE	The Standells	Tower	3
(14)	13.	SOMEWHERE, MY LOVE	Ray Conniff Singers	Columbia	5
(20)	14.	I COULDN'T LIVE WITHOUT YOUR LOVE	Petula Clark	Warner Bros.	4
(30)	15.	SUMMERTIME	Billy Stewart	Chess	2
(11)	16.	HANKY PANKY	Tommy James & Shondells	Roulette	10
(13)	17.	STRANGERS IN THE NIGHT	Frank Sinatra	Reprise	12
(15)	18.	THE WORK SONG	Herb Alpert and The Tijuana Brass	A & M	6
(17)	19.	HUNGRY	Paul Revere & The Raiders	Columbia	8
(HB)	20.	SUNNY AFTERNOON	The Kinks	Reprise	1
(HB)	21.	YOU CAN'T HURRY LOVE	The Supremes	Motown	1
(18)	22.	I SAW HER AGAIN	The Mamas & Papas	Dunhill	7
(16)	23.	WILD THING	The Troggs	Atco/Fontana	9
(28)	24.	LAND OF 1000 DANCES	Wilson Pickett	Atlantic	2
(23)	25.	THIS DOOR SWINGS BOTH WAYS	Herman's Hermits	MGM	5
(27)	26.	BLOWIN' IN THE WIND	Stevie Wonder	Tamla	3
(26)	26.	ALFIE	Cher	Imperial	3
(29)	27.	MY HEART'S SYMPHONY	Gary Lewis	Liberty	2
(HB)	28.	MAKE ME BELONG TO YOU	Barbara Lewis	Atlantic	1
(HB)	29.	DANGLING CONVERSATION	Simon & Garfunkel	Columbia	1
(-)	30.	BORN A WOMAN	Sandy Posey	MGM	1

THE POPULARITY OF RECORDS LISTED HEREIN IS THE OPINION OF KHJ BASED ON ITS SURVEY OF RECORD SALES IN SOUTHERN CALIFORNIA CORRELATED WITH LISTENER REQUESTS

# NEWS! NEWS! NEWS!

**NEWS IS IMPORTANT AT KHJ . . .** Nine full-time newsmen report all the local, national, international, and sports news. Pictured below, with the three KHJ Mobile News Units, are (left to right) . . . News Director Jim Lawrence, Newsmen Lyle Kilgore, Tony Allen, Mary Howard . . . Roger Aldi, Bill Brown, J. Paul Huddleston, and Sports Director Danny Baxter. Not pictured is KHJ Special Events Director, Art Kevin.



# KHJ NEWS

# 20 FIRST WITH COMPLETE COVERAGE EVERY HOUR OF THE DAY 20

## FIRST WITH ACTION NEWS OF LOS ANGELES

KHJ 20/20 News provides its audience immediate live coverage of important events whenever and wherever they happen. Continuous contact with Police and Fire Department networks brings KHJ Radio News Mobile Units to the scene. Result: KHJ listeners get all the facts, first and direct.

## FIRST WITH THE NEWS OF THE NATION AND THE WORLD

The KHJ Radio Newsroom is alive with the sounds of late-breaking reports coming in on the teletypes of United Press International from the nation and the world. KHJ 20/20 Newsmen contact newsmaking personalities directly for full development of national and international stories. All KHJ Radio Newsmen research and write the news they report. KHJ 20/20 News is clear, concise, and factual.

## FIRST IN COMMUNITY SERVICE TO SOUTHERN CALIFORNIA

KHJ 20/20 News is first with local and national sports coverage and complete weather reports. KHJ Radio is a Sigalert station, delivering up-to-the-minute traffic information.

## FIRST IN MODERN RADIO NEWS-GATHERING TECHNOLOGY

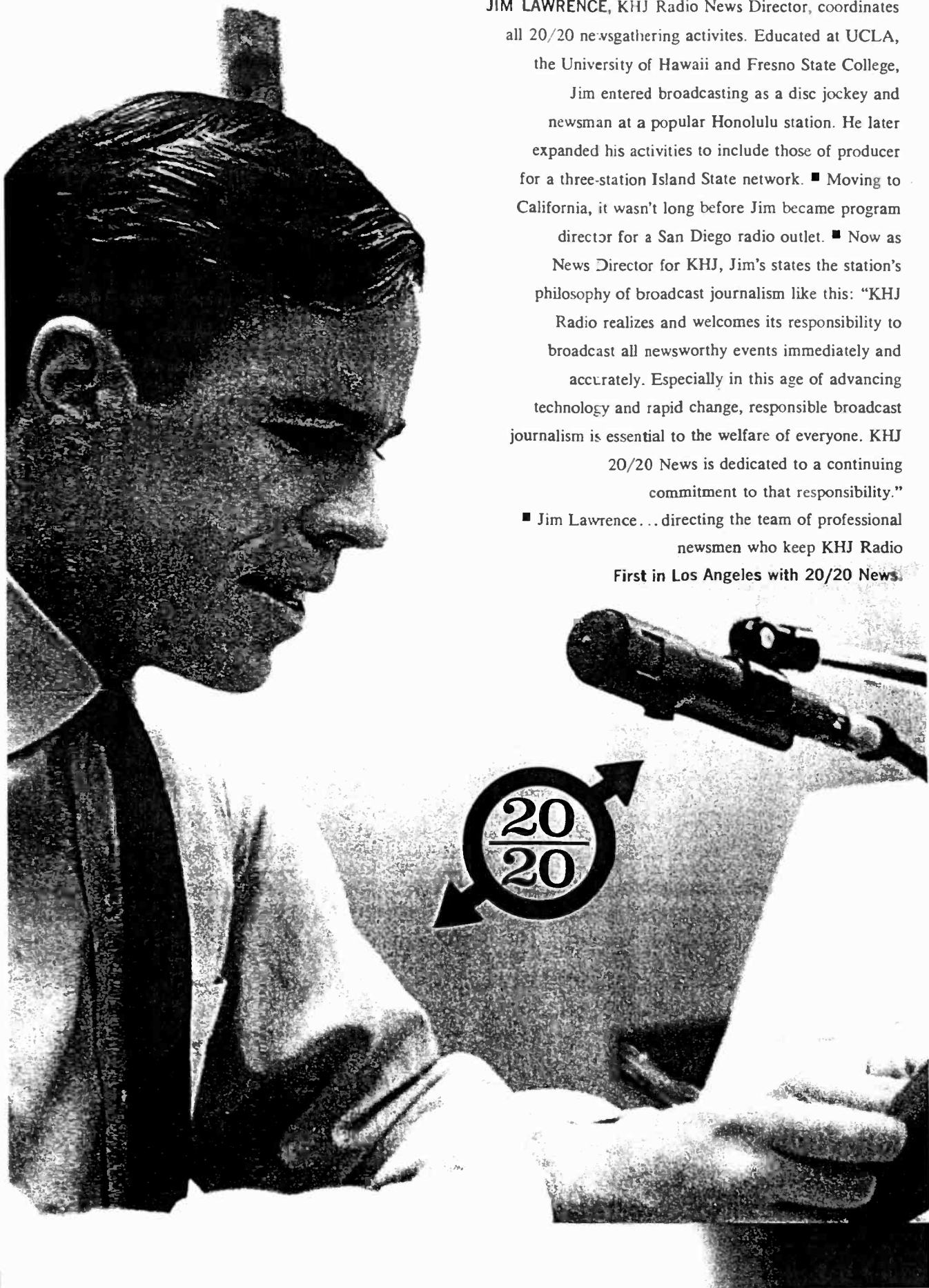
The KHJ 20/20 News Team, equipped with two-way transceivers, portable radio-telephone packs, and the latest miniaturized recording equipment, installed in patrolling radio-dispatched Mobile Units, reports the entire Los Angeles news scene as it happens.

## FIRST IN PROFESSIONAL NEWS PERSONNEL

Each member of the KHJ Radio News Team is a thoroughly trained, seasoned news professional, equally proficient at on-the-scene reporting, news editing, rewriting and on-the-air broadcasting. And KHJ 20/20 Newsmen know how to sell. Hear the warmth and enthusiasm they add to every commercial message and you'll know why KHJ 20/20 News means BUSINESS! AND MORE BUSINESS!

# KHJ NEWS

## TELLS IT AND SELLS IT — FIRST!



JIM LAWRENCE, KHJ Radio News Director, coordinates all 20/20 newsgathering activities. Educated at UCLA, the University of Hawaii and Fresno State College,

Jim entered broadcasting as a disc jockey and newsman at a popular Honolulu station. He later expanded his activities to include those of producer for a three-station Island State network. ■ Moving to California, it wasn't long before Jim became program director for a San Diego radio outlet. ■ Now as News Director for KHJ, Jim's states the station's philosophy of broadcast journalism like this: "KHJ Radio realizes and welcomes its responsibility to broadcast all newsworthy events immediately and accurately. Especially in this age of advancing technology and rapid change, responsible broadcast journalism is essential to the welfare of everyone. KHJ 20/20 News is dedicated to a continuing commitment to that responsibility."

■ Jim Lawrence... directing the team of professional newsmen who keep KHJ Radio First in Los Angeles with 20/20 News.



To: BOSS JOCKS

Date: September 13, 1966

From: Ron Jacobs

1. WHEEL OF FORTUNE starts at 6:19pm today (Tuesday.) This is a standard phoner, pretty much. Note the attached format sheet.

a. Ask for the call over the intro of the record before :19. The copy line will be posted under the one-liners. Use whichever phone number is indicated on the format sheet.

b. Tell the contestant that he is going on the air... that he guesses a number between 1 and 93. If he's right he wins the amount in the jackpot. This goes up \$10 an hour!

(After the contest gets smooth...and if the kid can talk...you can ask him why he picked that number, before you spin the wheel.)

c. After all spots at :19 do the line on the format sheet and say "Good luck, Humphrey" and cue the engineer for the X-5 cap, which is the wheel, number, and "93/KHJ."

d. Over the intro of the next record do the loser line.

e. On weekends try to play a song from the Boss Golden album after doing the contest.

f. If the kid wins ad lib super congratulations. (Tell him he'll be getting a check in the mail.) BE SURE TO WRITE OUT A WINNER ONE-LINER (copy at the bottom of format sheet) AND POST. Replace previous one, if any.

g. If the kid wins turn the cards back to \$10.

h. If the kid loses immediately turn the card to the next amount.

This goes from 6:19am thru 10:19pm. (Steve: on the all night show you can plug that the "Wheel spins again on the Robert W. Morgan Show starting at 6 this morning." Sam: make no reference to the lack of one at 11:19pm.)

Any questions on this, ask me. Try to listen to it on the air before you do it.

Plug the amount in the jackpot often--as one-liner and live spot separator.



2. Regular Golden system in effect (three pre-'65 to one '65-'66.)  
Be sure to mix years and titles.
3. There should be one area mention every hour at least.
4. Be sure to mention a song's number on the Boss 30 whenever you can. This is important in selling what we're doing on the air, and also relating to the importance of song's being featured on tv.
5. On the present overnight playlist several artists have a (B.C.) following their name. That means to plug that song as being on the premier show of Boss City Saturday night. Also plug films of the Monkee Trip.

After today there will be a weekly plug of Boss City features posted right on the board.

6. Power out of the ID's with up-tempo, strong opening hits. On weekends come out with monsters!
7. An area where everyone is slacking off: Woodshed your live spots and weather! There is no reason for kicking anything live (even if the copy is bad) if you read it over first. I'm constantly needing to improve the quality of the copy visually...but I don't know it's bad unless you attach the copy to the discrepancy report.
8. KHJ-TV is "Channel 9" (not "Super Nine") on your references.
9. Only plug one Bossline number per sequence.

Many thanks to the five of you who did a great job on the Monkee Trip. Reports are it was our best promotion of that type, with many favorable comments from both listeners and staff about your demeanor and assistance. Steve Clark is to be commended for doing a first-string job on the longest shift ever pulled in the history of Boss Radio. Commend him!

# 93/KHJ

BOSS JOCK

ROBERT W. MORGAN'S

WEEKEND WITH

# THE MONKEES!



To: BOSS JOCKS

From: Ron Jacobs

Sept. 14, 1966

1. After you get comfortable doing WHEEL OF FORTUNE, try to fill in a bit over the wheel sound. Like "...OK, Homer, let's hope #32 is lucky for you." In other words, try to overlap a little over the sound, so it isn't hanging out cold.

Also, you can start cap X-5 the instant the kid says the number.

There is six seconds of wheel sound before the number.

2. The correct way to say numbers is without the "and." I.e. "Two hundred ten dollars" is correct. "Two hundred and ten dollars" is wrong.
3. If you mention that the Real Don Steele is on vacation, be sure to mention that he's in Hawaii.
4. The Boss City plugs (ad lib) are good...but you shouldn't do more than two an hour. There will be a plug sheet up for every TV show, starting today. Please note the difference between in-person appearances and features. "Feature" means the song will be on the show, not the artist.
5. Tell the engineer to play the Stones cap (X-6) loud.
6. As of 6pm tonite there's a Hermits exclusive on cap. When you know that it isn't exclusive any longer, put in the regular cap and put up a note.
7. Watch out for the double ending on the Four Seasons.
8. Morgan: Football salutes production Thursday at 10am.
9. Terry: Boss City promos Friday at noon.
10. SLIPPING BASICS!!!!: Get your name and time in every sequence coming out of the record? Also...some of you are letting records run out too long!
11. Mack & Terry: Blue Goldens back in M<sub>on</sub>day...check with me.

To: BOSS JOCKS

From: Ron Jacobs

Oct. 26, 1966

1. The Golden scene is improving, but is far from perfect. You must concentrate 100% (particularly during the week) to BALANCE the Golden. Drake was screaming last night about two Golden played by Sam: the first of the bad pair was a Jimmy Rogers, the next as "Scotch and Soda" by the Kingston Trio. This is an example of what is wrong:
  - a. During the week (four per hour) you should bounce back from old to new...never two in a row from the same years.
  - b. "Scotch and Soda" shows up too much on one show, not enough on others.
  - c. You should be thinking of the audience comp at the time you're on.
  - d. Too similar in style (such as playing two up-tempo R&B things in a row, or two C&W, or two "teeny.")

Think about what you're playing...just don't pick it at the last minute. And don't pair up similar Golden. And come out of the news (on Weekends) with up-tempo, big-opening smashes.

2. Starting today and thru Saturday night, every hour at :37 we have another episode in the adventures of "SITAR THE PIRATE." He is coming to town to take listeners on a rewarding sail to TREASURE ISLAND. (P-3)

Sunday's promo will announce that starting Monday (10-31) listeners call in at the sound of the Pirate's Parrot. We'll do this with an X-5 parrot sound once an hour and those people will bring a friend on the trip (tentatively set for Sunday Nov. 13.) This will be an actual Treasure Hunt on an island. For now just use the TREASURE ISLAND one-liners which are up.

"Sitar" is pronounced SEE-TAR. CLOCK THE JOCK will run thru Sunday night and stop when we start parroting on Monday.

Hooper begins next Tuesday! No results on the last one as it was taken late.

Now 'til Sat. nite: Play Sitar promo at :37 and use one 1-liner per hour. CLOCK HOCK continues at :19.

Sunday: Promo will pitch to call in at the sound of the parrot. CLOCK JOCK runs til 11:19pm Sunday.

Monday & T.F.N.: Blow parrot (X-5) hourly and log winner, using plug line (afterwards) which'll be posted.

Sitar will also be involved in all Boss Citys for the next few weeks.

3. We are playing the Simon & Garfunkel "Silent Night" as an LP track...make no comments on this. Precede with L-9. "Born Free" is not to be played in kid times, but OK later at night. "Behind the Door" not hitbound during the weekend.
4. Play all the records on the Boss 30...area mentions at least once an hour...sell what's happening...exclude Boss vibrations!

## BOSS HIT BOUNDS

PANDORA'S GOLDEN HEBBIE JEBBIES	The Association	Valiant
A PLACE IN THE SUN	Stevie Wonder	Tamla
TIP OF MY TONGUE	The Grass Roots	Dunhill

**BOSS RADIO**  
TAKES YOU ON A  
TRIP TO

# "TREASURE ISLAND!"

LISTEN FOR DETAILS  
FROM THE BOSS BUCCANEER  
ON...

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

# BOSS 30 FROM 93/KHJ



It's **STEVE CLARK** each Million Dollar Weekend!

## KHJ'S "BOSS 30" RECORDS IN SOUTHERN CALIFORNIA!

ISSUE NO. 69 — PREVIEWED OCTOBER 26, 1966

Last Week	This Week	TITLE	ARTIST	LABEL	Weeks On Boss 30
(3)	1.	I'M YOUR PUPPET	James & Bobby Purify	Bell	5
(1)	2.	96 TEARS	? & The Mysterians	Cameo	6
(4)	3.	POOR SIDE OF TOWN	Johnny Rivers	Imperial	7
(12)	4.	GOOD VIBRATIONS	The Beach Boys	Capitol	3
(7)	5.	TALK TALK	The Music Machine	Original Sound	5
(19)	6.	YOU KEEP ME HANGIN' ON	The Supremes	Motown	2
(2)	7.	PSYCHOTIC REACTION	Count Five	Double Shot	8
(5)	8.	WALK AWAY RENEE	The Left Banke	Smash	8
(6)	9.	HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW?	The Rolling Stones	London	5
(27)	10.	WINCHESTER CATHEDRAL	The New Vaudeville Band	Fontana	2
(8)	11.	REACH OUT I'LL BE THERE	The Four Tops	Motown	9
(10)	12.	CHERRY, CHERRY	Neil Diamond	Bang	7
(13)	13.	OUT OF TIME	Chris Farlowe	MGM	5
(16)	14.	HOORAY FOR HAZEL	Tommy Roe	ABC	4
(14)	15.	IF I WERE A CARPENTER	Bobby Darin	Atlantic	7
(11)	16.	SEE SEE RIDER	Eric Burdon & The Animals	MGM	7
(17)	17.	LOVE IS A HURTIN' THING	Lou Rawls	Capitol	3
(23)	18.	STOP STOP STOP	The Hollies	Imperial	2
(15)	19.	DANDY	Herman's Hermits	MGM	6
(21)	20.	WHY PICK ON ME	The Standells	Tower	3
(20)	21.	RAIN ON THE ROOF	The Lovin' Spoonful	Kama Sutra	4
(24)	22.	WHO AM I	Petula Clark	Warner Bros.	3
(26)	23.	B-A-B-Y	Carla Thomas	Stax	2
(28)	24.	A SATISFIED MIND	Bobby Hebb	Philips	2
(25)	25.	BABY, DO THE PHILLY DOG	The Olympics	Mirwood	4
(30)	26.	LOOK THROUGH MY WINDOW	The Mamas & The Papas	Dunhill	2
(9)	27.	CHERISH	The Association	Valiant	11
(29)	28.	PAINT ME A PICTURE	Gary Lewis	Liberty	2
(-)	29.	HEAVEN MUST HAVE SENT YOU	The Elgins	VIP	1
(HB)	30.	I'M READY FOR LOVE	Martha & The Vandellas	Gordy	1

THE POPULARITY OF RECORDS LISTED HEREIN IS THE OPINION OF KHJ BASED ON ITS SURVEY OF RECORD SALES IN SOUTHERN CALIFORNIA CORRELATED WITH LISTENER REQUESTS

To: BOSS JOCKS

From: Ron Jacobs

Oct. 28, 1966

1. HOOPER starts Tuesday...read following carefully.

2. SATURDAY: Clock the Jock @ :19  
Treasure (Saga) @ :37.

SUNDAY: Clock the Jock @ :19  
Treasure (Parrot pitch) @ :37  
New one-liners pitch parrot ("Starting tomoro.")

MONDAY: Clock the Jock over  
Treasure (Sitar with Parrot pitch, 10-sec) @ :19  
X-5 Parrot sound once an hour  
New one-liners pitch parrot ("Call at the sound...")

Simply put...

Keep running Clock the Jock 'til 11:19pm Sunday.

The Pirate's Parrot (X-5) then starts running once an hour ala the Kahuna cockatoo. Get used to it...it's 2-seconds...and do it over intros, Bridges, record after news, between spots, etc.

THE X-5 RUNS EVERY HOUR FROM 6am 'til 1am the next morning. But... there will be three hours of each day when it is omitted. Do not blow the X-5 during any hour which has "omit" on the winner log.

Use the parrot one-liners to get them hip. Also, thru Wednesday, there are short plugs by Sitar himself to run at :19 plugging to call in.

Fill in all the info on the winner log. Tell them they'll receive full info in the mail...allow a week. **AND WRITE LEGIBLY (LEGIBLY!)**

The winner tag for the Parrot call-in is on the bottom of the one-liner which go up Monday. **USE IN SEQUENCE AFTER X-5'ING.**

First parrot is 6-7am M<sub>o</sub>nday, Oct. 31.

Call me if you have any questions. **BE SURE TO CHECK WINNER LOG BEFORE EACH HOUR FOR OMITTED X-5.**

3. There will be a Halloween one-liner up Monday. Use once an hour 'til 11pm.

4. New Sinatra ad ed as hitbound. Don't overplay during weekend and kid times.

5. There should always be one Boss City plug per hour, one way or another.

GET HOT FOR THE HOOP!!

To: BOSS JOCKS

From: Ron Jacobs

Halloween, 1966

1. As advised by separate memo, the pre-taping of the Boss Battle has been cancelled. You'll do your bit live on the night you're scheduled (except Steele, who will pre-tape early Saturday, due to ratings.) Please check with Peter Gardiner prior to your shot.
2. The Hooper will be unavailable 'til later this week, so let's take nothing for granted...and SWING OUT THRU THE NEXT SEVEN DAYS.

We'll also have a jock meeting after the Hooper, so we can see each other again!

3. Listening over the weekend, there is one element which is lacking obviously in the KHJ sound: SINCERITY! You must sound warm... like you're aware of who's listening...and what they want to hear. You must sound like you're talking to someone...not just mouthing various elements of the format into the mike. We must sound more appreciative of the town...(this fickle city where 3 different rockers have been #1 in 3 years!) That "thank you" one-liner is not just so many words...you do appreciate the response we've gotten... it's due to the people who wait patiently on the Bossline...write the letters...show up at the promotions...listen in their cars and on their beaches and in their kitchens and walk around with you on. The audience is real...and so are you. The other Boss Jocks you're plugging are real. The areas (and schools) you're mentioning are real places with people who have feelings. THERE IS ONE DANGER: COMING ON TOO SMUG, SELF-SATISFIED AND COCKY! That is starting to creep into to what is being said and how you're saying it. These people who are listening are paying our way...don't talk to them like we're doing them a favor...like they're going to be automatically listening...like they're inferior. You've really got to feel it...to sound like it...and this is the big area of concentration for everyone of the eight of you: WARMTH not the smug, superior assumption that we're better than everyone. We only are, baby, when the listeners are there. And they ain't about to dig you unless you dig them!

4. Be sure to sign off with a plug for your Treasure Hunters. (And watch for the hours where the parrot is to be omitted.)

There was not enough sell over the weekend for the 393 winners we had. When something good happens, backplug it. It's a big deal to be a Treasure Hunter if you sound like it is.

5. Please answer the Bosslines as much as you can. The only thing worse than leaving a listener hanging is leaving a listener hanging whose line is busy when the Hooper calls!!!
6. Morgan, Riddle, Steele and Mitchell (Sunday-off guys) will be involved in the actual Treasure Hunt...Sunday, November 20th. Gonna be wilder than Clarksville...you'll each have your own boat.

**WARMTH** IS WHERE IT'S AT !!!

To: BOSS JOCKS

November 4, 1966

From: Ron Jacobs

1. The Hooper is out and the same thing happened as last year: we dumped when the kids ain't available, and zoomed where they are, now that baseball is off. Note that since we had bigger numbers, we dumped a bigger load, and in one slot KRLA is ahead of us!!! It is natural to fall off when the kids go back to school, particularly between 9am and 3pm, which we must assume were the weak sections of our bad times. Anyway, in the printed Sept-Oct figures all is cool, we're #1 in each slot (among the rockers) and have more than the others combined...but if KRLA does this one more time, then we will be in trouble. The only thing we're going to do differently is to adapt the music balancing system outlined below. Anyway, here are the figures:

	<u>KHJ</u>	<u>KRLA</u>
Mornings	8.8 (17.1)	8.8 (9.3)
Afternoons	11.0 (20.4)	<u>11.8</u> (9.6)
Sunday	15.4 (12.4)	6.9 (5.6)
Saturday	18.5 (10.0)	14.1 (10.0)
Nights	19.5 (8.4)	14.4 (5.4)
TOTAL	14.2 (14.1)	11.6 (7.9)

There ain't no getting away from the fact that they did go up when we lost the kids in midday. Therefore, after much consideration about our music balance and it's effect on audience comp, we are trying the following on a trial basis.

2. A) Each week certain records will be listed in (brackets)...those will not be played in the times below.

B) A new category, "X" records, will be at the bottom of the playlist; these will be played in the times below, replacing those bracketed. For instance (PSYCHOTIC REACTION) would not be played in the times below, instead an "X" record such as BORN FREE would be played in it's place.

- c) This will be in force as follows:

Million Dollar Weekends - not at all...ignore brackets & "X" discs.  
 Williams and Clark (when on all night) - Play all the records on the list, "X" records and those in brackets. Naturally, spread both categories thru the night.  
 Morgan - 8am-9am weekdays  
 Terry & Mack - All the time on weekdays  
 Steele & Mitchell - no change  
 Riddle - 11pm-Mid Monday thru Thursday

- D) If a "X" record number is preceded with HE you can use the L-6, all others use what is appropriate: L-1, L-7, L-9 or jock logo.

- E) Don't call the "X" records anything, such as extras, just give title and/or artist. (If there's an HE you may call it a hitbound.)



F) Hitbound, Golden and Boss 30 rotation is not effected. You use the "X" record in place of one which has been (CUT).

G) "X" records should always be surrounded by big Boss 30 hits or a Golden...and never follow an IDor the news.

If you have any questions about this system, and how it should be used on you show, check with me!

This is just an experiment, to get the more offensive sounds off when the majority of the audience is adults, and to give more exposure to midla-of-the-road pop hits without throwing off our regular Hitbound rotation.

This is the only adjustment we are making. The Hooper is much better than last October, when we also fell, and KRLA was #1 and we were #2...but all the other goodies are as important as ever: WARMTH...SE&D...AREAS...REQUESTS...STAYING UP...KEEPING INVOLVED...PLUGGING...etc.

Please let me know if there are any hangups with this new playlist system and any opinions you have.

Let's finish strong right up through M,nday night!

To: BOSS JOCKS

From: Ron Jacobs

1966  
November 14, 1999999

1. The CAMARO bit sounds groovy and most of the hangups have been worked out. Some pointers:

- a. The kids can't talk to one another...you can talk to both. So...just bear this in mind while talking on the air to them. First get both their names on then do a bit. It's up to you to think of three different bits for each show. Terry was asking them what they'd prefer for lunch...Gary was doing bits like "What do you think of ---?"

The point of what you say to them should emphasize that the computer will pick the best matched. You might even mention once in a while that they'll be getting a computer card while talking to them on the air. Have fun with them.

- b. Regardless what number call you've said, take the first one on HO-19353 (unless a total dingbat) and quickly get an opposite sex on the roxtary. (The number of the call you plug should always be the same: "...4th boy and 4th girl" or "...2nd boy and 2nd girl," etc.)

- c. As soon as you get back to them to tape...do both before hanging up. (Otherwise the second has a dial tone.)

Keep monitor down when taping.

(Don't worry about them hearing info on the other...we're going to mix up questionaires.)

- d. Try to sign off with the names of your couples. Be sure that the green sheets stay with your copy book.

- e. Good phrase to use is "...maybe you'll meet your match..."

2. From 12:37am THURSDAY 'til 5:37pm SATURDAY there will be a Treasure Island promo (P-2) every :37.)

Alternate one-liners about this 'til BOSS CITY. Mitchell: at 7pm Saturday kill the one Treasure Island plug which refers to Boss City.

3. The weather looks A-OK for Sunday. If we must cancel I'll phone Clark re. running a standby "trip postponed one week" (P-3) promo.

Otherwise MORGAN will be doing live feeds throughout the trip Sunday. These'll be on BOSSLINE #2 which must be returned to #1 for CAMARO.

When Morgan calls, he goes last in sequence. Cues already posted.

3. Morgan, Steele, Mitchell and Riddle: 10:30am FRIDAY my office.

To: BOSS JOCKS

From: Ron Jacobs

November 15, 1966

1. CAMARO COUPLES starts at 6:19 tomoro morning and runs every hour at :19 thru Dec. 7. This is basically the same as most phoners:

- a. Do the plug line, as usual, over the intro of the record before the :19 sequence. Notice that you take the --th call from both a boy and a girl. (Since you have two finalists it should be either the 2nd, 3rd, 4th or 5th mail.)
- b. Get a kid on the new one-line unit, then get one of the opposite sex on the regular Bossline. Tell them both that you will be talking to them together on the air and not to hang up after that is done.
- c. Write each of their names and cities on the format sheet.
- d. Do all spots in :19 sequence. Play the first part of CAP P-1. There is a short music effect at the end of the first part... ignore this and come in over it at the end cue as indicated.
- e. If you have time, and have established that the kids are articulate then you can do up to a 15-second three-way bit with them.

If you don't want to mess with them, then just mention each name, acknowledge them on the phone, and do the end line.

If you are going to mess with them (and this is where it's at: two people meeting on the phone from different places, not knowing the other, but trying together to win something)...then some bits are:

Introducing one to the other.  
Checking weather at each place.  
What school both go to?  
Has one been in the other's city?  
Age? Looks?

→ The excitement of the whole bit is the finalists meeting on the live radio with you bringing them together. We'll play this by ear as we go and see how good it can or can't sound. KEEP IT MOVING!

ALWAYS END ON THE END LINE: "I NOW PRONOUNCE YOU KHJ CAMARO COUPLE NUMBER \_\_\_\_\_"

- f. Close it with the second part of the CAP P-1 2-punch. Go from this to the logo and don't talk over the record.
- g. Immediately ~~to~~ get the info from each kid...make sure the engineer is taping. THIS TAPE REPLACES THE WINNER LOG. After you get the info from the first kid, be sure to hang up before taping the second. Our only reference to these people is the tape, so be sure that they pronounce the info audibly. Also, we are saving the format sheets as a cross check, so write legibly. After a while it might work that you can make the tape before you do the bit, but do it this way at first.
- h. Tell them that finalist info will be coming in the mail. STUDY ATTACHED AND IF YOU HAVE QUESTIONS CHECK WITH ME BEFORE DOING

Continued

2. Camaro rhymes with Pharoah.

3. Morgan has been doing a bit about the pronunciation of Laura Nyro. He talked on the air this aym to several morning jocks, and tomoro will talk to Laura herself. 'Til then pronounce it NY-RO...if you want you can mention the Morgan dispute. After 9am Wednesday pronounce it NE-RO (like the Roman emp.)

4. All Treasure jocks will meet with Berrigan and I at 10:30am Friday. I assume you're working out your \$25 costume budget to look groovy on film. Morgan will be doing feeds during the hunt Sunday. These will come in on HO-11098 and I'll check with Clark, Terry and Mack regarding same. Remember to swithh back Bosslines!

5. "wp/BC" on the playlist means it World Premiered on Boss City.

6. When we have an exclusive (like we still do with Herman) plug and tease it ahead.

7. Note that we have dropped to 3 "X" records. The number will vary from 3 to 5, depending on how many are bracketed. The same hours and rules apply. With only 3 Terry should let Gary know exact order played each day.

Hey Joe by Tim Rose is now a regular Boss Bitbound.

Both Monkee tracks are available, if requested, but Monkee Theme is bracketed.

Seven records went off the list, so work the new "S" records in by surrounding them with either old or new monsters.

8. From tomoro morning thru Sunday the one-liner scene is:

2 Camaros  
1 General (including Boss City)  
1 Treasure Island (alternate the two)



From: Ron Jacobs

November 18, 1966

1. Some CAMARO points to bear in mind:

- a. Repetition of the same songs following the P-1 is becoming obvious. I'm hip to the time it takes to tape the info, but it seems that SATISFIED MIND and KNOCK ON WOOD always follow. Mix up the songs which follow the bit, and try for up-tempo smashes.
- b. The question bit with the kids sounds good, but don't repeat their answers! If you're doing that just to let the other hear the answer you're doing it at the expense of being redundant and time consuming to the audience, which of course is more important. Make the questions short and succinct and tie-in quickly with the end line.
- c. They will actually be receiving a COMPUTER CARD with 93 questions, so make reference to this whenever you can.
- d. Now that you've done it for a while relax and sound like you're having fun, you big, generous electronic cupid, you!

2. There are about 23 songs on the present list which are not hard rock. Beware of getting into sequences of songs (including Golden's) which lose the rock sound for more than one record. Unless you're really concentrating it's easy to get the Sinatra, BORN FREE, NAME and a soft Golden bunched together for over fifteen minutes without a rocker!!!  
PLAN AHEAD!!!

Terry & Gary: 3 regular to 1 blue Golden T.F.N.

3. Gary, Steve & Terry: Morgan will be phoning in during the Treasure Hunt... be sure to plug his feeds with the line posted for same Sunday.

Cues are as posted. Note: Morgan can only hold the line for 3-minutes, so get him on as soon as possible, though try for last in the sequence.

Be sure to inform engineer that it's coming in on Bossline #2...and be sure that it is returned to #1 for the CAMARO bit.

If the time factor gets to be a hangup, have the engineer tape Morgan off Bossline #2. BE SURE TO HOLD FONE UP TO YOUR MOUTH SO MORGAN CAN HEAR CUES.

THERE WILL BE AT LEAST ONE LIVE FEED PER HOUR THROUGHOUT THE DURATION OF THE HUNT!

4. Should have the Hooper early next week. Keep it up and concentrate.

Re-word one-liners.

Attention areas.

Intro records with flash and class!

To: BOSS JOCKS

From: Ron Jacobs

November 22, 1966

- 1) First, the November Hooper. The October-only ratings were no fluke, apparently. KRLA is now ahead of us in the morning...and though we got back the lead in the afternoon it's only .6%. The numbers seem to be in our favor when the kids are available, but it's a split with KRLA during non-kid hours. THIS IS THE AREA IN WHICH WE MUST IMPROVE.

Of course, we've had hardly enuff time to determine whether the new music balancing will help...that should show up the Hooper which starts a week from Thursday.

KRLA is in the printed October-November figures leading us in the morning 9.0 to 8.8 and tied with us in the afternoon 11.5 each.

Don't let it get to you (to the point of panic) as we have already made some adjustments and all are thinking of new goodies after Xmas Wish. These numbers should serve as even further reminder that it's a new ball game every Hooper, every show, every hour, every minute!

<sup>NOV</sup>  
October Only Hooper

	<u>KEJ</u>	<u>KRLA</u>	<u>KFWB</u>	<u>KLAC</u>	<u>KMPC</u>
Mornings	8.8 (8.9)	9.2 (8.8)	2.2 (6.6)	15.2 (15.3)	12.0 (5.5)
Afternoons	11.9 (11.0)	11.3 (11.8)	3.3 (7.5)	7.6 (10.2)	7.6 (2.4)
Sunday	11.6 (15.4)	6.7 (6.9)	7.3 (6.3)	1.6 (5.7)	6.2 (8.6)
Saturday	14.2 (18.5)	12.9 (14.1)	3.9 (1.6)	4.3 (3.8)	10.7 (4.3)
Nights	20.4 (19.5)	13.0 (14.4)	2.8 (8.1)	7.4 (5.4)	4.9 (4.8)
TOTAL	13.8 (14.2)	10.9 (11.6)	3.3 (6.8)	8.8 (9.1)	8.4 (4.7)

KFWB can\* up nicely on weekends, #2 on Sundays. KBLA same insignificant-type numbers, no big change.

Now the things to concentrate on are:

Terry & Gary: Besides the sound & tempo, be sure that the Goldens you play have the feeling of "Blueberry Hill" more than "Do You Believe In Magic." Make those Goldens take the housewife and listener over 25 back some years. Consider the MOOD as well as the SOUND.

Sam: Starting to sound a little too casual.

Steele: The cliches that hold up are an integral trademark and important...but there should always be new things.

Everyone: Keep it exciting. (Mechanically we're getting about as smooth as possible...it's what you do and say, and how you say it which makes it exciting. The new Boss 30, Million Dollar Weekend, Boss City are only as exciting as you sound!

You must project more into your show and the sound of the station. Don't just say "The Real Don Steele today at 3." Make him real...he's not a machine... and it's equally up to you to build the reality of all the other jocks, as they should for you. This is most noticeable coming back to town. it's all happening right, but it doesn't sound as if you really mean it. YOU ARE SELLING YOURSELF, BOSS RADIO AND THE OTHER JOCKS...ALL THE TIME!

We've got some goodies in the works to follow Xmas Wish which should re-generate much excitement...but you have got to stay up for 3 hours every day. It's the same old bit, it's not a fantastic accomplishment to make it to number one in the Boss 30 unless you make it sound that way. This lack of involvement is apparent in the Camaro conversations... you are giving set, polite answers, but you don't sound like you care. We must remember that we are talking to people and we can't get by just on a slick, consistent, established format. There will be promotions to blow everyone's mind...but it's up to you...particularly for the next few weeks to sound like you mean it, not like a court clerk reciting the same line for the 15,000th time! Re-word those one-liners...talk about the other jocks like they're for real...work the areas with sincerity... think about the composition of the audience (Who is listening???) when you pick your next record. COME ON!:

We'll be number two (when we are) just long enough to get re-turned on and make 'em realize it.

I am getting showbreakdowns just for fun, to see for sure if it's only the non-kid times where we're hung up...and I'll send those out as soon as I get 'em. Remember, though, that those figures are really based on a small sample. The new music bit, some humming new promotions, and you're super-effort should do it.

- 2) The Camaro interviews are starting to run too long, with considerable repetition and wasted words. You're talking to people so be real and warm. (For this you're not on the air, you're on the phone.) QUICK is where it's at. Everyone's been doing great on innovative questions and plugs for the 93-question computer card. MOVE IT!



To: BOSSJOCKS

From: Ron Jacobs

November 23, 1966

1. Some points about plugging other jocks:

a. Try to do this away from mention of your name, or it gets very confusing.

b. Just don't mention the jock by name! Follow the plug with "He's out of sight" ... "He's racing up Melrose at this moment" ... "He's wearing his protest pants today" ... etc. In other words make him a person. Instead of "Robert W. Morgan had a turkey in the studio this morning" it should be "Did you dig Robert W. this Morgan? He had a Boss turkey in the studio?"

(Morgan did have a Boss turkey in the studio this morning, by the way. Were you listening to him?)

I think you understand what I mean. Not just names...real people.

c. From now on there's a list of all jox on the bottom of the playlist. This is to help you keep track of plugging all the other guys. (It's Sam's system...use it...it works.)

Another thing...don't be afraid to say "I". Like in "I dig this sound." Talking in the first person is real.

2. Million Dollar Weekend runs as usual starting at 3pm Friday. But no "X" records (and ignore brackets) from 9am Thursday thru 3pm Friday.
3. Thanksgiving promo runs tomoro only every hour at :37. Don't talk after this (even if it means dumping a one-liner.) This promo plugs Xmas Wish starting Dec. 8...and there's a one-liner starting tomoro, which you should use about twice a show.
4. If you get any calls for a record called "S.O.S." Please keep track of them for me.
5. Mitchell: If Sam is a bit laet tonight it's because he was in the Santa Claus lane parade. If he's late mention why.
6. Again...a reminder to be most careful with record programming, so there's a hard rocker or a top 10 song every other record...otherwise we lose the hit sound.
7. The Camaro bits sound much better short. Gary had a great one at 1:19 today.

Happy Thanksgiving!

To: BOSS JOCKS

From: Ron Jacobs

November 29, 1966

1. The following figures are Hooper shares by shows for November, with October figures in parenthesis. Please bear in mind the minimal sample which these figures represent in this form.

	<u>KHJ</u>	<u>KRLA</u>	<u>KFWB</u>
Morgan	11.3 (11.3)	11.9 (12.7)	1.3 (7.7)
Terry	6.4 (6.1)	6.4 (4.5)	3.2 (5.3)
Mack	8.7 (10.5)	14.2 (4.2)	3.1 (4.2)
Steele	14.3 (11.3)	9.1 (16.4)	3.4 (9.4)
Mitchell	19.9 (22.3)	13.6 (15.3)	3.7 (8.4)
Riddle	21.3 (14.4)	11.7 (12.7)	1.1 (7.6)
# periods <u>UP</u>	3	2	0
# periods <u>DOWN</u>	2	4	6

The unfortunate thing was that the two areas where KRLA came up were the total block from 9am-3pm. Don't get hung up on these figures, regardless if yours are good or bad. The significant fact is in the size of the total L.A. rock audience from 9am-3pm.

The average shares in this time period among KHJ, KRLA and KFWB looks like this:

October 1965 - 7.9%  
 November - 7.3

October 1966 - 5.8%  
 November - 7.0

That is, if you took all the rock audience in this period and gave an equal share to each of the three stations, the station would have the figure indicated above. Not only isn't it the "automatic" 30-50% supposedly due the rockers in each market, but both back-to-school months are down from last year!!!

2. If you have two produced spots, which you normally would segue, and the second up-fades, talk into it, without delaying the start. In other words, from an L.A. Times to a Camarro where they count, don't just start the second spot at its low level, either overlap or bridge it with one or two words. For a better example, listen to the way Steele handles this. When this situation occurs bridging in will make us sound less mechanical. Comprehend?
3. Please check Bobby's list of unavailable Goldens before writing them up as missing.
4. There were several Goldens repeated last week. WHAT THE ---- DOES IT TAKE TO GET YOU TO CROSS THEM OFF????????????????????????????????
5. When possible try to work in callers on the other two Bosslines for the Camaro Couples, just to get a few more areas on for this. (I.e. 171

a girl from LA. and a boy from Santa Ana, etc.)

6. When you can please talk positively about the Monkees...if you say anything. Backplug that all their records have been World Premiered on KHJ...talk about Clarksville...and refer to their TV show as a "smash." This last point I mention because their producer called bugged about jocks on other stations putting down the Monkees and hinting the series might be cancelled. Nothing could be further from the truth...the ratings are good and there's 100% sponsorship. So... if you do talk about them, make it positive. We'll eventually be doing a concert with them when they're ready to play L.A.
7. If you have any wild ideas for a January promotion please lemme know.
8. And...above all...project:

FRIENDLINESS!

WARMTH!

SINCERITY!

UNDER-CONFIDENCE!

THIS IS NOT AN OCCASIONAL REQUIREMENT —  
THIS IS THE WAY YOU SHOULD COMMUNICATE  
ALL THE TIME! NOT COCKY — OR TOO HIP — BUT  
AWARE OF WHO THE AUDIENCE IS. THERE IS  
NO MECHANICAL SYSTEM WHICH WILL ACCOMPLISH  
THE ABOVE — IT'S UP TO YOU!

To: BOSS JOCKS

December 5, 1966

From: Ron Jacobs

1. The following jocks will be involved in the Boss Battle finals on TV Saturday, December 10: Mitchell, Terry, Morgan and Mack.

Check with Peter or Milo beforehand re. costume and what you'll do. Plan to be here at 5:00pm. The show will be over at 7:00, but Terry, Morgan and Mack should plan to stay after with Berrigan for interviews and pictures with the high-school press!

2. Starting at 6am Tuesday we are changing our Golden pattern.

There will be two regular Golden's per hour, in the old slots, at :26 and :56. In addition, there will be a Christmas record at :19, following the Camaro bit (and starting Thursday, following the Christmas wish.)

(Johnny Williams: Call me re. how many Golden's for you.)

Be sure to select Golden's based on who's listening. Gary and Terry should do regular at :56, blue at :26.

The Christmas records will be on a separate playlist. DO NOT GO ON TO A NEW LIST UNTIL ALL HAVE BEEN PLAYED. PLAYE ALL THE SONGS ON THE LIST...AND CROSS OFF WHAT YOU'VE PLAYED.

The Christmas record will always be preceded by the Xmas logo (L-4). DO NOT TALK AFTER THE L-4, either following Camaro or Xmas wish.

3. Bill Drake listened to the station constantly over the weekend. On the plus side he said that everything mechanically was happening correctly and everyone was saying the right words...but as a result of this the station sounds predictable and dull. Of course, the answer isn't to make mistakes just so things aren't predictable... the answer is for you do DO MORE THAN JUST THE TIME AND TEMPERATURE.

You have 21 hours to consider new ad libs for intros. Morgan had a good bit this morning about a TV show last night. Gary was doing a bit today asking for suggestions for Xmas presents for the Boss Jocks. Mitchell mixes up his school salutes.

Yes...you must have more to say...and even more important, as Drake pointed out, everyone is so busy being correct and hip that no one sounds like they dig this music. As Drake said, he never got the feeling that anyone on the station was telling him that they dug the music. This music makes up 85% of our sound...YOUR sound...and at least TWICE an hour you should really COME ON about what a gas this record is. #1 on the Boss 30 is a big deal...how often do you mention that when you play "Devil with a Blue Dress?" The Mitch Ryder is always intro'd with perfect timing and the right words... BUT NO SOUL!

- 4/ The station sounds predictable, gentlemen, and one sure way to re-generate interest is to make a jock change. Jock change? No one wants that...but no one wants these soft ratings we're getting. Everyone on the jock staff better start innovating and sound less predictable. SELL THE MUSIC AND SAY SOMETHING!!!!!!!!!!!!!!!!!!!!

SEPT - OCT. POLSE

MONDAY - FRIDAY

	<u>6AM - NOON</u>	<u>NOON - 6PM</u>	<u>6PM - MID</u>
KHJ	9 (10)	12 (14)	14 (9)
KRLA	6 (6)	8 (8)	8 (4)
KPWB	4 (5)	5 (5)	5 (3)
KSLA	1 (1)	2 (2)	2 (2)
KFI	8 (7)	7 (7)	31 <sup>#</sup> (31)
KLAC	10 (9)	8 (5) 7	6 (6)

SATURDAY

KHJ	11 (11)	14 (13)	12 (10)
KRLA	5 (5)	6 (6)	7 (6)
KPWB	3 (3)	3 (2)	6 (4)
KSLA	- (1)	- (1)	- (-)
KFI	9 (9)	17 (16)	16 (19)
KLAC	8 (9)	4 (5)	9 (7)

KHJ  
HOUSE-  
HOLDS  
PER  
WEEK

810, 700  
(734, 300)

SUNDAY

KHJ	11 (11)	10 (9)	13 (11)
KRLA	6 (6)	8 (6)	4 (5)
KPWB	6 (5)	5 (5)	5 (5)
KSLA	1 (1)	- (1)	2 (2)
KFI	11 (12)	29 (33)	15 (16)
KLAC	7 (7)	3 (3)	6 (6)

GO TRY IT NEXT YEAR WITH AN ACCURATE ARM, VIKING!

	23	24	25	26	27	28	29	30	31	1	2
TIME SIG	KANS WISN	KANS WISN	KANS KANS	KANS 93	DIC 93	DIC 93	DIC 93	DIC 93	DIC 93	DIC 93	TIME SIG
:19 SLOT	KANS E.T. (3:30 QUES)	KANS E.T.	KANS NoB	P-1 A+B	P-1 A+B	P-1 A+B	P-1	P-1	P-2	P-2	TIME SIG
:19 LOGO	L-4 KANS	L-4 KANS	L-4 KANS	L-4 N.Y.	L-4 N.Y.	L-4 N.Y.	L-4 N.Y.	L-2 B16 93	L-2 B16 93	L-2 B16 93	L-5
:19 RECORD	KANS LIST	KANS LIST (SEPT)	KANS LIST (OCTOBER)	'65 GOLDEN	'66 GOLDEN	'66 GOLDEN	'66 GOLDEN	B16 93 LIST (GENERAL)	B16 93 LIST	B16 93 LIST	156 156 156
ONS-LINES	2 GEN 2 '57	2 GEN 2 '67	1 GEN 1 '67 2 AD 418	1 GEN 1 '67 2 DIC 93			1 GEN 1 '67 2 DIC 93	2 '65 KANS LIST	2 '66 KANS LIST	2 '66 KANS LIST	2 GEN 2 TRG MACH.

21A 3B IS "D16 93" PROMO  
 21 IS "D16 93" PROMO  
 22 IS "D16 93" PROMO  
 23. THIS IS THE "D16 93" PROMO  
 24. THIS IS THE "D16 93" PROMO  
 25. THIS IS THE "D16 93" PROMO  
 26. THIS IS THE "D16 93" PROMO  
 27. THIS IS THE "D16 93" PROMO  
 28. THIS IS THE "D16 93" PROMO  
 29. THIS IS THE "D16 93" PROMO  
 30. THIS IS THE "D16 93" PROMO  
 31. THIS IS THE "D16 93" PROMO  
 1. THIS IS THE "D16 93" PROMO  
 2. THIS IS THE "D16 93" PROMO

memo from

RON JACOBS

(LATE '66)

Johnny...

Got a massive dose of insomnia last night and dug how good the station sounded with you at the controls. And I'm dropping you a note because I would feel stupid calling you up just like a fan with nothing to say other than "you're a gas."

Just be certain, Johnny, that I'm not unaware of what you are doing, have done, and can do. Drake ~~man~~ mentioned his conversation with you, and I'm the first to appreciate how you feel. But your efforts ain't going to be overlooked!

Lon

93/KHJ



KHJ AM • FM • TV

5515 MELROSE AVENUE • HOLLYWOOD, CALIFORNIA 90038 • AREA CODE 213 462-2133

January 3, 1967

Mr. John Williams  
17553 Kalisher St.  
Granada Hills, Calif.

Dear Johnny:

Since I spent a considerable amount of time in that Midnight-6 AM Siberia, I can appreciate what a rugged shift it is.

I want to express my personal thanks to you for doing such an outstanding job as the finest all-night deejay in America. This past year has been very good for all of us at KHJ, and I am confident that 1967 will be even better.

My best personal wishes to you and your family for the finest of all possible new years.

Sincerely,

KHJ RADIO

A handwritten signature in dark ink, appearing to read 'Ken', written over the typed name of the sender.

Kenneth W. DeVaney  
General Manager

KWD:mk



To: BOES JOCKS

Date: January 13, 1967

From: Ron Jacobs

- 1) From 8:45am Saturday through 9am Monday Morgan will, he says, provide hourly Monkee feeds. All of these will come in on Boss Line #2 and be tape-recorded in advance. It is up to you to put that hour's report in the best sequence. Obviously the best sequence is one where there are no spots (or following a 10-sec. spot.) Never use a Morgan-Monkee feed in the :19 slot.

Your intro to him each time should be... "What's happening with The Monkees, Robert W. Morgan?" Morgan's end cue will be... "This is Boss Jock Robert W. Morgan on the move with The Monkees."

Since there are five Monkee songs on the list, you should be able to follow each Morgan-Monkee feed with a rotating Monkee song. This means: (a) Feeds should be in sequences prior to a current record (except for "Clarksville" which will be in this weekend's Golden Book and is okay to use following a feed.) (b) You should hold your Monkee song until it can be used to follow a feed.

Once you know Morgan's tape for the hour is available be sure to plug ahead like crazy! If you have any idea of what's on the tape you can be more specific in your plug ("Robert W. Morgan chats with David Jones backstage in Cleveland, upcoming on the \_\_\_\_\_ Show.")

Morgan, for overnight Saturday and Monday morning through 9am, will pre-tape a bunch and they will be slated for the hour in which they are to be used.

BE SURE TO REMIND THE ENGINEER TO RETURN THE BOSS LINE TO THE #1 POSITION FOR "TIME MACHINE" AFTER MORGAN HAS BEEN TAPED (AND VICE VERSA). All of these feeds will be approximately 60-seconds.

- 2) Once again, the changes in schedule will be: Clark for Morgan 6-10AM Saturday, Steele for Morgan 6-9am Monday. In addition, Johnny Mitchell will do the Sam Riddle Show Tuesday night, Jan. 17.
- 3) Effective this weekend from 9:40am Saturdays through 5:40am Mondays the specific news cap will not appear on the log. It will be the responsibility of the newsman to inform the engineer every hour as to which news cap will be used.
- 4) As you may have heard Warren Earl has been appointed General Manager of KBJ AM & FM. He was previously at KFRC where he had been General Manager since that station began its successful climb with this format. Prior to that Warren was in the Crowell-Collier organization. Mr. Earl brings extensive experience in our type of radio to this operation and I hope you will "welcome him aboard" when the occasion arises.

Please be advised that there are no further administrative changes contemplated by the company and, further, our operational policies and procedures shall continue in precisely the same manner. Our aim, as always, is to constantly improve the quality of our sound and the quantity of our audience and I, for one, personally look forward to Warren's administration of these goals.

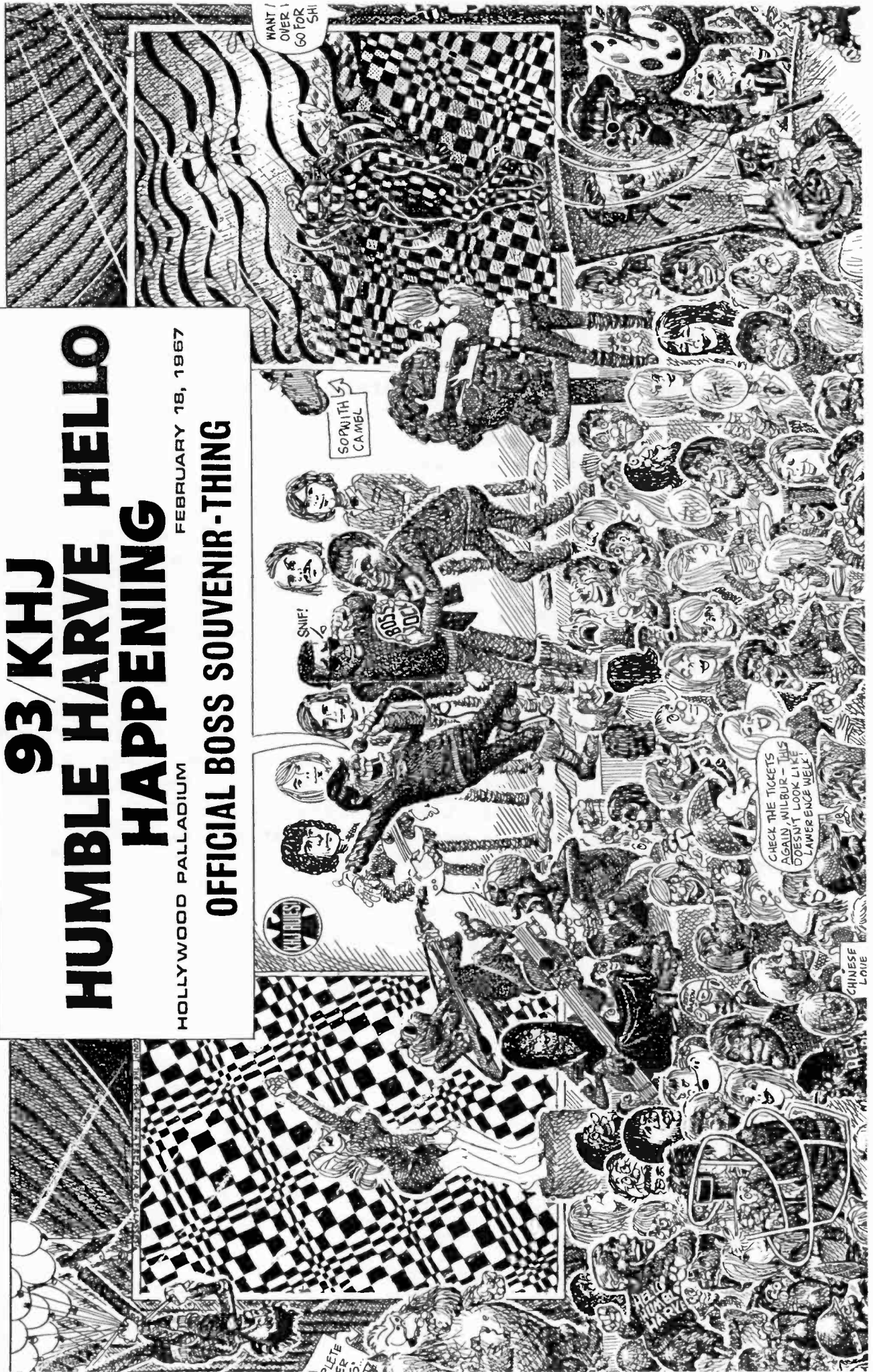
- 5) Please remember the basic requirement to mention the "Million Dollar Weekend" in all sequences. Also, we still must backplug more frequently "Time Machine" winners. This weekend is a good opportunity to really build the jackpot by using a lot of songs from 1956, '57 and '58. And, once the Morgan tape is in...and you've planned where you are going to put it...be sure to sell hard this exclusive RBJ feature.
  
- 6) Effective Monday, January 23, the 9-Noon shift will be handled by Johnny Williams. Effective Midnight that day, the all-night shift will become the Steve Clark Show. Frank Terry will handle "Closeup," Sunday mornings, vacations, production, and will be more available to lend his assistance to us in the Program Department. **THIS IS THE ONLY JOCK CHANGE.**
  
- 7) Yesterday, I assume motivated by gossip in regard to the appointment of a new General Manager, one of you made some highly unprofessional references to that subject on the air. Anyone commenting on company policy or what's happening internally to the station on the air is violating a very basic tenet: "The show must go on!" The audience doesn't know what's happening within our organization, however, if you tell them or even make innuendos you are acting against company policy. Make no references on the air to what happens in this building. Furthermore, do not plug or make references to in any way, the above jock changes, until they are officially presented by way of authorized one-liners. Everything is cool with you unless you violate the above policy.

# 93/KHJ HUMBLE HARVE HELLO HAPPENING

HOLLYWOOD PALLADIUM

FEBRUARY 18, 1967

## OFFICIAL BOSS SOUVENIR - THING



To: Boss Jocks  
From: Ron Jacobs

February 21, 1967

1. Effective at 4:37pm today (Tuesday), a 35-second "Jet Set" promo, Cap P-3, will run on alternate hours TFN. This is in conjunction with the contest which continues to happen at :19.

This promo will run even hours on Tuesday, odd hours on Wednesday, etc.

(Gary: runs in all :37 segments in your show.)

2. Continue to talk up how groovey "Jet Set" is. Not only should you be plugging the contest and the places...but also the fact that YOU might be going along on the trip!
3. Here are the February-Only Hooper figures which, if we are moving up to a higher plateau, have not as yet reflected that fact. You will notice that:
  - a. The total share of all four rockers in the morning is 21.3% ...KLAC is a 17.7!
  - b. The Clay-Terrell fight must have had a monstrous one-night rating as WB's pm share for the week jumped past KRLA.
  - c. KBLA is finally showing legitimate and consistent numbers. Not only are they .3% away from WB in the morning, but this is the first month in which they've had no zeros.
  - d. The other three rockers all came up, whereas our overall average dumped.
  - e. With the rock audience dissipated among four stations, every fraction of a percentage point is extremely important (we also have KGFJ, KWIZ and KDAY draining small numbers off our audience.)
  - f. Whereas in January we had KRLA doubled in the afternoons, they have now taken the lead!
  - g. The spread at night between the three top rockers is only 1.3%. Last month our total night audience was within a fraction of a point of equaling KRLA and KFVB combined.
  - h. We have regained the lead in the morning...but a 7.1 isn't anything to celebrate.

Of course, we must realize that all changes and improvements take time to show up, as a new station requires several months to reflect its climb. However...this emphasizes the point (or it Godamn well better) that we must do everything 100% every second of your show. We have

more competition than any other rocker in America and in order to justify our reputation as the best Top-40 station in the country we must do it three times better! The station is (and will continue to) fully support all of our stepped-up activities, but for three hours a day, baby, it's up to you!

In the January-February printed averages we are, of course, #1... so, for Chrissake don't fall into a frustrated depression. Just realize that:

- a. We must top the February figures to maintain our lead.
- b. It is not very rewarding to wake up in the morning #2 (particularly when you've been beaten by the likes of Dave Hull or Joe Yocum or Vic Gee or Dick Moreland or Bruce Wendell.)

As we are all professionals with the same values I can think of no better motive to do more and be better and better and better than these figures:

<u>TIME</u>	<u>KBJ</u>	<u>FEBRUARY-ONLY HOOPER</u>		<u>KEWB</u>	<u>KBLA</u>
		<u>KRLA</u>	<u>KLAC</u>		
7-12	7.1 (6.6)	5.5 (9.3)	17.7 (16.5)	4.5 (1.8)	4.2 (1.8)
12-6	10.1 (14.8)	11.8 (7.2)	9.4 (3.8)	2.4 (3.6)	2.1 (0.0)
Sunday	21.7 (16.6)	9.2 (13.6)	9.2 (9.8)	4.3 (6.0)	2.9 (0.9)
Saturday	11.4 (15.4)	8.5 (6.4)	8.5 (11.1)	6.5 (4.3)	3.3 (2.6)
Nite	13.3 (18.0)	12.0 (11.0)	13.1 (6.5)	12.5 (7.9)	3.4 (2.0)
Average	11.5 (13.7)	9.7 (9.5)	12.6 (10.6)	6.7 (4.7)	3.2 (1.4)

## BOSS HIT BOUNDS

SHOW ME Joe Tex Dial  
 THIS IS MY SONG Petula Clark Warner Bros.  
 TRAVLIN' MAN Stevie Wonder Tamla

COME FLY WITH THE BOSS JOCKS TO

**ACAPULCO  
 LONDON  
 TAHITI  
 RIO  
 PARIS  
 JAMAICA  
 HAWAII**

YOU AND YOUR GUEST ZOOM AWAY ON  
 THE TRIP OF A LIFETIME WITH YOUR  
 FAVORITE BOSS JOCK! GET SET TO JOIN  
 BOSS RADIO'S

**JET SET!  
 93/KHJ  
 BOSS RADIO  
 IN LOS ANGELES**

# BOSS 30 FROM 93/KHJ



BOSS RADIO'S HUMBLE HARVE WITH HELLO HAPPENERS!

## KHJ'S "BOSS 30" RECORDS IN SOUTHERN CALIFORNIA!

ISSUE NO. 86—PREVIEWED FEBRUARY 22, 1967

Last Week	This Week	TITLE	ARTIST	LABEL	Weeks On Boss 30
(2)	1.	HAPPY TOGETHER	The Turtles	White Whale	5
(5)	2.	THEN YOU CAN TELL ME GOODBYE	The Casinos	Fraternity	5
(2)	3.	RUBY TUESDAY	The Rolling Stones	London	7
(14)	4.	MY CUP RUNNETH OVER	Ed Ames	RCA Victor	3
(9)	5.	BABY I NEED YOUR LOVIN'	Johnny Rivers	Imperial	4
(4)	6.	LOVE IS HERE AND NOW YOU'RE GONE	The Supremes	Motown	6
(15)	7.	THERE'S A KIND OF HUSH/NO MILK TODAY	Herman's Hermits	MGM	4
(10)	8.	LET'S FALL IN LOVE	Peaches & Herb	Date	4
(29)	9.	DEDICATED TO THE ONE I LOVE	The Mamas & The Papas	Dunhill	2
(3)	10.	I HAD TOO MUCH TO DREAM (Last Night)	The Electric Prunes	Reprise	7
(7)	11.	SIT DOWN, I THINK I LOVE YOU	The Mojo Men	Reprise	5
(6)	12.	KIND OF A DRAG	The Buckingham	USA	8
(HB)	13.	PENNY LANE/STRAWBERRY FIELDS FOREVER	The Beatles	Capitol	1
(11)	14.	EPISTLE TO DIPPY	Donovan	Epic	4
(25)	15.	THE 59TH STREET BRIDGE SONG	Harpers Bizarre	Warner Bros.	2
(16)	16.	DARLING BE HOME SOON	The Lovin' Spoonful	Kama Sutra	4
(12)	17.	GIMME SOME LOVIN'	The Spencer Davis Group	United Artists	7
(24)	18.	IT TAKES TWO	Marvin Gaye & Kim Weston	Tamla	3
(8)	19.	FOR WHAT IT'S WORTH	The Buffalo Springfield	Atco	9
(21)	20.	NO FAIR AT ALL	The Association	Valiant	5
(27)	21.	UPS AND DOWNS	Paul Revere & The Raiders	Columbia	2
(17)	22.	YOU GOT TO ME	Neil Diamond	Bang	5
(18)	23.	(We Ain't Got) NOTHIN' YET	The Blues Magoos	Mercury	7
(26)	24.	IT'S A HAPPENING THING	Peanut Butter Conspiracy	Columbia	3
(30)	25.	EVERYBODY NEEDS SOMEBODY TO LOVE	Wilson Pickett	Atlantic	2
(28)	26.	SHE'S LOOKING GOOD	Rodger Collins	Galaxy	2
(HB)	27.	SOCK IT TO ME—BABY!	Mitch Ryder	New Voice	1
(HB)	28.	THAT ACAPULCO GOLD	The Rainy Daze	Uni	1
(HB)	29.	INDESCRIBABLY BLUE	Elvis Presley	RCA Victor	1
(HB)	30.	GO WHERE YOU WANNA GO	The 5th Dimension	Soul City	1

THE POPULARITY OF RECORDS LISTED HEREIN IS THE OPINION OF KHJ BASED ON ITS SURVEY OF RECORD SALES IN SOUTHERN CALIFORNIA CORRELATED WITH LISTENER REQUESTS



To: BOSS JOCKS

From: Ron Jacobs

March 10, 1967

1. JET SET promos will run on alternate :37 slots during the Million Dollar Weekend. These are the first ones we ran, selling the glamour of each location. No talk after the promo.
2. The regular book will be used this weekend for Goldens. Be sure to stamp what you play. No Goldens earlier than 1962. Every other Golden should be from '65 or '66. This book will continue in use thru Monday, so we can check which songs are being played constantly. (Gary: OK to use pre-'62 songs when and where appropriate.)
3. Heaviest Monkee play should be on LITTLE BIT ME, LITTLE BIT YOU.
4. Let's not forget that on Thursdays the new Boss 30 numbers should be worked in as much as possible, for those who might have missed Humble Wednesday night.
5. Do not say "Million Dollar Weekend" after the Weekend ID when giving the time and your name.
6. Some 10-second spots have been running as long as 17-seconds. Either read 'em in the time logged or make a discrepancy report note if the copy runs long.
7. Play all the Boss 30 songs and Hitbounds, whether you like 'em or not!!!!
8. The key to maintaining excitement on JET SET is to continue talking it up about where you want to go. Remember, for every winner it means a Boss Jock'll be going somewhere. The only way we can keep the contest from going stale is for you to enthuse about it and work in plugs for where you'd like to go.
9. Please notify Shelley when you can come in Tuesday between 10am and 4pm to record a line for the Teenage Fair booth with mouzis.

LET SHELLEY KNOW BY MONDAY WHEN YOU'LL RECORD TUESDAY. WILL JUST TAKE A FEW MINUTES.

10. Danny Baxter will be doing a bit prior to the start of the baseball season with the "Boss Jocks Baseball Predictions." Whether you know anything about baseball or not, fill out the attached form and return it to my office no later than Monday.

FILL OUT THE ATTACHED...SERIOUSLY OR NOT...AND RETURN TO ME BY MONDAY. This'll be a good bit with Baxter, who will have a special "award" for the closest predictions, plus he'll feature your picks in one of his shots each day, and give his opinions.

When this is developed further, and before Danny goes with it I'll let you know so you can plug it appropriately.



1. **SCHOOL IS OUT** (this afternoon.) Ignore brackets and "X" records as indicated on the top of the playlist. Weekend Golden book is '62-'66. Play recent Golden's during next week. Play the big hits from last year. Vary your Golden's. There's a lot of good records not getting played. The following songs were not played for the 10 day period we had the one book in: EIGHT DAYS A WEEK, ALL MY LOVING, NOWHERE MAN, LAND OF 1000 DANCES, MY LOVE, THIS LITTLE BIRD, CAN'T YOU HEAR MY HEART BEAT, WHAT'S NEW PUSSYCAT, WELL RESPECTED MAN, DAYDREAM, I SAW HER AGAIN, RUN BABY RUN, I GO TO PIECES, MOHAI, SAM, I HEAR A SYMPHONY!!! In that same time HEAT WAVE by Martha and the Vandellas was played four times. BALANCE!
2. Effective at midnight tonight (Friday) the Orange County number changes to 549-2911. Use the one-liners to establish this often during the weekend. When saying this number say all the numbers, like: 5-4-9-2-9-1-1.
3. BOSSTROLOGY starts at 6:56 Saturday morning. This contest runs every hour thru April 1, and goes like this:
  - a. Contest is once an hour, as logged, at either :19, :37 or :56.
  - b. Check ahead each hour as to when you do it, the exact time is also on the winner log.
  - c. In the sequence before the contest, play the COSMIC FLASH (p-1). This goes after logo, before record. Do not run FLASH during record, or before logo. It's a seg from: Logo to FLASH to record.
  - d. Get first person on fone as contestant. FILL OUT CONTEST LOG and FORMAT SHEET. Be sure to ask for birthdate and get Zodiac sign from bottom of format sheet. BE SURE THE ZODIAC sign is written on the contest sheet (you'll use it on the second line you say.)
  - e. Do all spots in sequence...be sure contestant knows you'll be asking birthday on the air again. (That's all the contestant does on air.)
  - f. After your second line you cue the tape. THIS IS NOT A CAP, it is a tape. BE SURE THE ENGINEER HAS CUED UP TO THE TRACK FOR THAT HOUR...each track is slated...BE SURE HE'S CUED TO THE TRACK, NOT THE SLATE.
  - g. Tape ends with jingle "93/KHJ" ...go right into record.
  - h. CONGRATULATE kid on what he's won...be sure you hear it on tape...and comment on his forecast, if you can work it in.
  - i/ Be sure, then, to fill out "Prize" column on winner log, and tell kid he'll be notified by mail.
  - j. Backplug winners of heavy prizes often on your show...and sign off with plug for all winners.
  - k. Go over the attached format sheet...let me know if you have any questions. SATURDAY I can be reached in the afternoon at 714-8256626.
4. Records have been disappearing from the jock's turntable in the booth. May I remind you that anyone responsible for company property leaving the building is subject to severe discipline...like being canned. If you need records, ask Betty, don't steal them!
5. Note on BOSSTROLOGY: If you have it at :56, unless you're early, there'll be no Golden logo, as the L-1 is built into the end of all tapes.

## BOSS HIT BOUNDS

I'LL MAKE HIM LOVE ME  
Barbara Lewis Atlantic  
ROUND, ROUND  
Jonathan King Parrot  
A BEAUTIFUL STORY  
Sonny & Cher Atco

### THE KHJ SECOND ANNUAL APPRECIATION CONCERT

April 29, 1967 at The Hollywood Bowl

## THE SUPREMES

JOHNNY RIVERS  
THE SEEDS  
THE BUFFALO SPRINGFIELD  
BRENDA HOLLOWAY  
THE 5TH DIMENSION

Reserved Seats are 93c each!

Use the coupon in the L.A. Times April 7th  
Proceeds will establish the MOTOWN  
SCHOLARSHIP FOR MUSICAL EXCELLENCE

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

# BOSS 30

FROM 93/KHJ



KHJ PRESENTS THE SUPREMES AT THE HOLLYWOOD BOWL

## KHJ'S "BOSS 30" RECORDS IN SOUTHERN CALIFORNIA!

ISSUE NO. 92 — PREVIEWED APRIL 5, 1967

Last Week	This Week	TITLE	ARTIST	LABEL	Weeks On Boss 30
(1)	1.	SOMETHIN' STUPID	Nancy & Frank Sinatra	Reprise	5
(7)	2.	A LITTLE BIT ME, A LITTLE BIT YOU	The Monkees	Colgems	4
(19)	3.	BLUE'S THEME	The Arrows	Tower	2
(3)	4.	BERNADETTE	The Four Tops	Motown	6
(4)	5.	THIS IS MY SONG	Petula Clark	Warner Bros.	6
(6)	6.	PENNY LANE/STRAWBERRY FIELDS FOREVER	The Beatles	Capitol	7
(5)	7.	LIVE	The Merry-Go-Round	A & M	5
(18)	8.	I'VE BEEN LONELY TOO LONG	The Young Rascals	Atlantic	4
(9)	9.	AT THE ZOO	Simon & Garfunkel	Columbia	4
(13)	10.	CAN'T SEEM TO MAKE YOU MINE	The Seeds	GNP Crescendo	4
(10)	11.	SHOW ME	Joe Tex	Dial	5
(2)	12.	NO MILK TODAY	Herman's Hermits	MGM	10
(28)	13.	I THINK WE'RE ALONE NOW	Tommy James & Shondells	Roulette	2
(8)	14.	WESTERN UNION	The Five Americans	Abnak	5
(22)	15.	YELLOW BALLOON	The Yellow Balloon	Canterbury	3
(16)	16.	THE LOVE I SAW IN YOU WAS JUST A MIRAGE	The Miracles	Tamla	6
(12)	17.	SUMMER WINE	Nancy Sinatra	Reprise	6
(HB)	18.	THE HAPPENING	The Supremes	Motown	1
(30)	19.	WHEN I WAS YOUNG	Eric Burdon & The Animals	MGM	2
(25)	20.	I NEVER LOVED A MAN THE WAY I LOVE YOU	Aretha Franklin	Atlantic	3
(27)	21.	JIMMY MACK	Martha & Vandellas	Gordy	3
(29)	22.	SOMEBODY TO LOVE	Jefferson Airplane	RCA Victor	2
(HB)	23.	SWEET SOUL MUSIC	Arthur Conley	Atco	1
(11)	24.	HAPPY TOGETHER	The Turtles	White Whale	11
(HB)	25.	I'LL TRY ANYTHING	Dusty Springfield	Philips	1
(HB)	26.	WITH THIS RING	The Platters	Musico	1
(HB)	27.	JUST LOOK WHAT YOU'VE DONE	Brenda Holloway	Tamla	1
(-)	28.	SUNSHINE GIRL	The Parade	A & M	1
(HB)	29.	DETROIT CITY	Tom Jones	Parrot	1
(-)	30.	I GOT RHYTHM	The Happenings	B.T. Puppy	1

THE POPULARITY OF RECORDS LISTED HEREIN IS THE OPINION OF KHJ BASED ON ITS SURVEY OF RECORD SALES IN SOUTHERN CALIFORNIA CORRELATED WITH LISTENER REQUESTS

To: BOSS JOCKS

From: Ron Jacobs

April 7, 1967

1. All indications based on prelim action indicate that the Supremes are causing more excitement than last year's show! The coupon ad promo stops at 11:56 tonite (Friday.) Thereafter we begin our new contest...
2. A. A 30-second promo plugging the contest will run Saturday, Sunday and Monday to get it established. This spot (P-1) goes hourly at :19.  
B. The contest will also be supported by one-liners: alternate generals with Supremes contest.  
C. Time sig is unchanged.  
D. Contest is simply that the first one to call the Bossline when they hear the Supremes talk will win a pair of choice seats to the concert. The Supremes are on Cap P-3.

Blow this once an hour and backplug your winner in the next available sequence.

The trax are 10-11 seconds and must always be played over an intro. THE HAPPENING should work out perfect if you simulstart the P-3 with the record.

O.K. to play over the intro of any record (with 11 or more seconds intro) ...but never play cold or before a logo.

- E. The four different promos which go at :19 don't refer to the concert as being sold out...it's "on the way to a sellout."

Be excited and make the tickets sound valuable! Remember, last year we couldn't fill 20,000 ticket orders, and this show should do even better. Each winner wins a pair, and you'll see them there!

- F. Contest log only requires time, name, address and phone number as the prizes are consistent.
- G. SIGN-OFF: PLUG ALL YO WINNAHS!  
Simple?

This will run for two weeks, after which we'll do something nice.

3. Shortly K&J billboards will appear all over the place. There are 100 separate jock boards (big 24-sheets) which feature individual jocks. In addition there will be 500 psychedelic 7-sheets happening too.

4. It is uncool to:

- A. Use the word "psychedelic" on the air (unless writton into spot copy.) Rapidly falling out of favor with whoever it is who's "in".

B. Mention the above billboards.

C. Call me 'til April 28. I'm on "vacation".

To: BOSS JOCKS

From: Jacobs

April 24, 1967

1. There'll be a jock meeting at 10:00 a.m. Friday in the conference room. At that time we'll run down the Bowl show and our promotional plans for the next few weeks. UNIFORM FOR THE BOWL SHOW IS YOUR GROOVIER SUIT with white shirt. Class concert...class costume.
2. Giveaway of Supremes tix ends at midnight Tuesday. Wednesday ayem we kick off our next promo which ties in with our Boss Birthday.
3. Terry for Williams Friday ayem.
4. If it rains Saturday night we have the Bowl and all the acts lined up for Sunday. I only mention this to indicate that we are prepared for this contingency. Of course, it won't rain Saturday night, 'cause God is on our side right there with us and the United Negro College Fund and all dem people from Detroit so how could it possibly rain?
5. Little things I noticed during the past few weeks:
  - a. records from 1966 should be called "last year's" rather than '66.
  - b. records are repeated pretty fast from previous guy's show... do you know what he played during his last 90 minutes?
  - c. certain jocks have predictable Goldens...won't give examples... but be sure to mix your Goldens and play them all: this means weekends and weekdays.
  - d. Are you plugging every other jock at least once during your show?
  - e. Harve, Sam and Bobby Tripp are doing the best job of saying something (about the records, about LA, about what's happening, etc.) and working this material in. Gary, Williams, Steele and Terry sound the most "automatic" and therefore dull and predictable, when forgetting about the people listening... who will only listen to you if you also are a person with thoughts, opinions and feelings which are articulated. Sounds as if there's some coasting going on. If it gets dull: answer the Bossline more, re-record one-liners, look for a Golden which ain't been played in a while, CONSIDER WHAT YOU'RE GOING TO SAY NEXT, or ponder the April-only Hooper, which indicates, again, that we have to do it 100% right all the time to keep on top:

	<u>KHJ</u>	<u>KRLA</u>	<u>KPCB</u>	<u>KLAC</u>	<u>KBLA</u>
7am-Noon	5.3 (10.5)	7.3 (5.6)	3.9 (4.9)	19.3 (18.7)	0.8 (1.3)
Noon-6pm	14.4 (15.1)	8.7 (9.4)	5.7 (5.7)	10.2 (10.2)	0.6 (0.0)
6-11pm	14.4 (21.3)	9.4 (8.8)	4.8 (3.4)	13.4 (13.1)	2.9 (0.9)
Saturday	10.0 (17.7)	8.6 (8.2)	5.2 (2.6)	5.5 (6.9)	1.7 (5.6)
Sunday	16.0 (18.5)	7.8 (5.3)	3.9 (5.3)	5.2 (3.7)	1.3 (0.0)
TOTAL	11.6 (16.3)	8.4 (7.7)	4.7 (4.4)	12.6 (12.5)	1.5 (1.2)

We look great in the March-April figures...let's add to that...Hooper starts again Monday. ARE YOU DOING ALL THE BASICS?

THE REVIEWS ON THE 8:00 PM ALL

April 25, 1967

From: Ron Jacobs

GARY - Please keep updating all one. 11:25 when refer to. Saturday, Friday & May 15.

1. Announcement of the new contest begins at 12:56am on Wednesday. The promo regarding this (P-2) will run hourly at :56. This spot explains what happens:
  - a. We're asking listeners to send in handmade birthday cards, so we can give presents to them.
  - b. Every hour (starting Friday) you will select one of the cards... on the basis of "originality and soul" and describe it and announce the sender's name.
  - c. Everyone ~~has~~ whose card is selected becomes a finalist. On Boss City on May 13 we'll draw the name of the winner. The first prize is a 1967 Pontiac Firebird 400 convertible, fully loaded, red.
2. At midnight tonite (Tuesday) the time sig changes to "KMJ Birthday Firebird Time."
3. One-liners will be up plugging for cards. Also keep the Supremes and Saturday night hot and exciting! One one-liner per hour re. this. One general. Two plugging the birthday bit.
4. Starting Friday morning at 6:19 there'll be a two-punch (P-1) in which you'll select and describe a card.
5. The promo will keep running 'til 11:56pm Tuesday, so they'll know how it works, so for 5 days there'll be two promo things per hour, insert at :19, promo and rules at :56.
6. On Wednesday we'll announce the Monk us concert...which should be pretty good for ratings: coming off the Supremes, giving away the Firebird, announcing the Monkees at the Bowl!!!

No mention of the MOnkees concert until the promos go!

7. Remember jock meeting at 10am Friday.
8. Here's who you'll be introing at the Bowl, try to work in available Goldens, so we can sell the entire shows:

Mack: Buffalo Springfield	Williams: 5th Dimension
Tripp: Brenda Holloway	Harve: Seeds
Riddle: Johnny Rivers	R.M. & Steele: The Supremes.

9. The following are the show breakouts for April. Please bear in mind that these figures are based on a miniscule sample. They do serve as a reminder, if you need it, that NO COASTING is allowed. Remember, the latest Pulse is the best we've ever had, #1, in every time slot, and ditto the March-April Hooper. These figures are for your info only...and cannot be reckoned as accurate at all:

MOGRAN	5.9 (12.1)	O'DONNELL	10.8 (9.9)	L & B	3.2 (2.1)
WILLIAMS	4.6 (9.1)	FOSTER	3.5 (1.8)	YOGA	4.6 (7.3)
TRIPP	4.6 (8.9)	KASSEM	3.1 (6.9)	BEAGLE	4.6 (4.0)
STEELE	20.6 (18.9)	HULL	12.3 (11.0)	WEED	6.4 (6.7)
HARVE	17.7 (18.5)	HAYES	9.9 (7.0)	REED	2.9 (4.0)
RIDDLE	8.4 (26.4)	BIONDI	8.4 (12.0)	TAYLOR	8.4 (2.4)

Remember, the sample is too small to be accurate. No uptights, please.

1967 TEENDEX

Certain questions asked in the Teendex distributed at the Teenage Fair (March 17-26, 1967) have been processed. The following are some immediate reactions to same, and some of the general tabulated responses.

1053 respondents. 35.9% boys, 64.1% girls. Ages: 7 thru 21. 25.8% were 15 years old, which is the largest age group represented.

77.7% associated "Super Radio" with KBLA. 89.9% "Channel 98" with KFM.B.  
74.7% "All Request Radio" with KRLA. 94.1% "Boss Radio" with KHJ.  
KHJ's supporting slogan showed the highest identity of the stations listed.

In a grouping with KHJ and KRLA 77.7% stated they could not hear KWIZ.  
In a grouping with KHJ and KRLA 46.0% stated they could not hear KBLA.  
About half the respondents indicated they are unable to receive KBLA.

54.5% had attended the 1966 Teenage Fair. In a comparison of 1967 booths 67.6% favored KHJ's booth, 29.1% thought KRLA's was best.

In reference to the Boss 30: 22.7% get a copy every week, 56.6% get a copy sometimes, 19.4% never do. It appears that acceptance of the song sheet is good.

In regard to Boss City: 52.4% said they watch every week, 36.7% sometimes, 10.1% never watch the show. Again, very good acceptance.

Readership of the L.A. Free Press: 45.3% never read it, 42.0% see it occasionally, 11.7% read it every week. From this it is easy to conclude that the Free Press does not hit the mass of the teen audience.

52.5% thought school is "OK", 26.7% checked the answer "bad news", 19.4% thought school is great.

32.5% listen to the radio five hours a day. 22.7% said they listen three hours daily, 16.7% listen for two hours a day. In fact, more listen for ten hours a day (12.7) than do for one (7.1)! For the second year this survey shows that teens listen to the radio 5 hours a day.

With regard to the understanding of teenagers, disc-jockeys placed almost unbelievably high:

	<u>Most of time</u>	<u>Sometimes</u>	<u>Never</u> (understand)
Teachers	14.1	60.6	24.5
Parents	20.9	59.6	18.6
Police	17.8	51.4	29.5
Teenagers	70.0	18.6	10.4
DISC JOCKEYS	76.6	14.3	7.4

The left-hand column indicates that teens really believe in jocks as those with whom they can communicate...even more so than their peers. The greatest hostility, predictably, is towards police. Study this chart and you can realize the responsibility of jock's to the teenagers of today.

Deejay favorite comparisons:

Morgan 44.9%, Hudson 13.6%, O'Donnell 10.1%, Lohman & Barkley 9.8%.  
Williams 62.5%, Foster 20.2%, Yocam 7.9%, Gee 7.5%.  
Kassem 42.3%, Tripp 39.7%, Christian 21.4%, Beagle 5.7% (This is fantastic considering Bobby Tripp had only been on the air for two weeks!)  
Steele 56.5%, Hull 24.3%, Dayton 8.2%, Weed 7.3%  
Harve 64.0%, Reed 13.7%, Hayes 13.6%, St. Thomas 7.0%  
Higdon 51.9%, Blondi 16.1%, Dayton 7.9%, Taylor 6.4%

The Boss Jocks improved in every area over last year! The margins increased with all veterans, and Tripp and Harve scored tremendously.

Regarding long hair on boys, 41.5% thought it to be "okay", 33.4% said great, 14.4% thought it uncool.

In their cars 71.9% said they check each station, while 27.1% stated they listen to one station. Dial-tuning is still the same fact of life!

58.9% preferred "happenings" to big-prize contests (39.8%) on a radio station. 50.5% chose "trips" (described "like The Last Train To Clarksville") over big-prizes (48.1%). Participation is still more important than the reward, it seems.

53.3% dance on Friday night, compared with 43.4% on Saturdays.

37.3% go to their record store once a week, 42.5% once a month, 19.0% stated they "almost never" go to record stores.

The results regarding "friendliest radio station on the phone" were:

KHJ 48.2%, KKLA 25.7%, KBLA 14.3%, KFMB 7.9%. Public relations pays!

In regard to personal values, 64.9% rated happiness as most important, 21.4% said true love, and only 9.3% indicated money as most important.

42.8% never drink coffee, 38.9% said they do sometimes, 17.8% do every day.

Smoking: Never 55.4%, Daily 16.4%, Seldom 14.3%, Sometimes 12.8%.

For specific demographic breakdowns regarding the above, and answers to marketing questions, please see Mitch Fisher or Ron Jacobs.

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1967 TEENDEX

The following are fill-in-the-blank tabulations of this year's teendex:

"Mt favorite radio station is"	KHJ	637	KWIZ	3	WJOT	1
	KRLA	215	KACY	1	WLS	1
	KBLA	130	KBCA	1	KUDU	1
	KFVB	27	KFXM	1		
	KGFJ	7	KGB	1		
	XERB	3	KYA	1		

"my favorite group is"

MONKEES	361	BEACHBOYS	16	TEMPTATIONS	9
STONES	258	TURTLES	14	SONNY & CHER	7
BEATLES	75	LOVE	14	YARDBIRDS	7
SEEDS	58	SUPREMES	12	BUFFALO SPRING.	6
REVERE & RAID.	26	LOVIN' SPOONFUL	12	ANIMALS	5
HERMITS	21	MIDNIGHTERS	12	SIMON & GARFUNK.	5
MAKAS & PAPAS	21	ASSOCIATION	10	FOUR SEASONS	5

"My favorite new group (last six months) is:"

MONKEES	445	BUFFALO SPRING.	16
SEELS	113	YELLOW BALLOON	16
NITTY GRITT.		5TH DIMENSION	14
DIRT BAND	67	HARPER'S BIZ.	11
DOORS	45	DON & GO-DIMITES	8
PEANUT BUTTER		MOJO MEN	7
CONSPIRACY	26	JEFFERSON AIR.	6
MERRY-GO-RD.	23		
ELEC. PRUNES	21		

"When I mean something is great, I say it's:" (alphabetical order)

A GAS...A GROOVE...ALRIGHT...BAD...BITCHEN...BOSS BANANA...BOSS...BOSCO  
 BANANA...BOSS TRIP...BURN...CHOICE...CLEAN...COOL...CRAZY MAN...DOLENZ  
 ROCK...FAB...FAIR KINKU...FANTASTIC...FINE...FREAKY...FUNKY...GREAT...  
 GROOVY...GROSS...HAPPENING...HEAVY...HIP...HUBBA HUBBA...JETER NEAT...  
 LIKE WO...MAKAKASAKA...MARVEY...NEAT...NEAT-O-JET...NEATO-FRITO...NOBLE...  
 OUT OF SIGHT...PHOIKADELIC...PSYCHEDRLIC...RASPY...RIGHTEOUS...SOCK IT TO  
 ME...SOMETHING ELSE...SQUISHY...STOCK...SUPER...SWINGIN'...TERRIFIC...  
 TOO MUCH...TORPEDO...TOTAL...TOUGH...UP TIGHT...WILD...WOW...ZUNZABAH.

"My favorite airline is:"

TWA 451, UNITED, 193, AMERICAN 90, PAN AM 46, CONTINENTAL 38, LSD 4



To: BOSS JOCKS

from: Ron Jacobs

May 2, 1967

1. The response to the BIRTHDAY contest is incredible. I'd estimate that the items we've already received represent 10,000 man hours...really well thought out and inventive material coming in. This shows...more than anything we've ever done...how much loyalty and identity KHJ has built up in the last two years. It also proves that we don't have to ever say we're number one...the audience knows it!

A large number of the cards received have been based on the Peanuts' characters. Also heavy emphasis on bananas and flowers...and things psychedelic, though most of 'em don't know how to spell it.

Don't just chose the big items...there are some pretty clever little cards. The key to the response is the :19 description by you. Be succinct...but do the card justice by your description.

Make it sound like you appreciate both the message ("Happy Birthday") and the time and creativity which went into the card. Don't use words like "thing" and "stuff" when describing. Above all, NO SARCASM when describing the cards! A lot of effort went into the finalists' cards...you put some effort into your description. Any two dimensional cut-and-paste job is a COLLAGE. Any three dimensional item is either a CONSTRUCTION or an ASSEMBLAGE. There are also MOBILES, decorated items (like champagne bottles, shoes, model planes, etc.) Describe how it was done: paint, crayon, ink, pencil, pentel, felt pen, etc. If there's a poem, READ IT.

Give it's SIZE...SHAPE...COLOR...GENERAL DESCRIPTION...and written message. Be factual...don't say it's "incrdible, out of sight, ubbelievable" and leave out what it is.

These people are sincere. You be the same in acknowledging their efforts.

Do not talk after the :19 two-punch.

Sign-off with congratulations to finalists.

HANDLE ALL CARDS WITH CARE!

2. The promo at :56 runs out at 11:56 tonite...we'll announce Monkees Concert within 48 hours.
3. Morgan: Effective tomoro (Wednesday) ayem, there'll only be one newscast from 7 'til 8...at 7:40. handle this the same as the other two hours and Saturdays.
4. Make no comment on the air about the Bealte's LP cuts (or Capitols "law-suit.") If you are asked on the phone why we're not playing any songs from the album: "We've been stopped by Capitol Records." Make no comment to the press, or anyone about our actions, or what's gone down.
5. All of you were great Saturday night...the response indicates that this was our most effective concert. 100% positive comments.

THE HOOPER IS ON! THE NEXT-TO-THE-LAST BEFORE SCHOOL  
LETS OUT. GET IT UP!!!

To: BOSS JOCKS

May 12, 1967

From: Ron Jacobs

1. Finalists will be drawn and announced at :19 thru 5:19pm Saturday.
2. After 5:19pm Saturday the time sig will be KHJ FLOWER POWER TIME. The FLOWER POWER promo will begin at 7:19pm Saturday. NOTE: THIS PROMO REQUIRES A LIVE INSERT OF THE WINNER'S NAME AT THE FRONT PART. The name of the Firebird winner will be posted after Boss City, and you insert this at the front of the :19 promo. Exact copy will be on the board.
3. The FLOWER POWER promo runs 'til 6am Tuesday. The new contest (a phoner, which'll be explained Monday) begins with Morgan Tuesday.
4. Note: For Friday and thru 5:19pm Saturday the closing of the Birthday 2-punch (P-1) is changed and shorter.
5. Of course we don't want any dead air or breakdown of the thrust of the station, but be careful not to come in too early on the ends of records. If there's a "bed" at the end (like RUBT TUESDAY) it's groovy to come in early. But don't come in over the climactic buildup of a record.
6. Also...there's a creeping tendency to start up ID's late. (Particularly Mr. Tripp.) If you don't know how a Golden ends, check it. It's your responsibility to start the opening ID for the next guy's show if he isn't there. It's the responsibility of the guy going off. This is the time when most of them have been running late.  
LET'S STAMP OUT SLOP!
7. A "kinetic sculpture" birthday card is missing from the studio. Harvey, Terry and Gary are responsible for this...if you copped it return it immediately! If you'd like any of the cards check with Mitch Fisher. No one is authorized to take any of these without permission.

KHJ "FLOWER POWER" CONTEST

FORMAT SHEET

(IN SEQUENCE BEFORE :19, DO OVER RECORD INTRO:)

JOCK: "IT'S TIME TO TEST YOUR FLOWER POWER. I'LL TAKE THE  
\_\_\_\_\_ CALL AT HO-1-93-53."

(AFTER ALL SPOTS IN :19 SEQUENCE:)

JOCK: "O.K. \_\_\_\_\_ OF  
\_\_\_\_\_ TO WIN YOURSELF A KHJ  
FLOWER POWER MEDALLION, HOW MANY FLOWERS WILL BLOOM  
IN THE BOSS GARDEN?"

PHONE: (GUESS ONE THRU SIX)

CAP: P-1 THRU P-6, ENDS WITH 93/KHJ.

LOSER

JOCK: SORRY, \_\_\_\_\_, BUT \_\_\_\_\_ FLOWERS CAME UP.  
TO KEEP THE FLOWER GOING WE'RE SENDING YOU A COPY OF  
THE SEEDS' NEW ALBUM, CALLED "FUTURE."

WINNER

JOCK: CONGRATULATIONS, \_\_\_\_\_, YOU'VE JUST WON  
AN OFFICIAL KHJ MEDALLION, LOADED WITH FLOWER POWER.  
IT'LL GET YOU INTO THE MONKEES CONCERT, THE MONTEREY  
POP FESTIVAL AND THE MAMAS AND PAPAS CONCERT AS THE  
GUEST OF BOSS RADIO!

NOTE: CAP P-1 HAS ONE FLOWER, P-2 HAS TWO, ETC. YOU  
CHOOSE ONE IN ADVANCE. LOG ALL INFO BEFOREHAND.

To: BOSS JOCKS

From: Ron Jacobs

May 18, 1967

There has been, of late, a symptom of complacency creeping into the sound of the station...a certain soggy, predictable monotony to a lot of what is being said and a tendency to rely on cliches delivered in, at best, a semi-sincere manner. Esquire Magazine says L.A. rock radio is the best in the country, more and more movies are requesting bits and jocks as KHJ, with them, is synonymous with radio; the response to the birthday card bit both in numbers (over 3000) and in quality, was the best ever for that type of promotion; the Monkees Concert was sold out in one day; the ratings continue to come up slowly but surely (see below); everyone felt the Supremes Concert was most effective - good letters from both the audience and the performers; finally the number of competitors is being reduced to something reasonable (KBLA has officially applied for different call letters for their C&W format)...good things are happening now...and we're just around the bend from the time of year when we get 20's in the Hooper...and with all that going most of you sound as bored as if you were the Under-Assistant Director of Refunds at the L.A. Zoo.

I won't go on and on with details putting down each one of you separately. We're really at the point where that's a bit superfluous...you know (or damn well should) when you're faking it and certainly don't need a phone call or blasting memo to certify the fact. I'd just like one of you geniuses to explain, how, on what is rumored to be one of the best Top 40 radio stations in the country:

- Records run out and out to .0001 db (a level so soft as to cause one who might care about the sound of the station to scream both out of frustration and to fill the quickly dying air)
- A Boss 30 song is repeated 45-minutes after it was played. This apparently indicates someone's inability to make a ball-point pen notation on a mimeographed piece of paper. Live copy is read as if it were an audition by a harelip for a 32 bed network at a V&W Hospital in Sponge, Idaho. No interpretation, no sell, no sense, no feeling that the announcer has been talking or thinking in the English language for more than 3 or 4 hours.
- The staff of "boss" jocks is more and more reluctant to give of their valuable time for such apparently insignificant activities as promoting the radio station. (Maybe each jock could be assigned to sit in front of one of his billboards for an hour each day...at least one person would be "promoted.")
- Hitbound after hitbound is played with no sell, no enthusiasm, no involvement, no feeling that the deejay has ever heard popular American music...or gives a damn about any song.
- The same blech cliches are repeated over and over and over as you merrily copacut daily to an audience of thousands with further evidence of a lack of creativity.
- There is such a lack of attention, particularly on weekends, to the programming of Goldens (No, Virginia, you don't play three old records in a row which were produced in Philadelphia in 1962.)
- The "personalities" fail to mention the other jocks, let alone making any of them sound like real people who just maybe have feelings, attitudes, opinions, strange hobbies, or whatever radio stars do for 21 hours a day.

Just showing up and doing your thing is not enough. To fill in the gaps at 3, 7, 11, 19, etc. is not enough. A graduate of the UCLA Broadcasting Dept. could almost do that with 10 days of hypnotic instruction and an injection of hormones if needed.

There isn't enough creative imagination being applied. And I think the main reason is because you assume that we get this audience (and hence these ratings, and thence the paycheck) automatically. Not so. I won't go into a long list "in honor of those who have gone before" but I do remind you that this is a chance to obtain some real security. Security... about as strange to Top 40 radio as Glen Miller.

There was more creativity in our listeners birthday cards than the total content of what the "boss" jocks have said in total since Christmas. And the main reason is because you're faking it. You think that because you got these big numbers you can come in and do it unprepared...you got to be good because you're "heavy" in the ratings, huh? Go be "heavy" on KALI. This juicy 5000 watts has as much to do with how big you are as anything...and you are the eight guys in radio who have the benefit of this rig and all the goodies we've layered on it since May of '65.

The last thing I heard a boss jock say which knocked me out was three days ago (three days...72 hours...1080 sequences ago!) when Bobby Tripp hoped his billboard didn't burn down in the Universal fire.

Don't make the mistake of taking it for granted. It might not be around to take. As a former disc jockey of some mediocre ability I can certify how envious one can be of those who have the opportunity to do it on KHJ. Not so much what you're doing (every 1080 sequences) but that you can... if you work at it...groove. And for each sequence that's just minimum cop-out time and temp blech it's a chance blown forever. No instant replay baby. Just complacency. Boss Radio can dive as fast as the Dodgers or the Lakers. I'm not saying that's going to happen...but if it does, for chrissake, let's go down fighting! This radio station is not an instrument of your own ego gratification and rent-paying indemnification. It is... if I might remind you...a mass entertainment medium.

Please spend equal time absorbing and applying the above rather than floating about:

MAY HOOPER

	<u>KLIJ</u>	<u>KRLA</u>	<u>KIWB</u>	<u>KLAC</u>
7am-noon	9.9 (5.3)	4.6 (7.3)	5.7 (3.9)	15.6 (29.3)
Noon-6pm	14.9 (14.4)	9.3 (8.7)	2.1 (5.7)	
6-11pm	12.0 (14.4)	11.0 (9.4)	7.1 (4.8)	
Saturday	16.8 (10.0)	13.2 (8.6)	3.0 (5.2)	
Sunday	16.9 (16.0)	13.1 (7.8)	6.3 (3.9)	
TOTAL	12.9 (11.6)	9.3 (8.4)	5.1 (4.7)	9.4 (12.6)

KFI had a 20.5 at night, 11.5 overall.

To: Boss Jocks

Date: May 23, 1967

From: Ron Jacobs

- 1) Effective as of Sunday morning when the sign was removed, there are no further specific requirements regarding Monkee lp airplay. There are three tunes from their album on the playlist...play them when appropriate and if requested. In other words, we do not wish to over-do airplay of Monkee songs...play only what is justified. On this album, by the way, they do all the singing and playing and, in addition, most of the tunes on the album were composed by miscellaneous Monkees.
- 2) Regardless of the number of Monkee songs played, be sure to talk up the excitement of the concert coming June 5th.
- 3) Be sure to play all the records on the list. Unless it's just a coincidence, I'm not hearing the Pozo Seco, Peaches & Herb and the Gary Lewis.
- 4) White Rabbit by the Jefferson Airplane will definitely be their next single.
- 5) Drake, upon returning from New York, noticed the same general down effect I referred to at great length in my last memo. He had the feeling that everyone was getting too comfortably established at Number One and forgetting what basically got us there: UP...BRIGET...EXCITEMENT...MOVING...AND ZING! Also, it used to be several days before you would hear a technical mistake on KFHJ. The next person who lets a record run out before an ID, or any time, can run out of the building and head for a beautiful 250w station in Barstow which, I understand, is looking for an operations manager.

To: BOSS JOCKS

May 24, 1967

From: Ron Jacobs

1. In spite of my last two memos both Drake and I are hearing things which are not right. Our standard of attempted perfection has slipped and it is your responsibility to execute format requirements.

What is bugging us most is that some of the goofs and sloppiness mentioned below are the exact things which I mentioned in the last two memos!!! Damn it, we cannot afford to coast...ever... for even one sequence. The following comments represent mutually what Drake and I are objecting to...areas which must be improved:

Morgan: Sounding "down" (actually, not sounding up consistently.) Some slipping away from the attempt to be entertaining... particularly the lack of genuinely funny phoners which show some preparation and relate to what's happening. (Kid from LACC Broadcasting Dept. ain't enough...if he was that good we'd hire him.) There are many opportunities for phoners being missed. They can't all be on the spur of the moment...there's gotta be planning.

Williams: The attempt to get more content is showing some improvement...but it has also increased "babble." Extra things must not only be meaningful but must also be said the best and quickest way, without fumbling. *OLDER GOLDENS!*

Tripp: Records running out. Starting then stopping coming out of records. Some stumbling on ad libs, particularly a weather bit yesterday which drove everyone up the wall. Think all of 'em out. Watson took a tape to Tulsa to play the "great" KHJ...and there's an L-2 following a promo which ended "...Boss Radio." Starting to overdo the low voice ending on ad libs and intros...which sounds like filling. That should be a change of pace...only. The jock logo is followed with a record with time for the one-liner! *OLDER GOLDENS!*

Steele: "Holdin' Goldens" is becoming totally sickening due to overuse. Maybe once a weekend...period. Yesterday Drake heard you phrase "Show" (as in the Real Don Steele Show) exactly the same way seven times in a row. That's not seeking variety or being imaginative. It's a rubber stamp cop out. Also, you're rattling off the weather like you haven't the faintest idea of what you're talking about. NEW CONTENT and variety of delivery are where it's at. Getting much too predictable.

Harve: Inconsistent. Monday night was a gas...last night was down a degree. Following jock logos with cold openers!!! (Not only last night, which we discussed, but on Watson's tapes there was Seven Rooms of Gloom following the FLOWER POWER contest...and trampled over the entire opening!) After two blasts about this: Foze Seco was played by Steele at 5:20...you played it at 6:05!!!!!! One of you is goofing. STEELE TOO: SIX O'CLOCK was played three times in four hours between both of you.

	<u>KHJ</u>	<u>KRLA</u>	<u>KRWB</u>	<u>KLAC</u>	<u>DODGERS</u>	<u>ANGELS</u>
MORGAN 8	8.7 (5.9)	O'DONNELL	5.8 (10.8)	0.0 (3.2)	12.3 (21.6)	
WILLIAMS	11.1 (4.0)	FOSTER	3.5 (3.5)	3.5 (4.6)	18.8 (16.8)	
TRIPP	6.5 (4.6)	KASSEM	8.3 (3.1)	3.7 (4.6)	7.4 (11.5)	
STEELE	19.9 (20.6)	HULL	9.9 (12.3)	1.1 (6.4)	10.5 (9.3)	
HARVE	11.8 (17.7)	HAYES	12.5 (9.9)	7.7 (2.9)	5.9 (12.3)	25.0 (4.1)
RIDDLE	12.3 (8.4)	BIONDI	0.0 (8.4)	5.8 (8.4)	9.4 (15.3)	11.6 (2.3)
						13.0 (3.1)

Keep track of the records you're playing and make sure you know what you played and what the previous guy played!

Mack & Riddle: Sounding good. (Gary: was the Sears copy any better? Also...they're supposed to start putting "stop" dates so there's no confusion.

Everyone:

Mix up the number of flowers...there should only be four winners a day according to the odds! FLOWER POWER will run thru Monday morning. Be excited when you get a winner! Remember, they not only win the medallion but also FLOWER POWER itself.

Play all the damn records!!!!!!!!!!!!!!!!!!!!!!  
And watch out for cycling too fast due to not knowing what was played before you. IT'S YOUR RESPONSIBILITY TO KNOW WHAT WAS PLAYED.

THINK about who is listening when you program Goldens. Way are we playing "They're Coming to Take me away" at 11:30 on a weekday morning?  
Williams & Tripp: Play more of those \*\*\* Goldens. Both of you are not limited to post-62. And everyone can go older than '62 when appropriate.

Read the weather before you do it. Why are we talking about "early morning fog" at 11:07 am?

The long version of LIGHT MY FIRE is being added as an LP cut. Don't overdo this...and make sure you have the time.

We are starting to pay too much attention to young kids' and hippies vocal opinions and that could be deadly. REALIZE THAT TO GET THESE NUMBERS WE'VE GOT A LOT MORE THAN TEENY-BOPS AND HIPPIES LISTENING...AND IF WE'RE SWAYED BY THEM WE CAN DUMP A LOAD. IMAGINE A HUGE CROWD OF 700,000 PEOPLE...THAT'S WHO'S LISTENING. Think about that in programming your Goldens and in what you say!!!!!!!!!!!!!!

NOTE: EFFECTIVE 3PM WEDNESDAY  
WE WILL ALTERNATE TIME SIGS:  
"FLOWER POWER" AND  
"MAGIC MEDALLION"  
THIS MEANS YOU USE ONE, THEN, THE OTHER,  
ALTERNATELY.



To: BOSS JOCKS

Date: May 26, 1967

From: Ron Jacobs

NOTE CAREFULLY THE FOLLOWING, MANY DETAILED CHANGES:

- 1) The last FLOWER POWER contest is at 1:19am Monday. (Gary: After that sequence change to MONKEE ZILCH TIME.)
- 2) The MONKEE ZILCH CONTEST begins at 6:00AM Monday.

There's a promo about this at every :56 'til 11:56PM Sunday. The promo is 52-seconds. It ends, after the garble, with a cold chorus saying "Zilch" together...THEN THE 93/KHJ LOGO WHICH IS INCLUDED. Don't talk after this promo and come out with a socket:

One-liners 'til 1:19AM Monday are: 2 FLOWER PWER  
1 GENERAL  
1 MONKEE ZILCH (which is on the cue sheet.)

Contest goes like this:

At any time the Monkees might "Zilch." This is on CAP P-1. THIS CAP IS A NON-STOP, CONTINUOUS LOOP. IT IS ALWAYS TO BE SLOWLY UP-FADED IN, THEN FADED OUT. It is not a short loud burst (like the Kahuna Cockatoo.) It is not a voice track (like the Supremes.) This is a new effect. You can:

- a. Have it come in and out slowly, softly, under a live spot.
- b. Fade in over any soft instrumental (or soft vocal). Have it mysteriously creep in, remain, and fade off.
- c. Up-fade it and (not at b.g. level) let it run thru two elements: like at the end of a live spot, thru the weather jingle, and fading while you do the weather.
- d. Creep in and out anywhere, but not during news.
- e. Work it into personal bits, like during Harve's astrological forecast, or during a Morgan phoner!

It should come and go slowly...BUT NEVER BE AT FULL LEVEL. You can keep it up at background level for up to 10-seconds.

BE SURE THE ENGINEER UNDERSTANDS:

- A. TO START AND FINISH WITH A DEAD POT.
- B. THAT IT ALWAYS REMAINS JUST BELOW FULL LEVEL.
- C. THAT IT'S A CONTINUOUS LOOP.

Don't acknowledge it when it's happening...and be sure to keep it on for a while.

After each winner do the congrats line, which'll be at the bottom of the one-liners.

May 26, 1967

THIS DOESN'T GO EVERY HOUR. Do it during the hours indicated on the contest log only. Sign off with plug for winner(s).

This is a new bit, and it can be a gas if you sell and tease it... and then work it in in weird ways...long enough to establish. Lemme know if you have any questions.

- 3) There's a one-liner up plugging that Gary will play the entire new Beatle's LP (SGT. PEPPER'S LONELY HEARTS CLUB BAND) at midnight Sunday. (Authorized play starts at 12:01AM Monday. Phone me immediately if you hear anyone jump the gun.) Plug this once an hour and try to work in with Beatle Goldens.
- 4) After Gary plays the entire album we will play three cuts: A DAY IN THE LIFE, LUCY IN THE SKY WITH DIAMONDS, AND SGT. PEPPER'S LONELY HEARTS CLUB BAND.

These songs will not be on the playlist 'til later Monday, so use the cueing info Gary will post, and keep track of what and when you play.

Make no reference to any "lawsuit" or anything about that scene. LP will be available to the public Friday, June 2. The jacket is to be left in the studio...DON'T COP IT!

- 5) Apparently you still all don't understand what "alternate time sigs" means. You do one, then the other, over and over in exact order. It would seem seem simple, but Drake has been hearing it botched up since we started. FLOWER POWER, then MAGIC MEDALLION, then FLOWER POWER, then MAGIC MEDALLION, then FLOWER POWER, etc. What could be simpler?
- 6) Keep talking it up about MAGIC MEDALLIONS. We'll probably be using them all summer, similar to Kahuna Coconuts.

GARY MACK, FRANK TERRY AND R. W. MORGAN NOTE:

There are many caps, cues, one-liners, etc. which go in and out during this weekend, so be sure to check your "kits."

To: BOSS JOCKS

From: Ron Jacobs

May 31, 1967

1. The June HOOPER begins tomorrow! Last year we went into a slump in June (before going up in July.) We have a great chance to get going early this summer, particularly with the Dodgers and Angels doing so rotten. KRLA isn't rolling over and playing dead and KRWB is doing a few good things...so really TURN IT ON!
2. It has been pointed out that the counting of records in more-music sweeps is being neglected. If you have a heavily sold show, it is imperative that you sell every more music sweep with the line: "The first of three (hits) in a row...etc."

If you have a sparsely sold show it is only important that you sell all sweeps containing four in a row or more. In general, there should be a sold and promoted more-music sweep in every half hour!

3. Play MONSTERS, not mediocre semi-hits or unfamiliar songs, during the :15 sweep. We should have a MONSTER on during KR's news.
4. Playlist:
  - a. There are both versions of LIGHT MY FIRE on the list. If you have time play the long version, but don't forget about the short one as this is a hot record.
  - b. We have switched to the complete Lou Rawls, which has a  $3\frac{1}{2}$ -second open before the monologue. Don't talk after he starts talking.
5. The HOOPER depends on:

SELLING THE CONTEST AND BACK-PLUGGING THE WINNERS!

KEEPING EXCITEMENT UP ABOUT THE CONCERT!

PLUGGING THE OTHER JOCKS...MENTIONING AREAS (Twice an hour!)...

RE-WORDING ONE-LINERS!

WATCHING THE MUSIC BALANCE! KEEPING A HIT ON AT :15!

SELLING MORE-MUSIC AT THE START OF SWEEPS!

PREPARING WHAT YOU'RE GOING TO SAY SO IT'S ENTERTAINING!

CONSIDERING WHO IS LISTENING! (Hippies, Flower Children and Teeny-Boppers make up about 5% of the GENERAL audience.)

PREPARATION!!!!!! CONCENTRATION!!!!!! MODERATION!!!!!!

To: BOSS JOCKS

From: Ron Jacobs

June 2, 1967

Instead of coming on "hip" or in matching outfits or anything formal... since the audience will be younger and because the Monkees are zany... you will be wearing grand costumes from Western Costume.

⇒ IT IS IMPERATIVE THAT YOU CHECK WITH MITCH FISHER BY NOON MONDAY RE. YOUR SIZES AND A FITTING APPOINTMENT. O.K. TO PHONE HIM... BUT CHECK WITH MITCH BY NOON MONDAY.

These costumes are assignments and will only be changed if they don't fit, or with Mitch's permission (if you have a better idea.)

R.W.MORGAN - Giant muscle-bound rooster (from Danny Kaye T.V. show)

J. WILLIAMS - Little Lord Fauntleroy

B. TRIPP - Panch Villa

R.D.STEELE - Lord High Executioner (as worn by Groucho Marx in the motion picture The Mikado.)

HARVE - Merlin the Magician

RIDDLE - Beau Brummel

G. MACK - Astronaut

There will be a deejay meeting at 10:30am next Friday to run down the Monkees Concert. (Terry on the air at 10:30am Friday and from 8pm to mid.)

HOOVER IS ON NOW. LET'S BUILD  
FOR 30'S THIS SUMMER!!

POUR IT ON AND WE'LL GO UP!

To: BOSS JOCKS

From: Ron Jacobs

June 19, 1967

1. SCHOOL IS OUT (or at least most of 'em) and now is the time to start building towards a THIRTY somewhere, sometime this summer!

Again, this weekend, Drake was fuming about records running out. I'm hip that in some instances this might not be your fault, and you can be assured that if another party is responsible the Chief Engineer has been advised. But...it is still obvious that everyone isn't concentrating 100%. Now is our time...and we must be balls out! COOK!

2. Remember, it isn't eleven-hundred dollars...say "one thousand, one hundred dollars." Separate "thous and" and "hundred."
3. After the next MONEY MACHINE winner immediately:
  - a. Change to the SUMMER SENDOFF time sigs in the kit.
  - b. Post the SUMMER SENDOFF one-liners.
  - c. Remove caps P-1 and P-2 and put the new P-1 in the booth. (This is the SENDOFF Promo.)
  - d. Post cue-sheet for same.
  - e. Run the P-1 at :19 until midnight of that day.
  - f. Call me.
4. After the next winner really plug how much bread we've given away. We can sound like we're giving away 100,000 bucks if you sell it.
5. Some of the Golden balance this last weekend stunk. MIX 'em up, that's the key. From R&B to psychedelic to ballad to party up-tempo to instrumental. PROGRAM!
6. The kids now dominate...and although we're not going to be overtly talking to them you should be aware that the listening span is much longer. Not just to and from school in the car, or at lunch, but perhaps for 5-6-7 or more hours. Be sure to s-t-r-a-t-c-h the list... get those Hitbounds and LP trax in there to keep from repeating. Of course, don't wander too far from the Top 10, ever.
7. As of tomorrow's list there'll be no "X" records or brackets. Besides the 30 there'll be more Hitbounds and at least as many LP tracks. Can't play more than 9-10 Hitbounds in a weekday show, so if there are more than that be sure to check what was played before you, and get on the stuff which wasn't played. THIS IS IMPORTANT!
8. SUMMER SENDOFF will run if there's a MACHINE winner in the next 48 hours. SENDOFF is a fill until all the plans are made for our:

\*\*\*\*\* S U M M E R P R O M O T I O N \*\*\*\*\*

which is going to out-hahuna last year's action.

9. If you concentrate (on basic production; happy, hip content; music balance; winner backplug excitement; area and jock plugs) we can get 30's this summer. If everyone comes on this is the best lineup we've ever had. If we can't get one 30 this summer we should all leave.

# BOSS UNBOUNDS

GENTLE ON MY MIND  
Glen Campbell Capitol  
FOR OUR PRECIOUS LOVE  
Oscar Toney, Jr. Bell  
HERE WE GO AGAIN  
Ray Charles ABC

# 93/KHJ BOSS 30



KHJ WELCOMES TOM MAULE TO BOSS ANGELES

**KHJ PRESENTS**  
THE ALL NEW  
**TOM MAULE**  
SHOW...

DIG HIM NIGHTLY FROM  
NINE TO MIDNIGHT!

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

## KHJ'S BOSS 30 RECORDS IN SOUTHERN CALIFORNIA

PREVIEWED JUNE 21, 1967

LAST WEEK	THIS WEEK	TITLE	ARTIST	LABEL	WEEKS ON BOSS 30
(1)	1.	LIGHT MY FIRE	The Doors	Elektra	7
(8)	2.	THE OOGUM BOOGUM SONG	Brenton Wood	Double Shot	3
(2)	3.	WINDY	The Association	Warner Bros.	7
(5)	4.	DON'T SLEEP IN THE SUBWAY	Petula Clark	Warner Bros.	4
(3)	5.	SAN FRANCISCO	Scott McKenzie	Ode	6
(19)	6.	WHITE RABBIT	Jefferson Airplane	RCA Victor	2
(9)	7.	HERE COMES MY BABY	The Tremeloes	Epic	5
(24)	8.	CAN'T TAKE MY EYES OFF YOU	Frankie Valli	Philips	3
(6)	9.	LITTLE BIT O' SOUL	The Music Explosion	Laurie	5
(12)	10.	RELEASE ME	Englebert Humperdinck	Parrot	5
(7)	11.	7 ROOMS OF GLOOM	The Four Tops	Motown	5
(29)	12.	A WHITER SHADE OF PALE	Procol Harum	Deram	2
(17)	13.	THE TRACKS OF MY TEARS	Johnny Rivers	Imperial	4
(4)	14.	SOCIETY'S CHILD	Janis Ian	Verve Folkways	7
(26)	15.	DING, DONG! THE WITCH IS DEAD	The Fifth Estate	Jubilee	2
(10)	16.	CLOSE YOUR EYES	Peaches & Herb	Date	6
(14)	17.	LET'S LIVE FOR TODAY	The Grass Roots	Dunhill	7
(25)	18.	C'MON MARIANNE	The 4 Seasons	Philips	3
(11)	19.	GROOVIN'	The Young Rascals	Atlantic	10
(20)	20.	HAPPY JACK	The Who	Decca	5
(HB)	21.	I WAS MADE TO LOVE HER	Stevie Wonder	Tamla	1
(23)	22.	MIRAGE	Tommy James & The Shondells	Roulette	4
(30)	23.	MORE LOVE	Smokey Robinson & The Miracles	Tamla	2
(27)	24.	BOWLING GREEN	The Everly Bros.	Warner Bros.	3
(26)	25.	SUNDAY WILL NEVER BE THE SAME	Spanky And Our Gang	Mercury	3
(28)	26.	NEW YORK MINING DISASTER 1941	The Bee Gees	Atco	2
(HB)	27.	UP—UP AND AWAY	The 5th Dimension	Soul City	1
(HB)	28.	ALFIE	Donne Warwick	Scepter	1
(—)	29.	AIN'T NO MOUNTAIN HIGH ENOUGH	Marvin Gaye & Tammi Terrell	Tamla	1
(HB)	30.	DON'T BLAME THE CHILDREN	Sammy Davis Jr.	Reprise	1

OFFICIAL ISSUE NO. 103

The popularity of records listed herein is the opinion of KHJ based on its survey of record sales in Southern California correlated with listener requests.

JUNE-only L.A. HOOPER

	<u>KHJ</u>	<u>KRLA</u>	<u>KFWB</u>	<u>KFI</u>
6am-Noon	8.7 (9.9)	3.1 (4.6)	3.8 (5.7)	7.3 (7.1)
Noon-6pm	15.1 (14.9)	8.3 (9.3)	3.6 (2.1)	4.8 (7.6)
6-11pm	9.0 (12.0)	8.7 (11.0)	4.6 (7.1)	19.1 (20.5)
Saturday	12.8 (16.8)	8.0 (13.2)	6.9 (3.0)	6.9 (3.6)
Sunday	13.6 (16.9)	5.6 (13.1)	4.2 (6.3)	22.4 (3.8)
TOTAL	11.1 (12.9)	6.8 (9.3)	4.3 (5.1)	11.9 (11.5)

Observations:

Although we slipped, all the rockers did, and our margin over KRLA is better. KBLA vanished with a 1.4 overall. Westinghouse must be having a ball with an oozing plummet going for them and KNX joining two other all-news operations making that cop-out less possible. The highly promoted Lohman and Barkley really have funny ratings, gosh. KRLA's morning figure is their lowest in 2 years (when we started the million Dollar Battle in May '65 they had a 21.8, we had a 2.2!) KRLA is third rocker in ayem. Baseball sucks. XTRA had a 8.0 in the morning during June... McLendon paid off Israel to run a 5-day war during Hooper week! KLAC has a 10.3 overall... 17.7 in the morning... send Joe Pyne to Syria! KMPC has a 6.8 overall... keep Bill Rigney in Anaheim! Our night time better come up! And... our Goldens better be mixed and balanced on Million Dollar Weekends... there's no excuse for these Saturday and Sunday figures! Last June we had a 9.0 in the morning to KRLA's 9.3 and a 14.7 in the afternoon to their 6.7. SOCK IT TO THEM!

We can get 30's this summer with the burner turned barbeque and KFWB becoming a kitchen toaster... as long as you COOK!

The printed May-June figures, overall, look like this:

1. KHJ 12.0
2. KFI 11.7
3. KLAC 9.8
4. KRLA 8.1
5. KAPC 7.2
6. KFWB 4.7

(These are the only ones I got, could be KPOL or KABC is in there ramming the other rockers down.)

THIS IS OUR TIME OF THE YEAR AND WE CAN OWN THE TOWN AND STAY AHEAD OF THE BROOKLYN BUMMERS IF YOU PUT OUT 100% EVERY SECOND YOU'RE ON THE AIR. WE'VE GOT A SUMMER PROMOTION WHICH WILL CUT THE KAHUNA (we'll go into that at Jock meeting Tuesday) SO LET'S DO IT!

PULSE Los Angeles July-August Monday-Friday advance figures

	<u>KHJ</u>	<u>KRLA</u>	<u>KFMB</u>	<u>KMPC</u>	<u>KFI</u>	<u>KLAC</u>
6-10 am	<u>2</u> (9)	<u>6</u> (7)	<u>4</u> (5)	<u>8</u> (8)	<u>6</u> (9)	<u>2</u> (12)
10am-3pm	<u>15</u> (12)	<u>2</u> (9)	<u>6</u> (7)	<u>4</u> (4)	<u>2</u> (5)	<u>6</u> (7)
3-7pm	<u>14</u> (11)	<u>2</u> (10)	<u>6</u> (8)	<u>7</u> (7)	<u>6</u> (10)	<u>4</u> (4)
6-mid	<u>14</u> (13)	<u>10</u> (8)	<u>5</u> (5)	<u>7</u> (13)	<u>14</u> (15)	<u>5</u> (6)
Avg. Share	<u>13.0</u>	<u>8.5</u>	<u>5.2</u>	<u>6.5</u>	<u>7.3</u>	<u>6.0</u>

Underlined figure is July-August share. figure in parentheses is May-June. Last figure is July-Aug.

Congratulations...BUT...unlike Notre Dame and the Rams we don't settle for ties!!!

Jocks note:

1. Be sure you get a LOCATION X contestant who will guess. Twice to day we've had "I don't know." Make sure they guess something. Before you do it have them thinking of what they're going to guess.
2. The contest isn't coming on strong enough. Traffic has been advised to put a produced spot before it. Do the live lead-in to the CAP P-1 daringly dramatic: "This...is the sound...of...Location X!!!"
3. Keep the excitement up about the amount in the jackpot. That's a lot of bread...and it's going up! Also...be sure to make them repeat the guess before you say it's wrong.
4. Sign-off with Double-Golden Album winners...plug six, seven or whatever it is in a row...and mention that "coming up on the --- --- Show...your chance to win --- thousand dollars in KHJ cash!"
5. Don't say "three in a row"...say "three hits (or smashes, or heavies, etc.) in a row!"

THERE'S A HIPPIE, ANTI-WAR DEMONSTRATION SCHED FOR TOMORQ AT 2-PM IN FRONT OF THE STATION. DON'T GET INVOLVED WITH THEM AND DON'T MENTION ON-AIR. NEWS MIGHT, BUT YOU DON'T!!



To: BOSS JOCKS

July 10, 1967

From: Hon Jacobs

1. Johnny Appleseed and the postcard bit end at midnight tonite (Monday.) We'll have the announcement of the winner on Wednesday which'll give us time to get all cards in for sure. There'll either be a produced promo or one-liners re. the winner Weds. In the meantime, tell callers that we're tabulating.
2. Johnny Appleseed will "leave L.A." with no fanfare. Make no reference to him after midnight tonight. If you get any calls "he's headed towards the Pacific Northwest to continue his planting."
3. Starting tomorrow is THE BOSS GARAGE. Get the basics down and then sell it! This contest will sound like a \$1,000,000.00 giveaway as long as you keep the excitement up.

Promos for the contest will run hourly at :56 starting 12:56 tomorrow a.m. with Williams. On Thursday the promos will run at :19 when the contest doesn't.

Contest goes at :19 during the hours logged and the basic setup is like a regular :19 phoner.

In an hour when you have the contest, ask for the 2nd thru the 15th call over the intro of the record before :19. (The line is on each contest sheet, and the Bosslines rotate by color, as usual.)

In this contest the contestants will have to be more carefully drilled than usual. THEY MUST GIVE BOTH THE MAKE & MODEL CAR THEY WANT. Be sure they know this, and don't start the P-2 cap until they've said both. They can't just choose "Chevrolet." They've got to pick a "Chevrolet Nova" or a "Chevrolet Chevelle" or a "Chevrolet S.S. 396" etc. Don't open the GARAGE until they've given both make and model. No need to worry about convertibles, coupes or colors as styles aren't given, just make and model.

They should catch on after a day or two...in the meantime check out each contestant. (Be sure to fill out winner log as usual; consolation prize is a Boss 30 Double Golden Album.)

The actual contest starts with a tymp boom (P-1) which runs at b.g. until the P-2 starts.

Time signals will alternate between KHJ BOSS GARAGE TIME and KHJ CAR OF YOUR CHOICE TIME.

Based on doing it for several days (and it sounds heavy) here are some of the "shapers" from KFRC's jock memo after they'd been doing GARAGE:

- "---Don't talk over the cap (P-2) for several days, until it becomes well established.
- Concentrate. It's necessary to repeat the make and model of the car which actually came out of the garage. (Note: you refer to the one which came out on the second blank of the Non-Winner tag...so listen to what pops out on the P-2.)
- Each hour...look ahead and make sure whether you have a contest

- coming up or not.- Don't plug specific times (like "next contest at 7:19 with Humble Harve," or "we'll do it again in 2 hours." Just plug to standby...except for Johnny Williams, who can mention that the garage opens again with Robert W. Morgan.
- Have the engineer primed and ready to bring up screams of delight (very San Francisco, RJ) in case there's a winner.
  - When there is a winner, do everything possible to talk to them in next sequence (ala Money Machine) and get a typed one-liner like "This is Robert Blodgett thanking the Boss Garage for my new 1967 Blorgwort."
  - A little more drama please. You can't be offhand about giving away a car...and the fact that you could get a winner any time you do the contest. Sell!"

End of KRRC notes.

Check carefully the attached format sheet. Dig it on the air, and call me if you have any questions.

4. Bett. will continue to post phone girl requests twice a day. Correlate these with what you're getting on the Bossline. Work in the Hitbounds and LP tracks...but we should never be more than one record away from a Boss 30 song! Play everything. During the week the Golden should be predominately 65-66.
5. One-liners will alternate between general and BOSS GARGAE. Lean heavily on the summer one-liners. Once per show, thru Thursday, do the special "Up THE Down Staircase" plug. If you pull the P-3 promo down to :51 due to few spots, folo with non-Garage one-liner.

SELL THE CONTEST!

SELL THE MUSIC!

SELL THE OTHER BOSS JOCKS!

ENTERTAIN, KEEP IT MOVING

SO WE CAN MOVE UP!

KHJ "BOSS GARAGE" FORMAT

(OVER INTRO OF RECORD PRECEDING :19 SEQUENCE:)

JOCK: "THE DOORS OF THE KHJ BOSS GARAGE ARE READY TO OPEN...  
AND YOU CAN WIN THE '67 CAR OF YOUR CHOICE. I'LL TAKE  
THE \_\_\_\_\_ CALL AT HO-1-93-53!"

(AFTER ALL SPOTS IN :19 SEQUENCE:)

CAP P-1: (TYMP...ROLLS AT B.G. 'TIL P-2 STARTS)

JOCK: \_\_\_\_\_ OF \_\_\_\_\_,  
IN A MOMENT THE DOORS OF KHJ'S BOSS GARAGE WILL OPEN,  
AND A 1967 AUTOMOBILE WILL DRIVE OUT AND IDENTIFY ITSELF.  
\_\_\_\_\_...NAME YOUR FAVORITE MAKE AND MODEL  
'67 CAR!

PHONE: (SELECTS CAR. MUST NAME BOTH MAKE AND MODEL.)

JOCK: O.K., LET'S OPEN UP THE BOSS GARAGE!

CAP P-2: (CAR ROARS...HORN TOOTS..."I AM A 1967 \_\_\_\_\_"  
HORN TOOTS...ENDS WITH L-1)

RECORD: (LONG INTRO FOR:)

NON-WINNER

JOCK: SORRY IT WASN'T YOUR CHOICE, \_\_\_\_\_, BUT WE'RE  
SENDING YOU A COPY OF THE BOSS 30 GOLDEN DOUBLE ALBUM.  
MEANWHILE, THAT \_\_\_\_\_ RETURNS TO THE BOSS GARAGE  
...WITH ANOTHER CHANCE TO WIN YOUR '67 DREAM CAR COMING  
UP ON KHJ!

WINNER

JOCK: (FLIP OUT WITH CONGRATS...POST WINNER PLUG.)

To: THE BOSS JOCKS  
From: Shelley  
Re: GIG AVAILABILITY

Sears is having a "Beauty Bash" on August 22 at the Pasadena Civic Auditorium, and on August 25 at Melodyland.

They will pay \$50.00 each for two shows to be held on each day, one at 1:00pm and the other at 3:00pm. You will be acting in the capacity of emcee. Show is in three sections...fashion show, Yardley demo and musical group (they're hoping for the Teddy Neely Five). Your main function would be to intro the different segments and lend your name to the affair.

Please contact me as soon as possible as Sears would like to get their publicity going.

*Shelley*

To: BOSS JOCKS

From: Ron Jacobs

July 26, 1967

1. During the past 24 hours:

- a. I have asked how the request phone action is, been told "good" and then proceeded to dial HO-19353 from my home and get thru 5 times in a row.
- b. I have asked how the request phone action is, been told "good" and then proceeded to clear the phone in the studio and get a total of 14 calls thru the entire cast (one only from Orange County and two from the same chick "on a personal matter.")
- c. I have seen a "boss" jock whose had records running out for the past two days yapping away on the second Hotline about 5-seconds before the ID. (The next half-hour the ID came in too early and wiped everything out 10-seconds before the proper point to do it.)
- d. I have heard less than good handling of callers on the Boss-line (cutting them off, curtness to the point of being almost rude, disinterested replies, etc.)

Now then...it would be an insult to go into why any of the above situations are wrong...I'm sure you know. BUT...there better be some shaping up...and quick! This company spends a fortune paying for these phone lines, and thousands of dollars worth of airtime promoting the numbers.

Deejays will answer the request phones throughout the newscasts. The only exception will be when you must make a short trip to the john. No one is exempt from this requirement, and the first person who flagrantly violates this will be dealt with accordingly.

The phone lines are not to be left on hold. Let them ring until you can get to them...and then answer them!

The Hotlines are not for personal use. Do not give out these numbers. You are authorized to use them only during a personal emergency, for a business call from another jock, or from calls to put on the air.

If you do not comply with the above you are not doing your job. How the hell can you pretend to know what's happening with records with this kind of stuff happening? How can you justify this kind of phony treatment of the listeners? Are your ratings so good you can afford to yak away on personal matters during your show?

As you might tell from the tone of this I am extremely irritated with the overall phone situation. I intend to see to it that this is changed and fast. Answer the request phones and stay of the hotlines with your private affairs.

DAVE LABBY

27 JULY, 1967

ED DELA PENA

STUDIO LEVELS ON JOHNNY WILLIAMS SHOW

I have just finished listening to an air check of the Johnny Williams Show, and I observed that the disparity in levels of the different elements involved in the transition from commercials to logos to music to live voice is much larger than that which can be cleanly handled by the AGC Amplifier.

With this new AGC Amplifier in circuit, IT IS MANDATORY that you keep your highest levels no higher than +1's on the VU meter on the desk. In fact, the AGC amplifier will operate best when you mix at about -1 and then allow the automatic action of this unit to keep the modulation level at the transmitter constant.

As I mentioned in an earlier memorandum, DO NOT use your modulation meter as a guide, because this meter only sees the average output of the transmitter and will not respond to instantaneous peaks.

If you have any further questions on this matter, please feel free to discuss it with Dexter Young, and I am sure he will be able to give you additional pointers about this unit.

NOTE TO JOHNNY WILLIAMS:

Johnny, the RCA microphone we are using, like all microphones, will lose "top end" response if you work closer than five inches, and over and above this, when you work too close and make sudden changes in voice inflections, it is quite easy to send the AGC Amplifier into the distortion region. On some spots within this tape, it sounds as though you might be drifting in a little too close for clean reproduction.

Thanx

EDP/jh

cc: Johnny Williams ✓  
Ron Jacobs

To: THE BOSS JOCKS

From: Ron Jacobs

Date: July 31, 1967

- 1) As of 1:00pm today, Monday, Dela Pena will reinstate the Control Room console to essentially its former condition. Transition can't be made totally until we're shut down for maintenance.
  
- 2) Anyone with complaints or suggestions regarding the final way the console in the Control Booth will be set up is invited to discuss this with Ed Dela Pena and me on Wednesday morning at 10:30am in the Conference Room. This is not a mandatory jock meeting, but anyone who is interested should attend. Get it said now or don't say it at all.

To: BOSS JOCKS

August 2, 1967

From: Ron Jacobs

1. We will present finalists' lyrics hourly at :19 thru August 20. Be sure to read over each lyric several times before doing. Don't be afraid to emote if the subject calls for it. Do it with appropriate feeling...any way you want...but don't make fun of any. Note: The bottom line of the format has been discontinued...go right to logo (L-9 where possible) and record after end of lyric. The response is great...keep selling it with the one-liners. Enthuse about both the prize bread and having the winning song actually sung on the new Springfield LP.

2. These are the Hooper show break-outs for July only:

	<i>KHJ</i>		<i>KRLA</i>	KFWB	KLAC
MORGAN	12.1 (13.3)*	O'DONNELL	2.6** (3.3)	4.3 (1.3)	16.4 (19.3)
RIDDLE	14.9 (3.6)	FOSTER	10.4 (2.9)	5.8 (6.5)	17.5 (15.9)
TRIPP	12.8 (8.3)	KASSEM	10.1 (5.6)	8.8 (4.6)	13.5 (6.5)
STEELE	17.2 (20.1)	HULL	12.1 (10.4)	7.1 (2.8)	9.6 (14.6)
HARVE	13.5 (9.8)	HAYES	9.8 (10.2)	4.1 (5.9)	5.3 (6.8)
MAULE	11.8 (7.8)	BIONDI	7.4 (6.4)	3.7 (2.8)	5.9 (7.1)

\*This is fantastic, to slip only 1.2 after school let out. Also beat Whiting-what(s-his-name, who had an 11.2!  
 \*\*KHLA is in 13th place in this time slot!

Besides KLAC beating us from 12-3pm (!), KMPG had a 24.3 from 9-11pm. Otherwise #1 all slots. Beat KFI all slots...their highest is now a 9.8, their lowest: 0.6!

KBBQ is doing no better or worse than KB---what was it?!

KGRJ beats both KF and KR with a 5.2 in the morning (their highest.)

*THE HOOPER IS ON THRU MONDAY 11:00 P.M.!*

*THIS IS OUR TIME — RIGHT NOW IS THE SHOT —*

*SO PUT OUT — PLUG IN — AND COME ON...!!*

*WE — YOU — CAN MAKE A KILLING IN AUGUST!*



To: BOSS JOCKS

From: Ron Jacobs

August 11, 1967

IT'S A SICK'NING OCCUPATION  
TO WHEED THROUGH ALL THE WORDS  
OF THE "AWARE" GENERATION,  
WHOSE IDEALS HAVE BEEN SUBMERGED  
IN PSEUDO-ACIDITY,  
FLOATING BY LIKE TURDS.

1. This weekend we are featuring the unlimited Golden book. Pick what you dig and play it...no limitations. You can go back pre-'62 if you wish, as long as it's balanced. Get a sound like COME GO WITH ME, an I.D., then STRAWBERRY FIELDS FOREVER. Bounce 'em back and forth.
2. The following jocks will be involved with the Mamas & Pappas Friday nite: Riddle, Terry and Morgan. Harve and Maule will be on the air as usual, Tripp out of town, Steele on vacation. Info about costumes and bits on Monday.
3. Note that there are two special WORDS caps. Use P-6 for ultra-beautiful down things...it's a harp big. P-7 is a cooker to use only with up, scat-type things.
4. As of 12:56am Saturday we will run Mamas & Pappas promo every hour. SELL this and play their records. We don't want to snap our streak of full-houses. ("Sell-outs" not used in case a copy of this gets into the hands of the L.A. Free Press.)
5. Note the new 1-liner posted for use in all :03 sequences. This is to plug the name & poem title of the up-coming finalist. You'll need to get this info in advance from your blue sheet. (Again a reminder to leave all contest sheets with your book... we must save them all.)
6. Along with the new PD at KRLA is coming, apparently, a new jock lineup and an attempt "to get the college crowd." I've even heard the rumor that they're going automated. I understand Biondi and O are out. Let's keep at 100%!!!
7. Again I must remind you:

YOU MUST NOTIFY THIS OFFICE, IN WRITING, OF ANY OUTSIDE ACTIVITIES WHICH ARE NOT ON FILE AS A RESULT OF YOUR INTERVIEWS WITH MR. MILDEN. It is important, strictly as a matter of record, that these be kept up to date. It only takes a few minutes to write me a note, which is then added to your file. In so doing you are complying with the Company's specific Conflict of Interest policies which apply specifically to disc jockies. Again, no one is telling you what you can or cannot do (unless it is something in obvious conflict with policies, FCC regs or your contract...) but we must have up-to-date records at all times.

To: BOSS JOCKS

From: Ron Jacobs

August 17, 1967

1. This weekend, again, we'll use the entire Golden book. Everyone was great in picking last week...do it agin! Jump from old to new.

2. Keep in mind the ratio for the present play-list:

- 2 Boss 30
- 1 Hitbound
- 2 Boss 30
- 1 LP track
- 2 Boss 30
- 1 Hitbound, etc, etc.

OK to come out of news and ID's with LP track if it's big & up-tempo

3. 'Nother reminder to power out of all ID's with up-tempo stuff.

4. The P-2 (Mamas & Papas sellout) runs at :56 til 7:56pm Friday.

BE SURE TO CAREFULLY FOLD THE ONE-LINER SKEW WHICH IS LISTED UNDER THE CUL SHEET.

5. Plug...with urgency...the WORDS deadline. We'll air finalists thru noon Tuesday. After midnight Sunday we'll start plugging for Top 300 votes. Top 300 will be on Sept. 1 thru 3.

August only L.A. Hooper

	<u>KHJ</u>	<u>KiLA</u>	<u>KFWB</u>	<u>KiPC</u>	<u>KFI</u>	<u>KLAC</u>
7-Noon	10.0 (13.7)	4.8 (7.0)	3.5 (5.2)	5.5 (9.6)	7.4 (2.6)	15.2 (17.0)
12-6pm	18.6 (15.3)	10.8 (11.3)	3.9 (7.8)	4.6 (3.5)	3.9 (3.8)	10.5 (11.3)
Sunday	14.5 (11.4)	11.0 (9.4)	4.0 (7.4)	6.5 (9.9)	12.0 (9.4)	8.0 (6.4)
Sat.	11.2 (15.6)	10.1 (11.5)	1.7 (6.0)	4.5 (8.7)	5.6 (4.1)	7.3 (5.0)
Nites	13.7 (12.9)	8.4 (8.9)	5.0 (3.9)	10.3 (13.4)	12.1 (9.7)	8.1 (5.5)
TOTAL	13.9 (13.9)	8.4 (9.5)	4.0 (5.8)	6.6 (9.0)	8.1 (5.9)	10.6 (9.8)
<b>JULY- AUG. TOTAL</b>	13.9 (12.6)	9.0 (8.2)	4.9 (5.1)	7.8 (7.9)	6.9 (8.7)	10.2 (10.0)

To: BOSS JOCKS

Date: August 23, 1967

From: Ron Jacobs

- 1) Please note that we are using alternating time signals, "KHJ Top 300 Voting Time" and "KHJ Top 300 Time."
- 2) Keep plugging that The Real Don Steele returns Friday. In using the posted one-liner feel free to insert a place like Siberia or Flint, Michigan. It'll sound good and Steele can explain what you were talking about!
- 3) Whenever you play a Golden try to incorporate a Top 300 plug related to the record you're playing. Also, with the weekend format tie in a Top 300 plug with at least two Golden's per hour.
- 4) Let's continue with the present Golden's system...it sounds great and is particularly groovy and effective during the weekends. The key is to bounce back and forth continuously between "old" and "new" Golden's.
- 5) Keep talking it up about the "Words" judging. There is no telling when The Springfield will make their final selection. When they do, we will produce a fantastic promo and thereafter give blow by blow progress reports on the making of the record which we will then make a hit!
- 6) Effective 6pm today we are experimenting with a new playlist system which has made an improvement at KFRC and which we have modified even further to suit our needs.
  - a. The playlist will consist of two sheets. The Boss 30 will be referred to as the playlist, will always be blue, and will list only the exact Boss 30. All info and references will remain the same.
  - b. Hereafter there will be a second page which we shall refer to as the "B Sheet." This will list Boss Hitbounds, album tracks, and (effective Tuesday afternoons) "X" records.
  - c. The music balance will be determined by this simple formula: divide the total number of titles on the "B Sheet" into thirty...the resulting number determines the ratio of Boss 30 hits to "B Sheet" records. For example: on tonight's new list we have 12 Hitbounds and 4 lp tracks for a total of 16. This, divided into 30, yields roughly, 2. So...play 2 songs from the playlist, 1 from the "B Sheet", 2 from the playlist, etc.

- d. This will allow for more frequent revision and updating of the Hitbounds and lp tracks without making the list virtually unreadable.

NOTE: Be sure to review the "B Sheet" daily before your show. With this system we'll probably be replacing the "B Sheet" (pink) in its entirety rather than writing in titles:

- e. Both sheets will be kept in separate stacks in the studio. Therefore, you must get used to using your present system on both sheets and providing the next guy with the same information as usual!

After a show or two with this system please advise as to whether it makes things easier for you or not.

Johnny

To: BOSS JOCKS

Date: August 31, 1967

From: Ron Jacobs

Please study the following carefully before you do any portion of the TOP 300.

- 1) There is an ID-18 which goes every  $\frac{1}{2}$  hour through midnight Sunday. The copy on this is "Ladies and Gentlemen, you're listening to the all-time Top 300, being played in order, on this Million Dollar Weekend (KHJ, Los Angeles)." (Exception: Morgan use ID-19 at 6AM Friday.)

You follow each ID with:

"IT'S \_\_\_\_\_ O'CLOCK IN BOSS ANGELES...THIS IS (YOUR NAME) WITH THE SONG YOU VOTED NUMBER \_\_\_\_\_:"

Use this line after all ID's. There will be times when you will have to say the line fast because the next record has a cold opening. Do this only when absolutely necessary...if there are any slots in front of the record try to fill them with the above line.

- 2) All newscasts will have the standard Million Dollar Weekend tag line and jingle.
- 3) Jock logos stay at the same time...the rest of the time alternate the Golden, Million Dollar Weekend and L-1.

If you can't make a one-liner after the jock logo due to a cold opening, get the one-liner in over the intro of the next available record, or, if there are two spots, between them.

- 4) The entire TOP 300 is to be played in reverse order...exactly ...without exception. (First time through the most important fact is the song's number. Saturday and Sunday you can work in more information about the record.)

- 5) Keep plugging ahead:

"Getting closer all the time to the Top Ten..."

"Another of the big ones by the Stones..."

"You'll find all the information about the TOP 300 in KHJ's special TOP 300 BOOK..."

- 6) This scene will require much concentration, particularly in remembering intros and fades.



DEPARTMENT OF THE ARMY  
HEADQUARTERS 25TH INFANTRY DIVISION  
APO SAN FRANCISCO 96225

1 September 67

Ellen Pelissero  
Program Department  
KHJ Radio  
5515 Melrose Ave.  
Hollywood, Calif., 90038

Dear Ellen,

I wrote to BOSS RADIO KHJ about a month ago and requested a tape of one of the shows. About a week ago I received a letter from you saying that a tape would follow your letter. The day after I received your letter, the tape of the Sam Riddle show arrived in the mail.

I just want to take a few minutes to personally thank you and all the staff of KHJ for taking the time to produce such a tape. We realize that there is the expense of the tape as well as mailing expenses, so we know it's not cheap for you to make and mail tapes to service men overseas.

As for the tape itself, it was just great. As the saying goes here in Vietnam, if something is the best, it is number one. The tape and Sam Riddle are truly NUMBER ONE.

It's very nice to know that there are still people and big business firms that appreciate the efforts of the fighting men overseas. So many times we read in the paper about all the punks back home that are demonstrating and burning their draft cards just to stay out of the service. I, as well as every man over here is proud to serve his country. If we all never amount to anything in civilian life once we finally get out of the military service, we will have the satisfaction of having done one good thing: served our country proudly.

Again thanks for taking enough interest in us to provide home town entertainment for us. Your efforts make us all feel about ten feet tall. I hope one day we will all be able to do BOSS RADIO KHJ a good turn.

Sincerely yours,


PATRICK R. BREAUX  
SP4, Infantry

To: BOB JOCKS

From: Ron Jacobs

Sept. 5, 1967

1. The HOOPER started today and runs thru next Monday.  
(Schools back in next Monday.) LAST SUMMER HOOPER...GET UP!
2. As of Steele's show today there'll be a "ords" winner spot running at :56. It'll run for about 36 hours.  
(After that we'll start running spots for the Double LP at :56.)
3. Backplug the last SING-ALONG winner! This bit sounds good...  
but we can use more sell on winners.



The party Sunday night, to which you and your wife are invited, is for the on-air staff only. Maule is the only jock who has to be on the air (Tripp off at 8pm) and we expect to see you all there. Please RSVP to Mitch Fisher immediately. Warren is having this party for jock and newsmen in appreciation for everyone's good work, and the great ratings. Also, it's a chance to get (slightly) drunk together, with no salesmen or record-hypers. RSVP!!! (This is not an order...but anyone who doesn't go will be making some funny personal appearances!) Really... it'll be a nice scene (with no "outsiders") and we're anxious for a 100% turnout.

RSVP now!

To: BOSS JOCKS

From: Ron Jacobs

Sept. 19, 1967

It has been some time since the last Jock Memo...please read with care:

1. The new Hooper figures are attached. We didn't get a jock pull-out for August. I'm trying to get it now. Don't think these new ratings are all that good! Compare 'em with the Hall Of Fame figures attached!
2. SING-ALONG will cease (whew!) at 5:19am tomoro (Wednesday.) Between now and then note the cap will be P-1, an edited version of the singing tracks...the logo hits much sooner!
3. Next contest, starting at 6:19am tomoro is BREAK THE BANK. Details at the end of this memo.
4. There will be a MAJOR jock meeting either Friday or Monday at 10:30am in the conference room. I'll let you know which day by noon Thursday. Terry will be on the air for Sam. Clear the time...and plan to be here for several hours.
5. The "kids-in-school" music system is back in effect:
  - a) Do not play any records in (brackets) weekdays from 8:30am through 2:40pm.
  - b) Use an "X" record to replace a (bracket) where it occurs in normal rotation. Morgan: Let Sam know which "X" record you use each day; use one in your last half-hour.
  - c) Goldens from 8:30am thru 2:30pm, inclusive, will be 5-years or older, appealing to listeners over 21 (who were 16 years old in 1962.)
  - d) Tripp: Polo 2:40 news with a different (bracket) record each day, same as before.
  - e) Everyone: We are including more and more "adult Top 40" songs on the list, therefore, beware of bunching them up. Mix everything. Contrast, as with Goldens on the weekend, is where it's at!
  - f) Williams: Every other all-night Golden should go way back.
6. Do not, especially on Weekends, do bits like "I'll be with you 'til Tom Maule tonight at 8pm" or "...doin' it for the next two hours 'til Bobby Tripp." Plug the next guy...not how long you'll be there!
7. YOU ARE BEING PAID TO ANSWER THE BOSSLINE DURING ALL NEWSCASTS!!!
8. Re. the contest "Blacklist" of twelve names posted in the studio: these people are ineligible to compete in any contest. Inform, or remind, them of this politely. Do not get into any scene or rudeness when dealing with this. You didn't disqualify them, it is station policy. If they have any gripes politely advise them to put their complaint in writing to this office. A few days ago we had a guy here looking to punch out a Boss Jock for calling him a "punk" on the phone. THERE IS NO EXCUSE FOR PHONE RUDENESS, EITHER WITH BLACK-



## LIMITED CONTESTANTS OR REQUESTORS!

9. I know it is impossible to fill but a small percentage of song requests, particularly Goldnes, but for chrissake try! We are getting more and more mail bum-rapping us for not playing requests. Always say you'll try, never promise. Then do try. (Favorable mail about filling requests: Williams and Morgan.)

10. Again, about the Hooper, now is the time we start fading, usually, with the kids back in school. Last September-only we had a 14.1 overall (in spite of an 8.4 at night due to the hot Dodgers) and we're going into next month with generally lower numbers and a big KRLA push (if Keb hasn't jumped off the Tallahatchie Bridge taking their morning 3.8 with him!) The general 16-36 audience is where it's at...talk to them...balance music for them. And keep up. The Psuedo-Jocks from Pasadena are screaming too much... but 'though that's offensive, it can make us sound down.

The Hooper folos the World Series. We'll be ready for it...more about that at the jock meeting. Meantime...keep it UP!

11. Starting Thursday (finally, Harve) we'll begin promos on the Boss 30 Double-Goldan Album in :56 slots. This'll be a pitch for phone orders. There'll be a special number, manned by a special operator in the jock room. When you play a Golden from the Double Album, plug it!

12. BREAK THE BANK:

a) Goes from 6:19am thru 11:19pm...usual :19-phoner bits.

b) Remind contestant that the jackpot always increases...and it does so in units of dollars or half-dollars. It starts at \$1000.00. If they guess it exactly...they win. At 6:19 tomoro morning it could be \$1000.50, \$1000.00, \$1014.50, \$1025.00, etc.

c) Fill out winner log immediately, then on Format sheet put contestant's name and what the last jackpot was.

d) When they guess, be sure to write the guess down. This way it'll be much easier to compare guess with amount on cap.

e) MOST IMPORTANT! Make a note of the amount which comes up... you need this to promote for the next hour. Write it down as soon as it comes up on the cap, because...

f) All BREAK THE BANK one-liners are tagged with the last amount. It is up to you to revise this each hour on the "Magic Slate" portion of the one-liners. (If you miss it, call me at home, or my office during 9-5, as there is no record of the amounts laying around.)

g) Never, never, never cycle the P-1 game cap or listen on cue. It always ends with a built-in L-1.

h) The whole bit has a tymp (P-3) under it until the game cap (P-1) starts. Then you wipe the tymp.

i) Morgan: At 6:19 daily say "Let's try to break..." instead of

"Let's try again to break..."

j) Maule (& Harve Saturday): At 11:19pm change the Loser line to "Standby to win tomoro Morgan with Robert W., when we try again to break the bank."

k) If there 's a winner do, and post, all sorts of congrats.

After winner, immediately put in the P-1 STANDBY (bagged in studio), throw out that day's P-1, change the "Magic Slate" to \$500.00 and notify me.

If it lasts as long as it should these instructions may change. Until you hear different, the above is the Winner procedure T.F.N.

l) Williams: Plug all-nite that Morgan arrives with the keys to the vault, etc. and keep plugging the last amount and the fact that it jumps in units of half-dollars or dollars.

After 5:19am tomoro (last SING-ALONG) post the new BREAK THE BANK one-liners and tags with "starting this Morgan with Robert W." Throw the SING-ALONG under my door.

This is going to be an exciting contest. They'll catch on fast... and you'll see how close it's going to be each time. There's a lot of bread involved! Get as excited as if you had just been handed \$1000.00-plus!

LISTEN FOR THE AMOUNT WHICH COMES UP...AND MAGIC SLATE IT IMMEDIATELY!

PUSH HARD WHEN MAGIC SLATING!

IF YOU MISS IT, CALL ME.

13. Now go back and read everything over. I'll let you know which day the Jock meeting's going to be by noon Thursday.

93/KHJ "BREAK THE BANK" FORMAT

(OVER INTRO OF RECORD BEFORE :19 SEQUENCE:)

JOCK: "LET'S TRY AGAIN TO BREAK THE BANK! I'LL TAKE THE  
\_\_\_\_\_ CALL AT HO-1-93-53!"

(AFTER ALL SPOTS IN :19 SEQUENCE:)

CAP P-3: (TYMP BOOM...THEN TO B.G. 'TIL P-1 STARTS)

JOCK: "LAST TIME WE OPENED THE VAULT THERE WAS \$ \_\_\_\_\_  
IN THE BOSS BANK. THE JACKPOT GOES UP ONLY--AND ONLY IN  
MULTIPLES OF DOLLARS AND HALF-DOLLARS.  
NOW, \_\_\_\_\_ OF \_\_\_\_\_  
GUESS HOW MUCH IS IN IT--AND WIN IT!"

PHONE: (GUESS: \$ \_\_\_\_\_)

CAP P-1: (VAULT OPENS - AMOUNT IS GIVEN - ENDS WITH L-1 "93/KHJ")

RECORD:

(Over Intro) LOSER

JOCK: "SORRY YOU MISSED, \_\_\_\_\_, BUT WE'RE SENDING YOU  
A COPY OF KHJ'S "BOSS 30 DOUBLE-GOLDEN" ALBUM! STANDBY TO  
WIN NEXT HOUR, WHEN WE TRY AGAIN TO "BREAK THE BANK!"

WINNER

(FLIP OUT WITH "CONGRATULATIONS!" IMMEDIATELY REPLACE  
CAP P-1 WITH CAP P-1 STANDBY!)

(OR MORE RECENT INSTRUCTIONS FROM R.J. TO SUPERSEDE.)

(Before you get carried away by this month's Hooper shares, take a look at, and post in your bathroom, to remind you of.....)

\*\*\*\*\*  
 THE KHJ BOSS JOCK ALL-TIME MONTH-ONLY WORLD'S RECORDS!!  
 \*\*\*\*\*

WANTED

<u>Time Slot</u>	<u>WORLD'S RECORD!</u>	<u>Month-Year</u>	<u>Hall-Of-Famers</u>
7am - Noon	17.1	Sept. 1966	Robert W. Morgan Frank Terry
Noon - 6pm	24.4	Aug. 1966	Gary Mack The Real Don Steele
6pm - 11pm	21.5	Oct. 1965	Johnny Mitchell Tommy Vance
Saturday	26.1	Aug. 1966	Robert W. Morgan Sam Riddle The Real Don Steele Johnny Mitchell
Sunday	21.7	Feb. 1967	Frank Terry Johnny Williams Bobby Tripp
Total-Rated Time Periods	17.0	May 1966	Robert W. Morgan (6-9am) Frank Terry (9-N) Gary Mack (N-3) The Real Don Steele (3-6pm) Johnny Mitchell (6-9pm) Sam Riddle (9-M) Johnny Williams (M-6) Steve Clark (Swing)

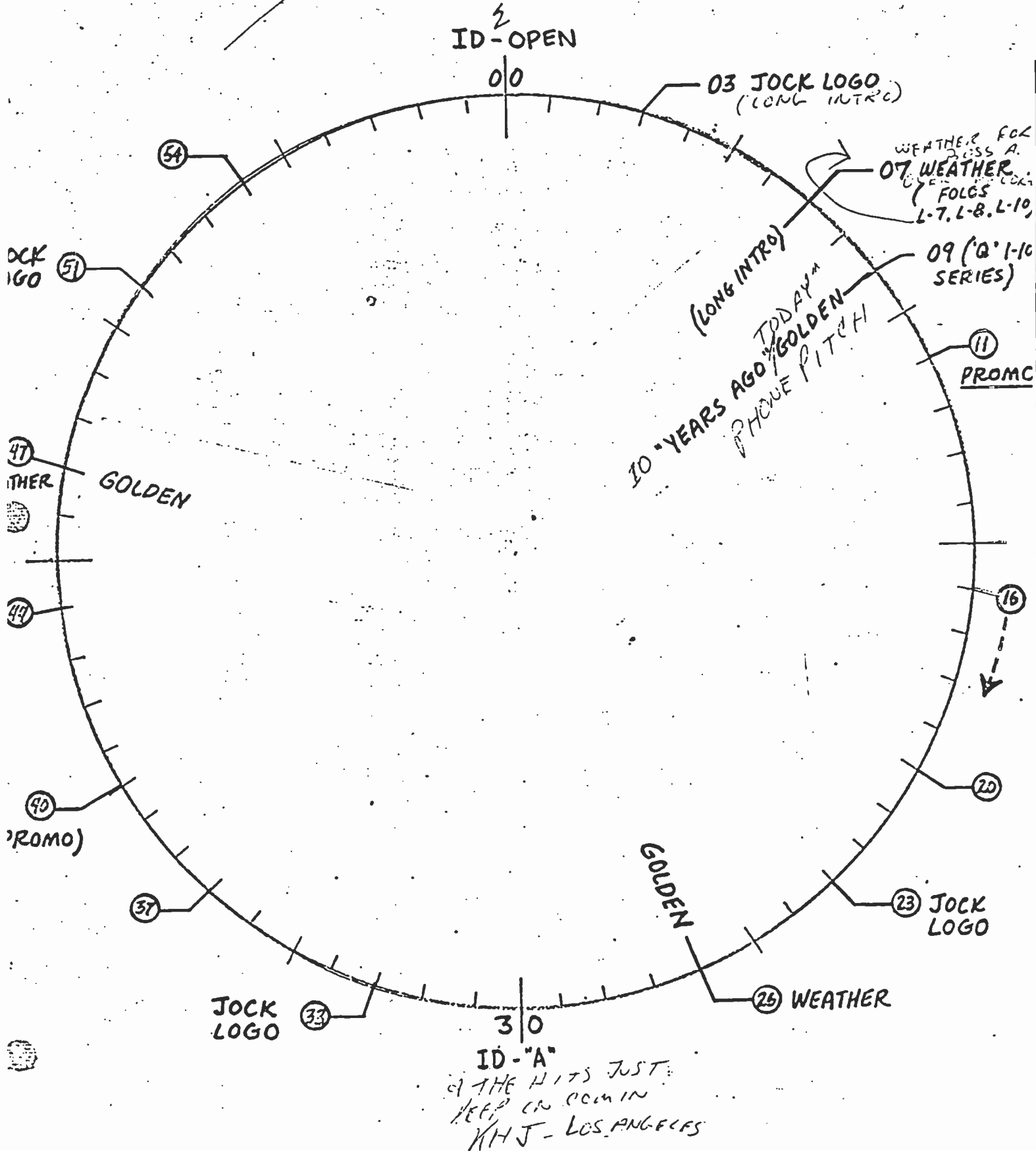
(No one, but no one, is to be even vaguely considered "HEAVY" until he can top any division of the KHJ Hall of Fame!!!!!!!!!!!!)

KHJ RADIO  
9/20/67

*F.I.D.  
16 ON WEEKEND*

J. Williams

1



KHJ RADIO  
9/20/67



MORE MUSIC  
FROM LOS ANGELES  
(ENDS: 'KHJ')

ID - "B"

0 | 0

03 JOCK LOGO

07 WEATHER  
PHONE PITCH

GOLDEN

11 PROMO

*5:30 AM  
5:30 PM*

19

21 JOCK  
LOGO

24 WEATHER

DOUBLE #1  
(1.5 - GOLDEN - Q-11 - CURRENT  
#1 #2 #3 #4 #5 #6 #7 #8 #9 #10 #11 #12 #13 #14 #15 #16 #17 #18 #19 #20 #21 #22 #23 #24 #25 #26 #27 #28 #29 #30 #31 #32 #33 #34 #35 #36 #37 #38 #39 #40 #41 #42 #43 #44 #45 #46 #47 #48 #49 #50 #51 #52 #53 #54 #55 #56 #57 #58 #59 #60 #61 #62 #63 #64 #65 #66 #67 #68 #69 #70 #71 #72 #73 #74 #75 #76 #77 #78 #79 #80 #81 #82 #83 #84 #85 #86 #87 #88 #89 #90 #91 #92 #93 #94 #95 #96 #97 #98 #99 #100)

3 | 0

ID - "A"

JOCK  
LOGO

33

37

PROMO)

40

GOLDEN

K  
J

51

54



MORE MUSIC  
FROM LOS ANGELES  
(ENDS: 'KHJ')

ID-"B"  
0|0

JOCK LOGO (55)

(03) JOCK LOGO

(07) WEATHER

52

"RR" FIVE-YEAR GOLDEN (PER SKED)  
ENDS: SPECIAL NEWS TAG X-5

GOLDEN  
HIVE PATCH

(11) PROMO

(3 ONE-MINUTE SPOTS)

(14)

ELECTRONIC OPENING

93/KHJ  
DOUBLE GOLDEN  
(JINGLE L-15, SEQ)

(18) JOCK LOGO

40

(21)

PROMO (37)

ON WEEKEND  
CURRENT  
RECORDED  
GOES  
HERE  
DOUBLE  
HERE

JOCK LOGO (33)

3|0  
ID-"A"

To: BOSS JOCKS & ENGINEERS

From: Ron Jacobs

Sept. 28, 1967

We are making substantial changes in format elements effective at midnight tonight. There will be no letdown in our usual efficiency if you study the following information prior to going on the board or on the air.

Two basic changes: 1) News will no longer be done every hour; when it is the cast will be longer than our present 7-minutes. Lengths vary according to time of day and will be logged appropriately. 2) Several new features with new production. On Monday, two new jingles. To simplify explanation we'll apply the following designations, with which the jocks are already familiar:

<u>Time &amp; Day</u>	<u>Log Form (Hour)</u>
6-7am, M-Sat	IIIA
7-8am, M-Sat	IIIB
8-9am, M-Sat	IIIC
9-10am, Noon-1pm, 3-4pm, 6-7pm, 9-10pm, 7 days	I
10-11am, 1-2pm, 4-5pm, 7-8pm, 10-11pm, 7 days	II
11am-Noon, 2-3pm, 5-6pm, 8-9pm, 11pm-Mid, 7 days	III
Mid-6am	Either I or III

The above roman numerals will appear in the upper left hand corner of the new log forms. Any hour designated III includes a newscast.

Except on weekends (when jock shows start at uneven hours) each jock's basic 3-hour show will be I, II, III. Simple. Morgan is IIIA, IIIB, IIIC.

Following are either changes or new features. The roman numeral indicates during what hour it occurs, the number after the colon indicates the approximate time in the hour. (These changes and features also apply to Morgan and Williams...they'll explain 'em to you. Following references are from 9am-Mid, 7 days:)



Station ID's.

ID-1 is the same ol' straight ID.

ID-2 thru ID-9 are deejay show openers. Deejays will use personalized ID's only to start their show.

("And now, ladies and gentlemen, the --- --- Show...KHJ, Los Angeles.")

ID-A is a new ID which is used at :30 in every hour.

("And the hits just keep on comin'...KHJ, Los Angeles.")

ID-B is a new ID which starts every hour (except the opener.)

NOTE: This ID ends without "Los Angeles" jingle? It goes:

("From Los Angeles, more music...KHJ") IT ENDS WITH THE JINGLE:  
"KHJ."

ID-15 is the new reference number for the same Million Dollar Weekend ID opener. It is used only at 3pm Friday, 5am Saturday and 9am Sun.

ID-16 is the new reference number for the same Million Dollar Weekend running ID. It is used every half-hour from 3pm Friday thru 11:30pm Sunday (with three above exceptions.) ID-A, ID-B and jock openers are not used during Million Dollar Weekend.

ALL ABOVE ID'S END WITH JINGLE "KHJ, LOS ANGELES" EXCEPT ID-B. THIS IS THE TRICKY ONE TO WATCH! IT ENDS WITH JINGLE "KHJ" ONLY!

Q-series is used at 1:09 (i.e. nine minutes into the first hour, the hour using format I.) There are nine cartridges. Q-1 refers to one year, Q-2 to two years, etc. (THERE IS NO Q-5.) IT HAS NO JINGLE.

THE CUE TO START THE RECORD IS SPOKEN: "(boom) -- years ago today!"

It is always used as a bridge (like an L-7), it is fast, and the record goes on "today!"

Q-11 is used at 11:24. Again, it is a bridge with no jingle. THE CUE TO START THE RECORD IS SPOKEN: "Number One then...(boom)...and Number One now!" The record goes on "now."

L-15 is a new jingle (available noon Monday) which goes at 11:21.

It is "93 KHJ...DOUBLE GOLDEN."

The Double Golden feature (at III:21) is a straight turntable to turntable segue of two Golden's. We've never done that with this format... it should be fun.

X-1, X-1A and X-2 are news caps. There are no others. The newsman will advise which to use. NONE OF THE ABOVE HAVE CLOSINGS. Open is different. X-5 is the news closing. It is a cartridge which changes daily.

It always is the date, exactly five years ago. For example, tomorrow the X-5 will be: "(Boom) September 29, 1962." NEWSCASTS NO LONGER END WITH JINGLES BUILT IN THE NEWS CAP. The cue for the X-5 is always the newsman saying today's date: "...this is Marv Howard, KHJ News, and that's what's happening today, September 29, 1967!" When he says "1967" that's the cue to start the X-5.

The X-5 will always be followed by the specific record ("RQ-series") logged at the end of each cast.

L-21 is a new jingle (available noon Monday) which is merely a ballad version of "KHJ, Boss Hitbouna."

At midnight tonight the new material will be put in the booth. Phased out caps will be removed (DJ ID's, old news caps, etc.) Everything will have a place, and will be labelled as to its exact content.

I realize that the above might appear fantastically complicated, but none of the new gimmicks occur more than 20-minutes apart, so you'll have time to adjust for the first few days. Exact, simple references and cues will be posted in both the control room and jock studio. Remember, the above are projected over three hours, not just one. Major traps: Q-series (1-10) and Q-11 are bridges where the record starts with a spoken cue. The Double Golden feature involves a record-to-record segue. News open is different. Separate cap for news close, with spoken cue. Why are we doing it? To be a better Number One!!!

To: BOSS JOCKS

From: Ron Jacobs

October 2, 1967

1. First...you are all to be commended on the professional manner in which the format adjustments were made. We went 1 1/2 hours and 21 minutes before a mistake (and the goof was an L-3 coming in over the end of a spot a second too soon.) Very professional handling of a complicated project.
2. The new bit sounds much cleaner and adds dimension to the station. There have been very few calls about the news at all, and all of them have been positive. I'm sure that once the new things become habit we'll sound even better.
3. One of the best features when we came on in '65 was clean. Every hour now there are many times when you must talk over intros (one-liners, ID's, phone pitch.) So...whenever there's the chance LET THE RECORD GO WITHOUT TALK OVER THE INTRO. That is the cleanest, most effective thing you can do. Never follow the "Years Ago" Golden (Q-Series) with talk over record intro. No talk on the Double #1 bridge.

The only feature place to talk is over the intro of the second record on the Double Golden. There you want to get your name and the time sig. in following the segue.

4. L-15 is now available. It goes "93 KHJ DOUBLE GOLDEN." Check it out before you use it...and use it everytime you do the Double Golden feature.

5. L-21 is a ballad version of "KHJ BOSS HITBOUND." Use it in front of all HB's marked with an \*. This is the equivalent of the L-9 useage. Use it!

6. I can tell that everyone is paying more attention to the use of the "More Music" logos and it makes a big improvement. L-7...L-8...L-10?? Use the right one.
7. The first few days on the Years Ago it seemed everyone got hung up on either 10 years or 1 year ago. Keep track of what year you used yeaterday and bounce around, miz 'em up!
8. Backseal winners. We're giging away lots of bread. Plug the total given at least once an hour...plug the last winner once an hour. Sound really disappointed when they lose... flip out when they come close...or win.
9. Let's not get too conversational. SNAP it out. This format is the most sophisticated approach anyone has ever taken. We've got a tremendous advantage. The HOOPER will start the day after the Series is over. The news is sounding better... the new bits sound great...now it's up to you to balance the music...put all the ingredients together...sell the winners... enthuse about the music...let those intros go without talk when you can...keep it clean and moving.

Last October our ratings were cut in half. Let's build it up so we can crunch after the Series. Concentrate! Entertain!

To: BOSS JOCKS

From: Ron Jacobs

October 9, 1967

1. The new bit sounds better and better as you get used to it. Remember: try to let several records per hour go on with no talk over intro.

Start turning it on! HOOPER starts the day after the Series ends.

2. On Monday, Tuesday, Wednesday and Thursday the Double Golden Album runs at alternate :11 slot.

I haven't heard anyone play a Golden and plug it's from the DGA. Do it! Sell it! (Over 25,000 copies ordered...legit!)

3. Keep talk over the second record in a Double Golden to a minimum. The first record ends...you seg to the next...over the intro you get in your name and time signal...period.

4. The new STAR TREK contest starts at 6:11 tomoro (Tuesday) morning.

It is a fairly standard phoner, but there is one tricky variation, so pay attention:

- a. Take calls as with BREAK THE BANK. Over intro of record before the :11 slot. (Sorry, Johnny, this runs bam-mid.)

- b. THERE IS NOTHING FOR THE KID TO GUESS...HE ONLY HAS TO SAY HIS NAME ON CUE! Tell the kid what's going to happen and get his name, etc. on the winner log.

Tell him that he says "THIS IS -----" when he hears Mr. Spock say "THIS IS MR. SPOCK, FIRST OFFICER OF THE U.S.S. ENTERPRISE. PLEASE IDENTIFY XXX YOURSELF AND COMMUNICATE."

It's important that the kid knows when to say his name, starting with "This is..." The level on the fone is boosted so the kid can hear the cue. Keep your mike open.

- c. Do all spots in :11 set. They go directly to CAP P-1. This is the Spock line which cues the kid (and he's hip to.) The line is on the format sheet.
- d. Kid gives his name. (If he goofs you'll have to say "Please identify yourself to Mr. Spock, Humphrey.)
- e. Immediately hit CAP P-3. Two things can happen:
- f. The "blastoff" turns into a crisis...the narrator tells of the troubles and BOOM...then a "93/KHJ." This is a loser.
- g. The "blastoff" goes smoothly...narrator says so...Spock comes on and says he'll rendezvous (with contestant) Oct. 21. This is a winner. Only P-3 Tracks with Spock coming back are winners. Ends with a "93/KHJ."
- h. Win or lose, you then do the tag line over the intro of the next record. Losers get a Nimoy LP. Winner will meet Spock (and can bring friend) and is eligible for color TV set. TELL THE WINNERS THEY'LL RECEIVE A LETTER OF INSTRUCTIONS, BUT TO MAKE NO PLANS FOR OCTOBER 21, SATURDAY, DAYTIME.

1. Re. STAR TREK contest. Sounds very good. Some changes...and things to bear in mind:

- a. As you start your :ll sequence plug "Mimsy Shlumph is standing by to blast off!" This plug ahead will get the contestant's name on up front. Makes up for low phone volume which sometimes happens. Plug ahead (before spot) with name.
- b. Have the contestant say name and city. If the person is hip and can be coached, add "Planet Earth" to that portion. That way it'll be out of sight...and will sound like:

SPOCK: "...identify yourself and communicate."

PHONE: "This is Mimsy Shlumph of Pacific Palisades, Planet Earth."

CAP 2-3: "10 - 9 - This is Starfleet Control, etc."

- c. Once an hour plug the last winner in a one-liner slot. No matter when the last winner happened, plug him. (Don't mention on who's show unless it happened on yours!)
- d. Most of the time there's a crisis...and a loser. Try to ad lib something appropriate about the screw-up. If it's a meteoroid barrage do a number like "well, Mimsy, try to keep clear of speeding meteoroids." I'm sure you can do better than that.

The track where Spock returns and talks is a winner. TFN the various types of crises are: POWER FAILURE...TOO MUCH SPEED AND DISINTEGRATION...COLLISION WITH DEADLY "CLING-ONS"...METEOROID BARRAGE...MEDICAL QUARANTINE ABOARD ENTERPRISE...NITROGEN FLASH FIRE...COMMUNICATIONS BREAK...HEADING ON WRONG COURSE...PLU...ET INTO LA BREA TAR PITS (!)

Ad lib appropriately for losers.

2. An Orange County HOOPER taken August 19-26 in Cypress, Irvine, El Toro, Tustin, El Modena and Villa Park...shows: (Monday thru Friday)

	<u>KHJ</u>	<u>KRLA</u>	<u>KRWB</u>	<u>KLIZ</u>	<u>KLAC</u>	<u>KFI</u>
7am-Noon	19.4	10.1	7.2	5.9	9.7	3.8
Noon-6pm	26.5	8.8	8.8	9.2	5.3	2.5

This is why we want to continue with Orange County in our weather slots... and why you should plug these areas and the Orange County request number.

P.S. GLAMOURIZE NEMOY WHEN YOU TALK ABOUT HIM - HE'S A STAR!

These are the overdue show pull-outs from HOOPER. The first figure is September, August in parentheses:

MORGAN	14.2 (6.7)	HULL	5.2 (3.7)	LEMONADE	6.7 (2.2)	PYNE	20.1 (21.6)
RIDDLE	16.4 (12.5)	WALKER	2.6 (5.7)	YOGURT	6.6 (4.5)		
TRIPP	18.2 (21.9)	HAYES	8.0 (10.6)	WELD	2.9 (4.0)		
STEELE	13.7 (15.5)	FOSTER	11.8 (11.0)	HUDSON	5.9 (3.9)		
HARVE	12.7 (10.7)	DAYTON	8.3 (7.9)	REED	6.1 (6.7)	KFI	(26.3) 2.8
MAULE	19.3 (17.5)	WOOD	12.3 (9.1)	DIAMOND	7 (2.8)	KFI	(7.0) 19.3

With baseball gone Humble Harve is really gonna turn it on...right? Right!

And about Don Steele, all I can remind everyone is:

A) CLICHES ARE MURDEROUS!!!

B) GOLDENS MUST BE MIXED!!!

The HOOPER will start either Thursday (St. Louis wins tomoro) or Friday (if they go to 7 games.)

It is traditional to SLUMP\* going into October (like last year our mornings went from 17.1 to 8.8 when the kids went back to school) so get it up!

\* For a further illustration of this effect watch "Rams Highlites" Thursday night on Channel 5. Observe the first half. OVERCONFIDENCE KILLS!!!

~~To:~~ BOSS JOCKS

Date: October 19, 1967

From: Ron Jacobs

1. LOCATION X starts at 6:00am tomoro (Friday.)

(Williams note: There's a new P-3 promo for you; change the one-liner tag to "this" Morgan.)

This contest is basically the same as Mr. Whisper:

- a) We take a guess every hour (from 6am-Mid) on the phone.
- b) You all will know the exact answer; I'll give it to you in person. You will sign a form acknowledging that you will tell the answer to no one. DO NOT MENTION THE ANSWER OUT LOUD TO ANY OTHER JOCK. DO NOT SAY IT ON THE PHONE TO ME OR ANYONE.
- c) The jackpot starts at one thousand dollars. It goes up \$100.00 a day 'til we get a winner. (Williams & Morgan note: The jackpot goes up at 6am. All night plugging is the previous day's amount. Terry: Note this for 5-6am taping.)
- d) To win the contestant must give the exact answer. They must say what it is, and where it is. For instance, if the correct answer is "The Parking Lot at the Whiskey-A-Go-Go" just saying "a parking lot" or "The Whiskey-A-Go-Go" would not be correct.
- e) The actual contest happens at :11. (Take calls, as usual, over the intro of your :09 record.)

Fill out the format sheet...in all blanks...with the name of contestant and amount in the jackpot. (Maule note: Change the tag at 11:11pm to "standby for your chance tomorrow Morgan to win (new amount) in KHJ cash." Harve do this Saturday nites.)

- f) After all spots at :11 do the live line "THIS IS THE SOUND OF LOCATION X!" Play CAP P-1. This cap has 10-seconds of the sound (don't talk over it!)...an obvious chord...then suspense music b.q. After the chord do the line; you've already filled in the amount and the full name. Put their guess on the phone. REPEAT THEIR GUESS and then do "I'M SORRY, HERMAN, THAT'S NOT IT!" Hit the logo and do the rest of it, which requires contestant's first name and jackpot amount. If there's time over the intro do the second part "IF THERE'S NO WINNER TODAY..."
- g) Loser gets Double-Golden Album.

Memo  
e 2  
October 19, 1967

- h) At :37 (or:40) from 6:37am thru 10:37pm do the clue 2-PUNCH. REPEAT THE CLUE TWICE. (If you don't you might not be up to the second part, there's a tymp b.g. run-out.) Besides repeating the clue, be sure to emphasize any words which are underlined.
- i) The clue will be left in a sealed envelope for Morgan (& Terry.)
- j) There will be a promo on the all-nite show...CAP P-3.
- k) Once an hour do the jackpot amount one-liner. There'll be a book in the studio with the line, including that day's amount. Morgan changes this at 6am. (Terry at 9am Sundays.)
- l) Of course, when we get a winner (what and where) flip out with congratulations...tape him...back plug...call me...and put into effect next thing (to be announced next jock memo).
- m) NOTE: Traffic will fill in the daily amounts--all you have to fill in on the format sheet is the contestant's name and city. (Full name in first blank, then two first names.)

This contest can be huge. Sell it! Be excited about the mystery.  
Enthuse about the money.

This is the kind of thing which'll snowball and really hang people up.

Be sure to mix up which Bossline you'll actually be using. You should use one from Hollywood, then the Valley, back to Hollywood, then Orange County, back to Hollywood, etc.

Take lots of calls...TEN OR MORE...to keep regulars from getting in so often.

Remember to repeat the guess...pause...then do "I'M SORRY, HERMAN, etc."

Remember to repeat the clue twice and to emphasize underlined words.

BEFORE YOU! GO ON THE AIR GET THE CORRECT ANSWER FROM ME IN PERSON.

## 2. Other stuff...

Be sure to mix up your "years ago" Goldens. Too many from 1, 2 and 3 years ago.

Same thing with news tag...mix the years.

Watch out for cold-openers after jock logos--that's bad planning!



KHJ RADIO "LOCATION X" FORMAT

(OVER INTRO OF RECORD BEFORE :11 SEQUENCE:)

LIVE: "THE KHJ LOCATION X JACKPOT IS NOW WORTH \_\_\_\_\_  
THOUSAND, \_\_\_\_\_ HUNDRED DOLLARS! ALL THE BOSSLINES  
ARE NOW OPEN AND I'LL TAKE THE \_\_\_\_\_ CALL!"

(AFTER ALL SPOTS IN :11 SEQUENCE:)

LIVE: "THIS IS THE SOUND OF LOCATION X!"

CAP P-1: (SOUND--CHORD--SUSPENSE MUSIC TO B.G.)

LIVE: "OK, \_\_\_\_\_ OF \_\_\_\_\_,  
FOR \_\_\_\_\_ THOUSAND, \_\_\_\_\_ HUNDRED DOLLARS...EXACTLY  
WHERE IS LOCATION X?"

PHONE: (GUESS)

LIVE: "I'M SORRY \_\_\_\_\_, THAT'S NOT IT!"

LOGO: (93/KHJ)

LIVE: "LOCATION X" REMAINS A SECRET, BUT WE'RE SENDING  
\_\_\_\_\_ A COPY OF THE BOSS 30 DOUBLE GOLDEN  
ALBUM. STANDBY FOR YOUR CHANCE NEXT HOUR TO WIN \_\_\_\_\_  
THOUSAND, \_\_\_\_\_ HUNDRED DOLLARS IN KHJ CASH!"

("IF THERE'S NO WINNER TODAY BOSS RADIO ADDS ONE  
HUNDRED DOLLARS TO THE JACKPOT, AND PRESENTS A BRAND NEW  
CLUE TOMORROW MORGAN!")

Two years ago the right people were convinced that KHJ could go rock and quite possibly rise from its horrible rating position in the market and, as those of you who were here remember, a complete number was done to get it going. From May of 1965 (when KHJ had a 2.2 in the morning to KRLA's 21.8) a hell of a lot of sweat and effort has been put into this thing by you...and me...and Drake...and everyone connected with KHJ-AM. Some of those people are still here (like you and me) and others ain't. But it is up to us to sustain the momentum we've got going for us...and above all: not to get fat, happy and complacent. Whether you've heard it so often you know longer get the message, or you don't really think it applies, there is much truth to the statement: OVERCONFIDENCE KILLS! Now, I don't say everyone is walking around assuming that just by showing up we're going to be #1...but if overconfidence isn't killing us...complacency is causing at least the symptoms of a serious disease. There we were, coming off not-so-bad summer ratings, after the Series, with a hell of a lot (we thought) going for us and laughing at the "nothing" being put out by our competition. We thought we just might have enough going to offset the automatic drop which occurs after the kids go back to school. THERE'S A HELL OF A LOT BEING DONE AROUND HERE BESIDES YOUR 3-HOUR RADIO SHOW. to keep this station on top! Are you producing for your 180 minutes???? Or are you reading the racing form, always "going to the bathroom" when the news is on, discussing at great lengths the football odds, posing for photographers, calling for records from the playlist with no consideration of tempo, style, popularity, when they were last played and all the other non-think crap which has added up to some pretty lousy music sequences on this station the past several weeks. How long, or what will it take, to make you realize that all the BASICS must be done all the time in order to hold, let alone increase our position??? A printed rating page showing you #4 to some no-talent on another station??? A one-way ticket back to a 250-watt station in Barstow??? No one paying any attention to you at Nickodell's??? If everyone isn't putting out all the time then we can't ever expect to do better. And unless we do better we'll always have a KRLA or a KfWB thinking they're right on the verge of closing in on us. OUR LETDOWNS SUSTAIN THE COMPETITIONS CONTINUING ATTEMPTS TO PICK US OFF.

Stop...for a moment...and consider what it would be like to work at a station which didn't: spend more money than you've ever seen to keep contests going all the time (remember, the last place you worked, where they did a contest, if at all, maybe during the ratings, and the listeners could win sweatshirts...or perfume...or even a TOASTER!)...send a full-time sports man to the World Series and a newsman to Washington for the peace rally (did you do that in Omaha...or Fresno...or Philadelphia...or San Diego?)...put together an album like the Double Golden (with your pictures in it) which is already in 30,000 homes...get Desilu to open up on a Saturday (for the second time in their history) just to accomodate our contest finalists...spend \$6000.00 for one tape recorder in production...fight a fantastic battle to get the news time down so your show has only got one tune-out per three hours (unless you tune 'em out)...have scenes going which make the CIA look like the Boy Scouts so that you can World Premier an exclusive (while the guy on against you goes crazy)...give you a contract with more security than anyone ever thought would exist in Top 40 radio...spend more money on jingles than most stations spend on promotion (singing your name, to use on your show)...set a pace which is copied from Bakersfield to Boston. THINK ABOUT IT. It's all here...and so are you.

EGO...EGO...EGO...you've got to realize that this is a team effort which

requires 100% from you during your 180-minute gig to stay on top 168 hours per week. "TEAM" effort means you read (and absorb) what's been said in this memo...not flip to the next page to see how "you" did in the ratings. "That's alright, my numbers are up, and I'm cool." You've been told over and over and over what must be done all the time by the station in order for us to stay on top. You only have to do it for three hours a day, and if everyone is, then, and only then, is it happening for KHJ all the time.

This "#1" station is doing more than you know to keep it all going. There are things happening which don't concern you which are being ~~ix~~ done to glorify you as a "Boss" Jock to keep those little plastic boxes filled with commercials, which you also take for granted. Did you ever work at a station as sold out as this one??? Everything would be cool if for your three hours you would DO YOUR THING 100%. Not a repeat of yesterday's show...not the same shticks and cliches you've been doing for two years... but some imaginative, original, entertaining projection of your great star personality! Not when you "feel like it." Not when someone from a magazine is watching (and the change is as obvious as a record playing at 55 r.p.m.) Think about where you've been...think about what we've got going. What more of a motive do you need??? For three lousy hours, if everyone produces, we can keep it going. There are about fifteen jocks and two PD's just in L.A. whose goal in life is to shoot you (us) down.

"Produce" does not mean, during your 3-hours, worrying about spots for your album, talking to chicks on the phone, worrying more about football odds than crossing records off the list, thinking about your concert, freaking about an engineer, reading and re-reading your press clippings, or whatever it is which cuts down your efficiency.

"Produce" means to professionally come on for three hours on KHJ doing your thing and doing our thing. It's that simple. But it doesn't ever happen consistently. If you aren't consistent from day to day then how the hell can the station be??? Sure, everyone reading this has had some good, even brilliant, shows in the last few weeks. Must like Roman Garble-Head has called some good plays in the last few weeks.

"Produce" means to MIX UP THE GODAMN GOLDENS...PLAY ALL THE RECORDS AND LET THE NEXT GUY KNOW WHAT YOU PLAYED (yesterday this "#1" station had two songs repeated in 45-minutes because someone wasn't producing...BE UP WHENVER YOU OPEN THAT MIKE (that is Show Biz!)...to PLUG THE OTHER JOCKS (that's right, there are seven other guys reading this)...SELL MORE MUSIC (not six in a row ho-hum-yawn-I-get-to-split-now)...MENTION AREAS (remember? real people out there? You know, human beings who listen to radios?)...GET EXCITED ABOUT THE CONTESTS (if you can't sell LOCATION X you can't sell anything. That's a hell of a prize...a lot of bread...remember when you used to do your own news???)...WOODSHED COPY SO YOU DON'T SOUND LIKE AN ILLITERATE FOOL OR YABA-DABA-DABA USED CAR SALESMAN TRYING TO GET 50 LICENSE NUMBLRS INTO 30 SECONDS...and PROGRAM THE RECORDS. NOT JUST FOR INTRO TIME...OR HOW LONG THEY RUN...BUT WHAT PEOPLE (remember them again? They make up the ratings on the next page!) WANT TO HEAR.

That's what you're here for and that's what's expected of you. Until everyone gets serious and produces we're going to be just what we are...a mediocre...just-barely...unimpressive..."WE CAN PICK 'EM OFF NLXT MONTH... half-ass "#1." The HOOPER starts Wednesday. "#1" by .9% sucks.

1. Do the Double Golden Album (in stores) one-liner once an hour.
2. Starting tomoro there will be a CLUE REVIEW every three hours instead of the daily clue. Daily clue goes as usual first & third hours. At :37 in your second hour do all the clues with the P-4 2-punch. There will be a sheet listing P-4 cues and all clues through that day.

From: Ron Jacobs

Oct. 30, 1967

1. FORMAT CHANGE: New technique on Double Golden. (Tom Maule's idea.)

Go into the first Golden with any ID other than L-5 or L-15.

This is a good spot to use the L-2 (or on weekends, L-19)...otherwise use an L-1 or L-9. GOING INTO THE SECOND GOLDEN USE THE L-15.

It is no longer a cold segue into the second golden...the L-15 will be used like an L-7. Also...don't use the standard slogan time

signal. Insetad of "...KHJ Location X Time on the --- --- Show"

use "it's 1:27 on the --- --- Show." This one time only no slogan on time sig.

2. GOLDENS: By this weekend we should have at least 50 groovy new titles

added to the Golden book (including many specific recommendations by Johnny Williams) but everyone is still not mixing them!!! This

is not just one person's fault. If you play the same ones over you leave the next guy with the same "other" ones to play. If it

fits your time and intro and temp requirements play it. THESE

SONGS ARE NOT IN THE GOLDEN BOOK BY ACCIDENT. The following songs

were not played in one entire week:

YOU BETTER MOVE ON, YESTERDAY, GUESS WHO, PEPER ROSES, SET YOU FREE THIS TIME, TEQUILLA, OH JULIE, UNIVERSAL SOLDIER, BIRD DOG, IN THE STILL OF THE NIGHT, DAWN, RAUNCHY, MRS. BROWN, HANKY PANKY, SCOTCH & SODA, LOVER'S QUESTION, GREAT ERETENDER, PATRICIA (this was a #1 record which I doubt has been played in months!), MY TRUE LOVE, TONIGHT'S THE NIGHT, WALK ON BY....

Most of you play what's familiar, or what you dig, which is understandable...but, if a record isn't being played as a golden it gets less familiar. There will be more titles by the weekend...in the meantime...

don't be afraid to play sutrif you've never been using before. Either you mix 'em up or you start getting playlists...take your choice.

3. DOUBLE GOLDEN ALBUM: Use the store 1-liner hourly...plug Golden from LP.

4. YEARS AGO GOLDENS: Mix up years. Bother to check what the last guy did.

5. HOOPER: Starts Wednesday. Location X is building out of sight. If there's no winner by Sunday we'll have hourly clues (don't mention this 'til it's posted.) It's up to you to sell the contest.

6. LETTER TO TEENAGE SON: Is off a regular schedule...but as long as the requests continue...PLAY IT. We've never gotten mail like this. The record has sold 35,000 copies in LA since we began playing it six days ago. So work it in while it's getting calls...and don't make any comment about it's content.
7. NEWS COVERAGE-ORANGE COUNTY FIRE: T.F.N. the news dept. will be breaking in for extended-coverage reports at :40. As long as they're doing hourly inserts on this story, use the plug line posted.
- a) Use in place of one-liner. Note: Reference is "KHJ" not "Boss Radio" on serious matter like this.
  - b) DK to do during ID, after time and name, if you allow enough intro time.
8. CRANKY P.D. Perhaps I was a bit harsh in the last memo. If the tone was unfair, I'm sorry. As to the content...the fact remains that it takes 100% on your part to get us where we want to be. If the music, news, format, promotions, ect. are wrong...that ain't your fault. BUT IT'S UP TO YOU TO EXECUTE THE FORMAT 100% AND PRODUCE.
- One of the reasons I why so fiesty in the last memo was because things were happening like two Johnny Rivers Godlens in one weekday half-hour (turn the page!), records running out, no plugs for Tom Maule or Johnny Williams, not answering Bossline during news and the stinking Rams hadn't won in a month of Sundays. Let's get in gear for some big numbers starting Wednesday. **FILIPINO POWER!!!!!!!**
9. REMEMBER: The logo and time signal changes for the Double Golden bit in Hour III.

MAKETH OUR HOOPER RISETH FROM THEE PACKETH!!!

CAP P-4: GUESS THE EXACT WHEREABOUTS OF LOCATION X, SOMEWHERE IN LOS ANGELES COUNTY, AND WIN A FORTUNE FROM KHJ! LISTEN CAREFULLY...HERE IS A COMPLETE CLUE REVIEW!

LIVE:

- 1) HERE'S ONE TO SAVE YOU LOTS OF TIME AND MOTION:  
LOCATION X WILL NOT BE FOUND ON THE SHORE OF THE OCEAN.
- 2) OVER THE HILL, OVER THE DALE...  
TAKE THE FREEWAY AND YOU SHOULDN'T FAIL.
- 3) YOU CAN GO THERE YOURSELF, OR WITH A TROUP...  
IT'LL HELP TO REMEMBER THE NAME OF A GROUP!
- 4) PRETTY CLOSE BY A SLOPE THAT IS STEEP...  
BE CAREFUL: LOOK BEFORE YOU LEAP!!
- 5) DON'T BOTHER WITH THE HOUSE OF O'MALLEY...  
THE WINNING KEY IS TO THINK "VALLEY"!
- 6) PALMS, YELLOW CANS AND A HEXAGON  
WILL GUARANTEE THE BEAM YOU'RE ON!
- 7) AN ELECTRIC GUITAR AND SPRINKLERS IN THE BREEZE...  
EXACTLY FOUR-TENTHS OF A MILE FROM BANANA TREES!
- 8) PSEUDO TWIN PEPPERMINT STICKS ALONG THE WAY...  
DIG THE GRAFFITI, BUT IGNORE WHAT THEY SAY!
- 9) TWO POINTS FOR YOU TO CONTEMPLATE:  
BLACKTOP...AND 1898.
- 10) IF FOR THE MONEY YOU ARE YEARNING...  
DON'T TREAD TOO FAR FROM THE PLACE OF LEARNING.
- 11) LOCATION X IS NOT A ZOO...  
BUT A BEAR AND ELEPHANT PROVIDE A CLUE.
- 12) YOU'LL BE DOING FINE INDEED  
IF YOU KEEP WEST OF ROSEHEAD.
- 13) LOCATION X IS INTERESTINGLY BORDERED...  
SOMETHING DRAWN...SOMETHING QUARTERED!
- 14) GO ON FACT, NOT BY HUNCH...  
LOOK NEAR WHERE THE TRUCKERS LUNCH

AND FINALLY...TODAY'S CLUE:

- 15) TAKE A LESSON FROM NOTRE DAME:

"GO FOR THE TIE"~IS THE NAME OF THE GAME!

CAP P-4: "STANDBY TO GUESS THE EXACT WHEREABOUTS OF LOCATION X.  
IF YOU KNOW WHERE IT'S AT...BOSS RADIO'S JUMPIN' JACKPOT  
IS YOURS!"



*An RKO General Station  
5515 Melrose Avenue  
Hollywood 38, California  
HOLLYWOOD 2-2133*

## KHJ LOCATION "X" CONTEST OFFICIAL RULES

### WHO CAN ENTER

This contest is open to all persons with the exception of employees, and their families, of RKO General, Inc., and those persons who have won three or more prizes in KHJ contests during 1967. This contest is void where prohibited by law.

### HOW TO ENTER

Once each hour between the hours of 6 a.m. and 12 midnight, Pacific Standard Time, an announcement will be made over the station of the time to telephone the station and which telephone call will be accepted. For example, the disc jockey will announce:

"The KHJ Location "X" jackpot is now worth \_\_\_\_\_ thousand, \_\_\_\_\_ hundred dollars! All the bosslines are now open and I'll take the \_\_\_\_\_ (5th) call!"

The "bosslines" are telephone lines to KHJ. The toll-free telephone numbers are:

Orange County	549-2911
Hollywood	HO-1-9353
West Los Angeles	787-8200
San Fernando Valley	787-8200

The above listed numbers are the only telephone numbers which are available for entry in the contest.

Calls will only be accepted when the disc jockey makes the above announcement. The announcement will generally be made at ten minutes past the hour, once an hour, between the hours of 6 a.m. and 12 midnight (on Sunday the announcement will be made hourly between 9 a.m. and 12 midnight).

Any calls on any other telephone lines or any other communication, such as letters, telegrams, postcards or similar mail correspondence regarding the contest will not be accepted.

### LOCATION "X"

Location "X" is a specific place in Los Angeles County, California. To win the contest the exact whereabouts of Location "X" must be stated on the air by the entrant. For example, if Location "X" was the sixteenth green at Rancho Park Golf Course, an answer of Rancho Park alone would not be sufficient. The entrant must state the exact location, i.e. "the sixteenth green at Rancho Park Golf Course." KHJ reserves the right to determine if an entrant's answer is correct. The correct answer is on file in a safety deposit box in Los Angeles.

### PRIZE

The winner (or, if the winner is a minor, his parent or guardian) will receive the sum of money announced by the disc jockey in the announcement immediately preceding the correct answer given by the entrant of the exact whereabouts of the Location "X". The contest will terminate when the correct answer to Location "X" is given.

### WINNER

Each entrant acknowledges that in the event he is the winner KHJ will have the right to publicize and broadcast his name, likeness, and voice, and the fact that he won the contest and all matters incidental thereto.

No person is eligible to win any prize in any KHJ contest if he has won more than three (3) prizes in KHJ contests in any calendar year.

### RULES

These are the official rules of this contest; additional copies are available, without charge, at the lobby of KHJ, 5515 Melrose Avenue, Hollywood, or through the mail by sending to the station a stamped, self-addressed envelopes requesting a copy of the rules.



To: BOSS JOCKS

From: Ron Jacobs

Nov. 3, 1967

## 1. LOCATION X.

- a. Several people have made "half-right" guesses. Remember, as pointed out in the Official Rules, they must give the place and the thing. If you get someone guessing just the place, be cool. Don't qualify how they're wrong ("Sorry, Irving, that's only part of it...") or anything like that. Merely do the standard wrong answer bit. If you get a winner, call me immediately.
- b. Remind engineer to tape contest at :11. They don't have to save the tapes, but we do want a tape running when we get a winner.
- c. Today and tomorrow (~~Friday~~ <sup>SATURDAY</sup>) we'll continue on the same bit, rotating daily clue, review, and Sunday plug. Do the reviews fast.
- d. On Sunday there'll be an hourly clue (from 9:37am thru 10:37pm) in individual envelopes:
  - I. Open the envelope, quickly, on the air to build excitement.
  - II. After you've done the hourly clue give the card to the phone girl. Sunday clues do not repeat.
- e. Maule: Sunday at 11:37pm there'll be nothing in that slot.  
Williams: Saturday & Sunday morning alternate P-5 with the old P-3 for variety.
- f. Be sure to give the Rules one-liner twice a show (or every 1½ hours on weekend.)
- g. On Monday you'll have:
  - I. Daily clue (P-2) in one hour.
  - II. Half of the clues in one review. Odd numbers with cap P-4-A.
  - III. Half of the clues in the other review. Even numbers cap P-4.
- h. Morgan: Monday a.m. you'll have a new P-4 and P-4-A to replace the P-4 (old review.) Put the old cap in hold.
- i. Our friends are running a contest with a chance to win \$11.10 per hour (!!!-Wow!) so really talk up the jackpot and keep selling those \$\$\$\$. WORK THE AMOUNT IN MORE THAN WITH ONE-LINERS!

## 2. HOOPER.

- a. Keep it up!
- b. Traffic is finally catching up with those changes we made in hour I (and III-A). If the log is botched up, merely note it and do those first sets the same as we have been. No weather over intro, Q series and L-7 reversed, etc.
- c. About 80 new Goldens have been written into this weekend's book. DO NOT USE MORE THAN ONE OF THE WRITE-INS PER HOUR! But use one.
- d. Program the Goldens according to style, tempo, etc. Two days ago I heard two Motown records in a row.

3. AFTER LOCATION X:

- a. Immediately after you get a winner...CALL ME. Have the engineer save the tape of the winning guess.
- b. I'll give you one-liner copy to get up immediately re. winner.
- c. A winner promo will be produced as soon as possible. (Location X winner promo will be P-1.)
- d. The TURKEY KIT, posted in booth, will go into effect. TURKEY KIT:
  - I. A promo plugging free turkeys "starting tomoro" on cap P-5. (If Location X is won late at night then we'll go with the Turkey one-liners only, to allow a full day's run on promos. This is something we'll work out on phone.)
  - II. Cue sheet for P-5 (Turkey Tomoro.) This cue sheet also has space for info about Location X winner, P-1.
  - III. One-liners plugging turkey giveaway starts tomoro. BE SURE TO USE THE TAG WHICH PLUGS THE "TOMORO" PART.
  - IV. Alternating time sigs: KHJ FREE TURKEY TIME  
KHJ THANKS::IVING DINNERTIME (one word)
  - V. Gobble cap to use day after Location is won. (CAP X-4)
  - VI. Winner log.
  - VII. Winner tag.

All of the above ain't as complicated as it looks. Must call me when you get a winner and we can work it out. (Find two song titles in the previous sentence and win a duck.)

4. TURKEY CONTEST.

Simple call-when-you-hear-the-sound bit. Same as we did in '65. Play the gobble once an hour (over intro, during instrumental bridge, between your live lines on live spots or weather, seg from end of produced spot to gobble to logo.) It's a funny sound...work it in weird.

First person to call wins a turkey. Write name, address and phone on winner log...tell 'em they'll get certificate in mail.

Plug winners on sign-off. Bounce gobbles at different times. Once an hour: 6am-midnight. (Johnny: Once we get into it ('cause right now we don't even know when it starts! we'll add some hours for you.)

5. DAY LOCATION X IS WON.

Promos: :11 is winner P-1. :37 is Turkey Tomoro P-5. One-liner sked on cue sheet.

6. DAY AFTER LOCATION X IS WON. Winner at :11. One-liners: plug turkey.

ine  
Nitty Gritty  
Dirt  
Band



Your Host

SAM RIDDLE



HOURGLASS



THE YOUNG MEN



Joey Paige

Also Featuring

The Young Men

**VOX** is what's happening!

STARLIGHT BOWL  
Burbank November 4, 1967

MANY CHANGES - READ CAREFULLY!

To: BOSS JOCKS

From: Ron Jacobs

November 20, 1967

1. The new jock schedule will go into effect on Thanksgiving Day (Thursday.)  
The Monday thru Friday sked is:

Robert W. Morgan	6am-9am
CHARLIE TUNA	9am-12n
Bobby Tripp	12n-3pm
Real Don Steele	3pm-6pm
SAM RIDDLE	6pm-9pm
HUMBLE HARVE	9pm-mid
Johnny Williams	Mid-6am

The Saturday scheucle remains the same.

The Sunday sked will be:

Johnny Williams	Mid-4am
Religion	4am-9am
CHARLIE TUNA	9am-3pm
Bobby Tripp	3pm-8pm
FRANK TERRY	8pm-Mid
Johnny Williams Show (with FRANK TERRY)	Mid-2am
Johnny Williams Show (with FRANK TERRY on tape)	5am-6am

Make no mention of this change until one-liners and plugs are up plugging same!

Tom Maule will be going to KFRC and of course we all wish him well.  
(Remember, the last guy who went up there got transferred to New York for \$80,000 per year!)

Charlie Tuna comes from WJEX, Boston. Prior to that he was at KOMA. Please help him out in any way possible and join in welcoming him aboard.

2. I will be going on vacation Wednesday. During the time I'm gone Gary Mack will be acting P.D. Throw all problems at him for a few weeks!
3. The last Turkey will gobble at Noon Wednesday.

At 12:11pm Wednesday we'll run a promo (CAP P-1) hourly plugging for Christmas Wishes. It'll be the same as last year, with listeners wishing by mail.

Christmas Wishes will be granted starting on Friday, December 1, thru Xmas Day.

4. On Thursday (Thanksgiving) the newscasts will end "This is --- ---, KHJ News...and that's what's happening THANKSGIVING DAY, 1967."

Instead of the date (Thursday only) the tag by you is: "Thanksgiving Day, 196--"

The same bit will apply on Christmas and New Year's Days.

5. On Thursday the ID openers will be changed. CAP NUMBERS REMAIN THE SAME

Instead of "And now, ladies and gentlemen, the Robt. W. Morgan Show... KHJ, Los Angeles," they will be "AND NOW, LADIES AND GENTLEMEN... ROBT. W. MORGAN...KHJ, LOS ANGELES." The word "show" is out.

The old ID's will be labelled with the same numbers with a "V" after them. These will be use to open the show of a guy whose on vacation or sick. In other words:

Morgan's regular is ID-4.

When Morgan is on vacation or ill his show opens with: ID-4-V.

6. IT IS YOUR RESPONSIBILITY to list scratchy records, warped records, missing records, records with wrong intro or running time!

Either fill out the appropriate form or tell one of the record girls (not a phone girl.)

7. Some of you are starting to say often-used phrases in unenthusiastic, slurring blurts. "Boss Radio" comes out "Bozzradio." DON'T TAKE NOTHIN' FOR GRANTED!

8. We can still do better on music balance. Some points:

- a. It's a bad scene to play two Motown (or any R&B) records in a row.
- b. Ditto two chick vocals in a row.
- c. Super datto two ballads in a row.
- d. Whenever playing two Golden's in a row (PARTICULARLY DURING THE "DOUBLE GOLDEN" FEATURE) be sure to contrast the records by YEAR, TEMPO AND TYPE OF ARTIST. Concentrate on this.

9. YOU MUST PLUG ONE BOSSLINE (at least) ONCE AN HOUR!

10. YOU MUST PLUG EVERY OTHER JOCK (at least) ONCE A SHOW! (Plug Tuna, Riddle and Harve extra-heavy as of Thursday. And don't forget, as of Thursday, "SAM RIDDLE PREVIEWS THE ALL-NEW BOSS 30...")

11. Effective Friday the jingle L-3 will change from "KHJ Weather" to "LOS ANGELES WEATHER." We're recording Friday morning, jingle should be ready by noon. Watch it!

12. Many Golden's have been added. Play 'em all. Play ones you never did!

13. YOU SHOULD BE PLAYING (at least) THREE BOSS HITBOUNDS PER HOUR!

14. I hope to have a Hooper before Thanksgiving.

NHA TRANG, VIETNAM  
Oct. 8, 1967

Pfc Charles J. Maniates  
8 TH Field Hospital  
APO S.F. 96240

TO: BOSS RADIO

Please excuse the delay in answering letter, I would also like to thank you at this time for the tape you sent me and my friends. It's really great to hear your home town radio station and yet be so far away.

Since the last time I wrote to all of you I've been reassign, I'm now in NHA TRANG which is 195 miles north of Saigon. It isn't too bad up here we have a beach to go to when we have some free time, which is seldom.

At this time I would like to thank: Sam Riddle for his part in the tape for which it was his show you taped on 8/22/67.

Also I would like to thank you Mr. Pelisscro for without your help this might not have been possible.

Plus I would like to thank all the BOSS RADIO staff in their wonderful job they did to get the tape here in the fastest time they could.

KEEP UP THE WONDERFUL WORK KHJ!!

Sincerely Yours  
Pfc Charles J. Maniates  
18775476  
8TH Field Hospital  
APO S.F. 96240

The Programming Department of KHJ Radio

cordially invites you to attend

a Christmas Party

to be held in the Colonial Room of the

Ambassador Hotel,

3400 Wilshire Boulevard,

on the evening of Friday,

December 15th, at 5:30 o'clock

R.S.V.P. MITCH FISHER

462-2133 EXT. 238



SPECIAL HOOPER RADIO AUDIENCE INDEX

IN-HOME AUDIENCE ONLY

LOS ANGELES, CALIF.

DECEMBER, 1967

CONFIDENTIAL - FOR MANAGEMENT USE ONLY

SHARE OF RADIO AUDIENCE \*\*

HOMES

TIME USING RADIO • KABC KBCA KPAC KFI KFVB KOBZ KOPJ KOIL KHJ KLAC KPFC KRX KPOL KRLL XTRA AM-PM OTHER

MONDAY THRU FRIDAY DAYTIME

7:00 A.M.- 9:00 A.M.	20.6	3.0	††	6.0	12.0	2.4	1.2	1.2	9.6	16.8	14.5	4.8	6.6	3.0	4.2	2.4	12.6
9:00 A.M.-12:00 NOON	11.8	6.1	††	3.0	2.3	5.3	4.5	1.5	3.0	7.6	10.6	9.8	9.1	2.3	8.3	3.0	23.5
12:00 NOON- 3:00 P.M.	11.8	4.2	1.4	2.1	3.5	2.1	4.2	2.8	6.9	10.4	4.2	5.6	6.9	7.6	9.7	4.2	24.4
3:00 P.M.- 6:00 P.M.	11.5	10.9	2.2	††	3.6	1.4	††	5.1	2.9	18.8	10.5	6.5	5.1	8.0	4.3	0.7	19.6

SUNDAY THRU SATURDAY EVENING

6:00 P.M.- 9:00 P.M.	12.0	5.5	1.5	††	2.0	3.5	9.0	2.0	21.5	9.0	2.5	5.0	4.5	8.0	1.5	24.5
9:00 P.M.-11:00 P.M.	9.5	8.0	3.0	4.0	††	6.0	5.0	2.0	20.0	8.0	7.0	5.0	7.0	5.0	3.0	17.0

• BASE: TOTAL HOMES CALLED

•• BASE: TOTAL RADIO STATION IDENTIFICATIONS

† The above measurements for Radio Station KOBZ are adjusted for broadcast time.

†† LESS THAN 0.1

The Code of Practice governing the use of "RADIO HOOPER RATINGS" applies to this "RADIO AUDIENCE INDEX." \*\*\* This station conducted a type of audience promotion during this survey which, in our opinion, could result in an inflation of their figures.



To: The Boss Jocks

December 12, 1967

From: Ron Jacobs

'Tis a gas to return from the boondocks and hear the station professionally cookin'! Everything generally really sounds good...but here are some areas to remember:

Play Geldens from appropriate years. Tuna and Tripp should be the only ones playing the really old ('55-'59) stuff on weekdays. We should not have a record like "SO RARE" on during times when kids are listening.

Note: School's out this Friday afternoon. From then thru New Year's Day we should play more post-Beatle Goldens. And ignore brackets.

There is a creeping tendency retraining to talk after intros have started (Harve particularly) and talk or mumble (Steele particularly) during spots. Rule: NEVER TALK ONCE VOCAL HAS BEGUN ON EITHER RECORDS OR SPOTS. It's bush. Also, don't come in early at end of record... stop for the run-out and come back. When you start over the fade KEEP GOING.

Be sure you surround the Xmas record (at :11) with HITS!

There's too much talk (and innuendos) about gambling. OK to talk about football, sure, but talk about the accomplishment, etc. not odds and money. Sounds like a bunch of old men in a cigar-filled back room of a Mafia poolroom. Very un-Mod.

You can always work on SELLING THE HITS! Plug those new numbers on Thursday.

Keep area mentions and jock plugs cookin'. Heavy, heavy plugging on Charlie Tuna, please.

Johnny Williams is the best all night man in the history of American radio.

The party this Friday is being given by KHJ for the record industry. We're doing it to show them we're not all that bad. Attendance is mandatory for all but Sam (who'll be on the air.) Coat and tie. Good behavior. Nice, nice, nice. No wives or chicks as invites to record folk are solo. Drake and crew will be there. Some of the guys from KFRC and KGB will be there. You will be there being charming and nice. I will be there being charming and nice. The party the following week is a KHJ Radio affair...wives are invited. That'll be the whole staff of KHJ Radio. Nice

I'm working on a days off sked for Xmas and New Year's. Be done soon.

Thanks to Gary Mack for the past few weeks. Thanks to you for the new Pulse figures: (Sept-Oct overall. July-August in brackets.)

	<u>KHJ</u>	<u>KRLA</u>	<u>KFWB</u>	<u>KLAC</u>	<u>KMPC</u>
6-10AM	11 (9)	6 (6)	4 (4)	11 (9)	8 (8)
10AM-3PM	11 (15)	7 (9)	4 (6)	7 (6)	6 (4)
3-7PM	16 (14)	10 (9)	5 (6)	6 (4)	6 (7)
7PM-MID	13 (14)	7 (10)	4 (5)	8 (5)	7 (7)
TOTAL	61 (52)	30 (34)	17 (21)	32 (24)	27 (26)

James Raymond Lightweight

# BOSS HITBOUNDS

DARLIN'  
The Beach Boys Capitol

STORYBOOK CHILDREN  
Billy Vera & Judy Clay Atlantic

ZABADAK  
Dave Dee, Dozy, Beaky  
Mick and Tich Imperial

FOR THE THIRD STRAIGHT YEAR

## KHJ Radio

GRANTS A

### Christmas Wish

EVERY HOUR THROUGH  
DECEMBER 25th WRITE YOUR  
WISH ON A POSTCARD AND  
SEND IT TO: CHRISTMAS  
WISH, BOX 38-190,  
HOLLYWOOD. BE SURE TO  
INCLUDE YOUR PHONE NUMBER  
AND YOUR DREAM  
CAN COME TRUE ON...

# 93/KHJ

BOSS RADIO  
IN LOS ANGELES

# 93/KHJ BOSS 30



BOBBY TRIPP AND ALL THE KHJ BOSS JOCKS  
WOULD LIKE TO MAKE YOUR CHRISTMAS WISH  
COME TRUE.

## KHJ'S BOSS 30 RECORDS IN SOUTHERN CALIFORNIA

PREVIEWED DECEMBER 13, 1967

LAST WEEK	THIS WEEK	TITLE	ARTIST	LABEL	WEEKS ON BOSS 30
(1)	1.	I AM THE WALRUS/HELLO GOODBYE	The Beatles	Capitol	4
(4)	2.	I HEARD IT THROUGH THE GRAPEVINE	Gladys Knight & The Pips	Soul	5
(6)	3.	WOMAN, WOMAN	The Union Gap	Columbia	6
(9)	4.	BOOGALOO DOWN BROADWAY	The Fantastic Johnny C	Phil L.A.	3
(5)	5.	NEXT PLANE TO LONDON	The Rose Garden	Atco	5
(12)	6.	BEND ME, SHAPE ME	The American Breed	Acta	4
(26)	7.	MONTEREY	Eric Burdon and The Animals	M-G-M	2
(22)	8.	CHAIN OF FOOLS	Aretha Franklin	Atlantic	3
(14)	9.	NEON RAINBOW	The Box Tops	Mala	5
(10)	10.	WEAR YOUR LOVE LIKE HEAVEN	Donovan	Epic	5
(3)	11.	SUMMER RAIN	Johnny Rivers	Imperial	6
(18)	12.	TOO MUCH OF NOTHING	Peter, Paul & Mary	Warner Bros.	4
(7)	13.	DAYDREAM BELIEVER	The Monkees	Colgems	6
(25)	14.	BABY, NOW THAT I'VE FOUND YOU	The Foundations	Uni	3
(21)	15.	MR. DREAM MERCHANT	Jerry Butler	Mercury	5
(2)	16.	I SECOND THAT EMOTION	Smokey Robinson & The Miracles	Tamla	7
(27)	17.	ITCHYCOO PARK	Small Faces	Immediate	2
(19)	18.	COVER ME	Percy Sledge	Atlantic	4
(8)	19.	BEAUTIFUL PEOPLE	Bobby Vee	Liberty	6
(20)	20.	HONEY CHILE	Martha Reeves & The Vandellas	Gordy	3
(16)	21.	THE LIGHTS WENT OUT IN MASSACHUSETTS	The Bee Gees	Atco	4
(23)	22.	THE OTHER MAN'S GRASS IS ALWAYS GREENER	Petula Clark	Warner Bros.	4
(29)	23.	GOOD COMBINATION	Sonny & Cher	Atco	2
(28)	24.	IT'S WONDERFUL	The Young Rascals	Atlantic	2
(HB)	25.	IF I COULD BUILD MY WHOLE WORLD AROUND YOU	Marvin Gaye & Tammi Terrell	Tamla	1
(30)	26.	LIVING IN A WORLD OF MAKE BELIEVE	Good & Plenty	Senate	2
(HB)	27.	BEG, BORROW AND STEAL	Ohio Express	Cameo Parkway	1
(HB)	28.	THE LESSON	Vicki Carr	Liberty	1
(—)	29.	SKINNY LEGS AND ALL	Joe Tex	Atlantic	1
(HB)	30.	SHE'S A RAINBOW	The Rolling Stones	London	1

OFFICIAL ISSUE NO. 128

The popularity of records listed herein is the opinion of KHJ based on its survey of record sales in Southern California correlated with listener requests.

To: BOSS JOCKS

From: Ron Jacobs

Dec. 22, 1967

1. The attached December-only Hooper is truly rewarding! 'Tis an out of sight Xmas Hooper, and great momentum for the January rating week. This is some great jock lineup. (The night-time 21.0 share is just .5 away from the Hall of Fame 21.5 of Oct. '65.) Congratulations to you all! Also...the Pulse Sept-Oct breakout is fantastic in audience comp. Keep the proverbial ball rollin!

2. CHRISTMAS MUSIC:

From noon today (Friday) thru noon Sunday we're playing three an hour: at :11, :37 and :56. Precede all with L-25.

From noon Sunday thru noon Xmas Day (Monday) we're playing four an hour: at jock logo times: :03, :23, :33 and :51. \*\*\*

USE JOCK LOGO IN FRONT OF :03 and :33 XMAS RECORDS.

USE L-25 IN FRONT OF :23 and :51 XMAS RECORDS.

USE L-25 IN FRONT OF :11 RECORD (after Wish) UNTIL NOON MONDAY.

AFTER NOON MONDAY DO NOT USE L-25.

3. CHRISTMAS WISH: Runs hourly at :11 'til 11:11pm Monday. AFTER NOON MONDAY FOLLO IT WITH L-26 "Have A Happy New Year From Boss Radio."

4. BIG 93 PROMO: Runs hourly at :11 starting at 12:11am Tuesday. IT ENDS WITH A BUILT-IN LOGO: "THE BIG 93." This goes by pretty fast.

5. NEW YEAR LOGO: From noon Monday 'til midnight use this (L-26) to follo Xmas wish at :11. From midnight Monday on use once an hour where convenient, instead of an L-2.

\*\*\*Wherever you've got a cold opening or hymn-like Xmas record dump the one-liner. It'll make us sound less pushy during Xmas eve and day.

REMEMBER THE O.T.O. MONDAY SKED!!!

merry xmas

TIME SIG: CHANGES TO "BIG 93 TIME" AT MIDNITE MONDAY.

Los Angeles HOOPER - December, 1967 Only

	<u>KHJ</u>	<u>KRLA</u>	<u>KTFB</u>	<u>KINC</u>	<u>KAPC</u>
7am-Noon	12.4 (9.5)	6.0 (5.4)	3.7 (5.8)	12.8 (10.9)	7.0 (5.4)
Noon-6pm	14.5 (9.8)	7.1 (5.3)	1.8 (3.4)	7.4 (12.1)	6.0 (6.4)
Sunday	12.8 (13.7)	4.7 (10.4)	5.7 (6.6)	6.2 (4.4)	8.5 (5.5)
Saturday	18.3 (12.1)	9.9 (6.0)	3.7 (1.4)	4.2 (5.1)	8.4 (8.8)
6-11pm	21.0 (16.3)	7.6 (7.4)	4.3 (5.4)	8.7 (6.8)	4.0 (5.7)
TOTAL	15.9 (12.4)	6.8 (6.5)	3.6 (4.8)	8.8 (8.3)	6.2 (6.1)

To: BOSS JOCKS  
From: Ron Jacobs

December 26, 1967

L. G. VENDOR  
BLUF

1. FORMAT CHANGE:

At the bottom of your second hour we will be using a new ID. The cap is ID-C. It goes: "LADIES AND GENTLEMEN...THE BEAT GOES ON... 93/KBJ."

This is new and goes by pretty fast; listen to it on cue before using. Be sure the engineer knows it's different for the first few times. All other IDs remain the same. This change happens in hour IIIB of Morgan's show, in hour II of the rest. (At 1:30 and 5:30am regardless of log form, Williams & Terry.)

2. MUSIC:

There is a great lack of new material, and will be for a few post-Xmas days. You know we have more than usual Hitbounds. Play Hitbounds at a more frequent ratio while there are ten or more, and particularly during the rest of this week with kids out of school. As soon as new grooves are released they'll be added...in the meantime play all the records on the list...listening duration should be much longer during this week. Brackets and X records cancelled until one week from today (Tuesday.) Do not play "Snoopy's Xmas" anymore!

3. NEW YEAR'S DAY SKED:

Mid-2am	FRANK TERRY
5-6am	(FRANK TERRY taped Williams show)
6am-Noon	CHARLIE TUNA
NOON-6pm	ROBERT W. MORGAN
6pm-Mid	HUMBLE HARVE

4. VACATIONS:

Vacation available from January 8-21. Riddle (week coming), Harve (2 weeks) or Tripp (2 weeks) have the choice, in that order. Would you guys let me know who wants to take it, please.

Dec. 29, 1967

From: Jacobs

Until 6pm Saturday everything is standard M.D.W. (Wms; Change P-1, P-1A and "tomorrow" to "today" at midnight Friday.)

The BIG 93 starts with Steele at 6pm Saturday. I've already talked to Harve, Tuna, Terry, Steele and Tripp. Riddle ain't on during it. Williams, and Morgan have done it before. Call me if any questions.

The attached wheel chart shows what should happen in every slot where's it's different:

Dig: all format features (Q-intros, double #1, Double Golden, L-3's, L-6's, are dumped. You just play the 93 thru 1, over and over and over. Sweeps stay in the same places, i.e. sign on with 4 in a row...then stop for :11 promo. Use L-7, L-8 or L-10's to bridge. CAN ALSO USE L-23 (BIG 93) in sweeps AT THAT PART OF THE HOUR (as it's built-in at :37.)

:03 - Use general one-liner plugging either "Call Bossline at sound of horn" or "You can win \$1000.00 when ~~the~~ Time Marches On..."

(Wms. & Terry) Keep up-dating Tuesday morning references.

:11 - Use promo P-2. On it are four cuts: How-To-Win, Time-Marches-On, H-T-W, T-M-O. ("M.O.T." on the chart means Time Marches On.)

ENDS WITH NEW YEAR JINGLE BUILT IN. No need to use New Year jingle elsewhere. Try not to talk after promos. SELL BIG 93 NUMBERS ("Next...#3!") BEFORE PROMO. Range in length from 32 to 60 seconds.

:18 (or :20) - Use MONTH INTRO. If no spot, use in sweep like a Q-intro. If spot, use as logo.

These go: "(Tymp) The year, 1967...the month was -----."

START THE RECORD WHEN DRAKE SAYS THE MONTH! (Set up in front... whatever month the next record's from...call for the month intro.) Try not to talk after this intro, Like a Q-intro.

:23 - Month Fact one-liner. The complete line is in a book situated where the Golden book usually is. MIX UP THESE LINES!!

If record following jock logo is cold, do one-liner in front.

:30 - ID-18 is used throughout THE BIG 93. IT IS SLIGHTLY LONGER THAN REGULAR. "Ladies and gentlemen, you're listening to the greatest hits of 1967...in order...the Big 93 "KHJ-Los Angeles" (Also used at :00 except 6pm Sat (Steele) & 3am Mon (Terry tape.) Use ID-17 there.)

:33 - Either backplug last winner or plug How-To=Win.

:37 - Promo P-4. The 25-sec. promos plugging free Big 93 booklet. ENDS WITH "THE BIG 93" LOGO. Try to folo with no talk, plugging record number in front.

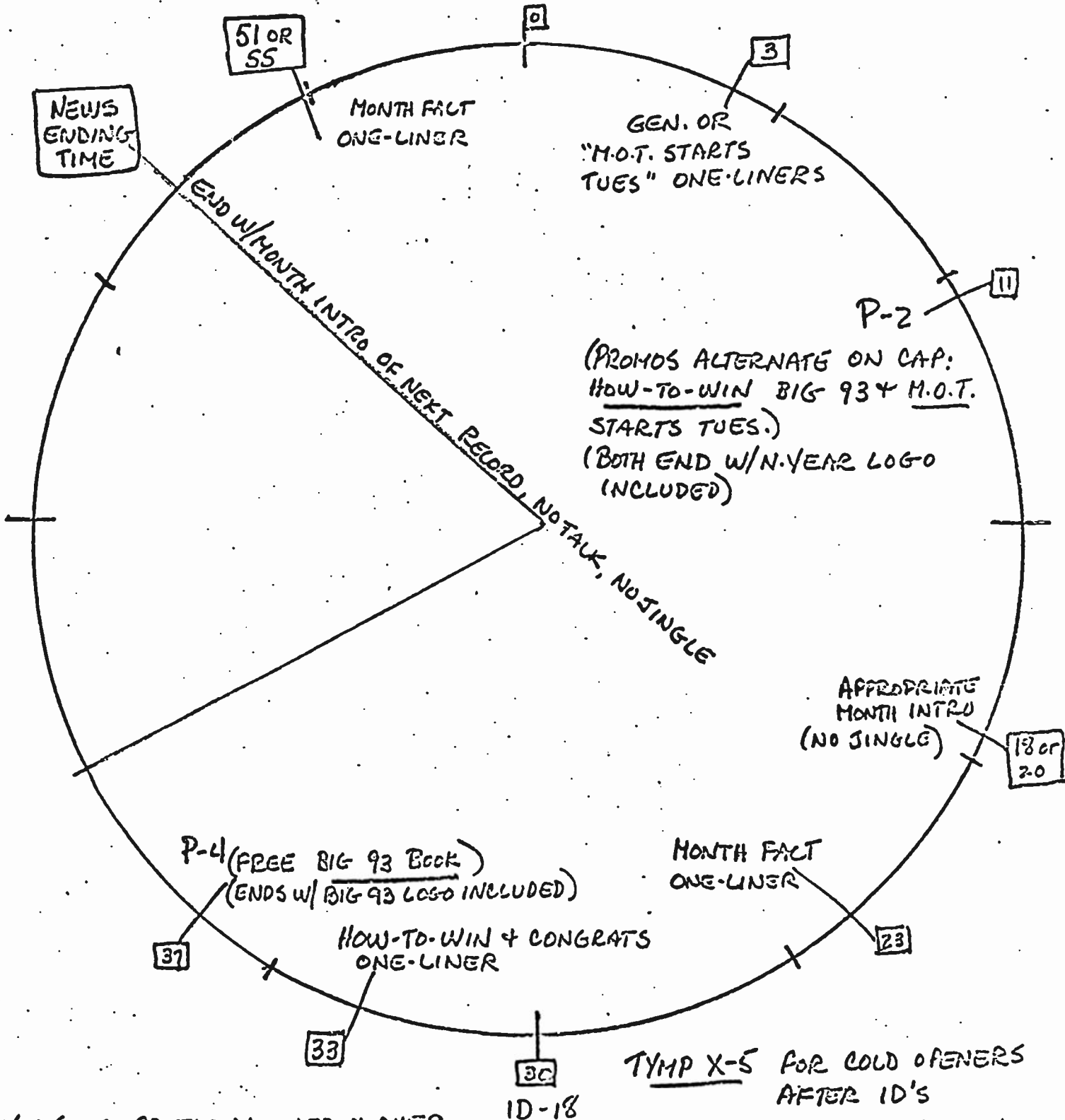
News close - During Big 93 news always ends with MONTH INTRO of whatever record folo. Newsmen will be sure "X-93" Newscaps are in...



# BIG 93 FORMAT

STARTS: SAT 12/30 @ 6PM

STOPS: MON 1/1 @ 6PM (MAY BE SOONER OR LATER, PER R.J. FONE CALL)  
 ID-18 (ID-17 @ 6PM SAT, 9AM SUN ONLY)



US16: GOES 93 THRU 1, OVER & OVER

IMB SIG: SAT 6PM THRU SUN 6PM: BIG 93

SUN 6PM THRU MON 6PM (OR YIL CONCLUSION): HAPPY NEW YEAR

TYMP X-5 FOR COLD OPENERS AFTER ID'S

HORN IS CAP X-10 HOURLY

THE BIG 93 LOGO IS L-23 HOURLY



To: BOSS JOCKS

From: Ron Jacobs

Jan. 2, 1968

The HOOPER is on thru next Monday, the 8th. Those good December-only figures won't be worth a damn unless we can build on 'em! We've got a great contest with a fantastic prize on the air. This is probably the best jock lineup we've ever had. Don Page hates us more than ever! (When he starts digging us, we're really in trouble!!!) The news department, in case you've missed 'em, are sounding better all the time. Reports are that the BIG 93 was heard all over the place. So...now is the time to pull away from the pack. And that's up to you: 180 minutes of full-cut, total, involved, enthusiastic effort with all the format goodies plus your own inimitable, ~~xxx~~ effervescent personality! DO IT!

Time Marches On adjustments:

- a. If you have two callers on the line: let them both guess a different year...put both guesses on the air...if either is correct he or she is a winner. Loser(s) get Time Capsule. DON'T PLAY TWO P-3 TRACKS IF YOU END UP WITH TWO ON THE LINE.
- b. Addition to the printed format: Repeat the year guessed by the contestant. Then immediately hit cap P-3.
- c. When they miss SOUND LIKE THEY'VE JUST MISSED \$1000.00! They have! You should sound slightly sympathetic, not matter-of-fact. Then sell the NEXT CHANCE TO WIN! The key to the sound of this contest is how you handle it after the P-3 runs. EXCITEMENT!!!!!!!!!!!!!!!!!!!!
- d. We now have alternate time sigs: KHJ TIME MARCHES ON and KHJ GUESS WHEN AND WIN TIME. Use one, then the other? Alternate?

Important music points:

- a. Be sure you're playing all the LP cuts listed! Don't avoid any!
- b. Brackets and "X" records are back in effect.
- c. Monday thru Friday, 8:30am thru 2:52pm (Morgan, Tuna & Tripp): We should be playing Goldens which appeal to the 22-year old housewife and the 31-year old cat in a service station. Mostly '59 thru '64 stuff. No teeny-bop, psychedelic, raucous tune-outers!
- d. If you have to it's OK to play a Boss Hitbound coming out of an ID...but never a one-week Hitbound. Ain't been on long enough to be established. I've been hearing the Boyce & Hart record out of the news a lot. Note that there's a "1" to the right of the artist name on the list. This means one week. Use 2-plus week Hitbounds, if you have to, out of ID's. LP trax OK there if they're big and have been on 2 or more weeks.

Give at least one Bossline number per hour...important to keep banging those Bossline numbers with this kind of contest.

*\$1000<sup>00</sup> IS A LOT OF BREAD TO ANYONE LISTENING TO KHJ - SELL IT!!  
PLUG TUNA AND HIS TIME SLOT AT LEAST ONCE PER SHOW (+ all other jax)*

To: BOSSJOCKS

From: Ron Jacobs

Jan. 8, 1968

1. ID CHANGE: Effective at noon today (Monday) there'll be a different system of ID's. The show openers will remain exactly the same. The running ID's will be logged only as ID-A. The ID-A cap combines the three different ones we have been using, and they will rotate better this way. Therefore, you open your show same as usual, then use ID-A throughout, until the next guys opener. ID-A is:

I-And the hits just keep on comin'...KHJ LOS ANGELES.

II-From Los Angeles, more music...KHJ.

III-Ladies & Gentlemen, the beat goes on...KHJ LOS ANGELES.

Make sure you and the engineers realize that the one starting "From Los Angeles" ends with the jingle "KHJ" (only.) MDW ID's unchanged.

2. DAY-OFF & VACATION ID'S: When you are doing someone else's show, use the opener logged but from the "V" series. For instance, Harve is on vacation starting tomoro. Terry will be doing his show for two weeks. Harve's opener is ID-7. While doing Harve's show Terry will use ID-7-V to open.

3. TIME MARCHES ON: Until we get a winner:

A-Do not play the P-2 promo logged at :37.

B-Sell the \$1000 prize, but de-emphasize the hourly part.

C-Sound like (without being sarcastic) we're really trying to get winners. Act amazed that the law of averages is behaving as it is! Act, and sound, like it's just like it is: unbelievable (Our audience has no doubts about KHJ contests having winners... so don't create any. Just sound bemused and frustrated about how long it's taking!)

4. CLASS: When you play the Will-O-Eees record...if you're going to talk...wait for the guitar. It's 11-sec opening @ 7.

To : BOSS JOCKS

From : Ron Jacobs

January 9, 1968

1. There are a few more than usual ballads of the middle-of-road type on the new list. BE SURE TO SURROUND THEM WITH UP-TEMPO ROCK!
2. As you know by now KPWB has finally called it quits and is going all-news in March. KRLA has been ordered by their Board of Governors to cut down expenses: Their 9-Noon jock was fired today and they start 4-hour shifts tomorrow. NOW IS THE TIME FOR US TO RUNAWAY FROM 'EM! The guy on against you is working that one extra hour on KR and getting soggy. You've got everything going...keep it going...UP!
3. Be cool about ad-libs re. Time Marches On. Remember: The average listener is less aware of how many winners we may have. No one doubts that our contests have winners...don't create any doubt. Just sound bemused about how the Law of Averages has freaked out..."and that means we're due for a winner next hour..." etc. Tripp and Morgan did good bits on this today. Much better to handle this in an ad-lib manner. I thought at first about produced stuff...but why call attention to what they're not too aware of.
4. REMINDER (with light spot sked in certain hours:) When you have four or more records in a sweep, requiring three logs in between... don't use an L-7 (L-8 or L-10) as the second jingle. Use a jock log, L-5, L-6 or L-2. Never use three "more music" logs in a row!
5. Tomorrow we're re-doing the ID-A cap so the engineer will be able to look at it and tell which one's next. Until then...pray.

More folks will TURN ON Boss Radio...

leaving little TUNE IN for Krla...

and WB is a DROP OUT.\*

# BOSS HITBOUNDS

I THANK YOU  
Sam & Dave Stax  
LOOK, HERE COMES THE SUN  
The Sunshine Company Imperial  
I WISH IT WOULD RAIN  
The Temptations Gordy

**TIME  
MARCHES ON...**  
AND WITH IT  
YOUR CHANCE TO WIN  
**\$1000.00  
AN HOUR!**  
**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

# 93/KHJ BOSS 30



## KHJ'S BOSS 30 RECORDS IN SOUTHERN CALIFORNIA

PREFVIEWED JANUARY 10, 1968

LAST WEEK	THIS WEEK	TITLE	ARTIST	LABEL	WEEKS ON BOSS 30
(1)	1.	SPOOKY	Classics IV	Imperial	4
(4)	2.	NOBODY BUT ME	The Human Beinz	Capitol	4
(6)	3.	JUDY IN DISGUISE (With Glasses)	John Fred & His Playboy Band	Paula	4
(3)	4.	BEG, BORROW AND STEAL	Ohio Express	Cameo Parkway	5
(18)	5.	GREEN TAMBOURINE	The Lemon Pipers	Buddah	3
(2)	6.	ITCHYCOO PARK	Small Faces	Immediate	6
(17)	7.	SKINNY LEGS AND ALL	Joe Tex	Atlantic	5
(20)	8.	DARLIN'	The Beach Boys	Capitol	3
(12)	9.	BABY YOU GOT IT	Brenton Wood	Double Shot	4
(8)	10.	THE LESSON	Vicki Carr	Liberty	5
(11)	11.	IF I COULD BUILD MY WHOLE WORLD AROUND YOU	Marvin Gaye & Tammi Terrell	Tamla	5
(5)	12.	SHE'S A RAINBOW	The Rolling Stones	London	5
(14)	13.	IT'S WONDERFUL	The Young Rascals	Atlantic	6
(10)	14.	CHAIN OF FOOLS	Aretha Franklin	Atlantic	7
(25)	15.	SKIP A ROPE	Henson Cargill	Monument	2
(7)	16.	HELLO GOODBYE	The Beatles	Capitol	8
(30)	17.	AM I THAT EASY TO FORGET	Englebert Humperdinck	Parrot	2
(24)	18.	ZABADAK	Dave Dee, Dozy, Beaky Mick and Tich	Imperial	2
(23)	19.	SOME VELVET MORNING	Nancy Sinatra & Lee Hazelwood	Reprise	2
(29)	20.	LOVE ME TWO TIMES	The Doors	Elektra	3
(22)	21.	EVERYBODY KNOWS	The Dave Clark Five	Epic	3
(13)	22.	HONEY CHILE	Martha Reeves & The Vandellas	Gordy	7
(26)	23.	TO GIVE	Frankie Valli	Philips	2
(27)	24.	SUSAN	The Buckingham	Columbia	2
(HB)	25.	BEST OF BOTH WORLDS	Lulu	Epic	1
(28)	26.	STORYBOOK CHILDREN	Billy Vera & Judy Clay	Atlantic	2
(HB)	27.	I WONDER WHAT SHE'S DOING TONIGHT	Tommy Boyce & Bobby Hart	A & M	1
(HB)	28.	I CAN TAKE OR LEAVE YOUR LOVING	Herman's Hermits	M-G-M	1
(-)	29.	LOVE IS BLUE	Paul Mauriat	Philips	1
(-)	30.	TOMORROW	Strawberry Alarm Clock	Uni	1

**OFFICIAL** ISSUE NO. **132**

The popularity of records listed herein is the opinion of KHJ based on its survey of record sales in Southern California correlated with listener requests.

To: BOSS JOCKS

From: Ron Jacobs

Jan. 11, 1968

1. Spots for SOUTHERN CALIFORNIA GAS COMPANIES. This is a schedule of live spots starting Monday. WATCH FOR THEM! The copy makes reference to either the present temperature or the expected overnight low. Be sure to fill in the appropriate temperature on the actual copy...in advance...or this can be a hang-up trap.
2. You would like to have \$1000.00...anyone would...so be enthusiastic about the amount! Keep selling...remember, the listeners don't know how many winners we have (or haven't)...and their chance every hour is just as good, if not better. The first jock who gets a winner will receive: (TRAP)

1072 Roger Christian picture postcards, autographed  
1 Pair of tickets to the Rams-Dallas NFL  
Championship Game  
1 KFVB Time & Temperature Tower (used)  
25 copies of "Sgt. Barry Sadler's Greatest Hit" LP  
10,000 (approximate) KBLA "Super Radio" rate cards  
4 Lohman & Barkley lemonade stands  
1 rare videotape of "18-34" starring Dick Curtis  
1 round-trip to Bora Bora with Howard Pomerantz  
4 doz. "Memo from Dave Diamond" scratch pads  
1 large neon sign reading "It's Boss!"  
1 round-trip to KHJ-FM with George Shearing  
2 jokes, quoting you, in George Jay's "Inner-Views"  
16 "Big Kahuna" tiki charms  
1 beef taco

**GET A WINNER!!!**

3. ID-A is now marked, right on the tape, to indicate which cut is next. The engineer can tell by looking at the cap. The three cuts: A, B & C. ~~will be~~ <sup>CA</sup> will be a sign on the board indicating which is which.
4. Williams: There are now four versions of the Sears jingle. Engineering is checking that TT pot. Are you hearing things or is no one else as conscientious?
5. EVERYONE: FILL OUT THE WINNER LOGS LEGIBLY!!!

To: BOSS JOCKS

From: Ron Jacobs

January 19, 1968

The attached ratings for January-only serve as a good reminder to all of us that we don't get a thing without working for it! In order to bask in the brief glory of a few good numbers on a piece of paper we gotta put out the best effort 24 hours a day, 7 days a week, 52 weeks a year. There ain't no substitute. If you aren't giving it your all there's someone on another station just dying to get #1 ratings...and he could be swinging his butt off. One push button. Little nudge of the transistor dial. A rude answer on the phone. Two records in a bad combination (and we've been having our share of strange musical sequences: Otis Redding followed by Joe Tex... come on...a computer or a UCLA freshman wouldn't goof like that!!!) Or... and this is really a problem...repeating records too fast, tightening the cycle. Sure it's important to balance tempos, mix up styles, get the proper cue-in time, etc...but there is no excuse for repeating The Strawberry Alarm Clock within an hour and 20 minutes during the same show (which happened yesterday on "Boss" Radio!) The listeners don't give a damn about where one-liners go and when. But they are insulted when something dumb like this happens. And the station isn't getting its money's worth when you're opening your mike at the last minute with the time sig and your name and into the spot bla, bla, bla. There are fifty titles on the playlist. Play them all and mix them up! And have you heard this Charlie Tuna guy on KHJ in L.A.? He opens his show saying something (like about the State of the Union speech, or the Bob Hope Vietnam special) and continues to be clever, or funny, or provocative, or selling the station...for three hours. It's an unflattering disgrace to have only a 2.3 lead against KRLA at night (Eob Dayton & Jim Wood... are you kidding???) It ain't much more gratifying to be leading Dave Hull and Johnny Hayes by 1.1% either. Not with talent like Tuna's and Morgan's. BUT WE CAN'T LET UP FOR ONE MINUTE OF ONE HOUR OF ONE SHOW OF ONE DAY!!!

Los Angeles HOOPER - January ONLY

	<u>KHJ</u>	<u>KRLA</u>	<u>KFWB</u>	<u>KLAC</u>	<u>KRRC</u>	<u>KGFI</u>
7am-Noon	8.0 (12.4)	6.9 (6.0)	5.0 (3.7)	14.1 (12.8)	6.9 (7.0)	5.0 (1.3)
Noon-6pm	14.0 (14.5)	5.9 (7.1)	3.3 (1.8)	7.7 (7.4)	5.9 (6.0)	4.4 (3.9)
Sunday	*23.2 (12.8)	14.0 (4.7)	4.3 (5.7)	5.5 (6.2)	7.9 (8.5)	0.0 (4.7)
Saturday	11.4 (18.3)	6.6 (9.9)	3.6 (3.7)	6.0 (4.2)	8.4 (8.4)	8.4 (6.3)
Nites	13.3 (21.0)	11.0 (7.0)	3.8 (4.3)	7.6 (8.7)	5.7 (4.0)	8.0 (7.7)
OVERALL	12.7 (15.9)	8.3 (6.8)	4.0 (3.6)	9.1 (8.8)	6.5 (6.2)	5.5 (4.5)

	<u>KHJ</u>	<u>KRLA</u>	<u>KLAC</u>	<u>KGFI</u>
7am-Noon	10.4 (11.0)	6.4 (5.7)	13.4 (11.8)	3.0 (2.0)
Noon-6pm	14.3 (12.2)	6.5 (6.2)	7.6 (9.7)	4.2 (6.8)
Sunday	17.3 (13.2)	8.8 (7.4)	5.9 (5.3)	2.7 (6.1)
Saturday	15.1 (15.0)	8.4 (7.9)	5.0 (4.7)	7.3 (7.1)
6-11pm	17.4 (18.4)	8.9 (7.2)	8.2 (7.6)	7.8 (7.9)
OVERALL	14.4 (14.1)	7.5 (6.6)	9.0 (8.8)	5.0 (5.8)

December - January HOOPER

\*PREVIOUS SUNDAY HIGH: 21.7 (February, 1967)

To: BOSS JOCKS

From: Jacobs

Jan. 23, 1968

There are several basic areas where you're letting down. I don't know why these things aren't habit by now because we can't get solid numbers without them. This is a little checklist which I'll be talking to you about...if these basics don't start coming out of the radio:

- \_\_\_\_\_ Being disappointed when the BLACK BOX guess is wrong. Enthusiasing about the contest in general. Talking about it like it's a real box that's actually in front of the station. Being SLY and MYSTERIOUS.
- \_\_\_\_\_ Plugging at least one Bossline number per hour. VITAL!
- \_\_\_\_\_ Don't play two ballads back-to-back. Don't play two R&B's back-to-back.
- \_\_\_\_\_ At least three Hitbounds per hour.
- \_\_\_\_\_ Timing on the ID's. If you prepare these can be effective, with the many trick endings...and being able to check which ID is next. There is needless slop starting to happen here...why???
- \_\_\_\_\_ Mention each other jock at least once a show...cleverly...sincerely... like he's a real person. (Like you are a real person!)
- \_\_\_\_\_ Selling the music. There are some groovy, interesting new records on. And lottsa good stuff on the 30. SELL it! If you don't dig the music try KPOL or, for \$2.00 an hour, KPCC. SELL THE MUSIC!!!
- \_\_\_\_\_ Several other people have to work with the winner log when you're done. Why can't everyone write as well as Humble Harve. WHY???
- \_\_\_\_\_ PLAY GOLDENS YOU'VE NEVER PLAYED BEFORE. Some of you (Steele!) seem to be uptight about listed Goldens they've never heard (of) or can't remember. If it's in the book it's good. Play Goldens you haven't used!!! Tripp gets left with the same stuff every Sunday because the rest of you are playing the same stuff every week. Frank Terry played some out-of-sight old records during the past two weeks. Why can't you? IF THIS SCENE DOESN'T IMPROVE...THE GOLDENS ARE GOING TO BE PROGRAMMED FOR YOU. (Tuna & Tripp: of the Goldens you play on weekdays, two per hour should be the really old adult stuff like you've been using, but one should be a post-Beatle, hipper thing.)

If any of the above aren't happening on your next show it means you'll settle for less than being the top station in the country. None of the above is hard...it just requires preparation, moderation and concentration. If you think I'm unaware of the areas where you have been faking it...

LOOK OUT!



To: BOSS JOCKS

From: Ron Jacobs

February 5, 1968

Here's how GRAND PRIX works. Read carefully, as it's different in mechanics from anything we've done:

1. The GRAND PRIX itself is a fictional race, reports of which will be aired every hour from 6:11am thru 12:11 am the next morning. There will be no 12:11am report tomoro (Tuesday) only, as the start of the race is at 6:11 tomoro morning.
2. Each report at :11 will be completely produced; all you have to do is play it. No phone calls, no winner logs, no guesses.
3. The hourly report has a short intro by Morgan, bringing on "the voice of the Riverside Raceway, Sandy Reed." Then there's a 15-20 second re-creation of the race, voiced by Reed. He mentions the positions and action of some of the big name racers and then concludes with a reference to a finalist. Something like "...and Mario Andretti holds the lead going into the 23rd lap...but making a strong bid for second place now, in a '68 Ford...is Herman Sturdley of Costa Mesa, California!" Then there's a tag by Morgan plugging the P.O. Box, etc.

The end cue for the whole shot is Morgan saying: "...Then you hear yourself roll by you've qualified to win those wheels from Boss Radio!"

THE WHOLE BIT IS COMPLETE ON CAP...JUST FOLO IT WITH A LOGO AND NO TALK. (Don't intro it...Morgan's opening takes care of that. Just hit it!)

4. The caps for this contest will be:

P-1A at 12:11am and from 6:11am thru 1:11pm (9 cuts)

P-1B from 2:11pm thru 11:11pm (10 cuts)

DO NOT CYCLE THESE, OR PLAY ON CUE, AS THEY ARE IN EXACT ORDER FOR BROADCAST.

5. There will be a list of each day's finalists posted on the board. Be sure to do the GRAND PRIX finalist congrats one-liner at :33. (Williams & Terry: at 12:33am only.) Both you and the phone girls will have a list of finalists for the day. Don't give any finalist's names out in advance!!! Tell anyone questioning whether they've qualified, or complaining, that official finalists will be notified by mail, or to call my c. ice.
6. There will be reports thru 5:11pm, Saturday, Feb. 17. This will total 218 finalists. There'll be a drawing on TV giving the car away to one of them.
7. All finalists receive a pair of tickets to the Midget Races... this'll be plugged with one-liners.

To: BOSS JOCKS

From: Ron Jacobs

February 16, 1968

- 1) The GRAND PRIX wraps up tomoro. The last race report happens at 5:11pm tomoro (Saturday). During Boss City there'll be a drawing for the car winner from all the finalists. (Remember, the winner of the on-the-air "race" has nothing to do with who wins the car.)

The winner will be congratulated in one-liners to use all weekend and, if there's material, a winner promo (P-3) will be written in. There's no way of knowing whether we'll get the winner on the phone, so the P-3 can't be scheduled in advance.

GRAND PRIX one-liners no longer solicit cards (tho there is a reference on the P-1 tags thru 11:11pm tonight.)

Saturday's P-1A & B will have a different tag!!!

- 2) Here is the rundown on HI-LO which starts at 6:11pm Saturday:
- a. Contest runs every hour at :11. (Only first hour of all-nite show.)  
The object is to guess an exact amount...in even dollars...between \$1 and \$93.  
If the person guesses the amount he wins it.  
If he misses, we announce whether the guess was too high or too low...and give the loser a Double-Golden album.
  - b. Take calls before the :11 sequence like any phoner. This time there will be rotating colored sheets for toll-free numbers.
  - c. Remind the contestant that the guess must be in even dollars.
  - d. Be sure you quickly get contestant info down on both the WINNER LOG and the FORMAT SHEET.
  - e. After the spot (if any) at :11...hit the tym (P-1) which then goes to b.g. and remains there until the next cap starts.
  - f. The correct answer will always be indicated in the JACKPOT BOOK.  
Remember: The jackpot remains the same until there's a winner.
  - g. Note on the format that you ask the contestant to repeat the guess. THIS IS VITAL AS IT ALLOWS BOTH YOU AND THE ENGINEER TO DOUBLE CHECK WHICH P-2 LOSER TAG TO USE. After the repeated guess, cue the P-2 loser cap. P-2 H is to be played if the guess is too high. P-2 L follows a low guess. The engineer will also have a jackpot book with the current correct answer...so he'll be able to hit the proper P-2. You might also work out a cueing system of "thumbs up" for too high, "thumbs down" if too low.  
Both P-2's are identical except for the words "high" or "low." THE P-2 ENDS WITH A BUILT-IN L-1.

- h. Over the intro of the following record do the line about the Double Golden album and the plug for next hour's contest. (Wms. & Terry: After the 12:11am contest change the tag to something like "later this Morgan with Robert W. (or Charlie Tuna).")
- i. All the above mechanics apply to a loser. If there's a winner... THE CONTESTANT HAS GUESSED THE EXACT AMOUNT...don't use the P-2s. The engineer should have an L-1 ready...and while you're talking to the winner he should slam that in in place of a P-2. After you're thru with the winner the cue will then start the L-1 and then onto the record.
- j. Traffic has been instructed to use only live (if any) spots at :11. Therefore, the cartridge setup going into the contest should be:
- P-1 (tymp)      P-2H (high guess)      P-2L (low guess)
- and standing by, in case there's a winner, would be: L-1.
- Be sure both you and the engineer understand the mechanics... which cap is which...and what the current correct answer is.
- A goof of the wrong P-2 cannot happen!!!
- k. Be sure to fill out winner log legibly...and fill out the complete FORMAT SHEET so you don't trap yourself. If a loser, check the "DGA" column. Do not fill out "amount won" unless it's a winner... obviously.
- l. One-liners will be banging how the contest works. You should really emphasize that your chances get better the more you listen!
- m. Time sig is "KHJ HI-LO TIME" (Say "HI" and "LO" as separate words.)
- n. After each winner be sure to post the appropriate congrats, indicating how much won, and on who's show.
- THEN BE SURE TO DOUBLE-CHECK THAT THE NEXT CORRECT AMOUNT COINCIDES IN BOTH YOUR JACKPOT BOOK AND THE COPY IN THE ENGINEER'S BOOTH.

I suggest you listen to this on the air before doing...study the attached format...call me if you're uncertain about anything...and be sure you and your engineer understand what's happening and what the P-2 procedure is.

3. Effective Monday we're shifting the DOUBLE #1 feature to another slot. It'll remain in everyone's second hour, but'll be pulled away from the ID...thus eliminating that too-automatic sound.

Morgan: Double #1 moves from :24 to :14. (In this hour there are two Golden's: at :14 and following news.) Slots moved to allow for minimum two-record sweep for the feature: :15 up to :14, :20 down to :23, :24 down to :26. No logo changes, number of spots remains same.

(OVER INTRO OF RECORD BEFORE :11 SEQUENCE:)

JOCK: "IT'S TIME TO PLAY HI-LO FOR KHJ CASH! I'LL TAKE THE  
TOLL-FREE CALL FROM ORANGE COUNTY AT 549-2911."

(AFTER ANY SPOTS IN :11 SEQUENCE:)

CAP P-1: (TYMP HITS...REMAINS AT B.G. 'TIL NEXT CAP, OR LOGO (IF  
WINNER) STARTS.)

JOCK: "NOW...TO WIN THAT KHJ CASH JACKPOT, \_\_\_\_\_  
\_\_\_\_\_ OF \_\_\_\_\_  
PICK THE WINNING AMOUNT BETWEEN ONE AND NINETY-THREE DOLLARS!"

PHONE: (CONTESTANT GUESSES)

JOCK: "TO BE SURE...WOULD YOU PLEASE REPEAT THAT, \_\_\_\_\_?"

PHONE: (CONTESTANT REPEATS)

LOSER

CAP P-2H  
OR P-2L: "(SOUND) BETTER LUCK NEXT TIME...YOUR GUESS WAS TOO (H: HIGH!"  
(L: LOW!" )  
93/KHJ"

RECORD: (OVER INTRO:)

JOCK: "SORRY YOU MISSED \_\_\_\_\_, BUT WE'RE SENDING YOU A COPY  
OF KHJ'S DOUBLE GOLDEN ALBUM! YOU'RE ZEROING IN ON THE RIGHT  
ANSWER...SO REMEMBER WHAT YOU JUST HEARD...AND STANDBY TO WIN  
KHJ CASH NEXT HOUR!"

WINNER

1. NO P-2
2. EXCITED CONGRATULATIONS!
3. SHORT INTERVIEW: "HOW'D YOU KNOW? HOW YOU GOING TO SPEND? ETC."
4. CROSS OFF JACKPOT AMOUNT...NEXT IN BOOK IS NEXT CORRECT ANSWER.
5. ENGINEER LOADS IN L-1 DURING INTERVIEW. PLAY LOGO FOLLOWING INTERVIEW.

To: BOSS JOCKS

From: Jacobs

Feb. 21, 1968

February-only L.A. Hooper

	<u>KHJ</u>	<u>KRLA</u>	<u>KGFJ</u>	<u>KLAC</u>	<u>KWPC</u>
7am-N	5.4 (8.0)	3.5 (6.9)	4.2 (5.0)	17.5 (14.1)	13.6 (6.9)
12-6pm	9.8 (14.0)	9.1 (5.9)	3.2 (4.4)	7.7 (7.7)	9.4 (5.9)
Sunday	17.9 (23.2)	10.2 (14.0)	1.9 (0.0)	11.2 (5.5)	6.1 (7.9)
Saturday	15.2 (11.4)	10.4 (6.6)	7.7 (8.4)	7.1 (6.0)	5.7 (8.4)
Nites	18.4 (13.3)	8.2 (11.0)	7.4 (4.2)	9.1 (7.6)	3.3 (5.7)
TOTAL	12.6 (12.7)	7.7 (8.3)	5.0 (5.5)	10.7 (9.1)	7.9 (6.5)
B '67 TOT	11.5	4.7	2.5	12.6	4.7
B '66 TOT	13.8	9.7	3.6	8.6	7.7

We obviously must do better. We're going thru many changes with music to offset some of the drain to middle-of-road and R&B stations. Being the #1 rocker ain't enough any more. There are only 3 of the Top 20 markets where the top rocker is #1 overall. We're one of them. The last Pulse (Nov-Dec '67...which had great comp, by the way) says we have 2,091,600 different people listening in an average week. Even if 15,000 people bought the Blue Cheer album this week (Mauriat is #1 LP)... and 100,000 (they say) read the Free Press...we can much easier afford to blow 115,000 people than the broad base of the MASS AUDIENCE. Times change, so must concepts. The Sunday rock audience in February was 37.2%...this month it's 28.2%. This is only representative of what's happening all over the country. We want the MASS AUDIENCE and that means them Chevy drivers in Northridge (although the record companies spend millions of bucks to make things "hip" and "in.") KPFC hasn't shown up anywhere in any rating (but I'm sure they've got all the Open City readers!) We are going to eliminate all far out stuff, and all teeny-garbage stuff. (In '57 it was simpler: if you were a rock station you just played everything but C&W and R&B. Now we must draw the line within "rock and roll.") If you've been doing 100% you shouldn't lose sleep over the above numbers (or any Month-only Hooper.) But we all won't settle for less than #1...we're used to it and we went out and got it. I'll tell you exactly where it's at: Last year three of the top four records in England (!) were by E. Humperdinck. The audience we must get isn't the classic "kids." It's much more than that: people in general who want to hear pop music on the radio. All ages, all shapes, all sizes...and not Hollywood, hypequarters of the world. Where it's at is to play safe records. We do a million little things to avoid tuneout and then spend 3;40 on Blue Cheer. True, that might be tomorrow's music, but we're dealing with today.

DON'T PLAY ANY RECORD...PARTICULARLY GOLDENS...UNLESS IT APPEALS TO THE MASS

Work on your content! (Terry: way too much ~~xxxx~~ mouth-running on today's Tripp Show.) Either spin it out having thought it out (like Morgan) or write it out (like Tuna) and then don't even do it unless it says something. We want your personality...but with all the superfluous crap edited out! The audience isn't "the kids"...it's everyone!

To: BOSS JOCKS

From: Ron Jacobs

Feb. 23, 1968

1. Re. MUSIC MERCH/BROADWAY, effective Monday, Feb. 26:

- a. Instructions on log will read CAP # & LIVE PER COPY only. This means the exact way to do a specific spot for them will be on the actual piece of copy. (This will mean that the best part of the music will be capped, the intro time listed like a record intro, and the whole biz indicated on the copy.)
- b. Be sure to advise the engineer if it's anything tricky, as their logs will only indicate above instructions.
- c. You should be able to do these spots with no sweat as long as you check out instructions on copy in front. This way it should not be necessary to listen to cap music on cue. If this system doesn't work let me know, or notify Charlene directly.

2. ARE YOU PLAYING ALL THE HITBOUNDS, LP TRAX & 30 RECORDS???? You must play them all (except brackets from midnight 'til 3pm on weekdays) (or the whole cycle collapses. What you didn't play yesterday, play today, etc.

3. Until the Golden book is revised (they're working on all the things we discussed) avoid many tuneout Golden's (such as ITSY BITSY TELNY WEENY, etc.) Just use common sense and don't play a Golden which sounds outdated or offensive.

4. If you get two contestants on the phone for HI-LO take the name and number of one and leave for (or give to) me. Tell that person we'll call him back. Don't ever do two at once...there's no way to do it and sound right.

5. Harve note: Only handwritten log changes &/or corrections need be initialed, not typed ones.

6. THERE IS A BIT OF OVERTALK CREEPING IN. If you have two spots, or a jock logo, or weather or anything which is more than one unit of talk, cool it coming out of the previous record and going into the intro of the next. It's a gas, as we've discussed often, to let a record or two an hour go cold. Get your talk bits in times when there's minimum adjacent talk. Then, what you have to say will have some impact...and we won't sound like we've stopped longer than actually.

7. Don't scream...ever...about anything! If someone yells at you you either get mad or think the person yelling is nuts. Don't scream!

Charlie Tuna

March 1, 1968

Ron Jacobs

You are being assigned the responsibility of coordinating public service continuity effective Monday, March 4, 1968. The purpose of this system is to assure that:

- a. All public service copy is congruous with our sound and image.
- b. All spots are written in a manner which is "boss" and can be easily read.
- c. The most deserving youth-oriented activities be allocated public service time.
- d. Under no circumstances will public service announcements exceed ten seconds.

Prior to Monday please check with Johnny Williams regarding his activities in this area.

I have mentioned this to Patricia Larsen and she agrees that 12 noon will be convenient for her, so please plan to check with her weekdays as soon as you get off the air.

Please advise if this presents any problems, otherwise I will assume you will pick up where Williams leaves off Monday.

RJ:sg

cc: W. Earl  
P. Larsen  
J. Williams

From: Ron Jacobs

Date: March 1, 1968

1. The last HI-LO will be at 12:11am tomoro (Saturday). Johnny Wms: just do HI-LO as usual at this time, then drop the plug line at the end of the contest. At the next sequence switch to MR. WHISPER TIME and plug that "later this Morgan" you'll hear the first clue and the actual voice of MR. WHISPER.

2. MR. WHISPER will start at 7:11 tomoro morning (first clue at 6:37am.)

a. Runs hourly at :11 from 7:11am thru 11:11pm. On Monday thru Saturday morning the clues start at 6:37. On Sunday morning the clue goes at 9:37am and the contest begins at 10:11am.

b. If you haven't done so already, see me for the correct answer and to sign the form. Those of you who I don't see in person will be left the form to sign over the weekend. Call me at home before you go on, sign the form, slide under my door.

c. The actual CONTEST happens after all spots at :11. Take calls over intro of previous record, just like all :11 phoners.

No specific Bossline in taking calls...try to alternate HO-1-93-53 with one of the others.

Fill out all winner log and format sheet info immediately.

After any spots at :11 hit the Cap P-1. This has a tymp hitting, followed by Morgan saying "This is the voice of Mr. Whisper." Then Whisper says "My identity remains a secret, known only to the KHJ Boss Jocks." A tymp hits and fades quickly. Come in immediately and do the format line. Have the contestant repeat the guess. Do the first part of the tag line...hit an L-1... do the second part of the tag line over the intro of next record.

The amount of money will be filled out for you. (Harve & Terry note: at 11:11pm double check that the plug is for "tomoro Morgan" and \$100 has been added to jackpot.)

BE SURE TO WRITE DOWN ALL GUESSES! There's no need for a consolation prize column on winner log. BE SURE TO LOG EACH GUESS YOU AIR!

When you get a winner do the on-air bit with him (her) and call me.

NOTE: AT THE END OF MR. WHISPER THERE WILL BE NO CONTEST. This means no time signal slogan. It should be "7:37 at KHJ with Humble Harve" or...until you get used to it, to avoid getting trapped, "7:37, KHJ HUMBLE HARVE TIME." THIS WILL REQUIRE CONCENTRATION!!! When there's no contest all you need get in is your name, the time (without any slogan) and the call letters.

ALSO: WHEN THERE'S NO CONTEST WE WILL DUMP ONE-LINERS AT :23 AND :51. IN THIS SITUATION LET THE RECORDS GO COLD AFTER YOUR JOCK LOGO!

If you have any questions about procedures when we're not doing contests...let me know. This time signal thing will require thinking.



March 1, 1968

Page 2

3. If you do not make a concerted effort to play all the records and the Hitbounds today you missed yesterday...then you will be required to log 'em. I don't want to have to set up a music list system...but it will be necessary if we don't get better rotation. With the music adjustments we're going through it's urgent you keep track of what wasn't played in the show before yours...and you mix up Golden!

If there isn't any improvement we will start logging titles as of next Monday!

4. ON THE DOUBLE GOLDEN FEATURE...DON'T TALK OVER INTRO OF SECOND RECORD. This will go cold from now on, so its First Golden---L-15---Second Golden. No talk over intro of second Golden. Effective immediately.

5. Charlie Tuna has replaced Johnny Williams as Public Service Coordinator.
6. No one is taking vacation this month? Sam is scheduled for one week off next month.
7. Sell and backplug our various world premiers.
8. Coming back and hearing KHJ after two days out of town: it really sounds good. There's only one area where we're weak: Back selling winners and enthusing about contest and the prize. You've got a good opportunity to do so with WHISPER.

Remember these two points:

---Now thru THURSDAY the most important HOOPER since May of 1965 is being taken. We must come up! Give it all you got!

---There are 21-year old guys in Fresno...who sound good...doing a five hour show every day plus a news shift...just dying to take all of our jobs!

KHJ RADIO 1968 MR. WHISPER FORMAT

(OVER INTRO OF RECORD BEFORE :11 SEQUENCE:)

LIVE: THE KHJ MR. WHISPER JACKPOT IS NOW WORTH \_\_\_\_\_  
THOUSAND, \_\_\_\_\_ HUNDRED DOLLARS! ALL THE BOSSLINES  
ARE OPEN...I'LL TAKE THE \_\_\_\_\_ CALL!

(AFTER ALL SPOTS IN :11 SEQUENCE:)

CAP P-1:

(TYMP HITS...THEN "THIS IS THE VOICE OF MR.  
WHISPER! MY IDENTITY REMAINS A SECRET, KNOWN  
ONLY TO THE KHJ BOSS JOCKS." TYMP TO B.G. FOR:)

LIVE: OK, \_\_\_\_\_ OF  
\_\_\_\_\_, FOR \_\_\_\_\_ THOUSAND,  
\_\_\_\_\_ HUNDRED DOLLARS...WHO IS MR. WHISPER?

PHONE: (GUESS)

LIVE: WOULD YOU REPEAT THAT PLEASE?

PHONE: (GUESS)

LIVE: I'M SORRY \_\_\_\_\_, THAT'S NOT IT...MR.  
WHISPER REMAINS A MYSTERY...BUT WE'LL SEND YOU AN AUTO-  
GRAPHED PICTURE OF HIM WHEN HE'S IDENTIFIED. STANDBY...  
FOR ANOTHER CHANCE NEXT HOUR TO WIN \_\_\_\_\_ THOUSAND,  
\_\_\_\_\_ HUNDRED DOLLARS!

LOGO: (93/KHJ)

LIVE: AND REMEMBER...IF THERE'S NO WINNER TODAY, BOSS RADIO  
ADDS ONE HUNDRED DOLLARS TO THE JACKPOT, AND PRESENTS  
A BRAND NEW CLUE, TOMORROW MORGAN!

To: BOSS JOCKS

From: Ron Jacobs

March 4, 1966

1. Read the attached HOOPER show pull-out bearing in mind that this represents a very small sample; no way KRLA can beat the entire market from noon to 3 p.m.! But, as Drake says, five of the six figures are not that inaccurate...and the music changes we're going through are designed to cut off the midday drain. The afternoons, nights and weekends we should get automatically. The latest Pulse and ARB give us 53% and 55% teens in total audience comp. Even if 10% of that group tunes us out due to lack of Monkees, we have much to gain in avoiding the teeny-bop tuneout stuff. (And if we can pick up WB's audience it'll help; there mornings combined with ours would put us past Dick Whittinghill, at least!)
2. THIS IS THE LAST WARNING! Either play all the records or there'll be music sheets to fill out during your show starting Monday!!! I don't think the 4 Jacks and A Jill record (HB 31) has been played more than three times (excluding the all-nite show) since Friday. Roger Miller ain't being played. Since we are playing more Hitbounds their exposure is less. That's why it's vital you play what you didn't play yesterday...and get on the stuff the guy before you missed. KEEP TRACK...or you'll have a list to fill out.
3. Until the Golden book is revised play MASS APPEAL Goldens! Some of you are trying (like Mrgan with a TJs oldie in a Double #1 this morning)...others sound like you haven't even read the memos! "I'm Down" by the Beatles we can do without. Selective Beatles, OK, things which sound good today. Terry's parade of R&B Sunday night was an example of bad balance. Screw your personal taste...play what they want to hear in gas stations in Torrance, Chinese restaurants in Tugunga, supermarkets in Northridge, laundromats in Pomona, etc. WE'RE RIGHT AT THE BORDERLINE OF HIP'ING OURSELVES RIGHT out of #1. More markets where rockers have been picked off, last week: New Orleans, Kansas City, Miami. (Talk about driving the audience away; an R&B station is #1 in Miami, where the total Negro population is only 40,000!) Yes...Virginia...people like CABDRIVER by the Mills Brothers. And people make up the ratings...or lack of them. Also...don't overcompensate with Goldens...or you'll end up in a down temp trap. I LEFT MY HEART IN SAN FRANCISCO, PEOPLE, SHELTER OF YOUR ARMS, etc. are just as bad as ITSY BITSY TEEN WEENY crap. You'll have a much better idea once the Golden book is re-done...in the meantime...THINK!
4. Keep ad-libbing about not calling for MR. WHISPER until it's time... the switchboard is really going crazy. SELL THE CONTEST!  
  
(OK to go right to the logo...and then the record...after the repeated wrong guess...if you can get the entire tag over the intro. Steele has done this and it sounds good.)
5. We'll have a meeting about music before too long...in the meantime... THINK...get an image of the mass rock audience (eliminating micro-boppers at one extreme and stoned out hippies...with no phones... at the other.) Get them truck drivers and you're number one! If any of the above is confusing...don't hesitate to call me, or come in to talk about it. HOOPER THRU THURSDAY!!!!!!!!!!!!!!

TO: BOSS JOCKS  
FROM: Shelley

There is a Blacklist up in the studio. The people on the list are no longer eligible to participate in any further KHJ Contest during 1968. These people have already been notified by mail.

For your information, the essence of the letter sent them is as follows:

Dear \_\_\_\_\_

Our records indicate that you have won at least three prizes this year in KHJ Contests. Therefore, in accordance with the KHJ Contest Rules which provide:


"No person (or member of his immediate family) is eligible to participate in any KHJ Contest if he has won three or more prizes in a KHJ Contest, or Contests, during the current calendar year"

you are no longer eligible to participate in any KHJ Contest during 1968.

Thank you for your cooperation, and thanks for listening to Boss Radio.

Yours very truly,

If you should get any static on the phone from any of these people, please refer them to this office.



To: BOSS JOCKS

From: Ron Jacobs

March 7, 1968

1. MR. WHISPER was guessed correctly at 10:11am today (Thursday.) Charlie Tuna is still trembling from shock!

The following procedures are effective immediately. READ WITH CARE AS THEY REFLECT MANY NEW CHANGES:

- a. A 30-second winner promo will run from 1:37pm today thru 2:37pm tomorrow. It's about 30-seconds; exact time will be on cue sheet.
  - b. No slogan-type time sig until we start promoting next contest. (I don't know when that'll be. We'll be watching reactions closely...it won't be more than 10 days.) Get your name (with or without "Show"...depending on which is easier for you), the time and call letters in coming out of each record. CONCENTRATE ON THIS. MIX IT UP.
  - c. There will be no one-liners at :23 and :51. THIS WILL ALWAYS BE THE CASE WHEN THERE'S NO CONTEST ON. Already this is sounding great. Do not talk after jock logo at :23 and :51. Good place to put cold openers, either Boss 30 or Hitbounds okay there.
2. As an experiment there will be no MILLION DOLLAR WEEKEND this weekend. Therefore:
    - a. Use regular ID's: show opener and the ID cap. DOUBLE CHECK LOG FOR THIS.
    - b. L-19 has been removed. NO REFERENCE TO "MILLION DOLLAR WEEKEND."
    - c. We will use the "3 to 1" Golden ratio this weekend, which you can listen to on Tuna or Tripp's show any weekday. There is a stack of Music Rotation Checklists (yellow) in the booth. USE ONE OF THESE DURING THIS WEEKEND. It'll guarantee you maintain not only one of three a Golden, but also give the right ratio of current and Hitbounds. (Figure an LP track as a "hit.")
    - d. There will be no underlines, which assures cycle of maximum length. Those of you doing 5 and 6 hour shows: be sure to get back at the hotter Boss 30 songs and hot Hitbounds after three hours or so!
    - e. The revised Golden book should be ready sometime this weekend. When it goes in it'll have titles by year and an additional section for Number One songs. On the "Years Ago" feature, Double #1 and following news, be sure to pick an accurate date!!! MANY TITLES HAVE BEEN ELIMINATED. THEY MIGHT BE ADDED LATER. DON'T FIGHT IT: ABOUT HALF HAVE BEEN CUT JUST BECAUSE THEY'VE BEEN PLAYED TOO MUCH DURING THE PAST THREE YEARS.

3. Regarding general music:

- a. DON'T OVER-COMPENSATE! Be sure to surround the Mills Brothers with up '68-type sounds.
  - b. For every "old" Golden you play be sure to come back with a post-Beatles thing. Keep Golden's mostly up-tempo.
  - c. YOU ARE STILL REQUIRED TO SIGN OFF WITH, AND FOLO ID'S WITH, UP-TEMPO SONGS.
  - d. Play all the records: Boss 30, LP tracks and Hitbounds. Get immediately to the things the guy before you didn't play...AND what you didn't play yesterday.
  - e. Be sure to use the L-21 whenever called for. USE THIS JINGLE!
  - f. I know there is a large percentage of ballads on the list. The only danger in what we're doing is scunding too down. This won't happen if you plan ahead and work in Golden's and LP tracks with tempo.
  - g. Keep your delivery in tempo with the music. If you're coming on too strong before or after a ballad it merely emphasizes that it's a slow record and makes you sound like an insensitive screamer. If Don Steele can improve his delivery to the extent he has...SO CAN YOU! Don't come on too strong when it doesn't make it with the record.
  - h. Keep in mind the image of our audience. Not just "kids." Everyone you see in a truck, at a gas station, at a market, regular people of every age (outside the Hollywood freak-zone)...that's who we're out to get!
4. Make no comment on the air about any of the changes. No references or innuendos about KRLA's present bit. JUST DO YOUR THING!

If you get any questions about anything:

- a. Contests: We're taking a break "for a while." This is to allow us fewer...but bigger...contests. And more time for music when we're not, etc., etc.
  - b. Million Dollar Weekend: Just an experiment. Any opinions, pro or con, (about any of these things, for that matter) are welcome, in writing, to this office. You don't take the rap for anything!
  - c. Music: Just reflecting mass appeal tastes. That's it...period.
5. The MUSIC MERCH. spots instructions are on the copy sheet. I mentioned this in a previous memo: Don't folo instructions on log...folo specific info for that spot on copy sheet...and INFORM THE ENGINEER.

6. Re SMART & FINAL-IRIS (Market) spots; OK to play with the copy, as long as everything is positive and not at client's expense.

PLEASE LET ME KNOW IF YOU'VE GOT ANY PROBLEMS WITH ANY OF THE ABOVE!!!  
IF YOU DON'T UNDERSTAND: ASK. IF YOU DON'T AGREE: I'LL EXPLAIN.

WE'RE COUNTING ON YOUR CONCENTRATION AND PROFESSIONALISM TO ACCOMPLISH  
THIS INCONSPICUOUSLY AND SMOOTHLY!

7. For your information Pat Specks has been dismissed as KHJ Music Librarian. Betty Breneman will be doing this 'til further notice.

8. From Bill Drake...where it's at with the music:

Not Tony Bennett...but JOHNNY RIVERS!!!

Not Henry Mancini...but THE RIGHTEOUS BROTHERS!!!

Not Eydie Gorme...but THE SUPREMES!!!

Not The Kingston Trio...but THE FOUR TOPS!!!

THE WHOLE THING DEPENDS ON BALANCE...AND BALANCE DEPENDS ON

U P T E M P O G O L D E N S ! ! !

HOOPER ON THRU 11 O'CLOCK TONITE!

P-1 - WHISPER WINNER PROMO - END WITH L-1 INCLUDED!

# Associated Student Body

BUREANK SENIOR HIGH SCHOOL  
902 N. THIRD STREET  
BURBANK, CALIFORNIA

March 15, 1968

Miss Gordon  
5515 Melrose St.  
Hollywood, Calif.

Dear Miss Gordon;

I would like to take this opportunity to thank you, Ellen, and Radio Station K.H.J. for all the help you gave us for our concert on March 1.

Having Charlie Tuna at the concert certainly helped with publicity and everyone really enjoyed his part of the show. Please express my thanks to him, as he certainly helped make the show the success that it was.

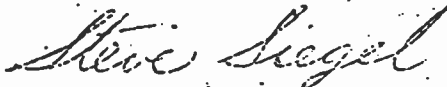
Although we did have the problem with the Box Tops, the majority of the student body enjoyed the concert as a whole. The real manager of the Box Tops has contacted us, and is considering taking legal action against the group that appeared, as their appearance was completely illegal.

The advertisements that you gave us on the air were unreplacable. Our large turnout at the door certainly reflected the publicity that we got from your ads, and I want to thank you for this.

Please express my sincere gratitude to everyone at KHJ for making our March 1 concert the success that it was. My feelings are actually beyond words or expression. All I can say is THANKS.

If, by some chance, Burbank High can ever be of help to KHJ, do not hesitate to drop me a line and we will do whatever we can.

Sincerely yours,



Steve Siegel  
Assembly Chairman

SS/lg



3/5/68

ARB - JANUARY/FEBRUARY, 1968

AVERAGE QUARTER HOUR LISTENING ESTIMATES  
(AVERAGE PERSONS TOTAL AREA)

6 AM-12 MID - MON-SUN

<u>RANK</u>	<u>STATION</u>	<u>TOTAL LISTENERS</u>	<u>TOTAL MEN</u>	<u>MEN 18-34</u>	<u>TOTAL WOMEN</u>	<u>WOMEN 18-49</u>
1	KHJ	96,000	21,000	16,000	23,000	21,000
2	KLAC	67,000	20,000	7,000	46,000	16,000
3	KFI	62,000	36,000	5,000	26,000	11,000
4	KMPC	52,000	27,000	7,000	24,000	19,000
5	KPOL	51,000	25,000	8,000	25,000	17,000
6	KRLA	50,000	15,000	12,000	13,000	12,000
7	KNX	49,000	21,000	3,000	25,000	10,000
8	KFWB	41,000	14,000	12,000	20,000	14,000
9	XTRA	39,000	19,000	2,000	20,000	6,000
10	KABC	39,000	17,000	4,000	21,000	6,000
11	KFAC	26,000	16,000	4,000	10,000	5,000

KHJ - Has 92% more listeners than KRLA...  
30% more than its nearest competitor!

KHJ - Has 40% more adult male listeners than  
KRLA...is #1 in men 18-34!

KHJ - Has 76% more adult female listeners  
than KRLA...is #1 in women 18-49 and  
has 24% more females 18-49 than its  
nearest competitor!

Audience measurement data are estimates only and are subject to the qualifications set forth by the indicated service.

To: BOSS JOCKS

From: Ron Jacobs

March 11, 1968

It is IMPERATIVE that you work on the following areas:

1. Everyone's delivery must be more UP! I don't mean screaming... but there's been a tendency to lose some drive of late. There's a certain zip missing, particularly with Tuna and Tripp, though everyone should work on this basic. We're losing some snap...and that is most dangerous. Concentrate on not being too conversational. No matter what type music we're playing keep your delivery UP! This is the area Drake is most concerned about and where we need immediate improvement.

Get out of the too-conversational bag. If you ain't got something really groovy to say, just snap out the basics. PUNCH LIVE SPOTS. Live spots are getting more and more down, and the whole station comes to a stop. KHJ is a 1968 rocker only when you keep everything UP! Everyone's overdoing talk (in quality of content, as well as quantity: just too much BLAH-BLAH-BLAH saying nothing worthwhile.)

DO YOUR NEXT SHOW AT LEAST 50% MORE UP THAN YOUR LAST ONE.

2. The Golden's, as I've said in the past few memos, must be at least two-thirds UP-TEMPO. Only use a ballad Golden when it's next to an up-tempo current. We're not KMPC and we don't want to sound like them. The music is made up on the presumption that you'll be playing mostly up-tempo Golden's. Do it!
3. Very important (and as basic as #1 above) to sell MUSIC and THE ARTISTS. This is music people want to hear...and you make 'em want to hear it more by how you sell it. SNAP out the name of who's performing in front wherever possible. Backplug the rest. Everything we play is fantastic...if you present it that way.
4. Keep up plugs for AREAS, BOSSLINES and OTHER JOCKS. You have more opportunity for this without a contest. The three above topics should provide more than enough content if you're IMAGINATIVE enough! And this means thinking about what you're going to say not only during your show, but beforehand.

(And regarding ad libs: Don't make, even kiddingly, any out-and-out negative comments about other jocks. A sign-on of "I'm here for Bobby Tripp because he just saw his ratings" is UNCOOL!)

5. Most of you are really hung-up on the time signal, and it sounds it. According to Drake most of you are doing this in almost amateurish fashion! Everyone thought getting a slogan in was a drag in the beginning...now without it you're hung up!

"It's --- at KHJ with (your name) is cool. There's no need to use the word "time" in that situation.

"It's ---, (your name) Showtime" is an unimaginative crutch, and should only be used when you can't come up with anything!

To: BOSS JOCKS

From: Ron Jacobs

March 15, 1968

The station is sounding better...and smoother...every day. This is due to your concentration and effort; it's not only obvious, but appreciated. If we keep at this...and keep it up...we will head into summer with bigger numbers than ever before.

The next contest will start within a week, and will be BIG!

Note that there are new GREEN FORMAT SHEETS to be used at certain times for music rotation. (Everyone uses them from 3pm Friday thru midnight Sunday.) There is a large chart on the board which refers to these sheets and the color-coded Golden book. Folow the chart and apply it to the Golden book...keep the tempo up...and we'll be in very good shape. The time sigs are getting better and so's the music balance. In addition to those areas, here are some reminders:

Williams: Why do you do it?

Morgan: Don't overload one gimmick into one show (e.g. "Sock it to me, sock it to me...") as you'll get more mileage by holding back. Taking calls, bam-bam-bam, right off the phone sounds ugly. Polish the prepared funny calls and concentrate on them. "Heeeeere's Gladys!" is just one of the really humorous things you've been doing lately! Don't sound gruff!

Tuna: Keep ad-libs away from live spots. Have ad-libs resolved in your head, 'cause if they fizzle the whole station stops. Always better do do fewer...but better...ad-libs. Can use a little more oomph on up-tempo intros. Don't get too conversational. Keep up your ad-lib pace or you start sounding like Gary Owens eating a rubber tree!

Tripp: Watch out for borderline ad-libs. Wholesome is where it's at! If you're going to be on the phone, make it the bossline, please! Sock dem sequences! Don't get too sexy. Please plug jocks other than Harvey! (I know you guys love each other, but this is getting ridiculous!)

- Steele: Work on the pace balancing we discussed...it's getting better but you gotta be conscious of it all the time. And keep throwing different words into cliches...then they aren't cliches! "Dance to the Music" is "a natural Sly..." and like that.
- Riddle: Still times when you're talking too fast and too shrill. Zero babble! Only "Blue" and "Red" Goldens.
- Harve: Tremendous improvement since last Sunday. Keep it up!
- Terry: Beware of sounding too folksy (which, if overdone, is it's own kind of phoniness) and try to sound a bit more "formal." There are up-tempo Goldens which ain't R&B!

To: BOSS JOCKS

From: Ron Jacobs

March 29, 1968

1) Promo Note:

The present QUICKSILVER promo (P-1) which runs thru Sunday nite is now a straight seg from promo to record. No logo! Don't talk over record intro...be sure to make it tight...and use a record which powers out!

2) Music Note:

a) We are playing two Dylan LP cuts. Only use one per show...and play what you didn't use yesterday, or what wasn't played previous show.

b) Same thing with the Elvis single. Alternate!

c) Play everything before repeating.

d) Play different Goldens!

3) Hooper March pullout is attached. Remember, these ain't any more accurate when they're good!

4) QUICKSILVER:

Read with care, there are some changes in standard phone contest procedures!

a) Everything starts Monday, 4/1. Sked is as follows:

CLUE P-2 Starts at 6:51am Monday.  
Runs daily from 6:51am thru 10:51pm.  
(Sunday first clue is at 9:51am.)

CONTEST P-1 Starts at 7:37am Monday.  
Runs daily from 7:11 or :37am thru 11:11 or :37pm.  
THIS SHIFTS IRREGULARLY FROM THE :11 TO THE :37 SLOT.  
BE SURE TO CHECK PROGRAM OR WINNER LOG IN FRONT!  
(Sunday first contest is at 10:11am.)  
(Harve & Terry note: Kill "next hour" plug in format  
at end of your 11:11 or :37pm contest.)

b) Contest format attached. For :11 set take calls over intro of record at :09 as usual. FOR :37 TAKE CALLS OVER INTRO OF :33 RECORD...THERE IS NO ONE-LINER IN THIS INSTANCE!

Don't telegraph exact time of next contest. "It's coming" is enough. Let's keep 'em guessing...and listening 'round the clock!

c) Contest bit at (:11 or :37) is Cap P-1. A tympan hits...over it Morgan says "Listen carefully, this is the sound of the KHJ Quicksilver Jackpot"...the money sound is up full a few seconds...then suspense music hits and goes immediately to b.g. for you to do the format lines. (There is 30-seconds of b.g. music on this cap.) Have contestant repeat guess. After second guess you do "I'm sorry Clyde

that's not it!" and hit the logo. Over intro of next record do the consolation line. Sell it...it's the largest KHJ cash jackpot...  
SELL!

Be sure you get contestant info on contest log and format sheet immediately. REMIND CONTESTANT IN FRONT THAT HIS GUESS MUST BE IN EXACT DOLLARS AND CENTS! (If the correct answer were \$3,265.32, an answer of \$3,265.00 would be wrong!) Always react to each guess the same...otherwise they'll be aided by your reactions!!!

The format sheets will automatically rotate Bossline numbers, as usual. ALWAYS TAKE MORE THAN FIVE CALLS. Don't hesitate to go up to twenty!

d) Clue (2-punch) is P-2. Be sure to repeat clues. Read 'em slow. These clues are not rhymed. Clue bit goes as follows:

@ :51 in first and second hour (except Morgan.)

@ :55 in third hour, or in news hour on weekend shifts (except Morgan.)

@ :53 in all Morgan hours (except 9-10am Saturday.)

DURING THIS CONTEST THERE WILL BE NO ONE-LINER IN THE :51 SLOT!!! Use jock logo at that time, as usual, but no talk after clue.

e) Before doing this contest on the air, get the exact amount answer from me...and sign the form. DO NOT WRITE THIS DOWN...MEMORIZE IT!

f) Remind engineers to tape each contest. No need to save wrong guess tapes...BUT WE WANT THE WINNER ON TAPE!!!

If you get the winner do total flip-out...sell the "largest cash jackpot" bit...ask how they guessed...how long trying...what are you going to do with the money. CALL ME WHEN THERE'S A WINNER IF YOU DON'T HEAR FROM ME IMMEDIATELY.

When the contest is over...as soon as it can be produced...a winner promo (CAP P-3) will go at :11 TFN. Depending on the time of day you might have to write this in.

When the contest is over the :03 and :33 one-liners will go back to general...with winner congrats at :23 and :51 TFN. (All one-liner info will be posted on board.)

g) One-liners during contest are as follows:

:03 - QUICKSILVER

:23 - General

:33 - QUICKSILVER (Unless contest is @ :37. If so, no one-liner, as you take calls here.)

:51 - NONE (seg from clue ending into jock logo into record.)

Use the "contest rules are available" one-liner once per show.

MAJOR PITCH OF ONE-LINERS IS TO SELL THAT CLUES MAKE IT EASIER TO WIN EVERY DAY!!!

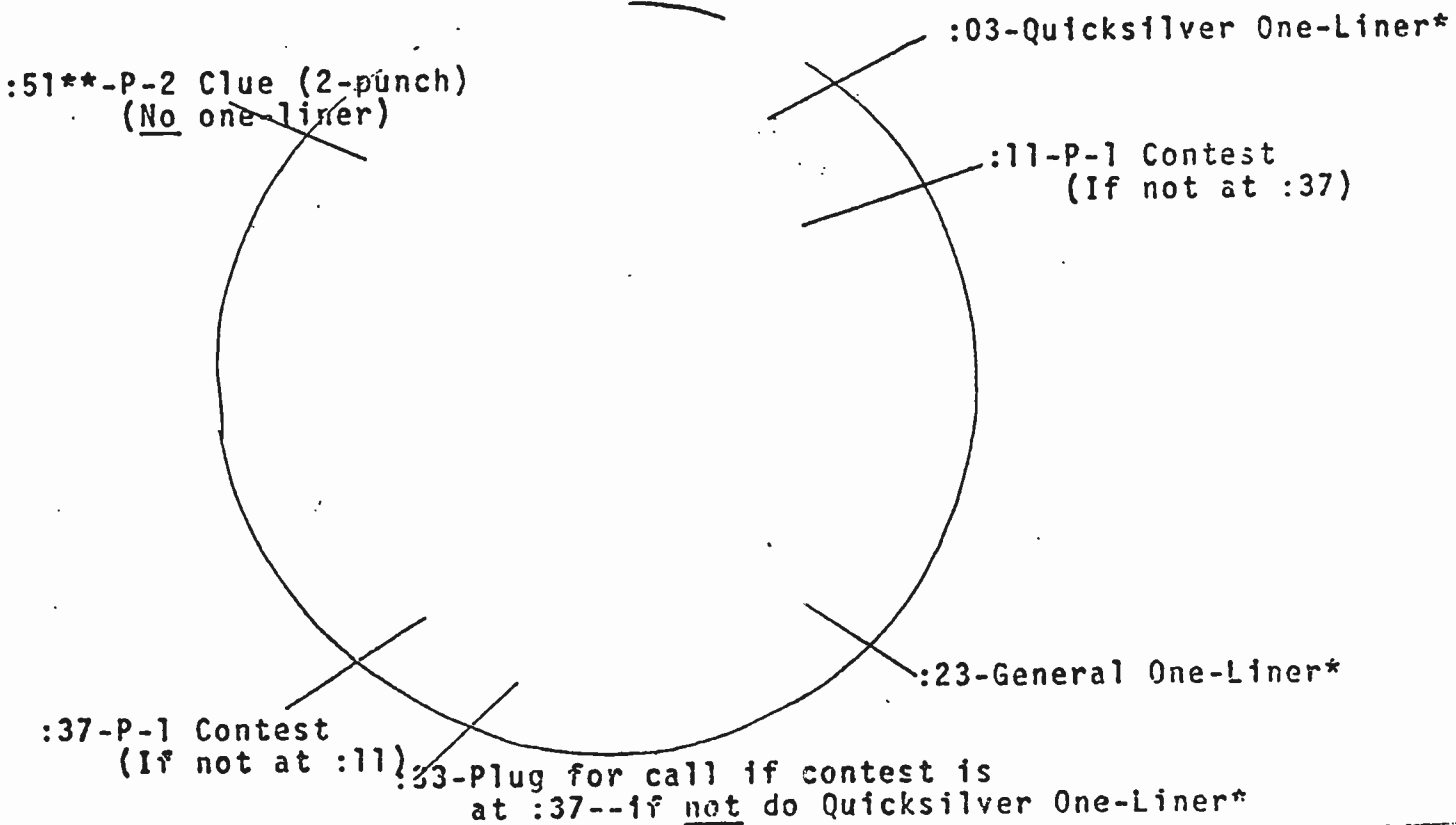
- h) Be sure to sign-off with Silver Dollar winner plugs. (These really are rare. Can't get any from banks anywhere and the price from coin dealers is as high as \$2.45!!!)
- i) At 6am Monday, 4/1, we go to "KHJ QUICKSILVER TIME" 24 hours a day and use it the same as previous technique for slogan time sigs.

IMMEDIATELY AFTER A WINNER WE RETURN TO THE "COLD" TIME SIG APPROACH!

- j) Let me know if you've got any questions. Be sure to get answer from me before you do the contest. Try to hear it on the air.

REMEMBER...CONTEST MAY BE AT EITHER :11 or :37...NO PREDICTABLE SKED...SO CHECK YOUR LOGS EACH HOUR!

The following should make the above info easier to dig:



BE A NEW CLUE TOMORROW MORGAN!"

KHJ RADIO "QUICKSILVER" FORMAT

(OVER INTRO OF RECORD BEFORE :11 OR :37 SEQUENCE,  
PER CONTEST AND PROGRAM LOGS:)

LIVE: "BOSS RADIO'S QUICKSILVER JACKPOT IS YOURS FOR THE WINNING!  
THE KHJ LOS ANGELES BOSSLINE IS OPEN AND I'LL TAKE THE  
           CALL AT HO-1-93-53!"

(AFTER SPOT IN :11 OR :37 SEQUENCE:)

CAP P-1: (TYMP - "LISTEN CAREFULLY, THIS IS THE SOUND OF THE KHJ  
QUICKSILVER JACKPOT!" MONEY SOUND-SUSPENSE MUSIC ~~AND~~ HIT  
TO B.G.)

LIVE: "ALLRIGHT, \_\_\_\_\_ OF  
\_\_\_\_\_, TO WIN IT ALL, TELL ME...IN  
DOLLARS AND CENTS...THE EXACT AMOUNT OF MONEY IN THE  
QUICKSILVER JACKPOT!"

PHONE: (GUESS)

LIVE: "WOULD YOU PLEASE REPEAT THAT?"

PHONE: (REPEAT GUESS)

LIVE: "I'M SORRY \_\_\_\_\_, THAT'S NOT IT!"

LOGO: (93/KHJ)

LIVE: "BOSS RADIO'S LARGEST CASH JACKPOT REMAINS A SECRET, BUT  
WE'RE SENDING \_\_\_\_\_ A RARE U.S. SILVER  
DOLLAR! STANDBY FOR YOUR CHANCE NEXT HOUR TO CASH IN ON  
KHJ...AND REMEMBER, IF THERE'S NO WINNER TODAY, THERE'LL  
BE A NEW CLUE TOMORROW MORGAN!"



From: Jacobs

This memo concludes with special instructions for Sunday and news break-ins...READ WITH CARE!

1. We're getting close to the time to the right musical sound. Drake's general comment is, that with so many changes, many of you are getting slightly away from the basic up sound. No matter what we do with music, contests, format, etc. you must keep it up, bright and moving. Our approach gets more sophisticated but we cannot ignore this basic requirement of our type of radio: MOVE IT!
2. The contest is only as big as you make it. We don't want people impressed with the prize only after it's over! As you all know by know the :23 one-liner is always a mention of a previous clue. SELL IT!
3. There are presently 20 records in addition to the Boss 30. It is vital that you play them all...and that you keep track of what wasn't played previously, and get them on first. PLAY TODAY WHAT YOU DIDN'T USE YESTERDAY!!! And don't forget to sell the Hitbounds. Don't make any decisions about what you think is a good LP trak or Hitbound... everything is on the list for a reason and you gotta play 'em all... and evenly!
4. School is out today (Friday) for Easter Vacation until Monday, April 15. EFFECTIVE SUNDAY, APRIL 7, THRU APRIL 14 THE YELLOW GOLDEN SECTION ('54-'63) WILL CONTAIN ONLY '61-'63 SONGS. All Golden systems are the same...follow the color coding for your show (and day.)
5. There will be no Top 10 tabulations until Tuesday due to the special survey conducted by the phone girls. I'll get those results out as soon as they're compiled. Some very interesting facts becoming obvious.
6. Sunday, April 7 has been declared a National Day of Mourning by the President. During regular newscasts, and in no-news hours at :40 we will cover the day's activities extensively.

You can count on a news break-in in all no-news hours Sunday. (The situation is volatile and there might be need for :40 break-ins prior to and after Sunday.) Familiarize yourself with the News Break-In format attached. It has been modified as follows for Sunday only:

- a. The insert opens cold. (At other times it begins with news open cap X-3.)
- b. Following the tag line by the newsmen with an L-9 and the specific record listed next page. No talk: seg from news tagline to L-9 to the scheduled song.

Records to follow Sunday newscasts are also specified on the next page. Come out of news same as usual, only use the programmed Golden.

Sunday inserts might cease before 10:40pm per the newsroom. They are logged in all non-news hours. Break-in always fills spots.

IN THE EVENT OF ANY BREAK-IN BESIDES THOSE SCHEDULED FOR SUNDAY RELATING TO RACIAL EVENTS OR DR. KING...ALWAYS FOLLO WITH A SONG FROM NEXT PAGE!  
TFN do not play inflamatory songs like Keep on Pushin', We're a Winner, etc.

KHJ NEWS EXPANDED COVERAGE FORMAT SCRIPT

~~STATION (where covered)~~  
No X-3

ANNCR: "A KHJ SPECIAL REPORT ON THE NATIONAL DAY OF MOURNING

FOR DR. MARTIN LUTHER KING.

THIS IS newsman's  
(XXXX name)

(approx. one minute content on day's  
activities, including tape and/or phoners  
when possible)

MUSIC TO FOLLO BREAK-INS @ :40 AND ALL NEWSCASTS, SUNDAY 4-7-68  
(Use these titles to folo all break-ins, with L-9, TFM)

2:56	9:40am	- BLOWIN' IN THE WIND, PP&M, LP-A71 2-6	
2:56	10:40am	- GREENFIELDS, Brothers Four, #570	
2:59	11:40am NEWS	- GREEN GREEN GRASS OF HOME, Tom Jones, #1064	<u>1967*</u>
2:45	12:40pm	- MY PRAYER, Platters, LP-A75 2-1	
2:07	1:40pm	- UNIVERSAL SOLDIER, Donovan, #766	
2:32	2:40pm NEWS	- A CHANGE IS GONNA COME, Sam Cooke, #1065	<u>1960*</u>
3:34	3:40pm	- TURN, TURN, TURN, Byrds, #806	
2:32	4:40pm	- TELL IT LIKE IT IS, Aaron Neville, #487	
2:41	5:40pm NEWS	- BEEN FREE, Matt Monro, #614	<u>1966*</u>
2:48	6:40pm	- AMEN, Impressions, #973	
3:01	7:40pm	- WHERE HAVE ALL THE FLOWERS GONE, Kingston Trio, LP-2-1	
2:59	8:40pm NEWS	- BLOWIN' IN THE WIND, Stevie Wonder, #1052	<u>1966*</u>
2:55	9:40pm	- UNCHANGED MELODY, Roy Hamilton, #766	
2:51	10:40pm	- EXODUS, Ferrante & Teicher, #631	
2:22	11:40pm NEWS	- AND THAT REMINDS ME, Della Reese, #972	<u>1956*</u>

\* Use: April 7, 19-- (as indicated) regardless of legit month

OTHER AVAILABLE TITLES TO FOLLO BREAK-INS

2:46	GOD ONLY KNOWS, Beachboys, #76
2:02	YESTERDAY, Beatles, #559
2:47	THREE BELLS, Browns, #609
3:10	WHAT THE WORLD NEEDS NOW IS LOVE, Jackie DeShannon, #436
2:45	MICHAEL, Highwaymon, #202
2:46	EBBTIDE, Righteous Bros., #847
3:20	TIME, Pozo Seco Singers, #216
2:48	I AM A ROCK, Simon & Garfunkel, #912
3:05	SOUNDS OF SILENCE, Simon & Garfunkel, #815

(Always precede above with L-9 and no-talk)

To: BOSS JOCKS

From: Ron Jacobs

April 23, 1968

The MILLION DOLLAR BATTLE starts Friday at 6am and runs through Sunday at 6pm this weekend. There will be a jock meeting at 10:30am Thursday in the conference room.

Today at 3:11pm we begin promos plugging the BATTLE. Promo is Cap P-1 and goes hourly at :11. Come out of it with big intro record, as the production builds.

One-liners now back in all slots:

:23 and :51 will be plugs for the BATTLE

:03 and :33 will be plugs for NEW L.A. BOSSLINE

The L.A. Bossline (HO-1-93-53) will change at 6am Friday, at the start of the BATTLE, to a new number: 7411141. The only way to ever say this is:

"SEVEN - FORTY-ONE - ELEVEN - FORTY-ONE"

Stop plugging HO-1-9353 from here on in...and get used to wording above.

THE MAIN THING BETWEEN NOW AND THE JOCK MEETING:

In addition to one-liners, really talk it up about this coming weekend. IT'S GOT TO HAVE YOUR PERSONAL SELL AND ENTHUSIASM! Don't get into when it is or how it works (the one-liners take care of that) but do numbers like: "...don't miss KHJ this weekend" etc.

Do it over intros of big Goldens ("Listen for this on the MILLION DOLLAR BATTLE")...back-plugging current hits with artist tie-in (#6 on the BOSS 30 by the Beatles, and we'll be hearing a lot from them on the MILLION DOLLAR BATTLE"...etc. SELL THIS THING...MAKE IT SOUND LIKE YOU'RE GOING TO BE HOME LISTENING TO IT! Do real, human plugs. The one-liners sell facts in set times...you sell it beyond that any way you can!

1. Too many tricky overlaps creeping in (with logos.) Production for production sake ain't where it's at. Do only a few overlaps...and make those sound like the #1 station in the world.
2. Music things:
  - a. With today's revised list there'll be two versions of MAMARTHUR PARK. The long one, on the LP, is OK to use when you can allow the full 7:20. Otherwise use the short one on CAP. (Williams: continue to use long one only.) Also adding another track from the Harris LP, which should be a monster album.
  - b. Alternate play on BeeGees (now playing flip too.) Don't overdo!
  - c. The new Simon & Garfunkel LP is the #1 album in LA. Both Mrs. Robinson and the new track we added are from the LP. The new track "Punky's Dilemma" is best referred to as "Cornflake."

This is a great sound, their best in that bag since 59th St. Bridge.

- d. Make no reference on the air to the fact that we're playing two versions of MACARTHUR PARK (i.e. no big deal about the "long version")
- e. There is still a problem with Goldens repeating!!! CROSS OFF the godamn things when you play 'em...and don't play anything which has been crossed off. PLAY ONES YOU NEVER HAVE PLAYED BEFORE.
- f. In instances like last Tuesday, with 8 Hitbounds on the revised list, use LP tracks like Hitbounds in your music rotation. Most of you did automatically...and that's the way to handle it when there are less than 10 Hitbounds. (Remember, certain songs are listed as LP tracks but are every bit like a Hitbound...so don't hesitate to sub LP trax for Hitbounds when rotation is short.)
- g. Refer more to the titles of albums when backplugging trax. "From their new album 'Birthday'" is much cooler than saying "that's an album track" or "from their new album" which makes you sound uninformed and means you're not concentrating!
- h. Everyone still is hung up on getting new titles on in their first hour whenever a new record is added (particularly Tuesdays.) The whole idea of balance is to spread 'em around your show. Today there are three new Hitbounds. If you're doing your job you'll have one in each hour. (Bunching new Hitbounds in the first hour leaves you with "old" ones for your last two hours.)

Don't play the same damn record every day as your first Hitbound! That was happening with the Friedn and Lover record. If we want that predictability we'll put in machines like they use at FM!

Balance tempos. EVERY GOLDEN IN THE BOOK IS HUGE...pick titles and forget what you dig.

And play all the titles on the Boss 30. Anything you leave out means a shorter cycle! And play all the Hitbounds evenly, whether you believe (or have been hyped) they're hits or not!

VITAL VITAL VITAL:

---Talkitup about the BATTLE in the first person...away from one-liners

ee-Pick your music and balance it like an artist.

30% is much groovier than 17.8!

COLD TIME SIGS CONTINUE T.F.N.

memo from

RON JACOBS

Johnny -

Congratulations -

you're as much a

part of this as

anyone! Thought

would like this for

your files.

y

93/KHJ 93/KHJ 93/KHJ 93/KHJ 93/KHJ



# HOOPER RADIO AUDIENCE INDEX

CITY: LOS ANGELES, CALIF.

IN-HOME AUDIENCE ONLY

MONTHS: MARCH - APRIL, 1968

## SHARE OF RADIO AUDIENCE

TIME	HOMES USING RADIO	KABC	KFAC	KFTI	KFWB	KGBS	KGFJ	KGIL	KHJ	KLAC	KMPC	KNX	KPOL	KPOL FM	KRLA	KWKW	XTRA	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	15.9	8.4	1.8	4.6	3.4	2.0	4.6	3.1	11.6	11.6	5.9	3.0	5.2	1.6	9.2	2.0	3.6	SEE	5,220
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	11.4	7.3	2.7	2.0	1.8	3.1	5.6	2.5	15.2	8.2	4.5	4.7	3.3	2.2	7.3	2.2	2.5	NEXT	6,424
SUNDAY DAYTIME 10:00 A.M.-6:00 P.M.	13.2	2.9	2.3	5.7	4.6	0.3	5.7	1.7	18.9	5.7	4.3	3.4	4.3	2.3	6.0	2.0	0.6	PAGE	3,423
SATURDAY DAYTIME 10:00 A.M.-6:00 P.M.	16.5	7.1	3.5	3.8	6.4	1.7	4.7	0.9	16.5	6.1	5.7	1.4	4.5	3.5	9.4	1.9	1.9		3,377
SUNDAY THRU SATURDAY 6:00 P.M.-11:00 P.M.	10.0	6.6	1.9	2.3	4.5		4.2	2.9	21.5	7.7	4.8	5.0	5.2	1.1	6.5	2.4	1.5		7,879
TOTAL RATED TIME PERIODS **	12.4	7.0	2.3	3.3	3.7	2.1†	4.8	2.6	16.4	8.6	5.1	3.9	4.6	1.9	7.7	2.1	2.3		26,323

\*\* Every rated hour given equal weight. For this reason this Total Index is not an arithmetic average of the Day-Part Indexes.  
 † The above measurements for Radio Station KGBS are adjusted for broadcast time.  
 The April portion of this interviewing was conducted during the period of the assassination of Dr. Martin Luther King, Jr.

"Homes Using Radio" is the percentage of homes interviewed which are listening to the radio. Where listening to a second program over a second radio set is reported in a home, that fact is reflected in the individual station "Share." "Share of Radio Audience" represents the proportion of the total radio audience listening to a particular station.

Where an FM station duplicates its corresponding AM station's program schedule in its entirety, the FM station mentions are combined with the AM station's mentions.  
 The Code of Practice governing the use of "RADIO HOOPERINGS" applies to this "RADIO AUDIENCE INDEX."



CITY: LOS ANGELES, CALIF.

# HOOPER RADIO AUDIENCE INDEX IN-HOME AUDIENCE ONLY

MONTHS: MARCH - APRIL, 1968

## SHARE OF RADIO AUDIENCE

TIME	HOMES USING RADIO	KALI	KBCA	KBIG-FM	KHJ-FM	KOET	KOST	KPPG	KUTE	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	15.9	2.8	0.5	0.2	1.0	1.0	1.1	1.0	††	10.8	5,220
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	11.4	1.3	0.4	1.6	1.5	1.1	2.5	1.6	1.8	13.0	6,424
SUNDAY DAYTIME 10:00 A.M.-6:00 P.M.	13.2	0.6	1.4	0.6	1.4	2.6	3.4	3.4	2.3	13.8	3,423
SATURDAY DAYTIME 10:00 A.M.-6:00 P.M.	16.5	0.7	2.1	0.7	0.2	1.4	1.4	2.6	1.7	10.1	3,377
SUNDAY THRU SATURDAY 6:00 P.M.-11:00 P.M.	10.0	0.8	1.1	1.5	0.3	0.6	1.8	3.1	0.3	12.5	7,879
TOTAL RATED TIME PERIODS **	12.4	1.5	0.9	1.0	0.9	1.1	1.9	2.1	0.9	12.1	26,323

\*\* Every rated hour given equal weight. For this reason this Total Index is not an arithmetic average of the Day-Part Index.

†† Less than 0.1

The April portion of this interviewing was conducted during the period of the assassination of Dr. Martin Luther King, Jr.

"Homes Using Radio" is the percentage of homes interviewed which are listening to the radio. Where listening to a second program over a second radio set is reported in a home, that fact is reflected in the individual station "Share." "Share of Radio Audience" represents the proportion of the total radio audience listening to a particular station.

Where an FM station duplicates its corresponding AM station's program schedule in its entirety, the FM station mentions are combined with the AM station's mentions.

The Code of Practice governing the use of "RADIO HOOPER RATINGS" applies to this "RADIO AUDIENCE INDEX."



-KHJ "MILLION DOLLAR BATTLE" PRODUCTION - Apr 11 26-28, 1968-

TP #	USE	COPY
2-070	6am Friday & 9am Sunday ID	AND NOW LADIES & GENTLEMEN, THE MILLION DOLLAR BATTLE - KHJ LOS ANGELES
2-3	Foto Challenger, precede CURRENT.	LADIES & GENTLEMEN, YOU'RE LISTENING TO THE MILLION DOLLAR BATTLE - KHJ LOS ANGELES
2-CP	Foto Current, precede CHAMP	LADIES & GENTLEMEN, YOU'RE LISTENING TO THE MILLION DOLLAR BATTLE - KHJ LOS ANGELES - (BOOM) - THE CHAMPION!
D-CL	Foto Champ, precede CHALLENGER	LADIES & GENTLEMEN, YOU'RE LISTENING TO THE MILLION DOLLAR BATTLE - KHJ LOS ANGELES - (BOOM) - THE CHALLENGER!
P-INTR0-L-1	Precede <u>up</u> CHAMP after stop	(BOOM) - THE CHAMPION: - <u>93 KHJ</u>
P-INTR0-L-9	Precede <u>ballad</u> CHAMP after stop	(BOOM) - THE CHAMPION: - (SLOW) <u>93 KHJ</u>
P-SWEEP-L-1	Sweep from current to <u>up</u> CHAMP	(BOOM) - ON THE MILLION DOLLAR BATTLE, THE CHAMPION - <u>93 KHJ</u>
P-SWEEP-L-10	Sweep from current to <u>slow</u> CP	(BOOM) - ON THE MILLION DOLLAR BATTLE, THE CHAMPION - <u>K-H-</u>
L-INTR0-L-1	Precede <u>up</u> CHALLENGER after stop	(BOOM) - THE CHALLENGER: - <u>93 KHJ</u>
L-INTR0-L-9	Precede <u>slow</u> CL after stop	(BOOM) - THE CHALLENGER: - (SLOW) <u>93 KHJ</u>
L-SWEEP-L-1	Sweep from Champ to <u>up</u> CL	(BOOM) - ON THE MILLION DOLLAR BATTLE, THE CHALLENGER - <u>93 KHJ</u>
L-SWEEP-L-10	Sweep from Champ to <u>slow</u> CL	(BOOM) - ON THE MILLION DOLLAR BATTLE, THE CHALLENGER - <u>K-</u>

-KHJ "MILLION DOLLAR BATTLE" Additional info-

NO JOCK LOGOS (in regular slots) - Regular jock logo slots (:03, :23, :33 & :51) will be indicated on log as "one-liner" only. In these slots use the appropriate logo or intro as follows:

Before CHAMP: CP-INTRO-L-1, or if slow, CP-INTRO-L-9  
Before CHALLENGER: CL-INTRO-L-1, or if slow, CL-INTRO-L-9  
Before CURRENT: Your jock logo

ONE-LINERS - Folio one-liner pattern indicated. First 30 hours of BATTLE all one-liners will plug mechanics of same. (If, in a one-liner situation) a Champ has won for the 10th time in a row, or it's the first Challenge by the Beatles, etc then dump the formal one-liner in favor of an excitement ad lib about the record.

SWEEPS INTO CURRENT (from Challenger) - Going into a Champ or Challenger in a sweep use the appropriate "SWEEP" cap, depending on tempo and which of the two you're going into.

To sweep from Challenger to CURRENT use either L-7, L-8 or L-10, depending on tempo of CURRENT record.

LOGO BEFORE CURRENT (after a stop) - Again, as with sweeps, there is a special intro to lead-in to a Champ or Challenger, depending on tempo and which it is.

After a stop for spots, precede CURRENT with:

Up-tempo: Your jock logo  
Ballad: L-9

SWEEPS INTO CHAMP OR CHALLENGER - If up-tempo use either the CP or CL "SWEEP-L-1" cap. Functions like an L-7 but ends with an L-1.

Going into either ballad CP or CL use the "SWEEP-L-10" cap. Functions like an L-10 but ends with only the "KHJ" (slow) part of that logo.

MUSIC FORMAT - Play in this exact order: CHAMP - CHALLENGER - CURRENT - CHAMP - CHALLENGER - CURRENT - etc. Only exception is when news is preceded by a Challenger. In this case we take votes during news and folio with winning record: the Champ.

NEWS FORMAT - Newsmen will conclude with standard end cue. Go directly into CP or CL ~~intro~~, depending on record and tempo.

DELETED DURING ENTIRE "BATTLE" - No Hitbounds (LP trax OK as Currents.) No Hitbound, Golden, L-1, L-2, L-22 logos. All features dumped (Years Ago Today, Double #1, Double Golden.)

PROMO - A promo for the next contest will start a 12:11pm Saturday and run hourly at :11 TFN.

TIME CHANGE - Sunday jox note: Clock moves up one hour early 2am Sunday

To: BOSS JOCKS

From: Ron Jacobs

April 30, 1968

From what I can tell the response to the BATTLE was fantastic. Now, for the HOOPER starting tomoro (Wednesday) let's build on last weekend and the good April figures we're going in with!!!

Following is how the BIRTHDAY bit works:

- 1) Every hour (all-nite, too) at :11, after spots, hit the Cap P-1.

The thing to note here is that THIS IS A THREE-PUNCH!

All copy on the 3-punch is on the format sheet verbatim, so just do your two live inserts per the cues. (Cues are not posted as they're on every sheet you use.)

A filled-in example of the format is attached. First part is an announcement of who won and what the card is.

The second part is what the prize is. (If it's a color television set...there's at least one a day...or another heavy prize, you should repeat the prize like "Wow...that's right...a color TV set!")

The third part is a tag which pitches for cards. Go from it to logo to up record with no talk.

- 2) No time sig.

- 3) One-liners: at :03 is BIRTHDAY PLUG

at :23 is none

at :33 is a plug for your last WINNER. (Get info from format sheet.)

at :51 is none. (Unless you're signing off, then plug all three winners by name & city.)

- 4) Talk it up about the great cards we're receiving. Describe the card like you've seen it, dug it, and chose it yourself.

Make the entire birthday thing sound sincere...and like the best is yet to come from KHJ.

Frank Terry does Harve show tonight.

Only 13 titles below- the-line, so use all LP tracks as Hitbounds to get full rotation.

Let's knock this HOOPER into the 30's!!!

KHJ BIRTHDAY PRESENT FORMAT

(AFTER ALL SPOTS IN :11 SEQUENCE:)

CAP P-1:

"IT'S KHJ'S BOSS BIRTHDAY CELEBRATION AND  
THE PRESENTS ARE FOR YOU! THIS HOUR'S  
WINNER IS:"

LIVE:

MRS. DOLORES MONTGOMERY

OF MAR VISTA . ~~HER~~/HER CARD

IS A CUSTOM-BAKED CAKE, WITH MARBLES

AND A CAGE OF LIVE CRICKETS BUILT

INTO IT!

CAP P-1:

"THANKS FOR THE CARD, HERE'S WHAT YOU'VE WON:

LIVE:

A COLOR T.V. SET : CONGRATULATIONS,

MRS. MONTGOMERY ! BOSS RADIO IS GIVING AWAY

THOUSANDS OF DOLLARS WORTH OF BIRTHDAY PRIZES! SO LISTEN

CAREFULLY...HERE'S HOW TO WIN YOURS!

CAP P-1:

"SEND A BIRTHDAY CARD, IT CAN BE ANY SHAPE  
OR SIZE BUT MUST BE ORIGINAL, TO: BIRTHDAY.  
BOX 38-130, HOLLYWOOD. THE BOSS JOCKS AWARDS  
A BIRTHDAY PRIZE EVERY HOUR, AROUND THE  
CLOCK, SO MAIL YOURS IN...AND STANDBY TO WIN

LOGO:

RECORD:

To: BOSSNNNNNNNNINJOCKS ?

From: Ron Jacobs

May 2, 1968

1. As you know by now the P-1 is a normal two-punch. If the card is particularly groovy there'll be a one sentence description written in. Otherwise, take care of biz: get it on...and off.

Do plug and repeat heavy prizes like TV sets.

Sign-off is plug for winners by name and city (and it doesn't hurt to backplug the specific prize if it's heavy.)

2. I have posted a sign reminding you, in no uncertain terms, that all Hitbounds must be played. Every one of those records is on for a reason. I'm sick and tired of hearing the HB cycle repeating too fast because records aren't being played! I'm going to log HB's... and anyone not playing 'em all will have to deal with one of my custom supreme corporate torture numbers. I'm serious.

3. An extra logo...for use thru next Tuesday...is now in the booth. This is called L-68 and consists of a short instrumental riff of the "Happy Birthday To You" melody seg ed right into the normal L-1 93/KHJ. Use this once an hour...but only after a live spot by you or a cap spot which ends with talk. **DO NOT USE IT COMING OUT OF ANYTHING MUSICAL.** It'll make it if you go from ~~tax~~ talk... to it (the L-68)...then the record. Use once an hour...and plan it!

4. It won't hurt for you to talk it up more in general about the birthday. You can comment on all the groovy cards (and if you don't think people are involved and knocking themselves out, take a look at some of 'em in my office.) You can acknowledge the "nice calls" we're getting about our birthday. It's up to you to make it sound like a celebration!!!
5. Let's not forget that...regardless of a particular week's music tempo balance...that we've gotta keep it moving. And the key is your being up. The more up you are (without screaming) the more effective your low key change of pace will be. Don't think of the audience as "kids." That sure as hell ~~xxxxx~~ ain't who we're talking to. The idea is not to shout...but certainly to keep it moving and crisp. I don't like the idea, and I'm sure you're not flattered by it, that WOR-RM sounds better than us in certain time slots according to Drake! **COOK!**
6. Think out what Goldens you're going to play...don't cop out and play the same old ones you're sure of. If it's in that book...play it. **AND CROSS OFF EVERY TITLE YOU USE!**
7. Effective Monday, May 6 Don Berrigan is returning as head of the promotion department. Mitch has done a fine job...and I'm sure you'll want to wish him well on his new project. Don has been with the Monkees and editing a magazine and is most anxious to get back with us. I thank you in advance for your cooperation with Don.

To: BOSS JOCKS

From: Ron Jacobs

May 8, 1968

1. Please note the attached schedule of interviews with Al Milder.  
NOTE WHEN YOU ARE TO BE HERE...AND BE ON TIME!
2. The following jock, who have not done so as yet, please return the clothing measurement form to Don Berrigan by noon Thursday. These were sent out on April 26 (if you didn't receive one, or lost it, get another from Don's office.) You'll all be here tomorrow morning...so get 'em in by noon: Steele, Morgan, Harve, Riddle.
3. Until something better comes out we currently have 14 below-the-line records. To repeat, when we're short on hitbounds use LP trax as H-B's in rotation. (Right now there are 9 H-B's and 5 LP trax.) The Hitbound cycle is improving...but let's not fall back into the scene we were in last week...PLAY 'EM ALL...AND ROTATE 'EM EVENLY.
4. Right now Tuna and Morgan seem to be the only ones regularly taking advantage of the cue-in time on produced spots. If you know for sure there's X-number of seconds of music going into a spot...USE IT! It's dumb to come out of a record...do your bit...then hit a spot with an instrumental bed. CONCENTRATE ON THIS! Dig how groovy it sounds when done right: listen to the Charlie Tuna Show!
5. We're quite heavy with R&B titles right now. Again...for the umpteenth time...don't play two R&B records back-to-back!!! This includes playing an R&B hit (or H-B or LP track) next to an R&B Golden.

PROGRAM YOUR MUSIC!!!

Also...cross off your Golden...and play different ones!  
This morning Morgan played "Concrete & Clay" as the second record in his Double Golden (about 8:25am.) Tuna played the same record 68-minutes later! I realize you're making an effort to cross 'em off, but it obviously isn't enough. DO IT!

6. Could you dig an alternate version of your jock logo with the "93/KRLA" from the L-9...to use in front of ballads??? Any suggestions on this'll be appreciated. Seems to me it would be groovy, particularly in slots with no one-liner, going from jock logo to an asterisk record. What do you think?
7. Talk it up...sincerely...about the groovy cards we've received. The last prize is at 11:11 tonight. But though there are no one-liners plugging same talk about how groovy they are. Look at 'em!
8. Note: Although KRLA is getting more and more automated, and therefore worse, they do gain one advantage from doing it that way. Since they've got virtually nothing on the air (jingles, weather, etc.) their sound comes out cleaner in its own way. Not that a blank is where it's at...but we could sound cluttered by comparison. So get what you got to say said briskly...use the intros on spots when you can...let some records go cold with no talk over intro (do this with different records)...and GET IN ON THE END. TOO MANY RECORDS SEMI RUNNING OUT! Keep it clean...or be beat by a machine!!!!

There's a bottle of your favorite **BOSS BOOZE** waiting for you in the **KHJ** suite (301).  
Come by anytime between 10 a.m. and 5 p.m.,  
**Thursday, May 16** and pick up your bottle.  
While you're there join us for a drink and sign up for a chance to win a portable **COLOR TELEVISION SET** or one of two **AM/FM TABLE RADIOS**.





COUNTY OF LOS ANGELES

PROBATION DEPARTMENT

SAN FERNANDO VALLEY JUVENILE HALL

15900 FILDERT STREET  
SYLMAR, CALIFORNIA 91342  
367-6111

LELAND C. CARTER  
CHIEF PROBATION OFFICER  
KENNETH E. KIRKPATRICK  
CHIEF, JUVENILE FACILITIES  
MILNER M. CLARY  
DIRECTOR III  
SAN FERNANDO VALLEY JUV. HALL

MAY 27, 1968


MR. RON JACOBS,  
PROGRAM DIRECTOR  
RADIO STATION KHJ  
5515 MELROSE AVENUE  
LOS ANGELES, CALIFORNIA 90038

DEAR MR. JACOBS:

FOR THE BOYS AND GIRLS IN DETENTION HERE I WOULD LIKE TO EXPRESS OUR THANKS FOR YOUR CONTRIBUTION OF RECORDS. THE PLAYING OF RECORDS IS PROBABLY THE MOST POPULAR ACTIVITY IN WHICH THE CHILDREN ENGAGE SO YOU CAN SEE HOW MUCH WE VALUE YOUR CONTRIBUTION.

YOU AND YOUR STAFF HAVE A STANDING INVITATION TO VISIT OUR FACILITY.

SINCERELY,

  
CLYDE BAXLEY,  
DIRECTOR OF RECREATION  
S.F.V. JUVENILE HALL

CB/MH



To: BOSS JOCKS

From: Ron Jacobs

May 27, 1968

1. There is probably very little new in this portion of the memo, as most of the "reminders" which folo regard areas about which we've talked for over three years. KHJ sounds like a station where the jocks wander in, "do" their show, split...no involvement, no excitement, not even any particular attention to what music is played.

Drake has an idea which we might try out in a few days: those of you not putting out will come down an rehearse for a few hours, be informed of what is lacking, what areas are weak, etc. and then do it again 'til you get it right! Before that happens, you will have a chance to improve on the air. He'll be listening. I'll be listening. We anxiously await the improvement. If you don't get the message we'll do it sequence by sequence, word by word.

The non-involvement comes from taking it for granted, this audience we're supposed to get automatically because we're number one. Sure. Look at the attached HOOPER for examples of how "automatic" we are.

**SELL THE MUSIC!** This means you just might sound like you dig the music we're playing. (Whether you do or not, that's what you're getting paid for.) This does not mean screaming "Dynamite!" after every record when a memo comes out requesting you to sell the music. This means to talk about some positive aspect of it. To get involved means a certain emotional feeling and sound, both of which are missing (except, perhaps for Morgan's current favorite current record and some bits Harve does well.) Most of you seem to have the attitude that there's nothing to say. If you feel that way... or worse yet, have nothing to say...then you don't belong here. Selling the music also means selling the artists! I guess because I didn't mention that it isn't happening. Where the hell is the creativity??? Do you think about what you're going to say on the radio??? The attached ratings reflect no more or no less the lack of interest which has been chipping away. We're all secure, are number one and make lots of money working here forever. Sure. You get out of something exactly what you put into it! If you sound like a person bored to death doing the same damn thing in a room then who the hell's going to listen?

If you aren't enthusiastic about the music (old hits...new hits... future hits)<sup>+</sup> then the audience sure as hell won't be. If the station sounds dull it's as much your fault as anyone...and the slop that's creeping in indicates that some of you, at least, think you're doing us a big favor coming to work here.

In the 21 hours you're off the radio think about how you're going to handle your show. There's little preparation and it sounds like it. Anyone can sound good when we're giving away \$1,000,000!

Think before you play any record as to how it makes it with what was played previously. (Explain a Miracles Hitbound back-to-back with a Bobby Bland Golden, Tripp.) I've been hearing more and more bumper combinations, which sound like you have no idea of what you're ~~XXX~~ playing...or why...or who is listening. You're not getting paid just to play MacArthur Park and whatever has the right name in the Golden book. (Do you ever check to see when Mac Arthur Park was played last before you come on??? Outasite...I've heard that thing repeated

within an hour of when it was played last enough!) Don't bunch up R&B stuff. These are sounds you're playing, not just titles and intro times! We're getting more and more complaints about playing too much R&B. The percentage ain't much higher, but the effect is, when you don't think.

Tempos. Humperdinck to Spanky and Our Gang to Monkee ballad. Some great no-think combinations possible...and you guys seem to be getting to them all. The music sounds as good as the sequences you arrange and the degree of positive involvement you voice. It's that simple. Dig it. Dig it before we get our heads twisted by some hot shot 19-year-olds who remember what it's all about.

This outburst is inspired not only by the attached ratings, but by such items as:

1. Listener complaints in writing about being told to "get off my back" or "go to hell" by our great, public relations oriented air-staff.
2. Jock A signing on with three prepared jokes (when one would've been OK and the others more effective later) and running all over a vocal trying to get it all in.
3. Bummer, no-think music sequences. Some of you have had some lately much worse than the Tripp example.
4. Jocks A & B playing the same goddamn moldy Goldens every other day. Bad programming is only one part of it. You sound so unbelievably square playing that ~~XXX~~ stuff...wow.
5. Several jocks spending more time yakking with the engineer on the intercom during one record than all your "content" for the entire show. ALL YOU TALK TO THE ENGINEER ABOUT IS WHAT HE DOES NEXT. Reserve your "wit" and social comments for the audience...or use the time planning. Your picking titles...the audience wants sounds.

And on and on and on...minor league, bush, lightweight, small-time garbage problems. I know it's hard to sustain interest, stay enthused, etc. but that's your job. If you're not turned on by what you're doing then the audience is going to quietly leave us, with old press clippings, frayed ratings, and maybe a job in Anaheim.

Sure the next promotion will be groovy, then we'll all sound fine. What's expected of you is to sound good...better than anyone...when you're making it happen. This is the right music only if you sequence it right...mix it up...play it all...and SELL IT.

I hope I've made my point with two pages. Maybe you didn't notice the last request. But as mentioned on top, there's nothing new about this. The Packers and Celtics are number one because they do it better than anyone...all the time...and particularly when it counts. I'm not saying your presentation is the only problem we might have...but this is the area for which you're responsible. Maybe you'll realize and start sounding better...at least awake. If not...we'll go back to the 1965 rehearsal nitty gritty. Or maybe you won't dig a machine being Number One. If you can't do a different show from yesterday you don't belong. THINK? CREATE!

From: Ron Jacobs

May 29, 1968

Per our visit with Tiny Tim and what was discussed, first regarding air mechanics:

1. Starting at 3:11pm today:

Promo P-1 runs hourly at :11. From 3:11pm thru 6:11pm this cap has one promo on it: the mail pitch.

"Tip Toe Through The Tulips" added as Hitbound.

2. Additional at 7:11pm:

Sam put in alternate P-1 cap. This rotates two promos: the mail pitch plus the phone pitch. (Sam's cap is cycled so phone pitch will go at 7:11.)

A new logo...L-25...will be added. This is ballad version of "God bless Tiny Tim."

Play the L-25 once per hour. Anywhere except after promo at :11. REMEMBER, WHEN YOU PLAY THE L-25 THE FIRST BOSSLINE CALLER WILL RECEIVE PAIR OF CONCERT TIX. Note all winner info on contest log. Plug winner in next available slot with congrats line posted. Sign off with mention of all hourly winners.

Contest then runs hourly...every time you play L-25...24 hours a day TFN.

There will be no formal time sig. There will be no Tiny Tim one-liners TFN. ONCE IN WHILE...INSTEAD OF NO ONE-LINER...IT'S OK TO DO "BOSS RADIO...WE LOVE TINY TIM!" No other hyping. Just play the promo at :11, the L-25 once an hour, and use "Tip Toe" at least once per show.

Tell phone winners they'll get their tix in mail. Tell write-in people they'll be notified if they win...first come, first served.

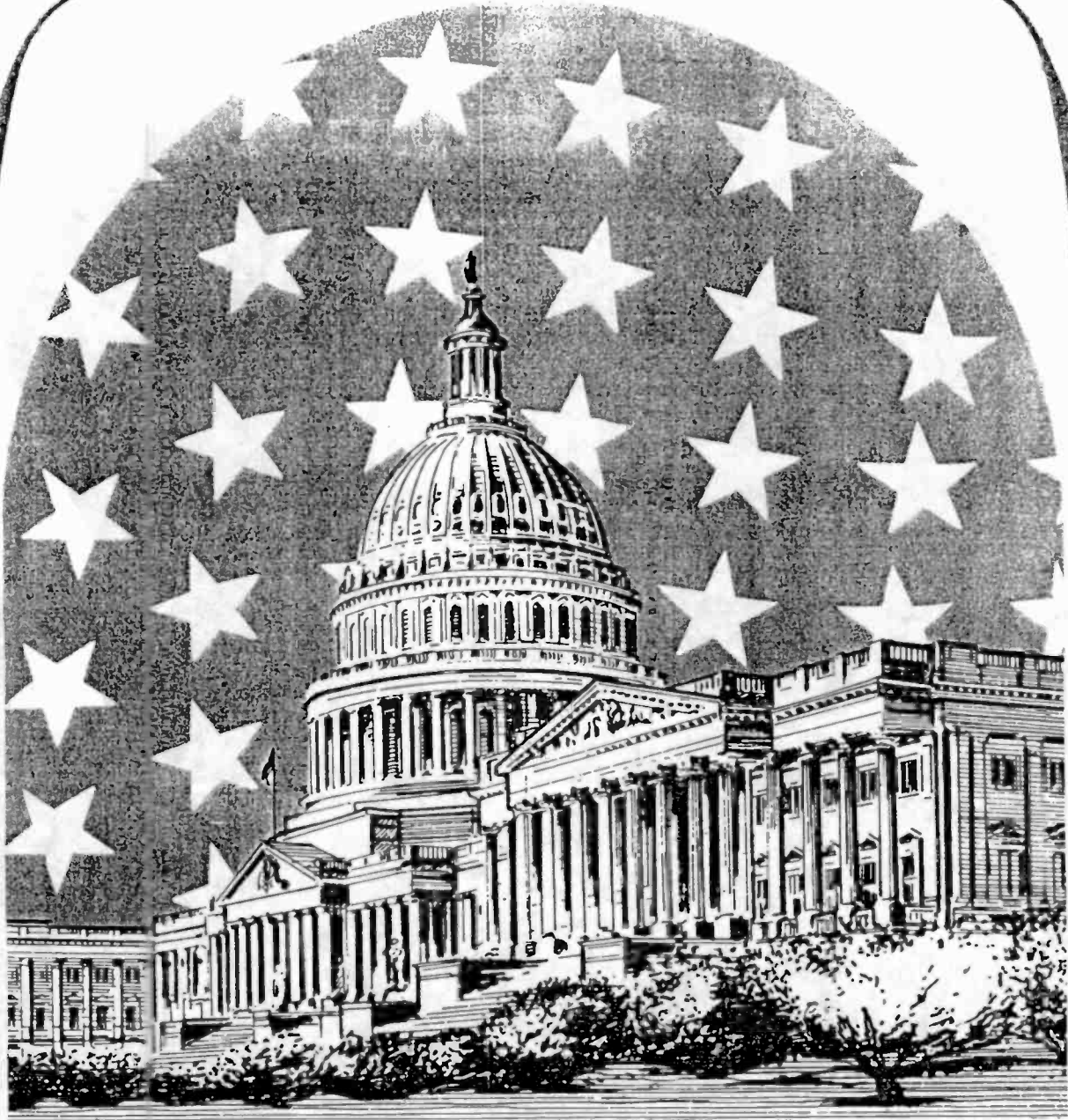
Nothing on the air about "KHJ Presents Tiny Tim..." or any other references to the concert.

LOW KEY IS WHERE IT'S AT. This'll take us thru Phase One...until after the concert June 7 when we'll start to step it up.

Remember what you were told today. The premise of what we're doing is nothing more than "WE LOVE TINY TIM." No snides, no putdowns, no questionables. Let the listeners wonder what we're up to...and what will happen next. When in doubt...be cool. We don't want to sell the fact we ~~XXXXXX~~ bought out the concert...only that we love Tiny Tim.

There should be no image of "your official Tiny Tim station." No one should know the extent to which we will go...and that we have Tiny Tim exclusively. SPREAD LOVE...NOT HYPE!

Thank you for making the meeting on short notice. This can be the biggest thing we've ever done...if you keep in mind why and how we're going to do it...and what you were told.



**THE ROAD TO WASHINGTON '68**

**93/KHJ**





**KEVIN DOWN**, KHJ newsman, has been assigned to cover the 1968 Presidential race. He will travel the country reporting live from key primaries and from the Republican and Democratic conventions. Kevin has helped to distinguish the KHJ News Department in the past with his reporting of the assassination of President Kennedy, the 1965 Watts riots, and the Garrison investigations. His reporting of this year's Presidential race is another example that...

To: Sam Riddle  
Humble Harve  
Johnny Williams  
Jim Lawrence

June 4, 1968

From: Ron Jacobs

There will special election coverage, tonight only, as follows:

- a. Regular news will be almost 100% election, but no change in time, so this does not involve you.
- b. ELECTION RETURN INSERTS will be logged at 6:40, 7:40, 9:40, 10:40 and 12:40.

Harve & Sam: The two inserts (one in your first hour, one in your second) will be preceded by a 60-second spot. Go direct from the spot to CAP X-3 which is the news open. Newsman will end with "THIS IS -----, 20/20 NEWS." Go from that tag-line to a logo to the next record with no talk.

Sam: Your inserts will be one minute. Harve: Yours are 2 minutes

Johnny: You have no spot at 12:40, so go from the record right to the X-3. Insert will be 2 minutes.

DOUBLE CHECK NEWSMAN & ENGINEER ON SETUP & CUES EACH TIME.

c. Double #1 eliminated at 7:40 and 10:40pm tonite only.

d. There might be a few bulletins on hot, final returns. You will be advised by the newsman when these are about to happen. STANDARD BULLETIN FORMAT: cut from record to newsman, cut back to record on newsman's tagline.

Check with Jim Lawrence or myself if you've any questions.

To: Boss Jocks  
Engineers  
Newsmen

From: Gary Mack

Date: June 5, 1968

In the event of Senator Kennedy's death we will go to an all-news format. At such time as we decide to suspend the all-news broadcast we will segue to the "Star-Spangled Banner" (on cartridge) and then to pre-selected album trax.

017UPR

BULLETIN

(LOS ANGELES)---SENATOR KENNEDY DIED THIS MORNING IN LOS ANGELES.

JJ403ACD 6/6.

018UPR

MORE KENNEDY BULLETIN X X X ANGELES.

KENNEDY DIED OF GUNSHOTS WOUNDS INFLICTED YESTERDAY BY AN  
ASSAILANT IN A LOS ANGELES HOTEL.

DEATH CAME AT 4:44 A-M E-D-T

THIS WAS A LITTLE MORE THAN 25 HOURS AFTER KENNEDY WAS GUNNED DOWN AT  
A LOS ANGELES HOTEL AFTER CELEBRATING HIS VICTORY IN THE CALIFORNIA  
PRESIDENTIAL PRIMARY.



To: Boss Jocks

From: Gary Mack

Date: June 6, 1968

The mechanics of our sound TFN are as follows:

1) No logos, promos or news intros...our sound should consist of only the jock voice, records, newsman voice and commercials.

2) Music

Play only from the special Golden and special current lists (radio 3 Golden to one current). Play every record on the special Golden list before starting on a new list.

3) News

Lengths of casts will vary so be sure to log the exact length of each newscast. They are scheduled every hour at :40, however you may expect bulletins at any time. There's no intro for the news and where possible segue music to newsman to music.

4) Delivery

Low key, sensitive, sincere and meaningful.

5) Content

News crossplugs--2 per hour.

Time

Weather (where logged, without logo).

Current PSAs (cancelled functions, memorial services, etc.). Rotate this copy and run at least two per hour if material is available. Tiny Tim cancellation should run once per show.

Give your name every second or third set.

6) IDs

No produced ID between two records...simply say "This is KHJ, Los Angeles". (not necessary to give the time).

We should stay with this system until sometime Saturday when we will again soften up prior to running the funeral services. Details on this should be firm by Friday.

For your information we have received many phone calls today from listeners and media people complimenting us on our sincere approach and music selection, so apparently we're on the right track.

To: Boss JOcks  
From: Gary Mack

Date: June 7, 1968

SCHEDULE OF EVENTS

Saturday, June 8

6:00AM Commercial cutoff; soft Goldens, no currents; low-keyed jock comment (PSAs, time, name); four promos this hour: mass upcoming at seven.

6:30AM Softer, meaningful Goldens.

6:50AM Religious music tracks (Sesac Trilogy).

6:55AM Newsman brings in UPI feed from St. Patrick's Cathedral, NYC (approximately 1 hour).

(The times for the following will be determined by the length and end time of the UPI feed.)

Conclusion of UPI Feed Religious tracks (Sesac Trilogy) for 3 minutes followed by straight ID and time from jock.

Conclusion + 3 minutes Softest, most meaningful Goldens; low-keyed jock comment

Conclusion + 30 minutes Soft Goldens, no currents; jock content - PSAs, time, name

Conclusion + 60 minutes Return to special Golden and special current lists (3 to 1); commercials back on until 12:30pm.

---

(The following schedule may be altered by delayed train departure or other variables. Newsman will advise as soon as schedule firm from UPI.)

12:30PM Commercial cutoff; soft goldens, no currents; low-keyed jock comment (PSAs, time, name); promos four times this hour: arrival of train bearing body and burial reports upcoming at 1:30pm.

1:00PM Religious tracks (Sesac Trilogy).

1:25PM Newsman brings in UPI feed from Union Station, Washington through the burial at Arlington Cemetary.

(The times for the following will be determined by the length and end time of the UPI feed.)

Conclusion of UPI Feed Religious tracks (Sesac Trilogy) for 3 minutes followed by straight ID and time from jock.

Conclusion + 3 minutes Softest, meaningful Goldens; low-keyed jock comment.

Jock Memo  
June 7, 1968  
Page 2

Conclusion + 30 minutes      Soft Golden, no currents; jock content - PSAs,  
time, name.

Conclusion + 60 minutes      Return to special Golden and special current  
lists (3 to 1); commercials back on permanently.

From this point on we will continue with the same basic procedures in music and delivery through 2AM Monday.

Sunday being the national day of mourning we will carry hourly reports from the newsroom at :40. These reports will be memorial in nature and approximately two minutes in length.

We will return to our normal format as of 5AM Monday. Logos, production and news intros will return at this time and we will go back to our normal music format. There will be no Tiny Tim promos until further notice from Ron Jacobs.

Based on listener reaction, comment from management and my own opinions, you've all done a fine job in a very trying situation.

To: BOSS JOCKS

From: Ron Jacobs

June 12, 1968

1. All of you are to be commended for your conduct during the tragic hours of last week. Gary Mack did his usual fine job of coordinating activities and the mail we've been receiving indicates the community appreciated KHJ's approach, as presented by you. Thank you.
2. The Tiny Tim concert, as you know, has been postponed 'til June 28. This delay, combined with the general mood of things, has caused us to back off the promotion for a bit.

Effective at noon today (Wednesday) the Tiny Tim jock logos will be in. USE ONE AN HOUR, INSTEAD OF YOUR REGULAR JOCK LOGO, IN A DIFFERENT SLOT EACH HOUR. They are coded with an "LTT" prefix and your regular number. (For instance, Harve's logo is L-4... as sung by Tiny Tim it's LTT-4.)

The "God Bless Tiny Tim" L-25 logo will not be used TFN.

Whenever playing "Tip Toe Through The Tulips" try to work it out so it's at :03, :23, :33 or :51...and precede it with your LTT logo. (If it's a no-talk slot don't talk...if a one-liner is supposed to go, do it. TREAT THE TINY TIM LOGOS JUST LIKE THEY WERE SUNG BY JOHNNY MANN...WITH NO COMMENT.)

Make no reference to the concert. OK to say "We Love Tiny Tim" and come on about him...but not about the show TFN.

We'll have "The Tiny Tim Story" promo series and concert feeds happening by the end of the week.

3. There is a high percentage of up-tempo music on, both the Boss 30 and as Hitbounds. This is groovy, but be sure to balance with ballad Goldens...and use your ballad currents judiciously.
4. Additional titles are being added to the Golden book and should be in by Friday. The schools start letting out on ~~Friday~~ <sup>Thursday</sup> and will all be out by this weekend.
5. Note on Goldens: In the yellow section, do not play songs from 1954 thru 1959 TFN.
6. The current music is groovy and most representative...the Tiny Tim action will resume and build nicely. KHJ is presenting The Doors, The Young Rascals and Simon & Garfunkel in separate concerts at the Bowl (NOT TO BE MENTIONED ON AIR TFN) and we should really cook this summer!

Jock Things: Morgan: Just keep in mind the need to keep the "high" bit within the bounds of good taste and no-hassle. Tuna: Beware of sounding too polished with everything worked out so smooth that you lose a human sound of warmth. Tripp: Heal. Sound younger!!!  
Steele: Say different things and think about how your next record fits.  
Play Goldens you've never heard before. Riddle: Let's try to get rid of the accelerated sing-song once and for all! Harve: Keep it up. Don't sound defensive about the music. Johnny: Beware of too square Goldens. Terry: Cleaner...less drawl and you're a groove.

NOTE: LAST GRADUATION PROMO RUNS AT 11:57 PM THURSDAY 6/13.

Perhaps the best measure of the station's influence on its community are excerpts of correspondence received as the result of its coverage of the assassination of Senator Kennedy.

"I wish to express my satisfaction and appreciation of your already excellent news coverage during the time of the assassinations of both Senator Kennedy and Dr. King. The tone you took on both of these unhappy times was quite tastefully done. This is not only a personal opinion, but that of many friends who have mentioned this same thing."  
Mrs. L. Chamberlin, Topanga

"I would feel remiss, both as an individual and as a representative of the Young Men's Christian Association of Metropolitan Los Angeles, if I didn't write you and express my appreciation for the tremendous news job this past tragic weekend. You were never morbid or maudlin, you always were factual and you were in the finest tradition of broadcast journalism." Bennet J. Mintz, Los Angeles

"I had to write a short note to tell you how appropriate your record selection was this morning, on this day of national mourning." Mrs. D. Burcheri, Lakewood

"I would like to congratulate and thank you for your fine coverage of the tragic events of the past two days. You should also be complimented on the choice of music played both yesterday and today. I have listened to your station for three years and have never entered any of your contests or called to request a song. However, I feel that I should write this letter to say thank you for helping a college freshman through a difficult, tragic time. Thank you KHJ."  
Marilyn Becker, North Hollywood

"Unlike other stations KHJ played somber music which fit the mood of Southern California. This letter is proof that your efforts did not go unnoticed." Dennis Fox, Long Beach

"I must commend KHJ. It, above all other stations, popular and contemporary, handled the Robert F. Kennedy tragedy with more skill and reverence than all other local station combined. KHJ's announcers played appropriate music and spoke in very reverent tones. Your station, by its conduct, has demanded my admiration as an individual and also as an American." John O'Connell, Garden Grove

To: BOSS JOCKS

From: Ron Jacobs

June 18, 1968

1. The new TINY TIM contest begins at noon today (Tuesday.) The mechanics are very simple: every hour the first person to call in when they hear Tiny sing your jock logo wins a TINY TIM album and poster. Shift the LTT logo around...take the first call...enter on winner log...backplug congrats in next available sequence. Sign off with plug for all winners.
2. The promo sked has something happening every hour at :11. Two out of every three hours is the TINY TIM CONTEST P-1. Ends with the "God Bless Tiny Tim" logo included.  
One out of every three hours is the DOORS CONCERT P-2. Ends fast with a door slam and "The Big 93" logo included.
3. One-liners are indicated on the promo cue sheet. There will be TINY TIM CONEST one-liners. NOTE: NO ONE-LINER FOLLOWING THE LTT!
4. Tripp probably won't be back this week. For Wednesday thru Friday noon to three will be split by Tuna (12:00-1:30) and Steele (1:30-3:00.)
5. Everyone is really sounding good...saying the right things...selling the music...trying to balance music...mixing up Goldens...and generally doing a lot of right things. KEEP IT UP!

To: Boss Jocks

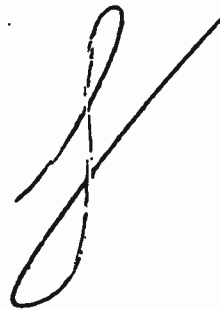
From: Ron Jacobs

Date: June 18, 1968

There will be a press party backstage at the Santa Monica Civic Auditorium following the Tiny Tim Concert on Friday night, June 28. You and a guest are invited.

I would like all of you there so we can tape interviews with the various celebrities and Tiny Tim for airing on the station.

As some of you no longer have the concert tickets distributed earlier this month, please contact Shelley immediately so other arrangements can be made.



JUNE 21, 1968

TO: ALL SALESMEN ----- O ALL OFFICES  
FROM: ART ASTOR - KFI RADIO  
RE: APRIL/MAY, 1968 -- ARB

Attached you will find a breakout of total audience, adult men and adult women in the recent ARB.

As you will notice KFI jumped to #1 over all, due to their normal Dodger Baseball audience reflections.

I have made several side comments on each individual station as well as their ranking (in parentheses to the right of the audience figure)

KFI is, overall, #2 in total audience, #5 in total adult men and #3 in total adult women.

The importance here is that we are actually #1 in Women (18-34) and men 18-34. This has been our prime target area and we still dominate this group in the new book.

You will notice that the conversation and network stations have a heavy audience over 50, with even a good percentage over 65.

Again, this book shows consistency with previous comparative ARB's. Our adult composition has increased over the Jan/Feb. ARB to where it is now close to 60% adults of total audience.

The second sheet shows the comparison to April/May '67 ARB and a comparison to the Jan/Feb. '68 ARB.

cc: Warren Earl  
Ed Lubin  
Ron Jacobs  
Rosa Taber  
Jim O'Grady  
Buck Forker  
George Jensen



ARB - APRIL/MAY, 1968

AVERAGE QUARTER HOUR LISTENING ESTIMATES  
(AVERAGE PERSONS TOTAL AREA)

6 AM-12 MID - MON-SUN

<u>STATION</u>	<u>TOTAL LISTENERS</u>	<u>TOTAL MEN</u>	<u>MEN 18-34</u>	<u>TOTAL WOMEN</u>	<u>WOMEN 18-49</u>	<u>TEENS</u>
KFI	100,000	53,000	7,000	42,000	5,000	5,000
KHJ	90,000	24,000	20,000	29,000	23,000	37,000
KPOL	74,000	33,000	7,000	40,000	9,000	1,000
KMPC	70,000	42,000	11,000	26,000	5,000	2,000
KRLA	70,000	19,000	17,000	15,000	10,000	36,000
KLAC	62,000	21,000	5,000	40,000	3,000	1,000
KABC	53,000	25,000	3,000	27,000	3,000	1,000
KNX	39,000	17,000	4,000	22,000	2,000	---
KFWB	39,000	20,000	6,000	16,000	4,000	3,000

Audience measurement data are estimates only and are subject to the qualifications set forth by the indicated service.

ARB APRIL/MAY 1968

AVERAGE QUARTER-HOUR LISTENING ESTIMATES  
(AVERAGE PERSONS TOTAL AREA)

6 AM-12 MID MON-SUN

<u>STATION</u>	<u>TOTAL</u>	<u>MEN</u>	<u>WOMEN</u>	
KFI	100,000 (1)	53,000 (1)	42,000 (1)	51% Men over 50
KHJ	90,000 (2)	24,000 (5)	29,000 (3)	60% Audience Adults (18-49)
KMPC	70,000 (4)	42,000 (2)	26,000 (5)	60% Men-38% over 50 40% Women- 35% over 50
KRLA	70,000 (4)	19,000 (8)	15,000 (8)	49% Audience Adults
KPOL	74,000 (3)	33,000 (3)	40,000 (2)	Station sold only in combination AM & FM Rates
KLAC	62,000 (5)	21,000 (6)	40,000 (2)	57% Men over 50 29% over 65 65% Women over 50 23% over 65
KABC	53,000 (6)	25,000 (4)	27,000 (4)	64% Men over 50 32% over 65 53% Women over 50 22% over 65
KFWB	39,000 (7)	20,000 (7)	16,000 (7)	50% Men over 50 52% Women over 50
KNX	39,000 (8)	17,000 (9)	22,000 (6)	55% Men over 50 55% Women over 50

KHJ: #1 - Men (18-34)  
#1 - Women (18-34)

Audience measurement data are estimates only and are subject to the qualifications set forth by the indicated service.

ARBKHJ/KRLA COMPARISON

	<u>APRIL/MAY, 1968</u>	<u>APRIL/MAY, 1967</u>	<u>JAN/FEB., 1968</u>	
KHJ	Total	90,000	88,000	96,000
	Men	24,000	26,000	21,000
	Women	29,000	26,000	23,000
	Adults	53,000	52,000	44,000
	Teens	37,000	36,000	52,000
	% Adults	59%	59%	46%
	% Teens	41%	41%	54%
KRLA	Total	70,000	61,000	50,000
	Men	19,000	12,000	15,000
	Women	15,000	13,000	13,000
	Adults	34,000	25,000	28,000
	Total	36,000	36,000	22,000
	Adults	49%	41%	56%
	Teens	51%	59%	44%

Audience measurement data are estimates only and are subject to the qualifications set forth by the indicated service.

From: Ron Jacobs

June 24, 1968

1. Bobby Tripp has left the hospital and seems to be getting better. The attached sked will take us thru July 7, which is the end of the next Hooper. Frank Terry will handle Tripp's weekday shows. Please let me know immediately if you have any problems with this schedule.
2. Tuna, Morgan & Steele: Please work with Berrigan re. your appearance at the Bowl with the Doors.
3. Except for Harve & Riddle all of you should be going to the Tiny Tim concert and KHJ party which will folo. Please let Shelley know by noon Tuesday if you are going, as two jocks will be needed to tape the celebrities at the party. (Many heavies are responding and the party should be a gas. 50-50 chance some Beatles may be there, but don't mention on the air.)
4. Following is the June-only Hooper. We can do better, but don't get too depressed. Remember, on this particular Saturday most people were watching the death train on TV with those who wanted music getting more on KRLA. But this should remind us that we must dig in:

	<u>KHJ</u>	<u>KRLA</u>	<u>KLAC</u>	<u>KPPC</u>	<u>KFI</u>
7am-Noon	7.7 (9.6)	6.3 (11.9)	13.0 (12.3)	2.0 (0.4)	6.3 (6.5)
Noon-6pm	13.9 (16.6)	9.7 (11.9)	7.1 (5.1)	1.3 (1.1)	3.9 (3.6)
Sunday	23.4 (21.8)	12.2 (5.3)	5.4 (6.4)	4.0 (1.6)	12.7 (11.2)
Saturday	15.0 (13.0)	18.5 (12.0)	6.9 (5.2)	2.3 (4.7)	2.9 (5.2)
6-11pm	13.6 (13.6)	10.0 (9.0)	6.7 (2.7)	2.9 (1.4)	27.4 (18.2)
TOTAL	13.1 (14.1)	9.8 (10.4)	8.3 (6.1)	2.3 (1.4)	13.3 (10.0)

Although we stayed the same at night and KRLA went up one point, the Dodgers continue to climb. Must have been at the expense of the Angels, as KMPC's nites dropped from 9.5 to 3.3. KMPC tied us in the morning with a 7.7. KFWB beat us in the morning with an 8.7 (7.7). WB went from a 5.3 to a 6.3 overall. LET'S GET IT UP.

5. Note that we are now running a sked as folos at :11: One Doors promo (p-2) and two Tiny Tim bios (P-1 A thru E.) Folc log.
6. Be careful not to overplay Tiny Tim's records. Play all the Hitbounds. All! And mix the Goldens. And get ready for the most important HOOPER which begins Monday!!!

To: Disc Jockey Staff

From: Ron Jacobs

June 25, 1963

This memo will reiterate KHJ company policy with regard to the purchase and use of commercial air time by members of the disc jockey staff:

- 1) A discount on the price of commercial time will be given disc jockeys if:
  - a) The product or service advertised is 100% on behalf of the disc jockey. Any ventures of which the disc jockey is merely a participant will be treated as below.
  - b) The venture being advertised is identified both on the log and on the air as an activity by the disc jockey as his activity (i.e. an activity in which the disc jockey has 100% interest, with no partners, stockholders, etc.)
  - c) The advertising time is billed to and paid for promptly by the disc jockey on the terms as outlined above.
  - d) A standard KHJ sales contract is drawn in advance, complying with all required deadlines, procedures, etc. Availabilities, contracts, schedules, etc. must be cleared in advance by the General Sales Manager.
  - e) The nature of the activity advertised is approved in advance, and in writing, by the Program Director with regard to KHJ Outside Interest Policies. KHJ reserves the right to deny a discount on advertising rates if the activity is in conflict with any KHJ activity.

When the above conditions have been met the station will discount sales commission (10%) and agency commission (15%) on existing rates.

If the above conditions have been met, with the exception of item a) above, (i.e. the activity to be advertised is to be conducted by the disc jockey with any person or persons sharing an interest of any type in such activity,) the following will apply:

- a) Advertising time must be billed to and paid for promptly by the entity of which the disc jockey is a participant.
- b) A standard KHJ sales contract is drawn in advance, complying with all required deadlines, procedures, etc. Availabilities, contracts, schedules, etc. must be cleared in advance by the General Sales Manager.
- c) All standard sponsor identification policies (both on the log and on the air) have been met.

Disc Jockey Staff  
June 25, 1968  
Page 2

- d) The nature of the activity advertised is approved in advance, and in writing, by the Program Director with regard to KMH Outside Interest Policies. The disc jockey must advise KMH of all persons sharing an interest of any type in the activity to be advertised. KMH reserves the right to deny a discount on advertising rates if the activity is in conflict with any KMH activity.

When the above conditions have been met the station will discount agency commission (15%) on existing rates and a KMH salesman will be designated to handle the advertising of the activity for which the disc jockey is functioning as an agency.

The discounts extended above are made as a courtesy to members of the disc jockey staff. Please determine, if you are purchasing airtime, which conditions apply to your activity (i.e. whether or not the venture is to be on your behalf or in conjunction with other parties.)

In the event any of the above applicable conditions are not met KMH reserves the right to charge existing advertiser rates and determine commercial availabilities on a non-preferential basis. KMH reserves the right to discontinue any or all discounts to members of the KMH disc jockey staff at any time.

If any of you are presently purchasing KMH airtime please advise Bob Lator and myself immediately of the nature of your participation in any activity being advertised.

cc: W. Bari  
A. Rotor  
A. Miller  
G. Chenuit

# BOSS HITBOUNDS

SOMEBODY CARES  
Tommy James & The Shondells Poulette  
HALFWAY TO PARADISE  
Bobby Vinton Epic  
MRS. BLUEBIRD  
Eternity's Children Tower

# 93/KHJ BOSS 30

93/KHJ PRESENTS

DOORS  
THE CHAMBERS BROS  
STEPPENWOLF  
JULY 5 8:30 P.M.  
HOLLYWOOD BOWL

93/KHJ  
BOSS RADIO  
IN LOS ANGELES



## KHJ'S BOSS 30 RECORDS IN SOUTHERN CALIFORNIA

PREVIEWED JUNE 26, 1968

LAST WEEK	THIS WEEK	TITLE	ARTIST	LABEL	WEEKS ON BOSS 30
(4)	1.	HURDY GURDY MAN	Donovan	Epic	4
(3)	2.	SUNSHINE OF YOUR LOVE	Cream	Atco	4
(5)	3.	NEVER GIVE YOU UP	Jerry Butler	Mercury	5
(1)	4.	JUMPIN' JACK FLASH	The Rolling Stones	London	5
(7)	5.	SKY PILOT	Eric Burdon & The Animals	MGM	5
(11)	6.	SHE'S A HEARTBREAKER	Gene Pitney	Musicor	4
(2)	7.	THE LOOK OF LOVE	Sergio Mendes & Brasil '66	A & M	5
(19)	8.	GRAZING IN THE GRASS	Hugh Masekela	Uni	2
(6)	9.	LADY WILLPOWER	The Union Gap	Columbia	5
(16)	10.	TUESDAY AFTERNOON (FOREVER AFTERNOON)	The Moody Blues	Deram	3
(13)	11.	THE HORSE	Cliff Nobles & Co.	Phil L.A. of Soul	3
(9)	12.	YESTER LOVE	Smokey Robinson & The Miracles	Tamla	4
(10)	13.	TIP-TOE THRU' THE TULIPS WITH ME	Tiny Tim	Reprise	4
(14)	14.	IT'S NICE TO BE WITH YOU	The Monkees	Colgems	4
(27)	15.	HELLO, I LOVE YOU WON'T YOU TELL ME YOUR NAME?	The Doors	Elektra	2
(20)	16.	TURN AROUND, LOOK AT ME	The Vogues	Reprise	3
(30)	17.	LOVER'S HOLIDAY	Peggy Scott & Jo Jo Benson	SSS International	2
(21)	18.	SOME THINGS YOU NEVER GET USED TO	Diana Ross & The Supremes	Motown	3
(15)	19.	HERE COMES THE JUDGE	Shorty Long	Soul	6
(23)	20.	WHITE HORSES	Jacky	Phillips	3
(28)	21.	ELEANOR RIGBY	Ray Charles	ABC	2
(29)	22.	DREAMS OF THE EVERYDAY HOUSEWIFE	Wayne Newton	MGM	2
(26)	23.	THE STORY OF ROCK AND ROLL	The Turtles	White Whale	2
(12)	24.	ANGEL OF THE MORNING	Merrilee Rush & The Turnabouts	Bell	8
(-)	25.	CLASSICAL GAS	Mason Williams	Warner Bros.	1
(HB)	26.	DREAM A LITTLE DREAM OF ME	Mama Cass	Dunhill	1
(HB)	27.	DON'T TAKE IT SO HARD	Paul Revere & The Raiders	Columbia	1
(HB)	28.	AUTUMN OF MY LIFE	Bobby Goldsboro	United Artist	1
(HB)	29.	THE EYES OF A NEW YORK WOMAN	B. J. Thomas	Scepter	1
(HB)	30.	HOLD ON	Radiants	Chess	1

OFFICIAL ISSUE NO. 156

The listing of records herein is the opinion of KHJ based on its survey of record sales, listener requests, and KHJ's judgment of the record's appeal.

KHJ Radio  
and  
The Campbell, Silver, Cosby Corporation  
invite you to  
Cocktails and Midnight Supper with Tiny Tim  
Onstage  
Santa Monica Civic Auditorium  
Immediately Following Tiny Tim's Concert  
Friday Evening, June 28th, 1968

AFTER THE FINAL CURTAIN, PLEASE GATHER IN THE  
CELEBRITY CORNER AT STAGE LEFT ON THE OCEAN  
SIDE OF THE AUDITORIUM. PLEASE RETAIN THIS  
INVITATION.



TO: BOSS JOCKS

FROM: Ron Jacobs

June 28, 1968

1. Reminder about a slipping basic: be sure to plug every other jock, one way or another, once a show. Some of you are forgetting to.
2. Note the following promo sked which will run into next week (HOOPER week):

a. TINY TIM CONTEST

This will continue until midnight. Do it once an hour, as we have been Harve: Play your LTT in your last hour at 11:33 tonite. That will be the last album/poster giveaway, and the last use of the LTT jock logos TFN.

b. DOORS TICKET CONTEST

This starts at midnight tonight (12:01am Saturday.) For the first day we'll give away a pair of tix every hour. Thereafter it'll happen in hours as indicated on the WINNER LOG. As of Sunday be sure to check which hours you'll be giving a pair away.

Very simple: in an hour where a contest is indicated, during the one-liner slot of your choice, use the special contest one-liner ("Boss Radio...presents the Doors Friday night at the Hollywood Bowl. I've got a free pair of choice seats for the \_\_\_\_\_ person to call me on the Bossline.")

Then all you do is write the winner's name, address and phone number on the winner log and do the congrats line in the next available slot. Be sure to mix up which one-liner slot you use.

(Don't mention on air 'til advised, but there are only about 1000 tickets left. Another K&J sellout by Monday...and that means the giveaway tix will be in demand...right in the rating week. Also, probably Monday, when the sellout is official, we'll have new material on about that.)

c. TINY TIM BIOGRAPHY PROMOS

The last one of these will run at 4:11pm today. They will resume Monday afternoon with new material from the tapes we make tonight at the party after the concert.

d. FIELDS FROM SANTA MONICA

At 8,9,10 and 11:11pm tonight, instead of a promo, there'll be a phoner (by Charlie Tuna) from the concert. Harve, Sam & Charlie note:

Lead-in: TINY TIM IS DOING HIS THING TONIGHT AT THE SANTA MONICA CIVIC AUDITORIUM. FOR A DIRECT REPORT ON WHAT'S HAPPENING...LET'S CHECK-IN WITH CHARLIE TUNA.

Lead-out: ...THIS IS CHARLIE TUNA AT THE SANTA MONICA CIVIC AUDITORIUM.

Always role these with the L-25 log. Harve & Sam: Be sure the engineer has the 12 CRISLINE switch on!!! Tuna: Call in on 424-2555.

Steele, Mike and Harve: Ad lib that the concert is tonight and "you'll hear direct reports on all the action on Boss Radio."

DO NOT MENTION THE NAME OF THE ARTIST UNTIL 11:00pm MONDAY!

Sam & Karve, after 6pm, should be constantly plugging ahead to the next Tuna feed.

- e. Effective at 6:11pm today the following material will be involved.  
FOLO LOG:

P-1 will be TINY TIM PARTY material, which will resume Monday afternoon

P-2 will be the DOORS CONCERT promo we've been running, which'll probably end sometime Monday.

P-3 will be the DOORS CONTEST promo. (A replacement version will go in early next week when the sellout is official.)

LIT Tiny Tim jock logos will go last at 11:33pm today. DO NOT USE THEREAFTER 'TIL ADVISED.

L-25 the "God Bless Tiny Tim" logo should folo all live feeds...tonite only. THEREAFTER USE IT TO PRECED ALL TINY TIM RECORDS YOU PLAY...but no where else.

- f. At the Santa Monica Civic Sam will be the main man on all celeb taping. But the rest of you who are there will also be involved. After the concert, when you go backstage for the party, be sure to:

- I. Folo my instructions re. taping we're doing.
- II. Folo Berrigan's instructions re. pictures.

KRLA's involvement tonite will be minimal. But...if they pull any numbers or surprises...above all...BE COOL! If they do anything they'll just look stupid. They might stick around for our party...groovy. They might bad mouth...groovy. Remember...above all...BE LOVE TINY TIM. Many heavy celebs should be there, which'll mean mix with them and the jox who are there, and some groovy tapes.

After the party has begun it's cool to talk about "the party KJ threw for Tiny Tim, backstage after his concert." Particularly talk it up if you were there and can coolly drop names.

There will undoubtedly be some revision in the promo setup, but the above should apply without change thru the weekend. Check with me if you've any questions.

AND REMEMBER...THE FIRST REAL SUMMER RATING (with hopefully no assassinations begins Monday! So...if you've ever done your thing...and applied all the basics...now's the time! Play all the titles...mix up Golden... rotate which Hitbonds you play from day to day...plug every other jock... keep it moving...AND PUR OUT!



SPECIAL HOOPER RADIO AUDIENCE INDEX

IN-HOME AUDIENCE ONLY

LOS ANGELES, CALIF.

JUNE, 1968

C O N F I D E N T I A L - F O R M A N A G E M E N T U S E O N L Y

SHARE OF RADIO AUDIENCE \*\*

OTHER  
AM-FM

HOMES

TIME	USING RADIO *	KABC	KALI	KFAC	KFI	KFWB	KGBS	KGfJ	KGIL	KHJ	KLAC	KMPC	KMX	KPOL	KRLA	KWKW	XTBA	
7:00 A.M.- 9:00 A.M.	21.9	4.8	4.1	0.7	8.9	5.5	0.7	4.1	2.1	10.3	9.6	13.0	6.8	1.4	6.2	3.4	2.1	16.5
9:00 A.M.-12:00 NOON	13.3	7.1	2.6	0.6	3.9	11.7	5.2	1.9	3.2	5.2	16.2	2.6	8.4	4.5	6.5	2.6	3.9	13.5
12:00 NOON- 3:00 P.M.	11.0	6.0	4.5	††	4.5	6.0	5.3	5.3	1.5	8.3	10.5	5.3	7.5	5.3	10.5	3.0	0.8	15.8
3:00 P.M.- 6:00 P.M.	13.8	4.0	2.3	2.3	3.4	10.2	0.6	4.5	2.8	18.1	4.5	7.9	2.8	2.8	9.0	5.1	0.6	19.3

MONDAY THRU FRIDAY DAYTIME

SUNDAY THRU SATURDAY EVENING

6:00 P.M.- 9:00 P.M.	13.2	3.2	0.8	0.4	15.8	5.7	3.4†	2.0	1.6	17.4	7.7	4.0	2.0	4.9	14.2	1.2	0.8	15.8
9:00 P.M.-11:00 P.M.	14.0	5.2	††	1.2	44.2	4.1	5.8	1.2	8.1	5.2	2.3	2.3	2.3	4.1	4.1	††	2.3	9.9

\* BASE: TOTAL HOMES CALLED

\*\* BASE: TOTAL RADIO STATION IDENTIFICATIONS

†† LESS THAN 0.1

† The above measurements for Radio Station KGBS are adjusted for broadcast time.

This interviewing was conducted during the period of the assassination of Robert F. Kennedy.

The Code of Practice governing the use of "RADIO HOOPER RATINGS" applies to this "RADIO AUDIENCE INDEX."

JUL 31 1968

*John*



# The Free Clinic

A NON-PROFIT CORPORATION

115 NORTH FAIRFAX AVENUE  
LOS ANGELES, CALIFORNIA 90036

CLINIC 938-9141  
JOB CO-OP 939-2402

July 29, 1968

KHJ-AM-FH  
5515 Melrose Ave.  
Los Angeles, Calif.

Dear KHJ:

May we take this opportunity to thank you very much for your donation of \$2500.00 to the Clinic.

We appreciate your help and your kind thoughts.

Yours sincerely,

THE FREE CLINIC

*Bill Kelly*

Bill Kelly  
Administrator

BK/via

**RECEIPT**      Date *July 29 1968*      **7523**

Received From *KHJ-AM-FH*

Address *5515 Melrose Ave, Los Angeles, Calif*

*Two thousand five hundred and 00/100* Dollars **\$2500.00**

For *donation*

ACCOUNT		HOW PAID	
PART. OF ACCOUNT		CASH	
PAY. PAID		CHECK <input checked="" type="checkbox"/>	
BALANCE DUE		MONEY ORDER	

*By Mike Hartman*

KHJ "E.S.P. CONTEST" FORMAT

(OVER INTRO OF RECORD BEFORE :11 SEQUENCE:)

JOCK: "IT'S TIME TO TEST YOUR EXTRA SENSORY PERCEPTION. THERE'S ONE THOUSAND \_\_\_\_\_ DOLLARS IN BOSS RADIO'S E.S.P. JACKPOT AND YOU CAN WIN IT! THE BOSSLINES ARE NOW OPEN AND I'LL TAKE THE \_\_\_\_\_ CALL!"

(AFTER SPOT IN :11 SEQUENCE:)

CAP P-1: (ELECTRONIC MUSIC HIT & B.G. 'TIL LOGO HITS)

JOCK: "ON THE BOSSLINE IS \_\_\_\_\_ OF \_\_\_\_\_ . ARE YOU READY TO WIN THE E.S.P. JACKPOT, \_\_\_\_\_?"

PHONE: (REPLY: "YES")

JOCK: "O.K., THERE ARE 100 NUMBERED PING-PONG BALLS HERE IN OUR STUDIOS, CONTAINED IN AN AUTOMATIC DEVICE. I'M TURNING IT ON...I HAVE ONE OF THE PING-PONG BALLS IN MY RIGHT HAND... AND I'M CONCENTRATING ON IT'S NUMBER! FOR ONE THOUSAND \_\_\_\_\_ DOLLARS IN KHJ CASH... WHAT IS THE NUMBER, \_\_\_\_\_?"

PHONE: (REPLY: GUESS)

JOCK: "PLEASE REPEAT THAT!"

PHONE: (REPLY: REPEAT GUESS)

JOCK: "I'M SORRY, THE NUMBER IN MY HAND IS \_\_\_\_\_, BUT WE'RE SENDING YOU A OUIJA BOARD!"

LOGO:

JOCK: (OVER INTRO)

"STANDBY...NEXT HOUR THE JACKPOT INCREASES TO ONE THOUSAND \_\_\_\_\_ DOLLARS...AND YOU CAN WIN IT ALL WITH E.S.P.!"

To: KHJ Radio Staff

Date: July 19, 1968

From: Ron Jacobs

There are no words to adequately express the anguish I feel over the news I must pass on to you. Bobby Tripp died this afternoon following long struggle with the inevitable effects of Hodgkin's disease. A member of the KHJ family is gone. I'm sure my grief is shared by all of you, particularly the disc jockeys and members of the program department who worked closely with Bobby. I saw him yesterday morning and talked to him last night and on both occasions he asked to be remembered to his friends here at the station and to assure them that "Everything was going to be all right."

We've kidded on the air about what Bobby firmly believed; that show business was his life. And it is in that spirit that we will air this sorrowful information. The following announcement will lead all KHJ newscasts from 5:40 pm today through tomorrow night:

"It is with extreme regret that KHJ must report that Michael Guerra, Jr., better known to Los Angeles radio listeners as Bobby TRIPP, passed away at 2 PM, Friday, at the UCLA Medical Center after suffering complications from a chronic blood disease. Bobby Tripp began his radio career in Atlantic City, NJ, under the name of Bobby Mitchell. From there he went on to become one of the nation's leading disc jockeys during his years in Philadelphia at stations WPEN and WIBG. Prior to joining the KHJ staff a year and a half ago, TRIPP was the top personality at station KYA in San Francisco. While in the Bay Area, Tripp launched many popular music groups on their way to stardom and produced numerous concerts featuring such entertainers as The Beatles. Tripp was born in Oakland, NJ. His wife JOYCE and 5 children survive him. Funeral services will be held in Cherry Hill, NJ, the present hometown of his parents. The family and KHJ request that in lieu of flowers, contributions be made in the name of Bobby Tripp to the UCLA School of Medicine Blood Research Fund."

I'm sure those of you who best knew Bobby would agree that he would not want us to be maudlin at this time. If there ever was a realist it was Bobby, Death touches us all in its own way. For myself, I am strengthened by the memory of a respectful association with a performer who was in every sense of the word, a professional. As you know, Hodgkin's disease remains an unsolvable mystery to medical science. Bobby's philosophy that, "The wheel turns, baby," and his refusal to complain-he worked the past few months while constantly running fever temperatures, blaming it all the while on the studio air conditioning-and his scorn for any sympathy or extra consideration while reporting daily at UCLA for cobalt treatments, measure the resolution of spirit this man possessed. Radio has been around for about 50 years and there never was a better disc jockey than Bobby Tripp.

Those of you who wish might join me in contributing to U.C.L.A.'s research program. If you wish to express your feelings to Mrs. Guerra, you can write to her at 10444 Camarillo Street, North Hollywood,

The present temporary Program Schedule will remain in effect until further notice.



SPECIAL HOOPER RADIO AUDIENCE INDEX

IN-HOME AUDIENCE ONLY

LOS ANGELES, CALIF.

JULY, 1968

CONFIDENTIAL - FOR MANAGEMENT USE ONLY

SHARE OF RADIO AUDIENCE \*\*

	<u>HOMES</u>	<u>USING RADIO *</u>	<u>KABC</u>	<u>KALI</u>	<u>KFAC</u>	<u>KFI</u>	<u>KFEB</u>	<u>KGBS</u>	<u>KGFJ</u>	<u>KGIL</u>	<u>KHJ</u>	<u>KLAC</u>	<u>KMPC</u>	<u>KNH</u>	<u>KPOL</u>	<u>KRLA</u>	<u>KRVK</u>	<u>XTRA</u>	<u>OTHER</u>	
<u>TIME</u>																				

MONDAY THRU FRIDAY DAYTIME

7:00 A.M.- 9:00 A.M.	16.7	6.3	++	5.6	6.3	1.6	4.8	4.8	10.3	19.8	5.6	8.7	4.8	7.9	3.2	++	10.3	
9:00 A.M.-12:00 NOON	14.8	3.6	4.2	1.8	1.8	7.3	1.8	20.6	16.4	0.6	3.0	5.5	4.8	3.0	1.8	17.6		
12:00 NOON- 3:00 P.M.	9.2	5.4	1.8	0.9	++	0.9	2.7	5.4	++	17.9	5.4	6.3	1.8	5.4	15.2	2.7	++	28.6
3:00 P.M.- 6:00 P.M.	10.3	2.8	0.7	1.4	3.5	5.6	2.1	3.5	1.4	19.4	4.2	9.0	6.9	6.3	8.3	1.4	++	23.6

SUNDAY THRU SATURDAY EVENING

6:00 P.M.- 9:00 P.M.	11.2	3.6	++	1.0	15.5	4.1	1.7+	9.8	1.5	13.4	7.7	3.6	3.1	3.6	7.7	1.0	++	23.2
9:00 P.M.-11:00 P.M.	8.8	9.3	2.8	1.9	13.9	2.8	7.4	1.9	13.0	7.4	2.8	0.9	3.7	6.5	++	++	26.0	

\* BASE: TOTAL HOMES CALLED

\*\* BASE: TOTAL RADIO STATION IDENTIFICATIONS

++ LESS THAN 0.1

+ The above measurements for Radio Station KGBS are adjusted for broadcast time.

The Code of Practice governing the use of "RADIO HOOPER RATINGS" applies to this "RADIO AUDIENCE INDEX."

To: BOSS JOCKS

From: Ron Jacobs

August 9, 1968  
RAMS 27, CLEVELAND 24

1. Hits of the last 12-18 months are where it's at as Golden during the summer. At least once every hour and a half you should get to one of these. Any title in the Golden book from '67 or '68 is heavy. Everything from BROWN-EYED GIRL to THIS GUY'S IN LOVE WITH YOU. Please concentrate on this...and mix up titles!
2. Thru the weekend we'll go with a Rascals 7-1 promo alternate hours, per log, at :37. 3 cuts on the cap: 2 momentous announcement and 1 hit-bit ratio.
3. Please keep track of what you played, so the next guy knows! We still have some pretty dumb repeats which means someone is screwing up. With 45 titles available you shouldn't have to repeat that many! CONCENTRATE! If we want dumb repeats we can lease KRLA's computer automation gear!!!
4. Hey...the Rascals are one of the heavy groups. Although this isn't for mention on the air: the concert's 3/4 sold out...their ticket sales are \$20,000 ahead of Simon & Garfunkel...and Rascals tix are selling faster at this point than Doors tix! Coming out of the Double #1 should always have a Rascals plug going out of PEOPLE GOT TO BE FREE. Step up the number of Rascals Golden! Let's sell this out over the weekend so we can get on with Simon & Garfunkel promos. Don't even use the word sellout on the air...but push tix! This show will be heavier than you think...but regardless what you think...get heavy with the Rascals! Also tie-in T. James & E. Burdon plugs with their Golden. "PEOPLE" is the Rascals' fourth legit 1,000,000 seller!  
*AND THEY'RE FANTASTIC ON STAGE - REALLY!!!*
5. Unless I'm listening at the wrong times, it seems there are two types of records which you seem to ignore (and therefore screw up music rotation): Records on the list for many weeks and on the way down like CLASSICAL GAS and Hitbonds by unknown groups like NATURALLY STONED. There's a reason for every record we put on...and one of the main factors is overall balance. Play 'em all and pay attention to #3 above.
6. I'll bet there are 300 Golden in the book which ain't been played in the last 3 months. Be radical, be adventuresome, take chances... play a goddamn Golden you've never played before. Or can't remember the sound of...or don't like.
7. Re. #1 above: You can't go wrong with anything in the book from SGT. PEPPER.
8. Morgan & Williams: If logging for news and sports ain't correct by next week, please let me know.
9. Sometime next week the logs will include rotation of the Double Golden, Double #1 and Years Ago features. Thew.
10. Bill Wade, formerly of KGB & KRMC goes on the payroll next Wednesday. His shift is not set...but please give him any advice or help he needs as he'll be spending time in the booth. HAVE FUN ON THE RADIO!





## PROGRAMMING

## The Executioner

The Internal Revenue Service probably does not know what to make of Bill Drake. How can he run a multimillion-dollar radio consulting service out of his home in the Bel Air section of Los Angeles? And that inflatable plastic armchair and the swimming pool in which it floats—are they taxable as luxuries or deductible as an executive suite?

Actually, the pool is just where Drake, who at 31 looks like a beach boy emeritus, gets his ideas. They are subsequently executed inside the \$150,000 house. And executed is the word. He has a custom telephone hook-up that enables him, by the dial of a code number, to monitor any of his ten client stations across the country. Should he hear a disk jockey he doesn't dig, Drake gets on the blower (he has 21 phones around the house, including one in each of the five bathrooms). "When that phone rings," says one old jock, "you know it's death time, man."

Such power comes to Drake for the simple reason that in the past five years every one of the stations he has advised has waxed bigger in ratings and revenues. Los Angeles' KHJ, for example, rose from twelfth to No. 1 half a year after he moved in. Tulsa's KAKC doubled its rating within two months, and in the last year has doubled again. San Diego's KGB rocketed from lowest-ranked in town to the top on Drake's 63rd day as consultant. Small wonder that stations pay up to \$100,000 a year for his services.

Plastic Voices. Understandably, with such a lucrative thing going, Drake tries to be as mysterious as possible about his technique. The basic rule is summed up by the promotion jingle of several of his clients—"Much More Music." At a time when most U.S. rock jock-

eys are screaming egomaniacs, Drake advises his stations to end the cult of nonstop talkers. Even Murray the K, the nation's best known jock, was forced out shortly after Drake's firm moved in at WOR-FM in Manhattan. Murray, noting his "plastic-voiced" successors and their less adventurous choice of records, predicted disaster for Drake. But in the eleven months since, Drake has doubled the ratings and put money-losing WOR-FM in the black.

Once new jocks are hired, they are drilled for a couple of months in the Drake style. The big idea is to unclutter and speed up the pace. The next recording is introduced during the fadeout of the last one. Singing station identifications, which sometimes run at oratorio length elsewhere, are chopped to 14 seconds on Drake stations. Commercials are reduced to 13 minutes, 40 seconds an hour—about one-third less than the U.S. average. Newscasts are scheduled at unconventional times, such as 20 minutes after the hour. Thus, when the competition is carrying news, Drake-trained deejays run a "music sweep" (three or four recordings back-to-back) to lure away dial switchers.

Motel Checks. Since, according to a Drake survey, 47% of the listeners twist the station dial if they don't like a tune, he considers music selection one of his key services. He, his record librarian, or a panel of 24 protégés at his stations around the country audition virtually every new U.S. release. Then, by weekly phone call, he discusses with each station what new "hit-bounds" to add to the repertory and what "golden oldies" to revive.

Drake's musical suggestions, he admits, are not necessarily "in a bag I personally dig"; they are based on studies of record sales and individual markets. Sometimes he will go unannounced to the town of one of his clients and just

the radio, and then decide how to beat the competition. For example, the program director of Memphis' WHBQ says that his Drake-ordered strategy is to go for "the schoolteacher who lets her hair down, forgets the Mantovani, and swings a little."

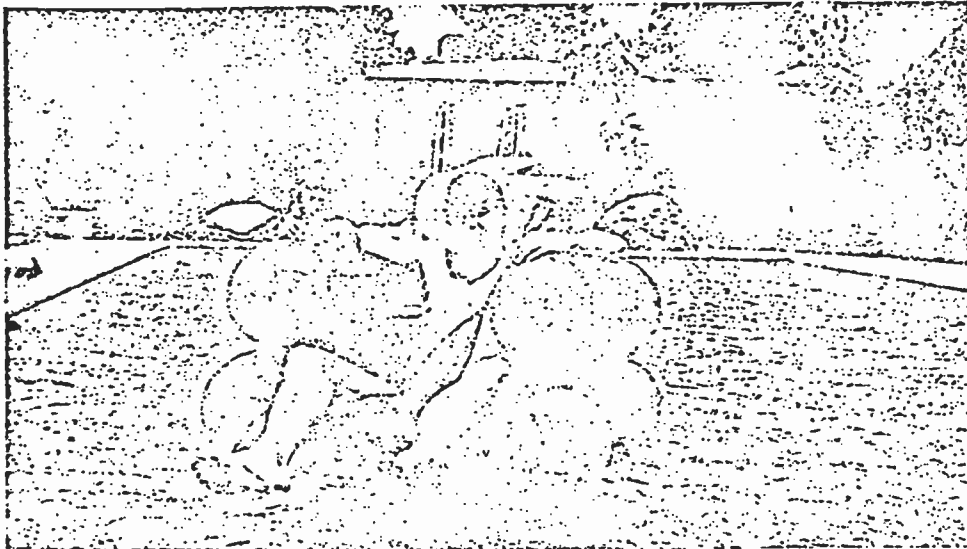
Edge of the Swamp. A lanky (6 ft. 5 in.), all-business bachelor, Drake himself is trying to learn to swing a little with the music set in Los Angeles. But it does not come naturally to a fellow who was born Philip Yarbrough (his assumed name, he says, "sounds better") in Georgia on the edge of Okefenokee swamp. What did come naturally, though, was the sound of music. At an early age, he was conducting a fantasy disk-jockey show at home, playing his favorites—gospel and country, Eddie Fisher and the Four Aces. By junior year in high school he was doing a teen program on Saturdays on the local radio station, and after a year at Georgia Teachers College, he plunged into radio full time. Seven years and four stations later, he teamed up with Californian Gene Chenault to go into the consulting business.

Drake-Chenault Enterprises, as the firm is still called, is not universally admired in the music field. When Drake proclaims a hit-bound choice, the prophecy is often self-fulfilling because he controls so many successful stations. But the hits he creates, such as Sonny and Cher's *I Got You, Babe* and The Monkees' *Last Train to Clarksville*, can seldom be described as creative new works. A Los Angeles underground paper called Drake "a monument to public tastelessness." For better or worse, Drake is going to have more influence before he has less. Next month 21 new client FM stations will receive by mail, on reels pretaped by Drake's staff, their weekly programming. For the stations, it means getting by for much of their air time with only an engineer on duty. For Drake, it means fewer disk jockeys to monitor, more time in the pool.

## The Cool Hot Line

The hot-line show is one of the most discredited forms of radio programming. What could be more unedifying than know-nothing listeners phoning in their philosophies to know-it-all ex-disk jockeys? But this summer the United Methodist Church is making judicious use of the format. It is sponsoring a radio dialogue between the races that is more compelling than any heard on the sudden multitude of such talk shows, including those produced on TV.

The name of the program is *Night Call*, and it is carried live (11:30 p.m.-12:30 a.m., E.D.T.) five evenings a week on an *ad hoc* chain that has grown from 21 to 57 radio stations in less than three months. Listeners anywhere may phone collect (Area Code 212: 749-3311) and argue racial issues with an influential national figure who is guest of the night, say James Baldwin, the Rev.



CONSULTANT DRAKE AT WORK  
Ending the cult of the non-stop talkers.

To: Boss Jocks

Date: August 30, 1968

From: Ron Jacobs

Please study the following carefully before you do any portion of the TOP 300.

- 1) There is an ID-300 which goes every 1/2 hour through 11:30PM Monday (or end of TOP 300). The copy on this is "Ladies and Gentlemen, you're listening to the all-time TOP 300, being played in order, on this Million Dollar Weekend (KRNJ, Los Angeles)." (EXCEPTION: Steele use ID-OTO-300 at 3PM Friday.)

You follow each ID with:

"IT'S \_\_\_\_\_ O'CLOCK IN BOSS ANGELES...THIS IS (YOUR NAME) WITH THE SONG VOTED NUMBER \_\_\_\_\_!"

Use this line after all ID's. There will be times when you have to say the line fast because the next record has a cold opening. Do this only when absolutely necessary...if there are any slots in front of the record try to fill them with the above line.

- 2) All newscasts will have the standard newsman tag line. Over type you follow with "ON THE KRNJ TOP 300...NUMBER \_\_\_\_\_!"
- 3) Jock logos stay at the same time...the rest of the time alternate the Golden, L-2, L-22, L-9, "More Music" and L-1.

Where indicated, if you can't MAKE a one-liner after the jock logo due to a cold opening, get the one-liner in over the intro of the next available record.

- 4) The only records to be played are the TOP 300...in reverse order... exactly...without exception. When you get to #1 you go back to #300. (First time through the most important fact is the song's number. Saturday, Sunday and Monday you can work in more information about the record.)
- 5) Keep plugging ahead:

"Getting closer all the time to the Top Ten..."

"Another of the big ones by the Stones...Beatles...Supremes, etc."

"You'll find all the information about the TOP 300 in KRNJ's special TOP 300 BOOK..."

- 6) This scene will require much concentration, particularly in remembering intros and fades.
- 7) Try to stay on time (as close as you can) with the newscasts and particularly the ID's. If you are forced to run the news early, warn the newsman!



**93/KHJ**  
**TOP 300**  
**1968 EDITION**

# TOP 300

(New)	1	Light My Fire	Doors	1967	(14)	62	Surfer Girl	Beach Boys	1963
(20)	2	The Sounds Of Silence	Simon & Garfunkel	1965	(New)	63	At The Zoo	Simon & Garfunkel	1967
(5)	3	Cherish	Association	1966	(New)	64	The Look Of Love	Dusty Springfield	1967
(1)	4	Satisfaction	Rolling Stones	1965	(New)	65	Incense And Peppermints	Strawberry Alarm Clock	1967
(New)	5	Love Is Blue	Paul Mauriat	1968	(New)	66	Here, There And Everywhere	Beatles	1966
(2)	6	Yesterday	Beatles	1965	(45)	67	Do You Believe In Magic	Lovin' Spoonful	1965
(New)	7	The Letter	Box Tops	1967	(New)	68	Spooky	Classics IV	1968
(10)	8	Sealed With A Kiss	Brian Hyland	1962	(New)	69	Washington Square	Village Stompers	1963
(8)	9	House Of The Rising Sun	Animals	1964	(41)	70	Pushin' Too Hard	Seeds	1966
(New)	10	This Guy's In Love With You	Herb Alpert	1968	(New)	71	The Fool On The Hill	Beatles	1967
(6)	11	California Dreamin'	Mamas & Papas	1966	(37)	72	Dirty Water	Standells	1966
(New)	12	Never My Love	Association	1967	(65)	73	Dedicated To The One I Love	Mamas & Papas	1965
(New)	13	Mrs. Robinson	Simon & Garfunkel	1968	(88)	74	Paint It Black	Rolling Stones	1966
(3)	14	Sunny	Bobby Hebb	1966	(New)	75	Ode To Billie Joe	Bobbie Gentry	1967
(New)	15	Windy	Association	1967	(59)	76	Walk Away Renee	Left Banke	1966
(New)	16	Day In The Life	Beatles	1967	(235)	77	Ticket To Ride	Beatles	1965
(246)	17	Come Go With Me	Dell-Vikings	1957	(New)	78	MacArthur Park	Richard Harris	1968
(13)	18	Summer In The City	Lovin' Spoonful	1966	(90)	79	There's A Kind Of Hush	Herman's Hermits	1967
(16)	19	Theme From "A Summer Place"	Percy Faith	1960	(111)	80	Solitary Man	Neil Diamond	1966
(New)	20	I Am The Walrus	Beatles	1968	(New)	81	By The Time I Get To Phoenix	Glen Campbell	1967
(44)	21	Groovin'	Rascals	1967	(296)	82	I Think We're Alone Now	Tommy James & The Shondells	1967
(34)	22	Along Comes Mary	Association	1966	(New)	83	Hello Goodbye	Beatles	1968
(9)	23	Downtown	Petula Clark	1965	(New)	84	Sky Pilot	Animals	1968
(New)	24	Scarborough Fair	Simon & Garfunkel	1968	(99)	85	Don't Let The Sun Catch You Crying	Gerry & The Pacemakers	1964
(7)	25	I Got You Babe	Sonny & Cher	1965	(51)	86	Eve Of Destruction	Barry McGuire	1965
(17)	26	Good Vibrations	Beach Boys	1966	(New)	87	Twelve Thirty	Mamas & Papas	1967
(New)	27	To Sir With Love	Lulu	1967	(New)	88	For Your Love	Yardbirds	1965
(29)	28	Ruby Tuesday	Rolling Stones	1967	(New)	89	How Can I Be Sure	Rascals	1967
(23)	29	Happy Together	Turtles	1967	(78)	90	Eight Miles High	Byrds	1966
(15)	30	Eleanor Rigby	Beatles	1966	(New)	91	The Dock Of The Bay	Otis Redding	1968
(131)	31	The Beat Goes On	Sonny & Cher	1966	(11)	92	I'm A Believer	Monkees	1966
(18)	32	Monday, Monday	Mamas & Papas	1966	(New)	93	Halfway To Paradise	Tony Orlando	1961
(4)	33	Gloria	Them	1965	(61)	94	Message To Michael	Dionne Warwick	1966
(24)	34	Like A Rolling Stone	Bob Dylan	1965	(160)	95	Get Off Of My Cloud	Rolling Stones	1965
(56)	35	I Am A Rock	Simon & Garfunkel	1966	(202)	96	If I Fell	Beatles	1964
(288)	36	And I Love Her	Beatles	1964	(123)	97	Wipe Out	Surfaris	1963
(132)	37	Sunny Afternoon	Kinks	1966	(48)	98	God Only Knows	Beach Boys	1966
(19)	38	Under My Thumb	Rolling Stones	1966	(New)	99	Itchycoo Park	Small Faces	1967
(New)	39	The Good, The Bad & The Ugly	Hugo Montenegro	1968	(50)	100	My Girl	Temptations	1965
(63)	40	Sunshine Superman	Donovan	1966	(New)	101	Fakin' It	Simon & Garfunkel	1966
(103)	41	Day Tripper	Beatles	1965	(286)	102	Darling Be Home Soon	Lovin' Spoonful	1967
(234)	42	The Dangling Conversation	Simon & Garfunkel	1967	(100)	103	These Boots Are Made For Walkin'	Nancy Sinatra	1966
(58)	43	Hey Joe	Leaves	1966	(115)	104	Shapes Of Things	Yardbirds	1966
(25)	44	I Wanna Be Free	Monkees	1966	(New)	105	A Beautiful Morning	Rascals	1968
(New)	45	Purple Haze	Jimi Hendrix	1967	(54)	106	For What It's Worth	Buffalo Springfield	1967
(New)	46	Best Of Both Worlds	Lulu	1968	(266)	107	Nowhere Man	Beatles	1966
(New)	47	Sgt. Pepper's Lonely Heart's Club Band	Beatles	1967	(New)	108	Creeque Alley	Mamas & Papas	1967
(New)	48	Reflections	Supremes	1967	(152)	109	Just You	Sonny & Cher	1965
(New)	49	Brown Eyed Girl	Van Morrison	1967	(22)	110	Mr. Tambourine Man	Byrds	1965
(205)	50	Homeward Bound	Simon & Garfunkel	1966	(269)	111	She's Not There	Zombies	1964
(26)	51	Fortune Teller	Rolling Stones	1966	(New)	112	Up-Up And Away	5th Dimension	1967
(46)	52	Turn! Turn! Turn!	Byrds	1965	(181)	113	My Little Red Book	Love	1966
(New)	53	Jumpin' Jack Flash	Rolling Stones	1968	(36)	114	Strawberry Fields Forever	Beatles	1967
(New)	54	Respect	Aretha Franklin	1968	(New)	115	A Hazy Shade Of Winter	Simon & Garfunkel	1966
(New)	55	Tuesday Afternoon	Moody Blues	1968	(261)	116	Baby, I Need Your Loving	Four Tops	1964
(12)	56	Michelle	Beatles	1966	(158)	117	Mr. Farmer	Seeds	1967
(New)	57	White Rabbit	Jefferson Airplane	1967	(New)	118	She's Leaving Home	Beatles	1967
(New)	58	"Honey"	Bobby Goldsboro	1968					
(New)	59	Summertime Blues	Eddie Cochran	1958					
(146)	60	As Tears Go By	Rolling Stones	1965					
(28)	61	You Can't Hurry Love	Supremes	1966					

# TOP 300

(New) 119	You've Got Your Troubles	Fortunes	1965
(133) 120	Everybody Needs Somebody To Love	Rolling Stones	1965
(142) 121	Alfie	Dionne Warwick	1967
(127) 122	It Ain't Me Babe	Turtles	1965
(New) 123	Society's Child	Janis Ian	1967
(27) 124	Venus	Frankie Avalon	1959
(244) 125	I'm A Man	Yardbirds	1965
(New) 126	A Whiter Shade Of Pale	Procol Harum	1967
(167) 127	All Day And All Of The Night	Kinks	1965
(New) 128	Baby You're A Rich Man	Beatles	1967
(191) 129	Exodus	Ferrante & Teicher	1961
(49) 130	Valerie	Monkees	1967
(New) 131	San Franciscan Nights	Animals	1967
(262) 132	Break On Through	Doors	1967
(161) 133	A Summer Song	Chad & Jeremy	1964
(271) 134	Papa's Got A Brand New Bag	James Brown	1965
(254) 135	What The World Needs Now Is Love	Jackie de Shannon	1965
(New) 136	Bluebird	Buffalo Springfield	1967
(89) 137	Stop! In The Name Of Love	Supremes	1965
(New) 138	Gentle On My Mind	Glen Campbell	1967
(105) 139	19th Nervous Breakdown	Rolling Stones	1966
(144) 140	Goin' Out Of My Head	Little Anthony	1964
(98) 141	Bus Stop	Hollies	1966
(New) 142	I Go To Pieces	Peter & Gordon	1965
(New) 143	Magical Mystery Tour	Beatles	1967
(52) 144	A Groovy Kind Of Love	Mindbenders	1966
(190) 145	I Ain't Gonna Eat Out My Heart Anymore	Rascals	1966
(New) 146	People Are Strange	Doors	1967
(New) 147	Love Is All Around	Troggs	1968
(154) 148	Paperback Writer	Beatles	1966
(200) 149	Summer Nights	Marianne Faithful	1965
(New) 150	Mission Impossible	Lalo Schifrin	1968
(209) 151	Because	Dave Clark Five	1964
(214) 152	Not Fade Away	Rolling Stones	1964
(New) 153	Different Drum	Stone Poneys	1967
(112) 154	Image Of A Girl	Surfaris	1960
(113) 155	A Hard Day's Night	Beatles	1964
(248) 156	My Guy	Mary Wells	1964
(93) 157	Universal Soldier	Donovan	1965
(76) 158	See You In September	Happenings	1966
(68) 159	96 Tears	? & The Mysterians	1966
(270) 160	You've Lost That Lovin' Feelin'	Righteous Brothers	1965
(69) 161	Penny Lane	Beatles	1967
(57) 162	Johnny Angel	Shelley Faberes	1962
(New) 163	We Love You	Rolling Stones	1966
(New) 164	I Know A Place	Petula Clark	1965
(31) 165	Daydream	Lovin' Spoonful	1966
(New) 166	San Francisco	Scott McKenzie	1967
(New) 167	Daydream Believer	Monkees	1967
(New) 168	Somebody To Love	Jefferson Airplane	1967
(114) 169	Town Without Pity	Gene Pitney	1962
(75) 170	Mellow Yellow	Donovan	1966
(43) 171	Help	Beatles	1965
(New) 172	Turn Around, Look At Me	Vogues	1968
(32) 173	Louie Louie	Kingsmen	1964
(New) 174	Don't Sleep In The Subway	Petula Clark	1967
(New) 175	Woman, Woman	Union Gap	1967
(143) 176	California Girls	Beach Boys	1965
(53) 177	I Want To Hold Your Hand	Beatles	1964

(55) 178	Everybody Loves Somebody	Dean Martin	1964
(82) 179	Time Won't Let Me	Outsiders	1966
(129) 180	Cherry, Cherry	Neil Diamond	1966
(124) 181	Poor Side Of Town	Johnny Rivers	1966
(153) 182	Full Measure	Lovin' Spoonful	1967
(New) 183	The Crystal Ship	Doors	1967
(212) 184	98.6	Keith	1966
(New) 185	All You Need Is Love	Beatles	1967
(148) 186	Cathy's Clown	Everly Brothers	1960
(New) 187	"More Love"	Smokey & The Miracles	1967
(New) 188	Five O'Clock World	Vogues	1965
(67) 189	Unchained Melody	Righteous Brothers	1965
(66) 190	Kicks	Paul Revere & The Raiders	1966
(New) 191	Dream A Little Dream Of Me	Mama Cass	1968
(252) 192	Ferry Across The Mersey	Gerry & The Pacemakers	1965
(New) 193	You Got What It Takes	Dave Clark Five	1967
(156) 194	7 & 7 Is	Love	1966
(New) 195	What Now My Love	Tijuana Brass	1966
(264) 196	Heart Full Of Soul	Yardbirds	1965
(New) 197	We Can Work It Out	Beatles	1965
(New) 198	Can't Take My Eyes Off You	Frankie Valli	1967
(145) 199	Hanky Panky	Tommy James & The Shondells	1966
(164) 200	Elusive Butterfly	Bob Lind	1966
(New) 201	I Get Around	Beach Boys	1964
(New) 202	Holiday	Bee Gees	1967
(274) 203	Baby, I'm Yours	Barbara Lewis	1965
(New) 204	Eight Days A Week	Beatles	1966
(40) 205	All I Have To Do Is Dream	Everly Brothers	1959
(New) 206	Expressway To Your Heart	Soul Survivors	1967
(38) 207	The Way You Look Tonight	Lettermen	1964
(72) 208	Psychotic Reaction	Count Five	1966
(New) 209	Silence Is Golden	Tremeloes	1967
(62) 210	You Didn't Have To Be So Nice	Lovin' Spoonful	1966
(New) 211	Lucy In The Sky With Diamonds	Beatles	1967
(177) 212	Bernadette	Four Tops	1967
(176) 213	Puff	Peter, Paul & Mary	1963
(169) 214	Wild Thing	Troggs	1966
(New) 215	No Milk Today	Herman's Hermits	1967
(91) 216	Duke Of Earl	Gene Chandler	1962
(187) 217	The 59th Street Bridge Song	Harpers Bizarre	1967
(236) 218	Don't Worry Baby	Beach Boys	1964
(86) 219	She Loves You	Beatles	1964
(New) 220	When I Fall In Love	Lettermen	1962
(184) 221	Rainy Day Women	Bob Dylan	1966
(New) 222	Catch The Wind	Donovan	1965
(116) 223	Patches	Dickey Lee	1961
(118) 224	Play With Fire	Rolling Stones	1965
(New) 225	Darlin'	Beach Boys	1968
(150) 226	Mrs. Brown You've Got A Lovely Daughter	Herman's Hermits	1965
(New) 227	(Theme From) Valley Of The Dolls	Dionne Warwick	1968
(186) 228	Black Is Black	Los Bravos	1966
(New) 229	Neon Rainbow	Box Tops	1967
(81) 230	Younger Girl	Hondells	1966
(218) 231	It's Now Or Never	Elvis Presley	1960
(92) 232	Red Rubber Ball	Cyrkle	1966
(211) 233	Blowin' In The Wind	Peter, Paul & Mary	1963

# TOP 300

(New) 234	Apples, Peaches, Pumpkin Pie	Jay & The Techniques	1967	(60) 267	The Last Time	Rolling Stones	1965
(New) 235	Live	Merry-Go-Round	1967	(198) 268	More	Vic Dana	1964
(33) 236	Bang Bang	Cher	1966	(107) 269	Hang On Sloopy	McCoys	1965
(New) 237	Judy In Disguise (With Glasses)	John Fred & His Playboy Band	1968	(New) 270	I Say A Little Prayer	Dionne Warwick	1967
(79) 238	Georgy Girl	Seekers	1967	(21) 271	Gimme Some Lovin'	Spencer Davis Group	1967
(125) 239	Mona	Rolling Stones	1965	(197) 272	Angel Baby	Rosie & The Originals	1961
(New) 240	Gimme Little Sign	Brenton Wood	1967	(New) 273	Love Potion Number Nine	Searchers	1965
(251) 241	We Gotta Get Out Of This Place	Animals	1965	(228) 274	The Mountain's High	Dick & Deedee	1961
(New) 242	Walk On By	Dionne Warwick	1962	(291) 275	Sock It To Me—Baby!	Mitch Ryder	1967
(New) 243	Ballad Of Bonnie & Clyde	Georgie Fame	1968	(87) 276	Strangers In The Night	Frank Sinatra	1966
(180) 244	Do You Want To Know A Secret	Beatles	1964	(New) 277	Mr. Soul	Buffalo Springfield	1967
(New) 245	Rescue Me	Fontella Bass	1965	(227) 278	Pretty Ballerina	Left Banke	1966
(173) 246	Hold Me, Thrill Me, Kiss Me	Mel Carter	1965	(216) 279	Lightnin' Strikes	Lou Christie	1965
(New) 247	Bits And Pieces	Dave Clark Five	1964	(140) 280	Positively 4th Street	Bob Dylan	1966
(New) 248	Lady Willpower	Union Gap	1968	(New) 281	The "In" Crowd	Ramsey Lewis	1965
(New) 249	Blues' Theme	Davie And The Arrows	1967	(95) 282	Born Free	Matt Monro	1966
(97) 250	Lady Jane	Rolling Stones	1966	(126) 283	Lady Godiva	Peter & Gordon	1966
(New) 251	She'd Rather Be With Me	Turtles	1967	(162) 284	Soldier Boy	Shirelles	1962
(New) 252	I'll Never Find Another You	Seekers	1965	(147) 285	My Generation	Who	1966
(New) 253	I Can See For Miles	Who	1967	(35) 286	Last Train To Clarksville	Monkees	1966
(260) 254	The Lonely Bull	Tijuana Brass	1963	(282) 287	Uptight	Stevie Wonder	1964
(77) 255	Sheila	Tommy Roe	1962	(247) 288	Sloop John B	Beach Boys	1966
(231) 256	I Call Your Name	Mamas & Papas	1966	(201) 289	Wooly Bully	Sam The Sham & Pharaohs	1965
(275) 257	All My Loving	Beatles	1964	(239) 290	All I Really Want To Do	Cher	1965
(108) 258	The Girl From Ipanema	Getz & Gilberto	1964	(119) 291	Sweet Pea	Tommy Roe	1966
(139) 259	Snoopy Vs. The Red Baron	Royal Guardsmen	1966	(94) 292	Yellow Submarine	Beatles	1966
(267) 260	If I Were A Carpenter	Bobby Darin	1966	(134) 293	My Cup Runneth Over	Ed Ames	1967
(New) 261	Do You Know The Way To San Jose	Dionne Warwick	1968	(New) 294	Cry Like A Baby	Box Tops	1968
(64) 262	Good Lovin'	Rascals	1966	(208) 295	You Baby	Turtles	1966
(102) 263	Baby Love	Supremes	1964	(83) 296	Soul And Inspiration	Righteous Brothers	1966
(249) 264	Kind Of A Drag	Buckinghams	1967	(106) 297	You Were On My Mind	We Five	1965
(137) 265	Last Kiss	J. Frank Wilson	1964	(281) 298	I'm So Lonesome I Could Cry	B. J. Thomas	1966
(128) 266	26 Miles	Four Preps	1958	(192) 299	Hungry	Paul Revere & Raiders	1966
				(New) 300	Apache	Jorgan Ingmann	1961



Robert W. Morgan



Frank Terry



Charlie Tuna



The Real Don Steele



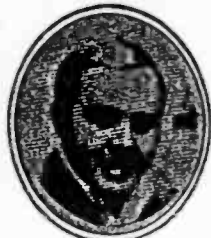
Sam Riddle



Humble Harve



Johnny Williams



Bill Wade

(Numbers in parenthesis indicate position on KHJ's 1967 Top 300)

## 93/KHJ BOSS RADIO

The popularity of records listed within is the opinion of KHJ based on votes mailed in by its listeners listing their favorite all-time top three records.

com: R. Jacobs

SAFECHACKER happens for the first time on Morgan's show tomoro at :11 after 7am. It then runs hourly thru 12:11am the next day on Williams' show.

For the first 3 days a promo will run at :37 in every hour prior to a contest. This is cap P-1 which is from 13-23 seconds. From 6:37am thru 11:37pm daily.

Take calls over intro of record going into :11...per the attached format... just like a normal ol' phoner.

Get contestant info on winner log and fill in names on format. **MAKE SURE THE CONTESTANT REALIZES HE WILL BE GUESSING THREE SINGLE-DIGIT NUMBERS!!!** The correct answer is the "combination" to the safe...if he guesses right the safe opens and he wins.

After all spots at :11 hit the cap P-2. This is slightly different from other game cap bg's in that it hits full and stays up for four quick chords. Chunnng...pause...chung-chung-chung is the way it goes...fast! Then the tymph hits and you do your thing with the ~~contestant~~ contestant. Per attached.

It is important that you ask the contestant to repeat. This gives the engineer time to load in the cap P-3-W if its a winner. In 99% of the cases it'll be a wrong guess. When the answer is wrong:

Nod "no" to the engineer. This, of course, means not right...and since it ain't a winner after your "Alright...let's try it" he hits cap P-3.

Cap P-3 includes a logo. Go from it to the next record, and over intro do the consolation line as indicated. (Williams & Wade: At 12:11am just leave off the final line, plugging "next hour.")

P-3 is three distinct dialing-combination-on-a-safe sounds. There is a pause between each of the three. When you get it down you can mumble the numbers guessed by the contestant...and it'll really sound groovy. He guesses "7-8-9." You say "Alright...let's try it" and cue the P-3. When the sound hits you mumble (like you're actually doing it and concentrating: "Seven"...clickclickclick..."Right"...clickclickclick..."Nine".) Do this while the clicks are happening. If this doesn't make any sense listen to it before you go on: either the contest or the P-3 on cue. Note: There are four different cuts on P-3...out all have three distinct clicks...only different rhythm.

After this happens on the P-3 there is brief dead air. This is the sound of nothing hap. ening: the safe didn't open...then the "93/KHJ." Don't panic about this pause.

OK, if the guess is right...as soon as you hear it the first time you nod "yes" vigorously at the engineer. This means yes, he's right...he's a winner. The engineer aborts P-3 and hits cap P-3-W (for Winner!) on your line "Alright...let's try it."

Cap P-3-W has the same three click-pause-click-pause-click sound...but then goes into a 7-second vault opening...and then a "92/KHJ." And over the intro you flip out with congrats, stopping the music if the winner's really hysterical. **TAPR ALL CONTESTS!!!**

3. I know this reads like a very complicated thing...but you'll understand once you hear...and do...it. Main thing is to signal winner as soon as possible so the P-3-W can be ready. This ties up machines and it'll probably mean



yanking the P-3 and putting in the winner cap. Also...for a winner...when you're nodding "yes" frantically to get the cap in, you must also be very coolly saying "Would you please repeat that?" ~~!??#?!!~~ Whew. Therefore, I suggest you really do a standard suspense-strach reading of that line...so when it happens it won't sound slow and tip it off.

!!!

9. Before you do this contest for the first time call me...or see me...for the first correct (3 single-digit) answer. And sign the attached form and return to my office before doing this contest on the air, please.
0. At least the first time we'll go back and do it again. If you get the winner I'll be in touch to give you the next right answer. If it happens after hours call me immediately in case I missed it, and I'll get the answer to everyone. If I'm not going to be in my office or at home I'll leave a number on the board where I can be reached. (Please, no winners while the Rams are creaming Frisco Friday night!!!)
1. If you're confused...particularly after doing it on the air...or even hearing it...get in touch with me. Repeating....

Be sure the contestant knows what to guess (especially first few days) so that doesn't hang you up. (Obviously if the person guesses "65-83-42" you gotta get him to change live, while it's happening, to 3 single-digit guesses.)

Assume it'll always be a loser. Routine. The moment you hear the wrong guess you nod "no" while asking for repeat...and the engineer can forget about P-3-W.

When it's a winner make sure the engineer quickly realizes it (by nodding "yeh") and at the same time don't sound any different on the air!!!

Please don't write down the correct answer. If you forget it call me any time, day or night, but you should be able to remember 3 numbers without leaving any evidence!!!

After a winner we keep going...same mechanics, same technique, same prize. For at least one more...T.F.N.

2. Starting tomoro there are two SAFECRACKER one-liners per hour (schedule on cue sheet) plus a clue one-liner every hour. No clues T.F.N., but read the one-liner like it might happen at any moment! The other one-liner is the Jimi Hendrix concert plug.
3. Engineers: Please tape all contests. Losers need not be saved. Lemme know if you have any problems with this. Much easier than it reads (couldn't be any more complicated!)
4. USE OPTIONAL "SAFECRACKER" TIME SIG A FEW TIMES PER HOUR.

\* Red-dot on "Mary-red-461" on third + long of second + ten with field position eight.

93/KHJ "SAFECRACKER" FORMAT

(OVER INTRO OF RECORD BEFORE :11 SEQUENCE:)

JOCK: CLICK WITH THE CORRECT COMBINATION TO BOSS RADIO'S SAFE AND THE CONTENTS...ONE THOUSAND DOLLARS IN KHJ CASH...ARE YOURS! THE LINES ARE OPEN AND I'LL TAKE THE \_\_\_\_\_ CALL AT 741-11-41!

(LAST IN :11 SEQUENCE:)

CAP P-2: (ESTABLISH CHORDS, THEN COME IN AT TYMP B.G. WITH:)

JOCK: THERE'S ONE THOUSAND DOLLARS IN CASH IN THE KHJ SAFE, AND ITS COMBINATION LOCK HAS THREE STOPS...EACH STOP FROM ZERO TO NINE. NOW, \_\_\_\_\_ OF \_\_\_\_\_, TELL ME, IN THE RIGHT SEQUENCE, THE SECRET COMBINATION AND THE ONE THOUSAND DOLLARS IS YOURS!

PHONE: (CONTESTANT GUESSES) \*\*\*

JOCK: WOULD YOU PLEASE REPEAT THAT?

PHONE: (CONTESTANT GUESSES)

JOCK: ALRIGHT...LET'S TRY IT!

CAP P-3:\*\*\* (3 DIALING SOUNDS...PAUSE..."93/KHJ")

RECORD: (OVER INTRO:)

SORRY YOU MISSED THE CORRECT COMBINATION, \_\_\_\_\_, BUT WE'RE SENDING YOU A PAIR OF TICKETS TO KHJ'S JIMI HENDRIX CONCERT! STANDBY...BOSS RADIO'S ONE THOUSAND DOLLAR "SAFECRACKER" JACKPOT IS YOURS FOR THE WINNING...NEXT HOUR!

\*\*\* (WINNER PROCEDURE)

IF THE GUESS IS RIGHT, SIGNAL THE ENGINEER (NODDING "YES" VIGOROUSLY) TO USE CAP P-3-W. CAP IS SAME DIALING SOUNDS PLUS SAFE CLUNKING OPEN AND "93/KHJ". FLIP OUT WITH CONGRATS. CHECK WHETHER CONTEST CONTINUES AND CURRENT INSTRUCTIONS.

To: BOSS JOCKE

Sept. 6, 1968

From: R. Jacobs

RAMS 34 49ERS 20

1. Starting late this afternoon we'll world premier two cuts from the new Mama Cass LP...which is quite fantastic. This is Cass by herself...no connection with Mama's & Papa's. Album produced by John Simon, who did Big Pink, among many heavy others (like Dylan.) The longest of the two cuts we're playing SWEET BELIEVER could be another MacArthur Park. Should be exclusive all weekend. Non-exclusives in booth just in case.

2. Starting at midnite tonite we'll alternate in the :37 slot:

P-4 a 47-second Jimi Hendrix concert promo c:

P-5 a 2-punch SAFECRACKER clue.

Do whichever the log says. (Williams & Wade: All-nite the Hendrix runs every hour, no clue.)

Johnny: At midnigh put in the P-4 and please put the old P-1 in the morgue.

Morgan: At 6am Saturday put in the P-5 and spare.

3. The answer we're on now will be known as ANSWER I. Until we get our first winner you use clues for ANSWER I. Clue #1 for Saturday, #2 for Sunday (Terry) and #3 for Monday.

If you get a winner over this weekend:

- Immediately destroy all clues for ANSWER I...both used & un-used.
- Open the envelope with clues for ANSWER II. Open Clue #1 and use it the next time you have a clue at :37. Post it. Put clues #2 and #3 on bulletin board for next day (or next winner, whichever is first.)
- If you don't hear from me, get in touch with me, so I can give you ANSWER II before next contest at :11. PASS THE ANSWER ON TO THE NEXT GUY.

If we get two winners this weekend...repeat the above procedure with clues for ANSWER III.

4. HOOPER is on thru Sunday...possibly Monday (because of Labor Day)...so quick!

5. Note to do a SAFECRACKER "Rules" one-liner once a show.

6. Please let me know if you have any problems with the September vacation sked. Wade: Be sure to sit in with Sam on either Wedne day 9-11 or 9-18 so you know the Boss 30 preview procedure (which you do on 9-25.)

Harve will emcee the Hendrix concert next Saturday (the 14th.)

7. Play all the records on the list!!! How can we tell about a Hitbound if it never gets played??? Play 'em all!!!

8. Lots of rumors about KFI (or KXX) going rock. Let's sound so damn good they'll forget about it!!! With real competition we can't make a lot of the BASIC mistakes which still happen...after 34 years.

Plus every other guy at least once a show! Sell the \$... in the contest!!!



# HOOPER RADIO AUDIENCE INDEX

CITY: LOS ANGELES, CALIF. MONTHS: SEPTEMBER, 1968

IN-HOME AUDIENCE ONLY

CONFIDENTIAL - FOR MANAGEMENT USE ONLY

## SHARE OF RADIO AUDIENCE

TIME	HOMES USING RADIO	KABC	KPAC	KFI	KFWB	KGBS	KGFJ	KGIL	KHJ	KLAC	KMPC	KNK	KOST	KPOL	KPPC	KRLA	XTRA	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	15.3	5.2	1.4	2.1	7.6	3.1	4.5	0.7	12.8	14.2	8.3	4.9	1.7	5.9	2.1	7.6	2.4	SEE	2,550
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	11.0	6.0	1.4	2.8	6.0	0.7	5.3	0.4	19.1	6.7	3.2	3.9	2.1	3.5	3.6	11.7	2.1	NEXT	3,271
SUNDAY DAYTIME 10:00 A.M.-6:00 P.M.	13.2	5.8	††	6.4	4.6	1.7	1.7	1.7	20.2	4.6	5.8	0.6	2.3	5.8	0.6	8.1	2.3	PAGE	1,652
SATURDAY DAYTIME 10:00 A.M.-6:00 P.M.	12.6	3.7	1.2	9.1	4.9	1.8	5.5	††	17.7	7.9	5.5	4.3	2.4	5.5	1.2	3.0	2.4		1,723
SUNDAY THRU SATURDAY 6:00 P.M.-11:00 P.M.	10.9	6.1	1.0	8.1	5.2	1.4†	5.2	2.6	17.1	7.4	4.2	3.5	3.9	4.8	1.6	6.5	2.9		3,708
TOTAL RATED TIME PERIODS **	12.2	5.6	1.1	5.0	6.0	1.9†	4.8	1.2	16.8	8.9	5.3	3.8	2.6	4.9	2.1	8.1	2.5		12,904

\*\* Every rated hour given equal weight. For this reason this Total Index is not an arithmetic average of the Day-Part Indexes.  
 † The above measurements for Radio Station KGBS are adjusted for broadcast time.  
 †† Less than 0.1

"Homes Using Radio" is the percentage of homes interviewed which are listening to the radio. Where listening to a second program over a second radio set is reported in a home, that fact is reflected in the individual station "Shares." "Share of Radio Audience" represents the proportion of the total radio audience listening to a particular station.  
 Where an FM station duplicates its corresponding AM station's program schedule in its entirety, the FM station mentions are combined with the AM station's mentions.  
 The Code of Practice governing the use of "RADIO HOOPERINGS" applies to this "RADIO AUDIENCE INDEX."

# BOSS HITBOUNDS

MAGIC CARPET RIDE Steppenwolf	Dunhill
DON'T LEAVE ME Robert John	Columbia
PEACE OF MIND Nancy Wilson	Capitol

KHJ AND THE BOSS JOCKS  
THANK YOU  
FOR MAKING THIS  
SUMMER'S CONCERT SERIES  
A SOLID SOLD-OUT SUCCESS!  
WE HOPE YOU DUG THE  
DOORS, THE RASCALS,  
SIMON & GARFUNKEL AND  
THE JIMI HENDRIX  
EXPERIENCE!

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

# 93/KHJ BOSS 30



JIMI HENDRIX soaks it to 'em at KHJ's concluding concert of Summer '68!

## KHJ'S BOSS 30 RECORDS IN SOUTHERN CALIFORNIA

PREVIEWED SEPTEMBER 18, 1968

LAST WEEK	THIS WEEK	TITLE	ARTIST	LABEL	WEEKS ON BOSS 30
(2)	1.	HEY JUDE/REVOLUTION	The Beatles	Capitol	3
(6)	2.	MIDNIGHT CONFESSIONS	The Grassroots	Dunhill	4
(4)	3.	FIRE	Arthur Brown	Atlantic	4
(1)	4.	HARPER VALLEY P.T.A.	Jeannie C. Riley	Plantation	5
(7)	5.	TIME HAS COME TODAY	Chambers Brothers	Columbia	4
(8)	6.	BABY, COME BACK	The Equals	RCA	4
(3)	7.	WORKING ON A GROOVY THING	Patti Drew	Capitol	6
(12)	8.	SUZIE Q	Creedence Clearwater	Fantasy	4
(13)	9.	SLIP AWAY	Clarence Carter	Atlantic	5
(22)	10.	MORNING DEW	Lulu	Epic	3
(18)	11.	HOLD ME TIGHT	Johnny Nash	Jad	4
(14)	12.	LOVE HEALS	Colours	Dot	5
(5)	13.	INDIAN RESERVATION	Don Fardon	Crescendo	5
(26)	14.	GIRL WATCHER	The O'Kaysions	ABC	2
(23)	15.	TO WAIT FOR LOVE	Herb Alpert	A&M	4
(10)	16.	ON THE ROAD AGAIN	Canned Heat	Liberty	7
(27)	17.	MY SPECIAL ANGEL	The Vogues	Reprise	2
(30)	18.	PIECE OF MY HEART	Big Brother & The Holding Co.	Columbia	2
(20)	19.	I MET HER IN CHURCH	The Box Tops	Mala	3
(25)	20.	THAT KIND OF WOMAN	Merrilee Rush & The Turnabouts	Bell	2
(11)	21.	WHO IS GONNA LOVE ME?	Dionne Warwick	Scepter	5
(21)	22.	SPECIAL OCCASION	Smokey & The Miracles	Tamla	3
(28)	23.	ELENORE	The Turtles	White Whale	2
(HB)	24.	THOSE WERE THE DAYS	Mary Hopkin	Apple	1
(29)	25.	HELP YOURSELF	Tom Jones	Parrot	2
(HB)	26.	LALENA	Donovan	Epic	1
(HB)	27.	THE SNAKE	Al Wilson	Soul City	1
(HB)	28.	LITTLE GREEN APPLES	O. C. Smith	Columbia	1
(HB)	29.	OVER YOU	The Union Gap	Columbia	1
(HB)	30.	JESSE BRADY	The McCoys	Mercury	1

**OFFICIAL** ISSUE NO. **168**

The listing of records herein is the opinion of KHJ based on its survey of record sales, listener requests, and KHJ's judgment of the record's appeal.

To: BOSS JOCKS

Sept. 26, 1968

From: Ron Jacobs

1. Attached is the September-only Hooper. Congratulations...it's very heavy. I didn't deliberately delay getting this out, but as I told Charlie yesterday: only the bad ones are rushed out! The main thing to remember is that there is a traditional October dumb coming up and we must be at our very best. As I mentioned in a previous memo the October Hooper will not start 'til Oct. 14 regardless of when the Series ends. Therefore we won't be fighting baseball...and we'll have a rolling start (one week pre-promote and full-fledged hype) on our October promotion which'll start Oct. 14.

For comparison purposes, our August-only figures were: Morning 11.5, Afternoon 20.7, Night 12.3, Saturday 17.1, Sunday 16.4, TOTAL 15.2.

2. Main plug on one-liners and ad-libs should be mention of lossline numbers. Mix 'em up and plug 'em all. Revised one-liners coming.

3. The present list is very up-tempo so...be sure to use what ballads there are for balance, and use ballad Goldens when the pace gets too frantic. Particularly when the kids are in school (weekdays from 6:30am-2:30pm) try to hold it down a bit. It's very easy with this list, to come on too hard-rock in mid-day. We've added the older Goldens in the Yellow section: use 'em. The following excerpt from a listener letter (signed by about 25 people) is a good reminder that you never know for sure where the (collective) audience is at: "We are all disappointed with the Top 300. We all thought it was stupid and ridiculous. Nothing but paddys, little kids with their stupid records. Not enough soul and not enough oldies from the 50's. Not enough Elvis, Brifters, Little Anthony, Shirelles, Miracles, Temptations, Platters, Tommy Edwards, Jimmy Clanton. Koko was real good, they played songs from the 50's like one week 1957, next weekend 58, etc. That was tuff music. Your songs had too many dumb Beatles and Rolling Stones. Too many paddy music and not enough soulz and of course not enough oldies. We are all older and want to hear more." The key here is that there are ex-OB listeners who are now in the 25-plus bracket who we automatically pick up cut since they grew up with the Shirelles (I, Joe Yocum, Art Laboe and that whole scene...they seem to think Beatles (etc.) are "kid stuff." No matter that there's more "happening" in four bars of Strawberry Fields forever than the entire Jimmy Clanton songbook. These people...and there are lots of them (the letter's signed by Christine Lopez, Rita Sanchez, Bella Herrera, Lupe Miller, etc.) are less interested in art (or progress) but more in memories. Yesterday I heard Steele play something from about '57 which doesn't get much play and Iolo it with Janis Joplin or something that "new." That's where it's at!!! GOD! THE USUAL STRUCTURE, BABY and that means not only taking care of those who want the right now stuff...but also those folks whose emotions and memories are frozen back with Jan & Lean and the surfing scene. KJ is certainly rolling with it (a year ago you never have six 1/2" trax, let alone five of 'em being "Cody Miles, Springfield, Mugs, Honrix and Team!) but we also gotta bear in mind all them cats in service stations with duckass nazkuts and poor habits...and their chicks...who seem to be in the bag indicated in the above letter. Again, for the 17,950th time I repeat: every Golden in the book is there for a good reason...so play 'em all...whether you dig 'em...or even

remember 'em. Being too "hip" is deadly. Northridge...not Sunset Strip...is where it's at if you want big #1 numbers. KPPC's 2.1 combines with 0.5 to give underground less than 3% of the action (and that's in a month when they should have been at their peak.)

And one other area which we keep screwing up: not playing all the hitbonds. The Avant-Garde was taken off our list...it was getting ignored when it was a HB...and then we went back on it. None of you were playing the Robert ~~XXX~~ record enough when it was a hitbond...  
~~XXXXXXXXXX~~ Knight  
and now the Robert John isn't getting even play. Please don't try to out-psyche and anticipate those of us picking the music...we really don't do that bad...and we've got a lot of info from a lot of sources and markets to go on. PLAY 'EM ALL!!!!!!!

4. Drake has just returned to LA after being gone for a week...so let's sound BOSS. I've spoken to two of you about overtalking and I appreciate how quickly & professionally that was improved. Watson and Drake have commented on the improvement. Everyone should keep in mind that there's a tendency to let a little bit of extra, un-needed talk start creeping in...so watch it. Make what you say count...keep it clean...and crackle!!!
5. The October vacation sked is attached. Wade will be doing Morgan's next week and the week after. (Terry does 6-9am Monday 9/30...Tuna the next Monday 10/7.) Sam will do Harvey's show Tuesday 10/1. Morgan back on October 14. Let me know if there's any problem with the attached.
6. Football results. Hi-school football results we be given you on Thursday afternoons and evenings...with the biggest action on Friday nights. The attached formats will be used. There's space for up to three scores in one spot. NEVER DO MORE (three is the most you'll get in any of the three different formats.) Do them using the format wording as indicated. Do 'em in front of spots...zap 'em out. (If it really makes sense you can do 'em between two 30-second spots...but the best way is to do 'em coming out of the record.) NEVER DO MORE THAN ONE MATCH (3 scores) OR RESULTS PER SPOT... After you've done 'em...throw 'em out... no need to repeat. (Starting this weekend Baxter will be off Tuesday & Wednesday so we'll have all high-school, college and pro results on thru Monday mornings.)

HAVE FUN ON THE RADIO AND PLEASE  
TRY & SOUND LIKE THE #1 POP STATION  
IN AMERICA!

P.S.(T.V.) ("Please spread the word") OK...has just knocked off WJLA in the New York market at nights...and is plus in at all times!

To: BOSS JOCKS

Oct. 11, 1958

From: Ron Jacobs

INFORMATION RE. THIS CONTEST IS CONFIDENTIAL  
UNTIL IT BEGINS OCT. 14!!!

1. The LAUGH-IN CONTEST begins on Morgan's show 7:11am Monday. It runs daily from 7:11a thru 11:11pm. Sunday starts at 10:11am. (Morgan: LAUGH-IN promo P-2 runs last time at 6:11am Monday.)
2. Clues run daily from 6:37am thru 10:37pm. Sunday clue at 9:37am. (Morgan: No clue at 6:37am, Monday only.)
3. Contest is variation of Mr. Whisper, but the correct answer consists of three names. MOST IMPORTANT: The main rule is that they must guess all three laughs to win. As it goes along (or even early, thru a freak) you might get a guess with one...or even two...of the correct names. That is not a right answer...you just do the format as attached and do not react to the partially correct answer!!! This point... to win you must guess all three...will be stressed on one-liners and in the printed rules.
4. Prize goes up \$1000 a day until we get a winner!!! This is most important thing you have to sell (... "if there's no winner by November 14 the prize will be worth \$30,000!!!", etc.) New thousand is added every morning at 7:11 by Morgan (10:11 Sunday by Terry.)
5. Incorrect answer and we send contestant Laugh-In LP.
6. Get the three correct answers from me before you go on Monday and sign the reminder of the \$10,000 fine re. contests! (Dig where NEC has been nailed for rigging TV contests?)
7. Traffic will have filled out the collar amount for each day. You fill out the ~~XXXXXX~~ contestant's information on format sheet...and winner log. Remind contestant that he must guess three (and all three must be right to win.) You ask contestant to repeat entire guess.
8. We are not specifying which Bossline...so it's up to you to rotate which lines you take calls on: should be 2 to 1 Hollywood over others alternating. Also...always take at least five calls.
9. HAVE ENGINEERS TAKE ALL CONTESTS!!! (There's no "winner" section on the format 'cause there'll only be one winner. Obviously a winner means a total freakout and milking for reaction! Contest ends when there's a winner.)
10. Clue at :37 will be done (repeated once) within a 2-punch (P-3.) This will be changed every morning as the 2-punch will refer to that day's jackpot total...(Morgan & Terry note.) Cue remains constant.
11. KID "Laugh-In Time" in alternate slots. Jackpot amount plug as indicated plus ad-libs.

Again...the mechanics of this contest will not be announced until it starts...so just plug on the air thru Monday as we have been...but SELL THE MONEY!!! If you've any questions, ask me when you're getting the answers. THIS IS A CHANCE TO AVOID THE OCTOBER RATING SLUMP...THE STATION'S PUTTING UP A BUNDLE...IT'S UP TO YOU TO SELL IT & REALLY TURN ON FOR THE HOOPER WHICH STARTS MONDAY!!!



KHJ RADIO "LAUGH-IN" FORMAT

(OVER INTRO OF RECORD BEFORE :11 SEQUENCE:)

LIVE: THE KHJ "LAUGH-IN" JACKPOT IS UP TO \_\_\_\_\_ THOUSAND DOLLARS! ALL THE BOSSLINES ARE NOW OPEN AND I'LL TAKE THE \_\_\_\_\_ CALL!

(AFTER ALL SPOTS IN :11 SEQUENCE:)

CAP P-1:

("LAUGH-IN" MUSIC AND TUNA SAYS: THIS IS THE SOUND OF KHJ'S THOUSAND-DOLLAR-A-DAY LAUGH-IN! THREE LAUGHS THEN TYMP HITS AND TO B.G. FOR:)

LIVE: BOSS RADIO'S "LAUGH-IN" JACKPOT IS NOW AT \_\_\_\_\_ THOUSAND DOLLARS IN KHJ CASH! TO WIN IT ALL, \_\_\_\_\_ OF \_\_\_\_\_ TELL ME...WHO ARE THE THREE MYSTERY LAUGHERS?

PHONE: ( 3 GUESSES )

LIVE: PLEASE REPEAT THEM.

PHONE: ( 3 GUESSES )

LIVE: I'M SORRY \_\_\_\_\_, THAT ANSWER IS NOT CORRECT...BUT WE'RE SENDING YOU A COPY OF ROWAN & MARTIN'S LAUGH-IN ALBUM! STANDBY...FOR ANOTHER CHANCE NEXT HOUR TO WIN \_\_\_\_\_ THOUSAND DOLLARS!

LOGO: ( 93/KHJ )

LIVE: AND REMEMBER...IF THERE'S NO WINNER TODAY, BOSS RADIO ADDS ONE THOUSAND DOLLARS TO THE LAUGH-IN JACKPOT, AND PRESENTS A BRAND NEW CLUE, TOMORROW MORGAN!

I hereby acknowledge that because of the nature of my employment at Radio Station KKHJ, I have been given and know the names of all three "KKHJ Thousand-Dollar-A-Day Laugh-In" mystery laughers. (The mystery laughers in KKHJ's forthcoming contest.)

I agree that I will not divulge the mystery laughers' names to any other person without the express written permission of the General Manager of KKHJ.

I further acknowledge that I am familiar with the policy of PGO General, Inc., and the Rules of the Federal Communications Commission which prevent the broadcasting of any matter which will deceive or mislead the public, including, without limitation, the prior divulgence of answers to contests, quiz programs, etc.

The Federal Communications Act makes it a crime to supply to any contestant any special or secret assistance regarding any contest, and subjects any such person to a fine of not more than \$10,000.00, or not more than one (1) year in jail, or both.

I have read and understand the foregoing.

DATED: October 14, 1968 at Los Angeles, California

---

JOHN H. WILLIAMS

Broadcast Application		FEDERAL COMMUNICATIONS COMMISSION				Section II		
RENEWAL APPLICATION ENGINEERING DATA			Name of applicant <b>RKO GENERAL, INC.</b>					
1. Description of transmitting apparatus				5. Frequency monitors and control equipment				
	Make	Type No.	Serial No.			Manufacturer's name	Type No.	
Visual					Visual			
Aural	RCA	BTA-1R1	BC14934		Aural	RCA	BW11A	
Tubes in last radio stage				How often is the station frequency and the frequency monitor checked with a frequency standard of known accuracy? <b>Weekly</b>				
	Make	Type No.	Number used		Automatic frequency control equipment			
Visual					Make	Type No.		
Aural	RCA	4-400A	2		RCA	TMV130B		
2. Operating constants (FM and Television only)				Furnish following data on last frequency checks				
		Visual	Aural		Date	Frequency		
Total plate current to last radio stage in amperes		_____	_____		June 24, 1968	929.9978 KZ		
Plate voltage applied to last radio stage in volts		_____	_____		Reading of monitors	Method used (Use reverse side of this sheet)		
Plate input power to the last radio stage in kilowatts		_____	_____		3,5 zps			
Efficiency Factor F of the transmitter at operating power		_____	_____		6. Modulation monitors			
RF transmission line meter reading		_____	_____			Manufacturer's name	Type No.	
3. Indicating instruments: (Standard Broadcast only)				8. Give date of last tower repainting				
	Range	Normal Reading		June, 1962				
		Day	Night		9. Have changes been made in the fundamental audio or radio circuits of the transmitter affecting the schematic diagram heretofore filed with the Commission? If the answer is "Yes" attach as Exhibit No. _____ an accurate corrected diagram, and brief explanation.			
Plate voltmeter	0-4kv	3.0kv	3.1 kv		Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>			
Plate ammeter	0-1A	0.49A	0.51A		10. (a) Have equipment performance measurements been made within the past four months? <b>Not applicable - See Ex. 2A</b>			
Antenna ammeter	0-8A	4.2A	4.55A		(b) Give date of last measurements.			
4. Directional antenna operating values (Standard Broadcast only)				(c) Do these measurements show the transmitting system performance to be in accordance with the Standards of Good Engineering Practice? (If the answer to either of the above questions is "No", attach as Exhibit No. _____ a complete explanation.)				
	Phase reading in degrees	Antenna base current		Remote indication of antenna current		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		
Tower	Night	Day	Night	Day	Night	Day		
#1	+ 96	-	2.55	-	2.55	-		
#2		-	3.3	4.2	3.3	4.2		
#3								
#4								
#5								
#6								
Manufacturer and type of phase monitor used in taking above readings:				11. In what respect, if any does the apparatus, antenna, or operation differ from that described in the last application for license or renewal of license?				
Nems Clarke Model 108E								
Describe equipment used for remote indication of antenna currents (phase monitor or other method) RF Pickup loop & thermocouple for trans, RF pickup loop and diode for studio.				12. Attach as Exhibit No. _____ the original or one exact copy of the transmitter operating logs for the seven days comprising the composite week analyzed in Section IV of the application. If original logs are submitted they will be returned. (For Standard Broadcast Only)				
				Not applicable.				



To: Newsmen, I's & Engineering Staff

From: Art Kevin

Re: POSSIBLE PRESIDENTIAL ADDRESS ON VIETNAM SITUATION

If and when President Johnson makes an announcement to the nation regarding the current negotiations in Vietnam, we will carry his statement "live" from the White House.

Newsmen: We will carry no matter what time, day or night. Ron Jacobs is to be called at his home or contacted in his office when we receive such word from Washington. Home phone: 654-0663.

PROCEDURES:

- 1) First word that the President will address the nation on the Vietnam situation is to be treated as BULLETIN matter. Use blue format BULLETIN sheet. As always keep material brief closing with the fact that KHJ will carry the President's statement "live" at whatever time is set.

BULLETIN OUTCUE: "THIS IS \_\_\_\_\_ KHJ NEWS". (Regular program resumes)

- 2) Plan to get on air from our booth at least :30 seconds before we join UPI audio. Use same intro as on blue sheet for BULLETIN and note again that President Johnson is about to address the nation on the Asian situation and we are carrying that address "live" from Washington. Then, join UPI.

- 3) Coming out of speech, provide brief recap (or skip if this is done by UPI commentator) and close with:

"YOU HAVE JUST HEARD AN ADDRESS BY THE PRESIDENT OF THE UNITED STATES, LYNDON B. JOHNSON, PRESENTED "LIVE" FROM WASHINGTON, D.C. FURTHER DETAILS AS THEY DEVELOP. THIS IS \_\_\_\_\_ KHJ 20/20 NEWS. (Resume regular programming)

**THE GENERAL TIRE & RUBBER COMPANY**  
 Equity ownership of 25% or greater of The General Tire & Rubber Company as of  
 8/4/68 excluding RKO General, Inc. or subsidiaries of RKO General, Inc.

	<u>Location</u>	<u>Nature of Business</u>	<u>%</u>
Aerojet-General Corporation	El Monte, California	Engaged in research and development and manufactures rockets, rocket propulsion systems, etc.	84.77
Aerojet Delft Corporation	Melville, New York	Manufactures cameras and X-Ray equipment in the United States.	50
Aerojet-General International Corp.	El Monte, California (Also has office at Neuilly sur Seine, France)	Markets parent's products and services.	100
Batesville Manufacturing Co.	Batesville, Arkansas	Manufactures hardware and ordnance for military.	100
Bristol Aerojet Limited	Banwell, England	Manufactures parts for rockets.	50
Idaho Nuclear Corporation	Idaho Falls, Idaho	Operates reactors and research facilities for A.E.C.	50
Societe Marocaine des Telecommunications Par Satellites - SOMATELSAT	Morocco	Formed to construct & operate a ground station in Morocco.	50
Watts Manufacturing Company	Compton, California	Manufactures tents for military.	100
A. M. Byers Company	Ambridge, Pennsylvania	Engaged in research and development and engineering.	81.49
Galis Manufacturing Company	Fairmont, West Virginia	Manufactures & repairs electric motors & mining equipment.	97
Missouri-Rogers Corporation	Joplin, Missouri	Manufactures stone crushing equipment & produces steel & iron castings.	100
Bryant General Tire Company	Birmingham, Alabama	Retail tire sales & service.	72
Schoettler General Tire Specialists, Inc.	Madera, California	" " " " "	100
Jahant General Tire Service, Inc.	Pomona, California	" " " " "	75
Redwood General Tire Service Co.	Redwood City, California	" " " " "	100
General Tire Service, Inc.	Greensboro, N. Carolina	" " " " "	50.33
Abilene General Tire Co.	Abilene, Texas	" " " " "	100
Lloyd's General Tire, Inc.	Corpus Christi, Texas	" " " " "	50.75
General Tire Service	Dallas, Texas	" " " " "	65
Garrison General Tire Service	Odessa, Texas	" " " " "	76
General Tire of Puerto Rico, Inc.	San Juan, Puerto Rico	" " " " "	100
The General Tire Realty Company	Akron, Ohio	Real Estate Holding Company.	100
Trans-General Life Insurance Co.	Washington, D.C.	Life Insurance Company.	100
General Tire International Company	Akron, Ohio	Furnishes technical know-how and sells parent's products outside the United States.	100
General Tire Athletic Products	Akron, Ohio	Sells athletic products into Canada.	100
The General Tire and Rubber Company of Canada, Ltd.	Toronto, Ontario Canada	Sells tires in Canada.	100
General Tire Land Company, Ltd.	Canada	Land holding company.	100
Manfield-Densman General Co., Ltd.	Barrie, Ontario Canada	Manufactures tires in Canada.	50
General Tire & Rubber Company, S.A.	Mexico City, Mexico	Holding company in Mexico.	100
General Popo, S.A.	Mexico City, Mexico	Manufactures tires and tubes.	70.18
Patch de Mexico, S.A.	Mexico City, Mexico	Manufactures repair patches.	100
Industria Nacional de Neumaticos, S.A.	Santiago, Chile	Manufactures tires and tubes.	49.36
Ecuadorian Rubber Co., C.A.	Cuenca, Ecuador	Manufactures tires and tubes.	35.29
The General Tire and Rubber Company of Morocco	Casablanca, Morocco	Manufactures tires and tubes.	52.15
Mabor Manufactura Angolana de Borracha	Oporto, Portugal	Manufactures tires and tubes.	48.25
Textil Artificial Do Porto Limitada	Oporto, Portugal	Manufactures synthetic tire cord.	63.74
Iniciativas Fabris, S.A.R.L.	Oporto, Portugal	Holding company.	40
Fibra Commercial Lusitana Limitada	Oporto, Portugal	Sells textiles.	75
Neumaticos General Argentina, S.A.I.C.	Buenos Aires, Argentina	Sells tires in Argentina.	100
The General Tire and Rubber Company of Iran	Tehran, Iran	Manufactures tires and tubes.	32
Neumaticos General, S.A.	Madrid, Spain	Sells tires in Spain.	47.6
General Fabrica Espanola del Caucho, S.A.	Madrid, Spain	Manufactures tires and tubes.	25
The General Tire & Rubber Company, Holland N.V.	Amsterdam, Netherlands	Manufactures tires and tubes.	88.5
The General Tire & Rubber Company, Belgium N.V.	Brussels, Belgium	Sells tires in Belgium.	100
Handel Maatschappij, General Tire Europa, N.V.	Amsterdam, Netherlands	Sells tires in Holland.	75
General Tire & Rubber Company, Germany	Germany	Sells tires in Germany.	100
Gentiruco A.G.	Zug, Switzerland	Holding company.	100
The General Tire & Rubber Company (South Africa) Ltd.	Johannesburg, Republic of South Africa	Manufactures tires and tubes.	35.75
The General Tyre Sales (Pty) Limited	South Africa	Sells tires in South Africa	100
The General Tyre and Rubber Company of Pakistan Limited	Karachi, Pakistan	Manufactures tires and tubes.	53.33
C. A. Nacional Manufacturera de Caucho y Neumaticos "General"	Caracas, Venezuela	Manufactures tires and tubes.	50.29
C. A. de Inmuebles y Terrenos "Caite"	Caracas, Venezuela	Real Estate Holding Company.	100
C. A. de Productos Nacionales "General"	Caracas, Venezuela	Manufactures and sells floor tile.	100

NOTE: Chart does not include Pension Investment Funds of The General Tire & Rubber Company, A. M. Byers Company, Aerojet-General Corporation or RKO General, Inc., or inactive or liquidated corporations not dissolved.

To: BOSS JOCKS

Oct. 25, 1968

From: Ron Jacobs

1. As you might have heard, Scotty Brink will be replacing Frank Terry. Scotty, who was with us through the spring of '66 when he left to serve in Vietnam, will be doing the same shift: 9am-noon Monday thru Friday and 9am-3pm Sunday.

This Sunday, one time only, the schedule will be:

10-27-68

9am-3pm	Bill Wade Show
3pm-6pm	Charlie Tuna Show
6pm-mid	Frank Terry Show
mid-2am	Johnny Williams Show (with Scotty Brink)
5am-6am	Johnny Williams Show (with Scotty Brink, no tape)

Monday, October 28, will be the regular schedule, including Terry 9am-noon.  
Tuesday, October 29, the new schedule will begin, with Brink replacing Terry.

NO COMMENT about this on the air until 6am, Tuesday Morning, when you will begin plugging Brink at 9am daily. Frank Terry, in reply to any public requests, is leaving to pursue his music career.

Scotty, who got laryngitis while doing his show for the rating week in New York with a severe case of flu, is still whispering per doctor's orders...but should be OK by midnight Sunday. Obviously, he will appreciate any help you can give him in reacquainting himself with Boss Radio. I'm very sorry to see Terry go...and sometime next week we'll have a lil bash for him.

2. A promo (P-2) about KBJ's preview of YELLOW SUBMARINE, starts at 3:11pm today and runs every hour. (The promo runs thru 11:11pm Monday night.)

The actual contest...running 2 1/2 hours a day...starts at 6am ~~XXXXXX~~ Tuesday. There'll be a promo about same Monday.

3. I've noticed that some of you are playing ballads (with an \* on the list) without ballad logos. THIS LACK OF ATTENTION IS THE WORST SYMPTOM OF COMPLACENCY...WHICH WE ESPECIALLY DON'T NEED DURING THIS TIME OF THE YEAR!!!

It seems like every other Hitbound is BRINGING IT ON HOME TO ME! Damn it, what does it take for you to play everything???

Next Hooper starts one week from today!

GET ON UP!!!

To: Boss Jocks  
From: Ron Jacobs  
Re: TURKEY CONTEST

Date: November 20, 1968

Starts at 6am Thursday Morgan. This is a simple call-when-you-hear-the-sound bit, same as we did last year. Play the gobble once an hour (over intro, during instrumental bridge, between your live lines on live spots or weather, seg from end of produced spot to gobble to logo.) It's a funny sound...work it in weird.

GOBBLE IS CAP P-1. Bounce gobbles at different times...once an hour, 23 hours a day.

First person to call wins a turkey. Write name, address and phone number on winner log...tell 'em they'll get a certificate in the mail.

PLUG WINNERS ON SIGN-OFF.

Turkey Promo (Cap P-2) ends at 11:11pm tonight. (Johnny: present tense one-liners go up at midnight...tag with "starts later this Morgan with Robert W.")

Use Alternating time sigs: KHJ FREE TURKEY TIME

KHJ THANKSGIVING DINNERTIME (one word)

After winner use congrats line in next available sequence. Follow one-liner order posted.



To: BOSS JOCKS

From: Ron Jacobs

November 27, 1968

1. Last TURKEY will give away between 2-3pm today (Wednesday) on Tuna's show.
2. Starting at 3:11pm today, and running hourly at :11, will be a XMAS WISH promo P-1. This runs thru midnite Thursday.  
NOTE: This promo ends with built-in L-9...folo with ballad from list or ballad Golden.  
  
XMAS WISH one-liners start at 3pm today, per sked on cue sheet. BE SURE TO EMPHASIZE THE P.O. BOX (38-190)...AND POSTCARDS ONLY.
3. Thursday (Thanksgiving) and Friday are school holidays: USE GREEN SHEET FORMAT & MUSIC RATIO.
4. Gary Mack will be in charge of coordinating and producing XMAS WISH...and in addition will cover as PD during part of my vacation.  
  
Gary will be issuing skeds for phoning (mostly Wade) and voicing.  
  
Gary Mack will be acting Program Director from Dec. 16 thru Dec. 20.
5. Bill Watson will be collaborating on PROJECT H.R.R. (a promotion for the end of the year, after Xmas Wish: more to come)...and in addition will operate out of KHJ and cover as PD during the next portion of my vacation.  
  
Bill Watson will be acting Program Director from Dec. 21 thru Jan. 1.
6. Gary Mack will be acting Program Director from Jan. 2 thru Jan. 5.
7. Standby...KHJ's "annual" Xmas party for record folk will be either Thursday Dec. 12 or Friday Dec. 13. All jocks should be there. Will advise time and place early next week.
8. Bill Wade will do Sam Riddle's shows Thursday (11/28) and Friday (11/29.) Sam is using some of his vacation time for a gig.
9. Note: The authorized representatives of KHJ at the Bill Gavin Program Conference in Vegas are: Sharon Nelson, Betty Breneman and Jim Lawrence. Anyone else attending is doing so on a personal basis with no expenses chargeable to KHJ; none but the above are authorized in anyway to represent KHJ or RKO General. If you want to go...or are going...have a ball, but please act like Number One jocks in the USA! (Good Luck to Morgan & Steele!)
10. Notify Shelley as to preference re. day off on Xmas or New Year's Day. Seniority will prevail.
11. Belated congrats on the November HOOPER. That's two-in-a-row of all-time high months with the kids in school. Groovy...do it better!

# BOSS HITBOUNDS

PUT YOUR HEAD ON MY SHOULDER  
The Letterman Capitol

BUILD ME UP BUTTERCUP  
The Foundations Uni

YOU SHOWED ME  
The Turtles White Whale

# 93/KHJ BOSS 30



BILL WADE AND ALL THE KHJ BOSS JOCKS HOPE YOUR CHRISTMAS DREAMS COME TRUE.

Season's Greetings  
From ...

*Handwritten signatures:*  
 Andy Warhol, Sonny Bono, Sam Cooke, The Real Gone Thing, Beehive, Sly & the Family Stone, Bill Brown, J. J. Johnson, and others.

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

## KHJ'S BOSS 30 RECORDS IN SOUTHERN CALIFORNIA

PREVIEWED DECEMBER 18, 1968

LAST WEEK	THIS WEEK	TITLE	ARTIST	LABEL	WEEKS ON BOSS 30
(1)	1.	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye	Tamla	5
(4)	2.	GOING UP THE COUNTRY	Canned Heat	Liberty	5
(9)	3.	IF I CAN DREAM	Elvis Presley	RCA	5
(6)	4.	A RAY OF HOPE	The Rascals	Atlantic	5
(2)	5.	HOOKED ON A FEELING	E. J. Thomas	Scepter	6
(13)	6.	SOULFUL STRUT	Young Holt Unlimited	Brunswick	3
(11)	7.	SON OF A PREACHER MAN	Lusty Springfield	Atlantic	4
(18)	8.	I'M GONNA MAKE YOU LOVE ME	Liana Ross & The Supremes & The Temptations	Motown	3
(7)	9.	I'VE GOTTA BE ME	Sammy Davis Jr.	Reprise	5
(12)	10.	NOBODY	Big Dog Night	Dunhill	4
(5)	11.	LO MUCHO QUE TE QUIERO	Fete & Rene	White Whale	6
(8)	12.	FOR ONCE IN MY LIFE	Stevie Wonder	Tamla	8
(19)	13.	BLUEBIRDS OVER THE MOUNTAIN	The Beach Boys	Capitol	3
(3)	14.	WHO'S MAKING LOVE	Johnny Taylor	Stax	7
(21)	15.	BABY LET'S WAIT	The Royal Guardsmen	Laurie	3
(22)	16.	GOOD TIME GIRL	Patsy Sinatra	Reprise	4
(27)	17.	WORST THAT COULD HAPPEN	Brooklyn Bridge	Buddah	2
(23)	18.	THE GROOVIEST GIRL IN THE WORLD	The Fl & Games	Uni	2
(16)	19.	CLOUD 9	The Temptations	Gordy	4
(15)	20.	TODAY	Jimmie Rodgers	A&M	5
(24)	21.	PAPA'S GOT A BRAND NEW 3AG	Cris Redding	Atco	3
(28)	22.	CALIFORNIA SOUL	St Dimension	Soul City	2
(26)	23.	STAND BY YOUR MAN	Tammy Wynette	Epic	2
(30)	24.	BRING IT ON HOME TO ME	Eddie Floyd	Stax	2
(HB)	25.	THIS MAGIC MOMENT	Jay & The Americans	United Artist	1
(29)	26.	KAY	John Wesley Ryles, I	Columbia	2
(HB)	27.	CRIMSON AND CLOVER	Tommy James & The Shondells	Roulette	1
(HB)	28.	TOUCH ME	Loops	Elektra	1
(HB)	29.	SHE'S A LADY	John Sebastian	Kama Sutra	1
(HB)	30.	ELECTRIC STORIES	The 4 Seasons	Philips	1

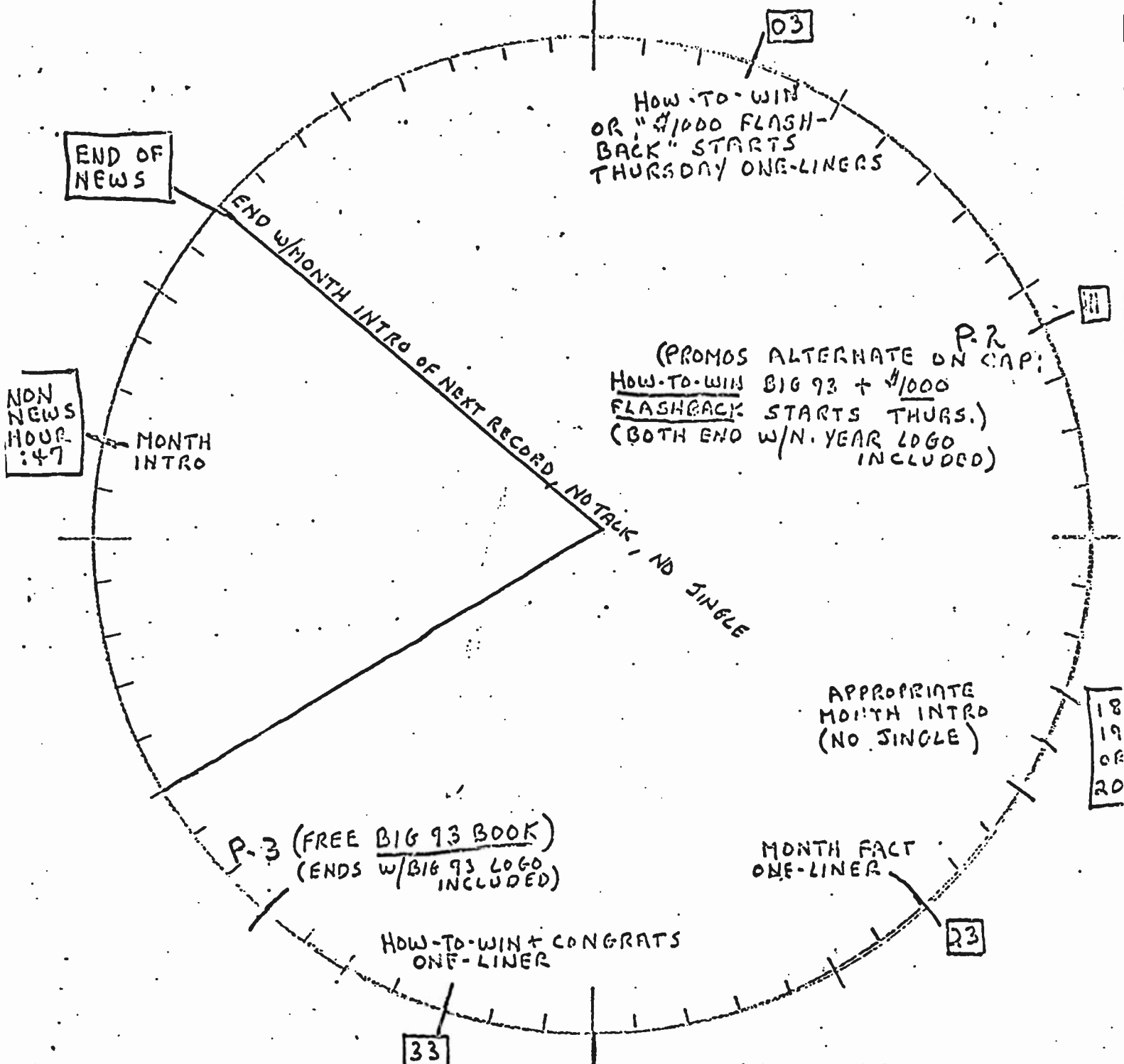
OFFICIAL

ISSUE NO. 181

The listing of records herein is the opinion of KHJ based on its survey of record sales, listener requests, and KHJ's judgment of the record's appeal.

ARTS: MON 12/30 @ 12 N  
 TOPS: WED 1/1 AFTER 12 N AT  
 END OF 93 CYCLE.

10-93 (10-93 OPEN @ 12 N MON, 5  
 TUES + WED ONLY)



SSIC: 93 THRU 1, OVER + OVER  
ME SIG: MON 12 N THRU TUES 6PM;  
BIG 93  
 TUES 6PM THRU 93 CONCLUSION WED. ;  
HAPPY NEW YEAR

TYMP TT-1 - FOR COLD  
 OPENERS AFTER 10:30  
HORN IS CAP P-5  
 HOURLY

To: BOSS JOCKS

Date: December 20, 1968

From: Bill Watson

Please NOTE  
② Corrections

BIG 93 pre-promos, P-1 and P-1A, started at 12:11pm on Xmas Day. (Williams: Midnight Saturday, Midnight Sunday change 'em to "tomorrow" and "today".)

THE BIG 93 starts with Tuna at 12N, Monday, Dec. 30. It ends at the conclusion of the countdown cycle (#1 record) after 12N Wednesday, Jan. 1. It's almost the same as last year. Anyone who wants any reminding beyond this memo, pop in and see me. I don't think Riddle did it last year, Wade was in San Diego, and Brink was out of it, so...any questions, get to me.

The attached wheel chart shows what should happen in every slot where it's not normal:

All format features (Q-intros, Double #1, Double Golden, L-5's and L-6's are dumped. Just play the 93 thru 1, over and over and over. Sweeps stay in same places, use L-7, L-8 or L-10. Can also use L-26 (The Big 93) in sweep at beginning of hour (it's built-in after promo at :37).

:03 One-liner plugging either "call Bossline at sound of horn" or "KHJ Thousand Dollar Flashback" (next contest...info upcoming). Do not say one thousand...say it just as written.

:11 Promo P-2. Four cuts on cap: Now-To-Win Big 93, \$1000 Flashback, H-T-W, \$1000 Flashback.

ENDS WITH NEW YEAR JINGLE BUILT-IN. No need to use New Year logo elsewhere. Try not to talk after promos. Sell BIG 93 numbers (Next...#3!) before promo.

:18, :19 or :20 Use MONTH INTRO. If no spot, use in sweep like Q intro. If spot, use like a logo.

MONTH INTRO sounds like: "(Type) The year, 1968...the month was \_\_\_\_\_." One for each month. START THE RECORD WHEN DEANE SAYS THE MONTH: (Set up in front...whatever month the next record's from...call for the month intro.) Try not to talk after this intro, like a Q-intro.

:23 MONTH FACT one-liner. The complete line is in book located where the golden book usually is. Mix up lines to go with records from appropriate months. If record following sock logo is cold, do one-liner in front of logo.

:30 ID-93 is used throughout THE BIG 93. It is slightly longer than regular. "Ladies and gentlemen, you're listening to the greatest hits of 1968...in order...The Big 93" (KHJ, Los Angeles). No other ID's used except ID-93 OPEN (starts with tymb) at 12N on Monday (Tuna) and 5AM Tuesday and Wednesday (Williams, Tuna) to get us back into it following 4-5AM "talking".

:33 One-liner backplugging last winner or plug Now-To-Win.

:37 Promo P-3. Two promos plugging free BIG 93 booklet. Ends with "THE BIG 93" logo. Try not to talk after, plugging record number in front.

News During Big 93 news always ends with MONTH INTRO of whatever Close record follows. Newsmen will be sure "X-93" newscaps are in... these are the same as usual, but without tymp. NOTE THAT THE NEWSMEN WILL BE ENDING VARIOUS DIFFERENT WAYS on attached chart. DOUBLE CHECK WHAT HAPPENS AT END OF EACH CAST BY THE CHART. (Like from 12N Monday until midnight Tuesday they end without mentioning 1963...and you follow with MONTH INTRO. LEARN!)

Non- :47 Use MONTH INTRO here when no news. Just like at :19.  
News  
Hour :51 or :55 Use another MONTH FACT one-liner.

Other important items:

If you have a cold opener out of the ID...use CAP <sup>TT-1</sup> ~~TT-3~~. Tymp will bridge from "KHJ Los Angeles" to start of cold opener...allowing you to give time, name and number on Big 93.

Music always goes in exact order, no matter what!!! No records other than those on Big 93 list.

First time thru Big 93 sell numbers. After that get into facts, weeks at #1, KHJ World premiere, etc., but don't come off selling numbers entirely.

Steele: At 12N Wednesday we'll know approximately when the thing will end.

Williams: Be sure to pick up with proper number at 5A' Tuesday when resuming.

Tuna: 5A' Wednesday...same as Wms.

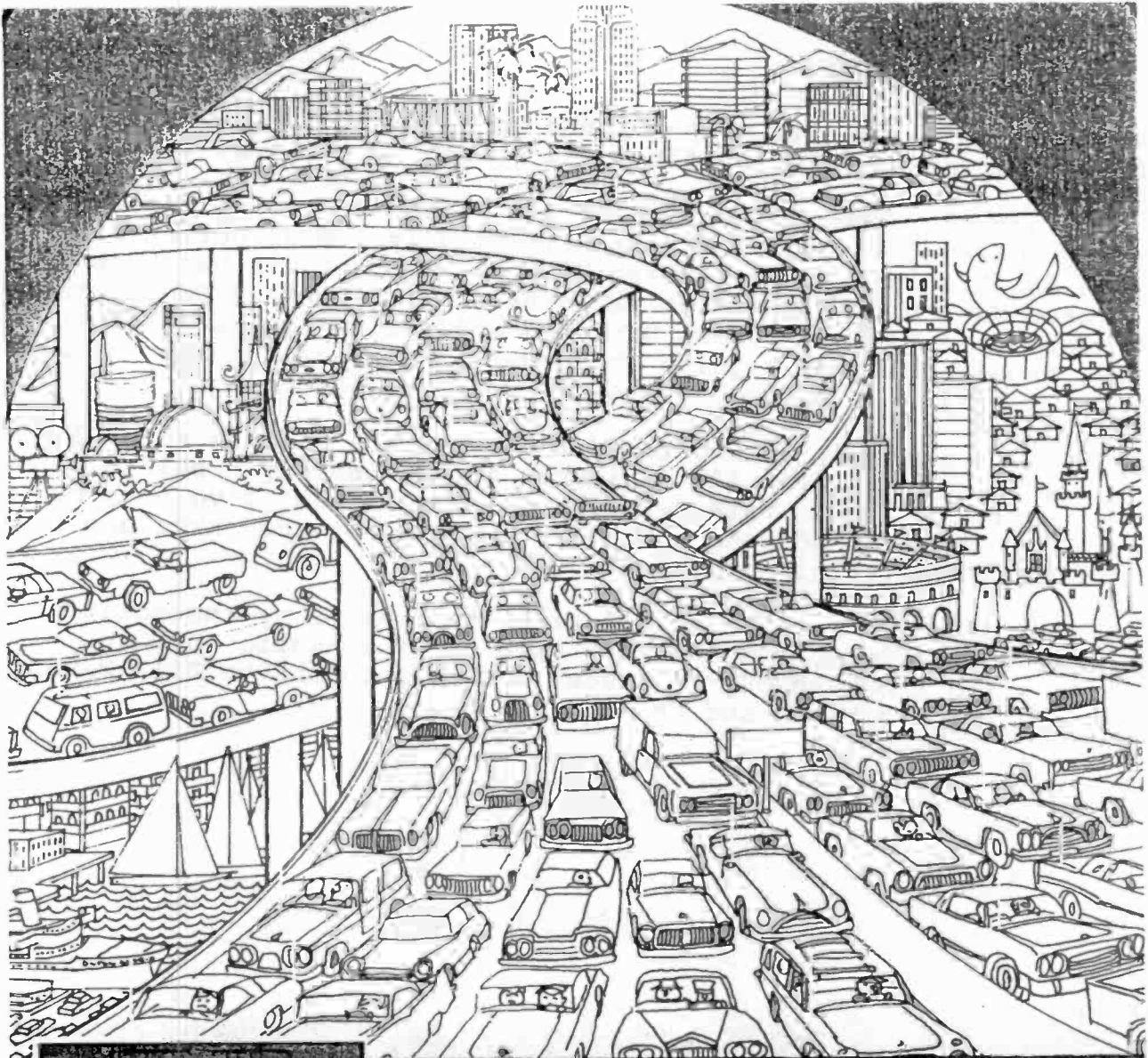
CONTEST: Blow that horn P-5 once an hour like usual call-in-at-the-sound-of contest. Backplug winners. This floats.

TIME SIGS: 12N 'til 6PM Tuesday: Big 93 (a few times an hour)  
'Til end of Big 93: HAPPY NEW YEAR (a few times an hour)  
End of Big 93 'til 6AM Thursday: No promo time sig, just call letters with time.  
6AM Thursday: KHJ THOUSAND DOLLAR FLASHBACK. Say it just like that...never say ONE THOUSAND DOLLAR. Alternate sets with non-promo way of giving time and call letters.

BIG 93 LOGO: L-26. Use once an hour at beginning of hour only at around :07...it's built in at end of promo at :37.

REMIND ENGINEERS:

- 1) ID-93 is longer.
- 2) The tymp (TT-1) for cold openers after ID's MUST BE WIPED.
- 3) Promos at :11 and :37 have built-in jingles.
- 4) MONTH INTROS END ON "MONTH" (Have them listen to one if they haven't used one.)
- 5) Newsmen will specify "X-93" can to use. MONTH INTRO follows news with no talk by you.



# NOW! 5,672,000 CAR RADIOS IN THE SOUTHERN CALIFORNIA MARKET!

The only market in the United States to take form after the invention of the automobile. Southern California has the most car radios than most markets have people. A dramatic 14.6 percent increase in the number of automobiles registered in Southern California recently brought a corresponding increase in the number of passenger cars equipped with radios. KHJ consistently reaches one of the largest radio audiences in Southern California each week, many of these people listening by their car radio. Speak to them while they are on the move.

**GET WITH KHJ... THE SOUND WAY TO SELL!**

## 93 KHJ

To: KHJ Radio Staff

Date: January 13, 1968

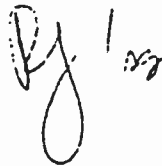
From: Ron Jacobs

Please accept my belated wishes for a happy 1969. My return was delayed one week due to the flu but I'm back at it as of today.

We have accepted the resignation of Jim Lawrence, who has joined the staff of Channel 7's news department. This is the direction Jim has chosen for his career and we wish him well. Art Kevin has been appointed News Director effective immediately. J. Paul Huddleston has been named Assistant News Director and will be backstopping Art in all areas. Jim Steck joins the news staff as of tomorrow on a full-time basis, as both a mobile reporter and newscaster.

Please allow me a day or two to sort out the one month's accumulation of paperwork; thereafter I'm available to discuss any problems, proposals or priorities. This vacation was the longest I've been out of town since we launched Boss Radio and such an absence makes one really appreciate what a fine radio station KHJ is.

Last, but certainly not least, I'd like to express my appreciation to everyone for performing so well in spite of the hectic holiday pressures and the rash of illnesses. Special thanks to Bill Watson, Gary Mack, Scotty Brink and Shelley Gordon.



RJ:sq

To: *Johnny Williams*

Date: January 14, 1969

From: Shelley

Re: Tickets for HAIR

Due to my being very tardy in submitting our request for tickets to HAIR the tickets had to be spread out through the month of February. You're now scheduled for the 3pm performance on Sunday, *February 23.*

Tickets must be picked up at the box office of the Aquarius Theater, 6230 Sunset Blvd., by 2:30pm the day of the show.

I'm very sorry for the delay. If there's any date conflict please see me and I'll try and switch things around for you.

*Shelley*



To: Marv Howard  
Jim Steck  
Roger Aldi  
Bill Brown  
Tony Allen  
Sharon Nelson

Humble Harve  
Johnny Williams  
J. Paul Huddleston  
Sam Riddle  
Don Steele

Date: February 9, 1969

From: Shelley

Re: Hair Tix

I'm sorry to inform you that we're getting a super run-around on confirmed dates for tickets to see HAIR. Please disregard previous memos giving you confirmed dates, as the HAIR P.R. Office can't come thru. I'll have to notify you on a week to week basis as tickets are made available to us.

*Shelley*

# BOSS HITBOUNDS

MOVE IN A LITTLE CLOSER, BABY  
Mama Cass Dunhill

AQUARIUS/LET THE SUNSHINE IN  
The 5th Dimension Soul City

ONLY THE STRONG SURVIVE  
Jerry Butler Mercury

## THE HISTORY OF ROCK & ROLL

Starts at Noon,  
Friday, February 21  
on

**93/KHJ**  
BOSS RADIO  
IN LOS ANGELES

# 93/KHJ BOSS 30



All-night bass Jack Johnson Williams prepares to enjoy both his first full weekend vacation and "The History of Rock and Roll", KHJ's world premiere rockumentary!

## KHJ'S BOSS 30 RECORDS IN SOUTHERN CALIFORNIA

PREVIEWED FEBRUARY 19, 1969

LAST WEEK	THIS WEEK	TITLE	ARTIST	LABEL	WEEKS ON BOSS 30
(10)	1.	TRACES	Classics IV	Imperial	5
(7)	2.	I GOT A LINE ON YOU	Spirit	Ode	6
(1)	3.	BABY, BABY DON'T CRY	Smokey & The Miracles	Tamla	7
(20)	4.	TIME OF THE SEASON	The Zombies	Date	3
(15)	5.	THIS GIRL IS IN LOVE WITH YOU	Dicnne Warwick	Scepter	4
(2)	6.	GAMES PEOPLE PLAY	Joe South	Capitol	6
(3)	7.	GOODNIGHT MY LOVE	Paul Anka	RCA	5
(8)	8.	PROUD MARY	Creedence Clearwater	Fantasy	6
(12)	9.	TRY A LITTLE TENDERNESS	3 Dog Night	Dunhill	4
(19)	10.	INDIAN GIVER	19:00 Fruitgum Co.	Buddah	3
(4)	11.	CAN I CHANGE MY MIND	Tyrone Davis	Dakar	7
(24)	12.	GOOD LOVIN' AIN'T EASY TO COME BY	Marvin Gaye & Tammi Terrell	Tamla	3
(6)	13.	MENDOCINO	Sir Douglas Quintet	Smash	6
(21)	14.	MR. SUN, MR. MOON	Paul Revere & The Raiders	Columbia	4
(17)	15.	THINGS I'D LIKE TO SAY	New Colony Six	Mercury	4
(5)	16.	I'M LIVIN' IN SHAME	Diana Ross & The Supremes	Motown	6
(9)	17.	BUT YOU KNOW I LOVE YOU	The First Edition	Reprise	5
(11)	18.	RAMBLIN' GAMBLIN' MAN	Bob Seger System	Capitol	6
(30)	19.	LONG GREEN	The Fireballs	Atco	2
(22)	20.	MAY I	Bill Deal & The Rhondels	Heritage	3
(23)	21.	HEAVEN	The Rascals	Atlantic	3
(26)	22.	SHE'S NOT THERE	The Road	Kama Sutra	2
(28)	23.	THE LETTER	The Arbors	Date	2
(25)	24.	SWEET CREAM LADIES, FORWARD MARCH	The Box Tops	Mala	2
(27)	25.	LOVIN' THINGS	The Grassroots	Dunhill	2
(29)	26.	DAY AFTER DAY	Shango	A&M	2
(HB)	27.	MY WHOLE WORLD ENDED	David Ruffin	Motown	1
(HB)	28.	DIZZY	Tommy Roe	ABC	1
(HB)	29.	BROTHER LOVE'S TRAVELLING SALVATION SHOW	Neil Diamond	Uni	1
(HB)	30.	YOU GAVE ME A MOUNTAIN	Frankie Laine	ABC	1

**OFFICIAL** ISSUE NO. **190**

The listing of records herein is the opinion of KHJ based on its survey of record sales, listener requests, and KHJ's judgment of the record's appeal.

To: BOSS JOCKS, AM ENGINEERS, NEWSMEN

Date: 2/21/69

From: Ron Jacobs

Re: S.O.P. FOR THE HISTORY OF ROCK AND ROLL

- 1) The entire show (Noon, 2/21 thru 5pm, 2/23) is on tape. All commercials are on cartridge. The only programming element to be aired live is news.
- 2) Program segments are identified, on the log and physically as:
  - A - 00-15 minutes past (maximum) - GREEN reel
  - B - 15-30 minutes past (maximum) - BLUE reel
  - C - 30-45 minutes past (maximum) - YELLOW reel
  - D - 45-60 minutes past (maximum) - RED reel

All reels are to be kept in the JOCK BOOTH before and after use (until removed by Shelley or myself.)

Tapes are all at 7½ i.p.s. There is a standby Ampex in CR 3. It is recommended all three machines be used in rotation to allow maximum cooling.

Cueing will be the responsibility of the jock on duty (normal weekend shift except Wade for Morgan Saturday a.m.). Jock and engineer will each have a complete book of cues, in sequence, for all program and commercial sequences.

PLEASE LISTEN TO THE OUT-CUE FOR EACH COMMERCIAL CLUSTER AND PROGRAM SEGMENT ON CUE and make whatever notes are needed to supplement the written cues. (Caution: Please fast forward and rewind with care... you are playing master tapes. There's a minimum of 7 minutes to check cues: Mouzis urges that this be done slowly; there's no need to race through any tape!!! Also keep cue gain low enough to prevent any possible leakthrough to air.)

- 3) Log indicates what segment runs at what time. Very simple: at noon Friday we start with 1-A, at 12:15pm 1-B, 12:30pm 1-C, etc. Commercial clusters are numbered per the segment they follow. At noon Saturday we have program segment 25-A. Any spots which follow it are in commercial cluster 25-A, etc. All commercial clusters will be kept in the jock booth and brought into CR 3 just before use (to audition). After a commercial cluster has been run it should be removed from CR 3 and put back in recording to erase.

Jock on duty is responsible for all tapes and caps.

- 4) There will be several stopwatches in the booth. We will adjust for time with news. If 3-C (segment preceding 2:40pm news ends) ends at 2:38 then use all the runout music available at the end of the segment. If 3-C ends at 2:41, the news will start late but end on time. Newsmen should be advised by the jock whether we're early, late or on time. Newsmen should be prepared to do news anywhere from :35 to :45 past hour (with advance notice from jock, of course.)

There is 1:30 to 2:00 minutes fill music at the end of every "C" segment which precedes news. Even if news must go quickest, after last out cue, be sure to use at least 10-seconds of music or obvious music change into news open.

5) NEWS FORMAT COPY, throughout HRR, will contain two changes:

- a. (After weather jingle) "Just ahead of another chapter in The History Of Rock and Roll..."
- b. (End cue) This is (name) KHJ News.

Watch this last one...HRR "D" segment which follows news always begins with HRR logo. This goes on above cue: newsman's name and "KHJ News."

6) Any news bulletins or other non-scheduled inserts of any type must be approved in advance by me. I will be available by phone, at home, throughout this thing. If, for some reason, I'm not available, Huddleston must approve.

7) In the event of any technical problem which might take us off the air let the tape run and (jock) phone me immediately.

8) In the event of any tape breaking or machine failure, use one of the two HRR standby caps in OR 3 until you can switch tape machines or repair tape. Standby caps have a short show and station ID by Morgan and 2:30-3:00 minutes of music (as indicated.)

9) Charlie Tunc has spent hours setting up the commercial cluster caps. (Commercial Cluster, by the way, means that all spots in each commercial sequence are on one cap; on the event of multiple spots the sequence are built-in and you only have one out one.) The pertinent facts regarding the commercial cap cluster execution are: I would advise the engineer to listen to the "Cap Cluster" on cue before actually playing it on the air...most of the commercials that will be contained in the clusters are familiar ones that have been running the past few weeks. If the engineer is too hung-up, play it for the jock in the booth on cue... if they want this HRR to go "tight" with no dead air...I would urge either the engineer or the jock to listen to the "Cap Cluster" on cue to just get the "feel" of the cluster beginning and ending!! And as they listen, they can also double-check the out-cue!

Reminder...the elements of the "cluster" are on the front of the cap... but the actual total time of the cap is on the top. I mention this because 80% of the caps run shorter than their elements would indicate.

Note: The longest "Cap Cluster" is 2:21. That fires at 5:57:30pm (6-D) Friday afternoon.

The shortest "Cap Cluster" is 9-Sec. That fires at 9:44:50pm (34-C) Saturday night. (BE EXTRA ALERT ON THIS ONE.)

CAUTION: The actual time posted on cart may be a second off one way or the other, dependent on when you start and stop a stopwatch... that's why it's imperative to audition spot cluster on cue!

The above are Charlie's notes re commercials...read 'em well...(I know this thing will be tight when Charlie's on!)

10) Re the equalizer in CR 3:

This equipment is there merely to duplicate the equalization which is usually on all of the material we produce.

Start at + 2db at 5 k.c. This should approximate our normal eq.

We will probably not do anything to the bottom end at all. Do not change anything without talking to me. I'll be listening. If you feel we're missing something call me and we'll mutually decide. Leave it at + 2db @ 5kc unless instructed further!!!

(Johnny Williams: Segments 15-B thru 17-C, which air from 2:15-4:45am Saturday should be increased an additional + 2db at 5kc. Return to basic setting for segment 17-D.)

Leave equalizer as it is throughout news. REMEMBER, THIS EQUALIZER CAN EASILY KNOCK US OFF THE AIR IF IT'S MESSED WITH!!! If you feel we don't sound right call me.

Following HRR (with KHJ jingle, Charlie, as you heard it) we'll go into a record and thereafter to routine sked and format. HRR contest promo hourly at :11. Cap P-1. (Charlie: Let's discuss the 5:00pm Sunday record sometime prior to then.)

Time magazine, Elvis Presley and 5 million people will be listening. Let's everyone coordinate so we can pull this off in our usual professional manner. There are no mistakes on the 25 miles of tape we're dealing with...don't you make the first one!!!

Final redundant reminder: If there is the slightest doubt about anything call me. And jocks: If I have to talk to you it'll be important. So either be in your chair or in CR 3!

11) Note that all PS programs are cancelled for duration of HRR except 4:00-9:00am Sunday.

News sked (except all-nite) at normal start times, as logged, though subject to any changes required to adjust for time. Saturday all-nite news is 12-minute casts at 1:40, 3:40 and 5:40 a.m.

Sunday all-nite news at 1:40, 2:40 and 3:40 a.m.

12) Danny Baxter: Any reports which exceed 2-minutes will be cut off the air!!!!

13) Johnny Williams: Sunday morning change: Religious music (and announcements) go from 4:00-5:00am. Please use trax from the gospel lp's I've left for you. Try for minimum of 20-minutes segued music before any talk. Follow end of 40-D (4:00am) with "Go For What You Know" by Art Reynolds Singers, 1-1.

Northwest Reviewing Stand goes at 5:00am Sunday, OTO.

14) Scotty Brink: Be sure to start HRR segment 41-A on as close to 9:00am Sunday as possible. BACK TO GOD HOUR ends with: hymn and spoken "AMEN".

- 15) DO NOT THROW OUT OR MUTILATE ANY PORTION OF THE CUE BOOK(S). These must be returned, intact, to my office. ( It takes an hour just to Xerox the cues!)
- 16) Re cue sheets: Only complete (unedited) songs are listed on the cue sheets...therefore do not panic if you hear a song start up, or go by, that is not indicated. All segments end (99% of 'em) with a complete record then Morgan at end of that record with copy as indicated and music wiped out. Any exceptions are noted, such as... the History of Rock & Roll continues with Elvis Presley. (+ 3-seconds of music to finish.) THE ONLY WAY TO ASSURE 100% FLAWLESS AIRING OF THIS PROJECT IS FOR THE JOCK AND ENGINEER, once a segment has begun and a clock is running, TO LISTEN TO THE OUT-CUE OF THE NEXT PROGRAM & COMMERCIAL SEGMENT! Again...rewind tapes slowly and carefully. Hundreds of man hours went into the preparation of this material... don't you be responsible for screwing it up. The goal is: no dead air...no premature starts...no channels playing on air by mistake!
- 17) Sometimes (mostly at night) more than one segment is contained on a reel. If so: the cue sheet indicates so and the reel and box indicate same.

One hour...17...is complete on tape. Hours 18, 19 and 37 have three segments on one tape. These (4) are the only 10-inch reels. Only once does a double segment contained on one reel go into the next hour: 41-D (9:45am Sunday) continues with 42-A on same reel. When more than one segment is on a reel the reel is the color of the starting segment. (38-B & C on same reel. Color is Blue for "B".)

#### 18) JOCKS:

- a. You are responsible for all program logs. Tapes contain all required ID's. Log 'em accurately as you hear 'em. DO NOT PRE-LOG ANYTHING!
- b. There are two "plugs" which must be logged. In segment 9-A (tonight between 8:00-8:13pm Harvey) log the first mention of "The Troubador."

In segment 36-C (Saturday between 11:30-11:40pm Harvey) log the reference to Leacock-Pennebaker, Inc.

- c. You are expected to be either in your chair (timing and listening) or in CR 3 (checking cues) throughout your scheduled airshift. THIS IS NOT AN OPPORTUNITY TO SCREW OFF. You are producing this thing during your shift. Any human mistakes will be your responsibility. I expect the Hotline to be answered within 60-seconds. You have a maximum of 7 cues to hit each hour...and theres no reason why this shouldn't go perfectly.

The phone girls know how to handle general HRR questions. You don't have to mess with the phone. Just cue this mother in a manner we can all be proud of. KRLA's "premiere" two weeks ago was followed by 8-seconds of dead-air! Please deliver in the final phase and perhaps we can justify the ridiculous, taxing effort which has gone into this show. All of show biz, and a lot of people who usually don't listen to us, should be listening.

"...the best musical documentary ever produced...the most significant undertaking in Top 40 Radio."

BILLBOARD

"...very likely the most definitive documentary ever done on the subject...enlightening and fascinating."

LOS ANGELES TIMES

"...probably the most ambitious and most successful of all special features...12,000 man hours of work went into the production...special Hooper showed an average 26% audience share [for KHJ, Los Angeles] during the three day program."

BILL GAVIN'S RECORD REPORT

"...a major broadcasting achievement...the anthology was delightfully cohesive."

RECORD WORLD

"...the most compelling radio show since Orson Welles and his Mercury Men landed on the plains of New Jersey...unique, penetrating and awfully close to perfection."

CASH BOX

"...an unqualified success...a well-written script made the lighting show great radio."

LOS ANGELES FREE PRESS

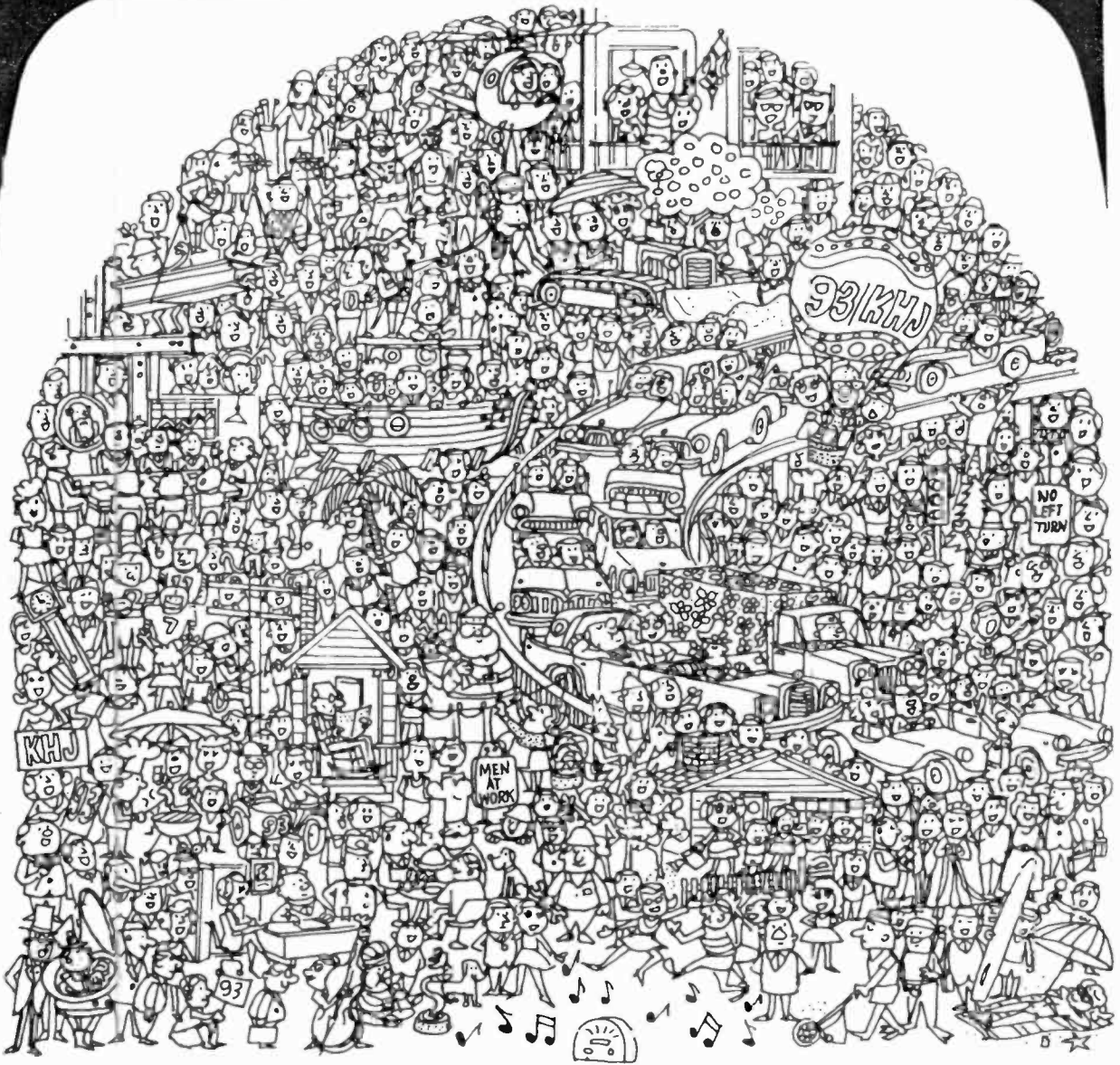
# The History of Rock & Roll

Now available for syndication—for further information contact:

Alvin Milder, President, American Independent Radio, Inc. (213) 277-3386  
1901 Building, Century City, Los Angeles, Calif. 90067. Cable: AIRINC

Visit the A.I.R. suite at the Washington Hilton (March 21-26) to discuss the History of Rock & Roll or our FM Stereo Programming Service—HITPARADE '69.

NOTE: "The History of Rock and Roll" and "HITPARADE '69" service marks registered. Audience data based on estimates by the rating service indicated and subject to the qualifications issued by this service.



## OVER 2 MILLION DIFFERENT PEOPLE LISTEN TO KHJ RADIO EACH WEEK!\*

These active Southern Californians spend millions of dollars every year on automobiles, clothes, furniture, recreation, travel, and just about everything else. They're busy people . . . constantly on the go and always in touch with the sound of KHJ Radio. If you want to reach Southern California's largest radio audience . . . get with KHJ.

# 93/KHJ





The present KHJ program format (Exhibit 8) has been in effect with little variation during the past license period.

KHJ is one of two Los Angeles stations specializing in programming of the popular "hit" music type. The other station specializing in a format similar to that of KHJ has recently become automated and has lately revised its news policy to emphasize social satire rather than factual news. In effect KHJ is the only Los Angeles area station featuring popular "hit" music as presented by live personalities, incorporating regularly scheduled local, national, and international news coverage.

Available in the KHJ listening area are a full-time news station and a station offering discussion of public issues 24 hours a day.

KHJ's contribution to over-all diversity of program services has been made more significant because the need for programming of the type presently offered by KHJ has increased: two of the stations listed below (KFWB and KBBQ) have changed from popular "hit" music formats (to all news and country and western music, respectively) during the past license period.

General program services broadcast by major Los Angeles area AM stations as of July 10, 1968 are categorically summarized below:

News and/or Talk: KABC\*, KFWB, KLAC, KNX\*, KFI\*

Popular standard music: KMPC\*, KWIZ, KDAY\*\*, KGIL, KEZY

Country and western music: KBBQ, KFOX, KIEV\*\*, KGBS\*\*

Classical and/or "background" music: KFAC, KPOL, XTRA

Popular "hit" music: KHJ, KRLA

Ethnic ("rhythm and blues" music): KGFJ, XERB

Ethnic (foreign language): KALI, KWKW

Jazz: KBIG\*\*

Religious: KRKD

\* Broadcasts play-by-play sports reports of a major Los Angeles area team.

\*\* Daytime-only station.

KHJ's program format during the past twelve months, to which approximately 93% of total time per week is devoted, has been:

Individual disc jockey programs featuring past, present and predicted popular "hit" music. Thorough research is conducted weekly to assist in selection of current popular music. Surveys are conducted regularly to determine changes in audience preferences regarding previous "hits." Such data is correlated with daily tabulations of listener preferences expressed by telephone.

KHJ disc jockeys are established personalities in the Los Angeles area who (from 6:00am through midnight) host three hour musical programs.

From 6:00am to 9:00am (Mondays through Saturdays), during the time of maximum traffic intensity and vehicular radio listening, a 10-minute news broadcast is included every hour. During the balance of programming, with few exceptions, a 12-minute news broadcast is scheduled in the last (third) hour of the disc jockey program. Sports news is included in a majority of news broadcasts, augmented by sports commentary and analysis in the afternoon and evening hours.

Incorporated within the disc jockey programs are weather reports, traffic advisories, commercial and public service announcements, audience participation features, etc.

KHJ Employees as of July 10, 1968

<u>Department</u>	<u>Full-time</u>	<u>Part-time</u>
Programming	21	8
Sales	19	-
Technical	14	-
General and Administrative	7	3

(Note: The 72 station employees indicated in paragraph 31 includes the above 11 part-time employees.)

February-only 1969 Los Angeles HOOPER

	<u>KHJ</u>	<u>KRLA#</u>	<u>KIAC</u>	<u>KFWB</u>	<u>KMPC</u>	<u>KFI##</u>
7-10am	9.6 (10.8)	2.6 (6.2)	13.9 (13.1)	11.3 (7.7)	4.4 (4.6)	7.8 (3.8)
10am-3pm	10.6 (10.1)	2.1 (7.2)	9.9 (14.5)	2.8 (6.5)	4.3 (5.1)	-0- (1.4)
3-7pm	13.5 (16.3)	6.7 (8.9)	10.6 (7.3)	4.8 (4.9)	7.7 (4.1)	-0- (2.4)
Sunday	19.2 (15.3)	7.7 (8.5)	5.8 (3.4)	7.7 (1.7)	7.7 (3.4)	-0- (1.7)
Saturday	16.9 (10.1)	10.4 (4.5)	2.6 (9.0)	5.2 (3.4)	5.2 (5.6)	2.6 (3.4)
7-11pm	24.1 (17.6)	12.1 (5.9)	12.1 (9.8)	3.6 (7.8)	8.4 (3.9)	1.2 (2.0)
TOTAL	14.5 (12.7)	6.1 (6.9)	9.8 (10.3)	5.8 (5.6)	5.9 (4.6)	2.1 (2.5)
2 MONTH AVERAGE	13.6 (13.3)	6.5 (8.5)	10.1 (9.2)	5.7 (5.8)	5.3 (5.1)	2.3 (3.2)

\* "We don't want to be a machine sound. We are the loyal opposition to the boss jocks."  
 KRLA station manager Hal Mathes, BILLBOARD March 22, 1969 (Five days after KRLA began using Jock Logos.)

\*\* Remember these numbers, or lack of them, if the Dodgers do anything this season!

To: BOSS JOCKS

From: Ron Jacobs

March 27, 1969

1. School's are out for a week, starting tomoro afternoon, for Easter Vacation. From 2:50pm tomoro (3-28) thru next Friday at 2:50pm (4-4) ignore brackets and 9am-3pm Green Sheet rotation.
2. The Hooper will not start 'til Monday, April 7...they're not taking during vacations. Next Tuesday we'll start promos for our contest to run during the rating week. Details on same next week.
3. We are doing very fine in all ratings (Hooper, Pulse, ARB) at this point...and it's when you're near a peak that you've got to be careful! The following points are most important as they represent areas where basics are slipping! This can happen when we're fat and sassy (and the "competition" is in a confused mess) and there's no specific promotion on. Everyone can improve as follows, and this is based on some long listening and note-taking on my part:
  - a. There is no reason to repeat a Golden (that you've played) for weeks! There are over 2,500 titles of available records. If you play the ~~same~~ ones over two very obvious bad things happen: 1) Your program becomes a bit more predictable, and 2) some great old sounds don't get on.

There is no excuse for not mixing up Golden's. If you're unsure of the sound, bag or out-cue listen to it in front, on cue!

Some of you are playing Golden's with more predictability than an automated station!!!

Either you don't care...or you're not thinking...but whatever the reason the situation is intolerable! We're not interested in your judgement about what is heavy or isn't. If it's in the book use, particularly if you haven't played it before.

UNLESS THE GOLDENS START GETTING MIXED UP, PLAYED WITH VARIETY AND INTELLIGENCE, THEY'RE GOING TO BE PICKED FOR YOU!

The History of R&R proved, once again, how much people dig old records. And when I put in some recent Golden's last week I must have heard them all within 72 hours! True, some of you put a lot more work into this than others, and you can hear the difference, but everyone must improve. If you have any questions or problems - ask, otherwise - improve! (I know lots of records are missing and of bad quality, but while that's being improved it's no excuse for some of the amateurish repetition which one can hear on KHJ. Golden's are the one opportunity you have to vary your shows. Get the message?)

- b. Music rotation is getting sloppy! There are 45 titles on the list at the moment you're reading this. Again, we're not interested in what you think is hot or isn't. (If you want to get involved with the music come in on Tuesdays and help call the stores!) As long as a record like "Playgirl" is on

the list: play it! Records on more than 7 weeks, and on the way down, tend to get left out. Why? Because you are tired of hearing them! Our whole music system collapses when you start deciding what's "hot" or not. All the Hitbounds are there for a reason...and they are all to be played equally.

Of course, this requires thinking. You've got to make room for "The Boxer" and if you don't plan it doesn't get played. Three days in a row I heard "Turn Around And Love You" within 3-minutes of the time it had been played on a certain jock's previous day's show. Don't you think listeners are aware of such unimaginative monotony??? IT IS YOUR RESPONSIBILITY TO MAKE THE NEXT GUY AWARE OF AS MUCH OF YOUR MUSIC SEQUENCING AS HE REQUIRES. And it's up to you to listen...and look at the last records played. Within one hour last week I heard the same records repeat 2 hours 47 minutes later, 2:22, 2:44, 2:58 and 2:59. There's no reason for repeating that fast (especially from 9am-3pm with increased Golden's.) But it happens every day: 45 titles available but some songs repeating from 20 to 25 records later! Why? Don't you realize any idiot with a clock-radio can listen and hear how vulnerable we are.

Besides a rather large audience which doesn't deserve to be insulted by the two major problems outlined above, there are competition PD's, consultants, out-of-town tapers, radio majors, format-changers, ex-Boss Jocks, etc., etc. listening and analyzing. And what they are hearing lately is the sound of complacency! The station only sounds as good as you and the music you pick. I've heard Golden's strung out from the same page (!) of the Golden book (too successful to turn pages?)...songs repeated as soon as 75-minutes later (too busy to listen driving in to work?)...Golden's repeated on the same guy's show twice in one week (too old to remember 1961 end cues???) and current Boss 30 and Hitbounds ignored entirely (too smart for our format?)

A "#1" before a title doesn't always mean the song's a ballad. It might just start slow...or soft. And as a result we have sequences of 3 or 4 or 5 up-tempo records in a row (which would include an up-Golden selected by your unconscious Boss Jock!)

- c. Rather than gloat over the attached ratings please note the following bummers I noticed listening to "the #1 rocker in the USA!": Over an hour with no plug for the new Boss 30 (on a Wednesday!)...several hours with no reference to Boss 30 numbers except #1 (which required a lot of thought!)... the average KHJ plugging only 4 others during his 180-minute show...less involvement with the music than the machines at FM...2 or 3 R&B Golden's in a row...talking fast, or loud, or screaming into an L-9...little associating with what's happening in LA (or the world) such as groovy weather, hail storm, Apollo landing, spring is here, election coming, oil in channel, baseball coming, Lakers in playoff, etc., etc.

THE LAST HOOPER (February) SHOWS THAT 86.4% OF THE PEOPLE IN SOUTHERN CALIFORNIA DON'T LISTEN TO KHJ. Think about that when you're looking at ratings...then figure out what you can do better on your show. WHEN YOU'VE GOT THE MUSIC PROBLEMS ABOVE WORKED OUT, LET MEKNOW... I'M SURE WE CAN FIND SOMETHING TO IMPROVE!!! BECAUSE WHEN WE'RE PERFECT WE'LL GET 100 IN THE HOOPER. WE MIGHT BE #1, BUT WE SURE AIN'T PERFECT. WILL YOU SETTLE FOR A 13.6??? I SURE ASHELL DON'T!



SPECIAL HOOPER RADIO AUDIENCE INDEX

IN-HOME AUDIENCE ONLY

LOS ANGELES, CALIF.

FEBRUARY, 1969

CONFIDENTIAL - FOR MANAGEMENT USE ONLY

SHARE OF RADIO AUDIENCE \*\*

TIME	HOMES														OTHER AM-3M			
	USING RADIO *	KABC	KALJ	KEAC	KFI	KFWB	KOBS	KOPJ	KOIL	KHJ	KLAC	KMPG	KMX	KPOL		KRLA	KUTZ	XTRA
<u>MONDAY THRU FRIDAY DAYTIME</u>																		
7:00 A.M.- 9:00 A.M.	18.3	6.8	1.1	1.1	8.0	13.6	††	3.4	1.1	10.2	12.5	5.7	3.4	10.2	3.4	††	2.3	18.1
9:00 A.M.-12:00 NOON	13.2	9.0	2.0	1.0	2.0	3.0	5.0	5.0	6.0	12.0	10.0	4.0	11.0	6.0	2.0	3.0	††	20.0
12:00 NOON- 3:00 P.M.	11.2	7.4	1.5	4.4	††	2.9	2.9	8.8	††	7.4	13.2	2.9	10.3	7.4	1.5	††	††	31.0
3:00 P.M.- 6:00 P.M.	13.4	4.2	††	1.4	††	5.6	4.8†	7.0	4.2	12.7	12.7	5.6	8.5	2.8	7.0	1.4	††	28.0
<u>SUNDAY THRU SATURDAY EVENING</u>																		
6:00 P.M.- 9:00 P.M.	11.9	7.4	1.2	4.9	††	2.5		6.2	3.7	23.5	6.2	11.1	††	2.5	13.6	1.2	††	20.9
9:00 P.M.-11:00 P.M.	13.9	9.3	††	4.7	2.3	7.0		7.0	††	14.0	16.3	7.0	7.0	7.0	7.0	††	††	13.9

• BASE: TOTAL HOMES CALLED

•• BASE: TOTAL RADIO STATION IDENTIFICATIONS

† The above measurements for Radio Station KOBS are adjusted for broadcast time.

†† LESS THAN 0.1

The Code of Practice governing the use of "RADIO HOOPER RATINGS" applies to this "RADIO AUDIENCE INDEX."

To: BOSS JOCKS & ENGINEERS

From: Ron Jacobs

April 30, 1969

The HOOPER ratings, and our new contest "BIRTHDAY PAYDAY", Start tomoro.

The contest is a variation of other phoners we've done. Read the following with care and study attached format sheet. Try and hear the contest on the air before your shift.

Contest begins at 6:11 Thursday, May 1 and then runs every hour at :11 (except non-deejay hours) until there's a winner. (If we get an early winner we might go back and do it again...whenever the winner happens check with me before you make any future references to the contest.)

To win the contestant (who says his birthday by month and day) must match up exactly with the month and day which runs after his guess. The correct "answer" is the last spoken element on the game tape. It's only said once and thru a filter at that. I strongly suggest you check the "answer" on tape cue before you get a contestant at :09. DO NOT SAY THE ANSWER ON THE INTERCOM ONCE YOU'VE SOLICITED CALLS. If you do listen on cue then write the "answer" (month & day) in the space provided for that hour on the winner log.

So...you get contestant...tell him you're going to ask him to say his birthday (month and day.) Be sure, at this point, to fill in winner log and format sheet. Format requires contestant's name and area, first name later and the present and next jackpot amounts. (Again, the correct way to say \$2560 is "Two thousand, five hundred, sixty dollars." No "ands" and emphasis on thousands, not hundreds. The correct way to say any hour's amount is the way it's written in jackpot book for that hour.)

Now you're ready to go. You've already checked to see you're on the right tape cut as logged...you have monitored the "answer" before :09 and written it on the winner log...the contestant is hipped...and...after the spot at :11:

Hit cap P-1. This hits with tymp and effects and goes immediately to built-in b.g. 65-seconds total. Watch b.g., might be too hot when tape is running over it.

After tymp do the first format line. Contestant says month and day/ If he says it loud and clear you repeat it and go into next line. If it's at all inaudible (or very close to right answer) have him repeat... and go into next line. Second line means you start tape.

Tape comes on with an effects hit and then "The year was 196-. (Then description of a KHJ event from that year, and) The date was -pause- (month,) (day.) -pause- 93/KHJ." The whole shot should be about 10-20 seconds on tape. LOGO IS INCLUDED. P-1, which carries thru all this at b.g. is wiped when the logo starts on tape.

When you get used to it you can use the second pause to react to wrong answers with a short groan or whatever. Don't talk during the first pause it's there for suspense and to make sure the "answer" is heard clearly.

Go from logo on tape to next record and do final format line...with \$10 increase in jackpot amount...over intro.

(If there's no contest in the next hour, like at 4:11am, change plug line where indicated to appropriate reference. JACKPOT DOES NOT GO UP DURING NO CONTEST HOURS!)

That's basically what happens on-air, and it's actually easier (and groovier) than it reads. Should be much easier to handle on the board than that last hairy thing!

Other equally important misc. items:

The daily tape...

New one always goes in at midnight, Johnny (Wade on Sundays.) Put old one in hold.

ALWAYS PLAYS ON TAPE #1 WHICH WILL HAVE "RECORD" LOCKED OUT AS PRECAUTION.

And the specific cut for the hour should coincide with cut number on log. If the log is wrong, or there's no info, a schedule of cuts will be taped above machine #1 and in booth in cue sheet position. If there's a variance FOLLOW THE SKED.

Is slated before each cut...and has minimum 15-seconds before next slate, after logo, but get it out!

Is, after starting effect, just filter voice 'til the logo comes. Therefore it's thin and should be played slightly hotter than it reads. Also, this is where the contest action is. The reverse applies to the P-1 cap. Although the b.g. is built-in it might have to be mixed down a shade under the tape.

Format sheets...

Will be exactly as attached.

In case ~~XMKX~~ they're missing any hour: spares in booth under green sheets.

Require names in two places...present jackpot twice...and jackpot+\$10 once.

Time sigs are to go in alternate sequences.

Winner log is same as usual. Write legibly. Extra column for "date on tape."

Jackpot book is to be used whenever called for in one-liner sequence...plus whenever you can sell the amount! KLAC is giving away hundreds, KRLA nothing (that I've heard.) \$ELL OUR PRIZE!!! The way amount is written each hour in jackpot book is correct way to say it.

One-liners go as indicated. Note "Rules" liner once per show.

Schedule of tape cuts posted over Tape #1 and in booth in cue-sheet position. Suggest you cross off each cut as used.

Bosslines. Try for LA - ORANGE - LA - VALLEY contestant rotation.

NOTE: On the LA lines (520-1970), supposedly, the dial tone function is now there, replaced by a ~~busy signal~~ *busy signal*!!! This will take some adjustment?

The consolation prize is a special radio, available only to BIRTHDAY PAYDAY contestants. Custom KHJ 4th anniversary model.

The odds are high...but the longer it lasts the bigger the prize gets!

Fact: Tom Shannon resigned from CKLW AM & TV after a girl to whom he had blurted out the correct MEMORY BANK answer won the contest!



KHJ "BIRTHDAY PAYDAY" FORMAT SHEET

(OVER INTRO OF RECORD BEFORE :11 SEQUENCE:)

JOCK: "BOSS RADIO'S FOURTH ANNIVERSARY CAN BE A \_\_\_\_\_ THOUSAND,  
\_\_\_\_\_ DOLLAR BIRTHDAY PAYDAY FOR YOU! IT'S TIME TO  
PLAY...ALL THE BOSSLINES ARE OPEN...AND I'LL TAKE THE  
\_\_\_\_\_ CALL!"

(AFTER SPOT IN :11 SEQUENCE:)

CAP P-1: (TYMP & EFFECTS HIT, THEN HOLD AT B.G. WIPE WHEN LOGO  
PLAYS ON TAPE)

JOCK: "OKAY, \_\_\_\_\_ OF \_\_\_\_\_,  
WHAT'S YOUR BIRTHDAY? TELL ME THE MONTH AND DAY YOU WERE  
BORN."

PHONE: (CONTESTANT SAYS MONTH & DAY. JOCK REPEAT IF INAUDIBLE.)

JOCK: "FOR \_\_\_\_\_ THOUSAND \_\_\_\_\_ DOLLARS...LET'S SEE IF  
YOUR BIRTHDAY MATCHES THIS BOSS YESTERDAY FROM THE ARCHIVES  
OF KHJ!"

TAPE: (CUT # AS LOGGED. DOUBLE-CHECK SCHEDULE & SLATE.  
APPROXIMATELY 15-SEC. TRACK: HITS...TALK...ENDS WITH  
"THE DATE WAS [MONTH], [DAY] !" THEN "93/KHJ" LOGO  
INCLUDED.)

RECORD: (START ON LOGO. OVER INTRO:)

JOCK: "SORRY YOUR BIRTHDAY DIDN'T MATCH UP, \_\_\_\_\_, BUT  
WE'RE SENDING YOU A CUSTOM, FOURTH ANNIVERSARY BOSS RADIO.  
THE JACKPOT JUMPS AGAIN...IT'S NOW WORTH \_\_\_\_\_ THOUSAND,  
\_\_\_\_\_ DOLLARS IN KHJ CASH! STANDBY FOR YOUR CHANCE  
NEXT HOUR\* TO WIN THE BIRTHDAY PAYDAY!"

WINNER: FLIP OUT, NO PLUG AHEAD 'TIL RJ CONTACTED, POST  
AND BACKSELL CONGRATS.

\* CHANGE WHEN APPROPRIATE.



## INTERORGANIZATION CORRESPONDENCE

TO BOSS JOCKS  
FROM Ron Jacobs  
SUBJECT

DATE April 8, 1969

DATE REPLY REQUIRED

We have added some very different records with today's list... please restrain your curiosity and integrate them with established Hitbounds and Goldens.

On cap is OH HAPPY DAY by The Northern California State Youth Choir. This record, just since last weekend in San Francisco, is exploding. The cap is over four minutes...but work this in for maximum exposure! (Then we'll either be first with a smash in the market...or will establish fast that it won't happen.)

The record grows on you...and it must be played often. Don't jive with it: the lyrics and the groups can't be put down. Just tell it like it is: a choir from Oakland which finds itself with a hit on its hands. The first big "different" record of 1969... and perhaps the biggest since BATTLE HYMN.

The jacket of the LP from which OH HAPPY DAY is taken will be posted in the booth. Take a few seconds at the end to tell the story, for the first day or two, rather than hit our audience with it cold. And watch for reactions.

The new Dylan LP is represented on the list by a cut called PEGGY DAY. Dylan has once again, on every cut in this new album, gone into a whole other thing. This LP was recorded in Nashville and he sounds like Presley and Roy Orbison more than Dylan. There are quite a few soft sounds on the 30 so if you run up against that problem balance with up Goldens. AND MIX GOLDENS...I've noticed an improvement...don't let up! Morgan's and Harve's (last night) Golden choices have been great.

HOOPER IS ON!!! \$ELL THE JACKPOT AS IT BUILDS. PLUG BOTH THE UPCOMING CONTEST AND THE CLUE. PLUG THE CLUE "IS COMING UP" MORE BETWEEN :11 AND :37.

Get the Bossline numbers on.

Particularly when the voice quality is good (like contest #9 currently on) keep the P-1 tym in the b.g. til the second tym hits.

Traffic is trying, wherever possible, to precede the contest with live spot or no spot. But we're very tight commercially, so concentrat

To: BOSS JOCKS  
From: Jacobs

April 4, 1969

1. HOOPER begins Monday (4-7) and we can do well to improve over the March figures we received! As you can tell by listening around there are almost a dozen stations playing various records from our list... and we'd better sound better than all of them...and mix the music. You can hear "Aquarius" on KLAC, KFI, KESB, KMPC, KRLA and umpteen FM's. And a record like "Badge" can be heard on almost as many stations. Our advantage (besides your talent to sound involved and groovy) is the right mix of Goldens...as well as contests like:
2. MEMORY BANK. Starts Monday, April 7 at 7:11am. This is a variation of several types of contests...mostly like Mr. Whisper with changing voice tracks. There are two elements: contest (@ :11) and clue (@ :37.)

- a. Monday-Saturday the contest runs from 7:11am thru 11:11pm. On Sunday morning it starts at 10:11am. Everything happening at :11 is per the attached format. Take call in sequence before :11, over intro of record, like normal. (Try for a 2 to 1 Hollywood Bossline ratio...no specific number mentioned when taking calls.)

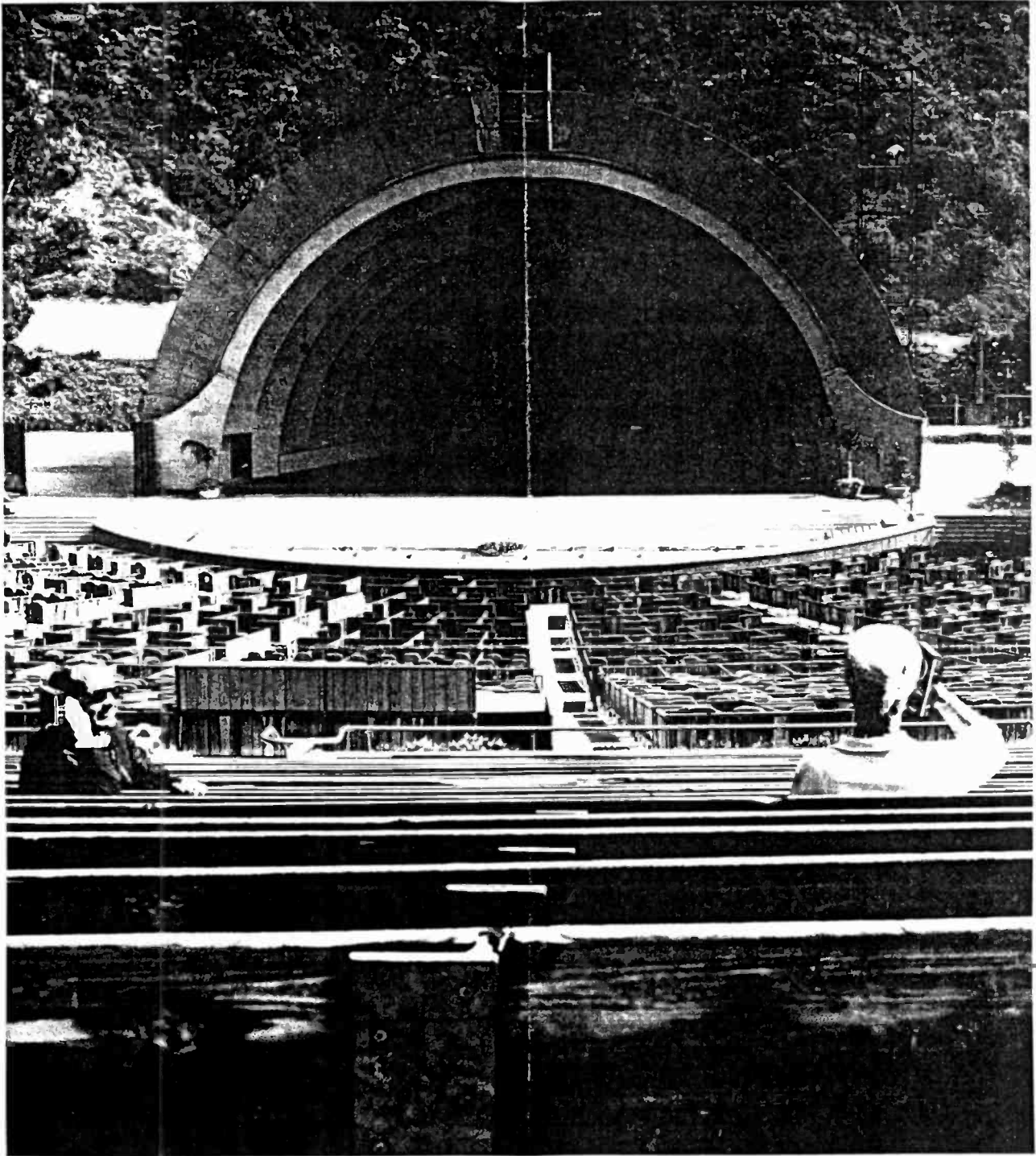
IT IS IMPORTANT THAT YOU FOLO THE NUMBER OF THE CONTEST PRESENTLY HAPPENING. (We have a supply of 30 different contest setups.)

Fill the number in on your program log...winner log...and format.

Each jackpot starts at \$100 and goes up \$10 'til that voice is guessed. There's plenty to set up at :11! Get the contestant's info down on winner log and also on format. MAKE SURE THE ENGINEER HAS THE CONTEST CAP (red) FOR THE CORRECT NUMBER. Write the jackpot amount in the appropriate format slots...and that amount plus \$10 on the bottom line.

There is also a STANDBY RECORD by the person whose voice they're trying to guess. The contest cap (red), clue cap (black), standby record and answer card are in each contest setup. Thirty numbered envelopes will be in the booth to start. Only open one when you've just had a winner...and only open the one indicated on the board as "next contest." I'LL TALK TO WHOEVER'S ON AFTER EACH WINNER... if you don't hear from me in 5-minutes, call. After a winner kick the jackpot amount back to \$100 and standby for which contest we'll do next, which determines which clue to play at the next :37 slot. (Harve & Wade: At 11:11pm format line at end change "next hour" to "tomoro Morgan.")

- b. Sequence at :11 always starts with the P-1. This is a tymp/effect hit. After the hit read the first line which includes the name of the contestant. Then cue the contest cap continuing to run the P-1 in b.g. At the end of the voice there's a built-in tymp/effect hit to go under the rest of the format, so the P-1 can be wiped at this point.
- c. The clue cap at :37 runs just like a promo...just be sure it coincides with the current contest number. Cue for this will be on cue sheet.
- d. Be sure to have the standby record roady to go each time. Since the engineer will have cued it up it's OK to tell him as a reminder what the correct RM answer is. You have time to set this as each time you'll ask the contestant to repeat guess, whether right or wrong.



*Life begins at 93... anytime!*



**93/KHJ**  
BOSS RADIO IN LOS ANGELES

April 15, '69

Ron,

I am in the process of buying a house out in Northridge.

I have two reasons for telling you this. One is, I like to keep you informed as to what I'm doing, and, the other is, that you might have plans to ship me to North Dakota or someplace, and since I can't take the house with me it would be wiser not to buy it.

So, unless you can foresee anything happening in the near to medium future to change things I'll proceed.



Johnny...

Pardon delay in answering but I just got back in town. No...there aren't any plans to ship you to North Dakota or anywhere! In fact, even though your contract doesn't run out 'til May 31, if you want to set up a new one now (effective June 1, 1969) let me know and I'll set up a meeting with you, Warren and I. Also if you'd like a two-year contract let me know. Congrats on the house. Let me know about the above if something like a two-year contract will help your sense of security or with the bank!

1) KHJ, through the activities of various personnel, is constantly attempting to become more familiar with the specific problems of the Los Angeles Negro community. The following activities are representative:

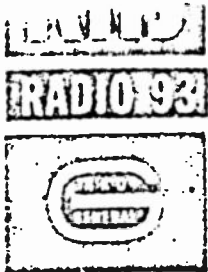
a) KHJ's General Manager, Warren Earl, regularly meets with Negro civic leaders to discuss specific local community problems. Groups with whom Mr. Earl has been in contact include:

Interracial Council for Business Opportunity  
Urban League of Greater Los Angeles  
National Association for the Advancement of  
Colored People  
Congress of Racial Equality  
Green Power Foundation  
Opportunities Industrialization Center  
Southern Christian Leadership Conference  
Student Non-Violent Coordinating Committee  
Watts Summer, Incorporated

b) KHJ's Program Director, Ron Jacobs, has been assisting The Los Angeles Black Congress in its efforts to acquire and operate an AM station in the community. The Black Congress is a representative Negro group spanning the leadership of the entire spectrum of the Negro community.

Such a station, programmed by the Negro community for the Negro community, would, it is proposed: 1) offer immediate employment opportunities to qualified Negro broadcast personnel, 2) serve as a training center for potential Negro broadcasters, 3) contribute directly to the economy of the Los Angeles ghetto area, 4) function as a unified voice of Negro community leadership communicating to both the "inner city" and the community at large, 5) create many positive social attitudes resulting from responsible Negro ownership of a local radio station, 6) offer more diversified ethnic program service than presently exists in the Los Angeles area, 7) make available broadcast time for pertinent and practical educational programs, and 8) if successful, allow for immediate development of techniques which might be applied similarly in other major communities.

c) Al DeLoach, a Negro, of the KHJ Promotion Department, has been assigned to the station news department. His responsibility is to maintain liaison between KHJ and the Negro community, with specific attention focused on constantly changing "man-on-the-street" attitudes and newsworthy activities.



# news release

An RKO General Station  
5515 Melrose Avenue  
Hollywood, California 90038  
Area Code 213 462-2133

May 29, 1969

## FOR IMMEDIATE RELEASE

Ron Jacobs announced his resignation Thursday as Program Director of KHJ Los Angeles after four years at the helm of the top-rated station, considered one of the most profitable broadcasting operations in the country.

Jacobs said he was leaving the RKO General outlet to join a group of media executives in forming Watermark, Inc., a company which will engage in a variety of entertainment activities.

The new firm, based in Los Angeles, is composed of Tom Driscoll, Tom Rounds, Tom Moffatt, and Mitch Fisher. Jacobs plans to pursue specific interests in audio and visual production, broadcasting and research and development in related media areas.

Watermark is acquiring Hawaii's leading concert and show promotion organization, Arena Associates, Inc., according to Jacobs. Tom Moffatt will continue as President of the Hawaii division.

Additionally, the company will absorb Miami Pop Festival, Inc., organizers of last December's highly acclaimed event in South Florida.

Shelley Gordon, Jacobs' KHJ administrative assistant, will be joining him in the move.

Jacobs, 31, began his broadcasting career as a teenager in Honolulu, where he became a leading air personality and, subsequently, Program Director of KPOI. He has also programmed KMEN (San Bernardino) and KMAK (Fresno) while Vice President of Colgreene Broadcasting, Inc.

In May of 1965, Jacobs inaugurated the "Boss Radio" format on KHJ, which quickly captured a rating lead in the competitive Los Angeles radio market.

He was Executive Producer of The Miami Pop Festival, which he helped organize, and developed and produced the "History Of Rock And Roll", which aired over the RKO chain of stations last February.

Jacobs will join Watermark, Inc., July 1, when his long-term contract with RKO ends. The new company will be headquartered at 931 North La Cienega Blvd. in Los Angeles.

###

KHJ DISC JOCKEY SCHEDULE EFFECTIVE <sup>Monday</sup> SUNDAY, JUNE 2, 1969

MONDAY

Midnight - 2:00am

Bill Wade Show

5:00am - 6:00am

Bill Wade Show (taped)

6:00am - 10:00am

Charlie Tuna Show

10:00am - 2:00pm

Scotty Brink Show

2:00 - 6:00pm

Humble Harve Show

6:00pm - Midnight

Sam Riddle Show

TUESDAY - FRIDAY

Midnight - 6:00am

Johnny Williams Show

6:00am - 10:00am

Charlie Tuna Show

10:00am - 2:00pm

Scotty Brink Show

2:00pm - 6:00pm

Humble Harve Show

6:00pm - 9:00pm

Sam Riddle Show

9:00pm - Midnight

Bill Wade Show

SATURDAY

Midnight - 6:00am

Johnny Williams Show

6:00am - 11:00am

Charlie Tuna Show

11:00am - 5:00pm

Sam Riddle Show

5:00pm - 10:00pm

Humble Harve Show

10:00pm - Midnight

Bill Wade Show

SUNDAY

Midnight - 4:00am

Bill Wade Show

9:00am - 3:00pm

Scotty Brink Show

3:00pm - 9:00pm

Johnny Williams Show

9:00pm - Midnight

Bill Wade Show



To: Jocks

Date: June 9, 1969

From: Ron Jacobs

There will be a jock meeting at 11:00am on Tuesday,  
June 10, in Warren Earl's office. Please be prompt,  
there is a lot to be covered.

To: BOSS JOCKS & BOARD ENGINEERS

From: Ron Jacobs

June 10, 1969

The following changes go in effect tomorrow (Weds) at 6:00am. This memo will be a reminder to jocks, who've run this down in a meeting, and an outline of new S.O.P.'s for engineers.

First, in order to integrate these changes everyone must be prepared to BREAK OLD HABITS! Remember: assume nothing! The jock is responsible for producing his show, so when in doubt: ASK. Please do not anticipate.

Also...we must walk before we can run. There are opportunities to get tricky, fancy and subtle...after the basics are absorbed, but only then! Don't get tricky...you might get burned!

Hereafter, as of six ayem tomorrow, there are no:

- Features (Double Golden, Double #1, etc.)
- Hitbound logos
- Golden logos
- Misc. station logos (Big 93, Boss Radio)
- Jock logos
- Talk & jingle ID's
- Weather jingles
- Jingle intros within news
- Etc. SO WATCH IT...NEW HABITS MUST BE FORMED!

The only production elements we'll be using are as follows. Please refer to them as below so everyone will be communicating with standard nomenclature:

LOGO. There are two of these: L-1 and L-9. L-1 precedes most records, L-9 precedes records with \*. LOGOS only run at the four times per hour where logged. Usually they folo everything in sequence and precede record (as L-1's and L-9's were used) and sometimes, if no spots, they bridge music in SWEEPS. They both end a capella.. but watch it...they're different, particularly the L-9.

SWEEPER. This is an instrumental version of the "More music...KHJ" melody. Three versions, numbered by the old functions: L-7 is fast-to-fast. L-8 is slow-to-fast. L-10 is fast-to-slow. Again, these must be checked out, as coming in over a fade with music (instead of vocal jingle) requires different technique. If the record ending is pounding it must be pulled out. Watch L-10, the ballad ending is really drug out. SWEEPERS go once per hour, logged at :15. They're basically an instrumental way of doing "more music" combinations.

ID's. Two types. First is an opener and is numbered according to whose it is. Second is identical except that a 3½ second hole is where Drake's voice is on the opener. BOTH END WITH EST, FIVE-NOTE BUTTON! Everyone's going to have to break the habit of going on "KHJ Los Angeles." Go on the button. Audition it before you use it!

NEWS INTRO. All casts open with X-1. This sap contains open only...which makes additional machine available for duration of cast. Newsman starts after first three big notes. Built in fade thereafter... use all the fade. (There are no weather or Baxter or sports jingles in casts any more. Double check cues with newsmen. News ends with "This is --- ---, 20/20 News!" This is always followed with and and the record called for. No more tymp, year, jock-talk endings.)

NO LOGO.

In all cases except logged logos we will now go from end of spot (or promo) directly to music. The jocks will refer to this as a "no logo" situation. Calls for much more concentration and coordination as the a capella jingle is no longer available as a standard cue. Again...take it slow. Eventually there are groovy things to do (Badeaux! Tuna!) but let's get the new basics right first. Except where logo is logged (or when sweeping) the jox will be doing "no logo" setups.

TALK SEGUE. When sweeping (record-to-record, no spot in between) we'll be doing "talk segues." Exception: Sweeper at :15, using logo as sweeper, and ID. The jocks must produce these transistions based on the nature of the records involved. The combinations (figuring current and Godlen lists) are almost unlimited. The jox will be doing different things in "talk segues" depending on the two records involved. Folo their lead. "Talk segue" means one record to another with no production. The jocks have a complex set of instructions as to what to do depending on the records...please don't anticipate and do folo their instructions.

WEATHER. In the news the newsman reads this with no jingle. In jock shows a spoken into replaces the weather jingle. Weather goes last in sequence except where sold otherwise (Thrifty.) Jock reminder: If no spot where weather is logged: Dump it, delay it or do it over intro.

GOLDENS. Old records as before. Any terminology using words "gold" or "golden" OK. Weekdays from 9am-3pm and Weekends (Fri 3pm-Sun Mid) use GREEN SHRET RATIO. Tuna weekday: :26 and :56. Rest of the time: :11 - :33 - :57. (Hitbound reference still maintained, but no reference to "Boss.")

LOGS. Have been hastily modified to accomodate these changes. More refined ones will be printed when we get the bugs out. SWEEPERS at :15 are logged, as are LOGOS and ONE-LINERS.

The main thing is this: We are breaking many of our own "rules." So...when the jock calls for something which seems strange assume he's right. If he ain't his phone'll be ringing soon enough!!! Don't anticipate...resist temptation to overproduce...and get used to new material. Let's see if we can do this without blowing any ID's (new ending: music button) or other new material. Concentrate on no logo situations...the spot will be followed by a turntable now (record) rather than a cap machine (jingle)!

We are #1...and I know that means a lot to everyone. What we do tomoro will be copied around the country. KHJ is again setting the pace...so let's all do our best to do it right!!! Engineers: If there's any question as to what you're supposed to do double-check with the jock. Don't get hung up on why during your shift. And...audition new production material. A board mistake reflects negatively on all of us!!! This jocks have an audition disc to check many of these things out so they shouldn't be hanging you up too much cycling caps on cue. "Talk segues" must each be a little gem of production...every ~~maxxxx~~ pair of records being slightly different...so mix 'em pretty!

Everything will be cool as long as you don't rely on old habits! Use the standard language as above and in a week or two this'll be old hat. This whole bit has been in the works since October '68...it's specifically designed to freshen up the sound of the station...and it will be a groove if everyone communicates, coordinates and concentrates!

GOOD LUCK!



KHJ AM • FM • TV

5515 MELROSE AVENUE • HOLLYWOOD, CALIFORNIA 90038

May 29, 1969

Mr. Warren Earl  
Vice President & General Manager  
Radio Station KHJ  
5515 Melrose Avenue  
Hollywood, California 90038

Dear Warren:

This letter will serve as formal notice that I do not intend to enter into any further contractual relations regarding my employment at KHJ Radio following the termination of my present contract on June 30, 1969. I will be leaving KHJ effective that date.

I will, of course, continue to fulfill the terms of our present agreement and perform my duties as Program Director until the date of termination.

As you can appreciate, this was not an easy decision to make. My work at KHJ has been a source of deep personal and professional satisfaction. Obviously, no dynamic and growing radio operation, as KHJ has been, can carve out a record of accomplishment without its share of problems and frustrations. Most important, however, is that as I leave KHJ the station is in a rating posture unprecedented in this market.

There are several specific matters which I feel obligated to review in this letter. These relate to my activities during the thirty days remaining prior to the effective date of my resignation.

My purpose in giving this period of notice is to give the company ample opportunity to find a new Program Director.

Warren Earl  
Page 2  
May 29, 1969

If you so desire I will lend the benefit of my thoughts concerning a replacement, and, of course, assist in the training and orientation of the person selected for this position.

I recognize that the situation regarding Robert W. Morgan and Don Steele, and their probable departure, has created unusual problems for KHJ. I wish you to know that I'll do all I'm able, as you may direct, to set up a new deejay schedule to minimize the impact of their absence. Further, if you wish I will assist KHJ in the selection and training of replacements for Morgan and Steele.

Of more immediate concern is the fact that a deejay meeting is to be held tomorrow at 3:30pm concerning the new schedule. I plan to preside at that meeting unless I am instructed otherwise. I might suggest that you make arrangements to have Bill Watson attend the meeting.

The syndicated version of "The History Of Rock And Roll" is in production and I intend to have it completed and delivered prior to my final date of employment.

In addition, there are various standard operational instructions that should be prepared for the Traffic Department. If you wish I shall assist in preparing those.

It is my desire and my intention to do everything possible to make the transition in the Program Department as smooth as possible for KHJ. I am at your disposal to accomplish this objective. With respect to the compensation remaining due pursuant to my contract I would like to have my final check for both my salary and the bonus per our agreement mailed to my home address, 2555 Greenvalley Road, Los Angeles 90046.

It has been an exciting and rewarding experience to have achieved the number one position in Los Angeles Radio at KHJ working with such a talented group of professionals. I am content in the knowledge that I have made a contribution to that end and I am most grateful that I was given the chance.

Warren Earl  
Page 3  
May 29, 1969

My sincere personal thanks to you for your understanding, able administration, and many courtesies. Perhaps the time will come in the future when we will have the opportunity to work on a common project. I'll look forward to it.

Yours truly,

Ronald H. Jacobs

RJ:sg

cc: Lee Phillips

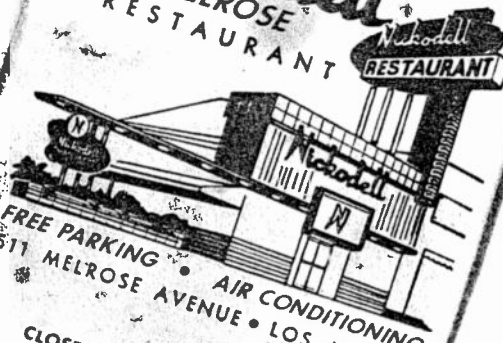
Cocktails  
and Banquet Room

Near Hollywood Freeway

HOME OF  
SCREEN, TELEVISION,  
RADIO & RECORDING  
STARS

PHONE HO 9-2181

Nickodell  
MELROSE  
RESTAURANT



FREE PARKING • AIR CONDITIONING  
5511 MELROSE AVENUE • LOS ANGELES

CLOSE COVER BEFORE STRIKING

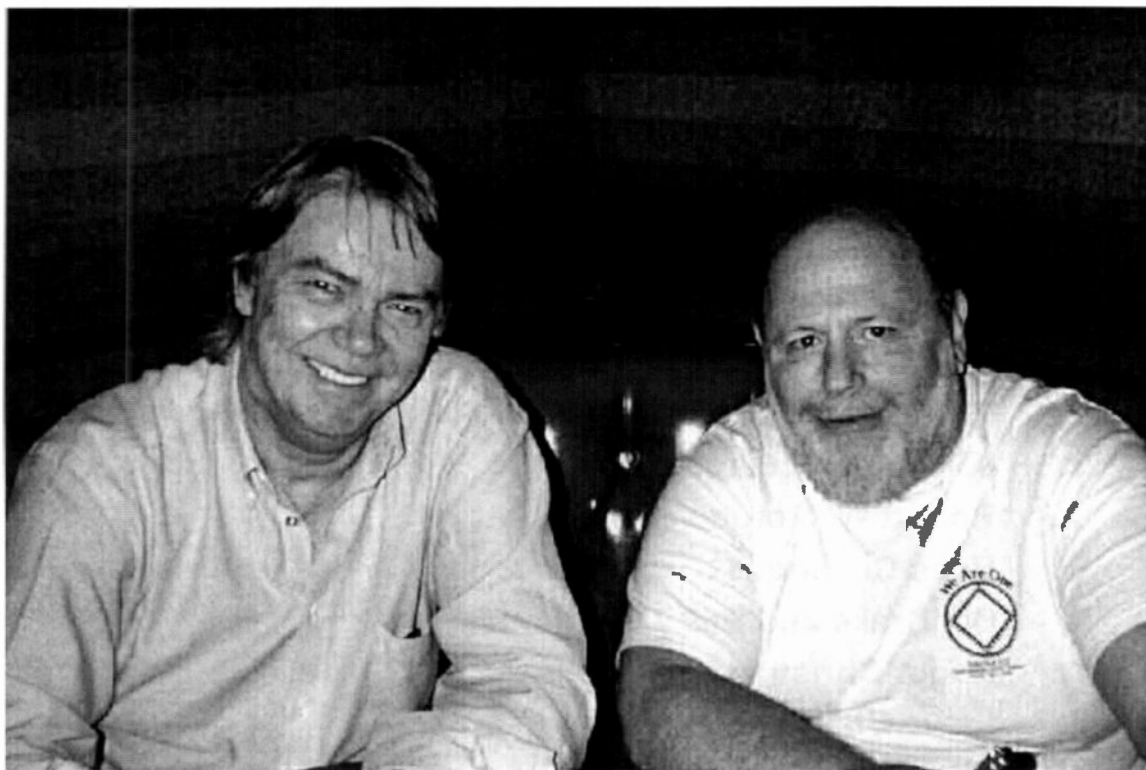




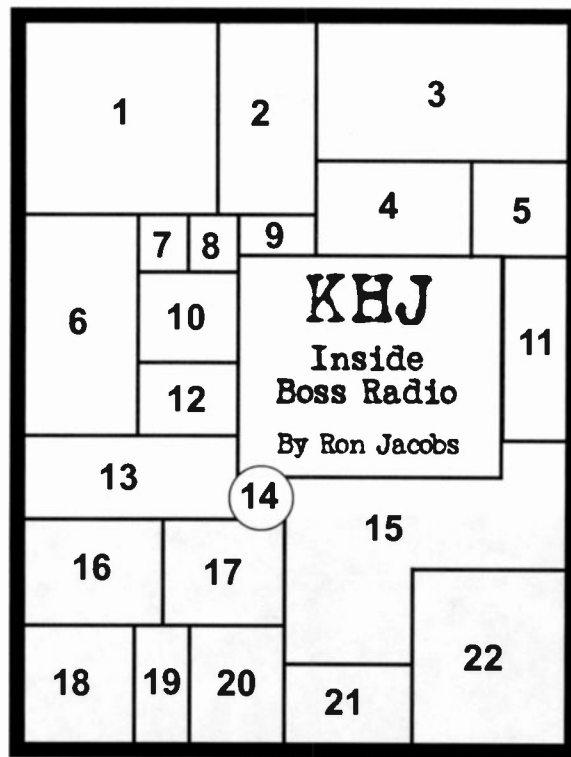
**“You can’t teach someone how to speak  
Chinese over the telephone.”**

- Ray Newby, pioneer radio engineer and inventor;  
as told to Ron Jacobs in 1974, when  
Newby was 84 years old. -

## Appendices

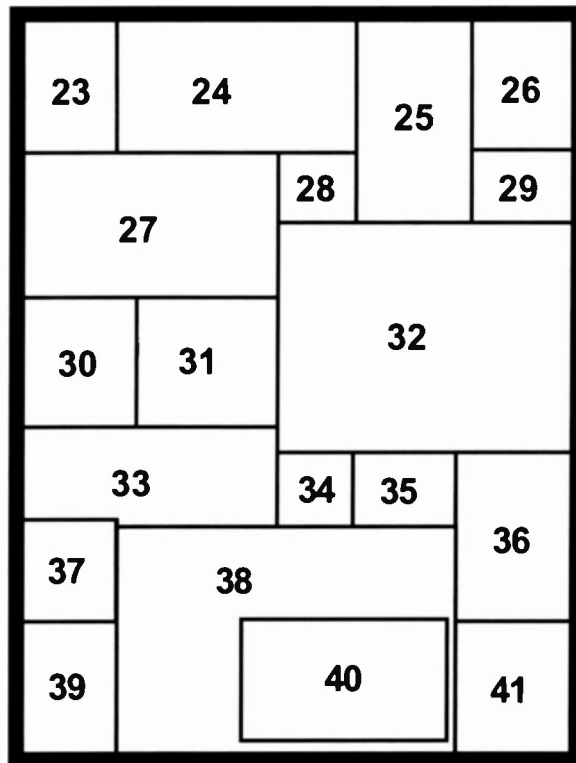


Bill Drake and Ron Jacobs during two days of interviews for this book.  
June 1999, Woodland Hills, California



### Front Cover - Key To Illustrations

1. "KHJ Boss Golden's" double album cover
2. The Real Don Steele
3. KHJ signal coverage map
4. Robert W. Morgan quote
5. Boss City logo
6. Bill Drake and Betty Breneman
7. Roger Christian
8. Steve Clark
9. RKO General logo
10. "KHJ Rules" symbol
11. "The History of Rock & Roll" logo
12. "Boss Concert" logo
13. Dick Clark quote
14. "Tina Delgado Is Alive!" button
15. Boss City TV show announcement
16. "Boss Cartoons" - Gary Mack Fan Club
17. "KHJ Top 300" - 1967 Edition
18. "KHJ Top 300" - 1968 Edition
19. "KHJ Million Dollar Battle" ad
20. Scotty Brink and Bill Wade
21. "Martin Luther King Day of Mourning" song list
22. "Robert W. Morgan's Weekend with The Monkees" photos



### **Back Cover - Key To Illustrations**

- 23. Charlie Tuna**
- 24. "Humble Harve Hello Happening" souvenir**
- 25. Tiny Tim Boss 30 cover**
- 26. Tom Maule**
- 27. Memo to Boss Jocks from Ron Jacobs**
- 28. Ron Jacobs**
- 29. "Boss Cartoons" logo**
- 30. The Big Kahuna on Ninth Street West**
- 31. KHJ Building, 5515 Melrose Avenue, L.A.**
- 32. KHJ "First Annual Appreciation Concert" ad**
- 33. "Boss Cartoons" - Welcome Tommy Vance**
- 34. "KHJ Christmas Wish" logo**
- 35. The Real Don Steele and Batman**
- 36. The Big Kahuna and Mick Jagger**
- 37. KHJ 20/20 News roster - 1967**
- 38. Reprint of Billboard article**
- 39. Frank Terry**
- 40. Casey Kasem quote**
- 41. Bobby Tripp**

## Credits & Acknowledgments

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This book would not exist without the encouragement of many people who over the years have prodded me to compile it. In the mid-1980s, when radio became financially depleted and too tedious — I never thought I'd see that day — I became a writer. Thousands of words typed for broadcast were not “writing” but audio graffiti. “Open Thursday nights 'til nine! Free balloons for the kiddies!”

Brian Nicol, former editor of *HONOLULU* Magazine, had confidence in me to write a column for the publication that dates back to King Kalaukaua's time.

A hundred or so articles in other periodicals validated Brian's hunch. I learned that good editors do for a manuscript what good sound editors do for the recording process: Improve one's work. Those who did so for me include: Dennis Shattuck, John Heckathorn, Julie Applebaum, John Simonds, Janice Otaguro, Steve Spence and Tony Novia.

No one taught me more about writing and 1,001 other subjects than Gavan Daws.

A “slim volume” of poetry popped out in 1986. My images of childhood in the 1930s paradise of *Back Door Waikiki* sprung from one of my dismal periods. Its emergence was therapeutic; I've been 99% clean and sober since October 1985. God bless the anonymous people who helped me.

I have no formal organization to thank for its support while I resisted and then assembled this book. An ad hoc '*Ahanui Kokua*: Allen Daviau, Rodney Masuoka, Tom Moffatt, Wesley Park, Milo Perichitch and Austin Vali walked the walk. I shall always remember them.

In 1976 while I was working in San Diego a weighty package from Pittsburgh arrived. It contained Xerox copies of most of my memos to the KHJ air staff during my watch, 1965-1969. Consummate Boss Jock Johnny Williams had brought them home. His wife, Carol, filed them. Herself a radio and print professional, Carol and Johnny worked at KRIZ in Phoenix in 1963 and were married the next year. In the mid-1970s, Carol became across the memos and she and Johnny sent them to me. The Williams moved to Hawaii in 1991. They live two miles down the road from me. I was about to be sucked under by a tsunami of disorganized material (and an announced release date for the book) when I asked Carol to help me. It could be done by “next Tuesday,” a calculation off by two and half months. Without Carol Williams this book would not have been completed.

I also extend my thanks to those who took the time to share their memories and opinions during the course of dozens of interviews over the years.

We old people do not know how to set VCR timers or operate Macintosh computers. I was tutored about the latter by John Fleck, Lee Kent, Randy Massey, Frank Mullin, Robert Nagaoka, Rolf Nordahl, Ray Randolph and Harley Ristad. Thanks to them for sharing their knowledge and more so for their patience.

I must single out for recognition four KHJ listeners whose loyalty as teenagers has only been exceeded by the many ways in which they have assisted me: Kevin Gershan, Birmingham High School, Encino (1973); Ken Levine, Taft High School, Woodland Hills (1968); Ray Randolph, Narbonne High School, Harbor City (1974) and Guy Zapoleon, Birmingham High School, Encino (1970.) They lived through the best days of Boss Radio. Now their efforts will keep alive a record of that time.

Guy Zapoleon, the publisher of this volume, assisted by Vicky Mouch, have shown equanimity and indulged my creative vacillations more than anyone should be allowed. I hope this effort justifies all they have done.

I was introduced to the craft of snowing by Colonel Thomas A. Parker in 1957. The next year I learned Top 40 radio from Mike Joseph and Bill Gavin. No one has been as fortunate as I to have such a trio of mentors.

My FCC license is dated December 23, 1953. I have been greatly assisted in the business of radio and taught many lessons of life by :

Phil Abbott, Lou Adler, Dr. Bill Alexander, Sue Alexander, Victor Amiel, Gary Andersen, Don Anti, Phil Arnone, Ralph Asherman, Ted Atkins, Lin Hon Au, Mo Austin, Al Bennett, Ken Berry, Don Blanding, Mike Borchetta, Jere Alan Brian, Desoto Brown, Sheila Brown, Buck Buchwach, Gary Burden, M.B., The Camel, Canter's, Martin Carr, Clayton Caughill, Charles Champlin, George Chaplin, Dr. Thomas Y. K. Chang, Don Chapman, Sylvia Chase, Harrison Chung Esq., Larry Cott, Buzz Curtis, George Daacon, Brandon D'Amore, Earl Daniels, Bart Dasilva, Dickie Davis, Frank Day, Joe DeCarlo, Jon DeMello, Jim Dickson, Tom Diskin, Walter Dods, Tom Donahue, Dave Donnelly, Dr. Gene Doo, Rob Durkee, John Einarson, Boyd Elder, Lorna Elliott, Ahmet Ertegun, H. G. "Jock" Fernhead, Billie Freebairn-Smith, The Feinbergs, Lou Fields, Earl Finch, Larry Fleece, Michelle Francis, Ray Freed, David Freese, Richie Furay, Jeremy Gardiner, Rockie Gardiner, Jack Geyer, John Gibson, Scott Gibson, Abe Glaser, Gene Good, Steve Gould, Hyman Greenstein Esq., George Groves, Michael C. Gwynne, Gypsy Boots, Barbara Hallberg, Wayne Harada, Dick Halvorsen, Michael Harrison, Lonnie Henderson, Bill Hergonson, Todd Hewitt, Don Ho, Fin Hollinger, Jac Holzman, Sherry Hunt, Jerry Hopkins, Kristi Jacobs, Lenore Jacobs, Shirley & Ray Jacobs, the Johnsons, Jerry Jolstead, Dr. Richard Jurgensen, Ed Kaahea, Nenif Kacho, Ed Kanoi, Henry J. Kaiser, Danny Kaleikini, Israel Kamakawiwo'ole, Skippy Kamakawiwo'ole, David and Peter Kauahi, Moe Keale, Les Keiter, Bill Kelly, Mike Kelly, Sakae Kimata, George & Rose Kintslinger, Hari Kogima, Steven Komori, Bob Krasnow, Art Laboe, Bob Lang, Lee Larson, Mel Lawrence, Jim Leahey, Rick Leibert, John F. Leonard, Chief Attilio Leonardi, Paul and Dolores Loria, Los Angeles Free Clinic, Bob Lowrie, Steve Lujan, Man Fook Lo, Jack Margolis, Vincent Marino, Jim Markey, Jim Markham, Naomi Masuda, Mau Chai, Dave McCormick, William McUen, Brad Messer, Sweetie Moffatt, Louis "Moon" Kauakahi, Chip Monk, Peter Moon, Darryl Morden, Judy Mugford, Tony Novia, Bobby Ocean, Dr. Barry Odegaard, Asher Okada, Gabby Pahinui, Loanne Parker, Gus Pearson, Michael W. Perry, Peterson Publications, Lee Phillips, Esq., Pink's, David Plaut, Bob Prescott, Art Prescott, Gary Price, Papa Vincent Priore, Paul Raffles, Ted Randal, Paula Rapoza, Rap Replinger, Russ Regan, Rev. Kenneth Rewick, Rigby, Lan Roberts, Mabel Rodrigues, Ron Rodrigues, Joe Rose, Michael Roshkind, Stan Ross, Barbara Rounds, John Henry Russell, Sam Sanford, George Schlatter, David Schutter Esq., Donna Lee Schlefflar, Ben Scotti, Brent Seltzer, Bob Sevey, Larry Shannon, Scott Shannon, Gene Shepherd, Eddie Sherman, Peggy Sherman, George and Eugene Shimizu, Sib's Okazu, Ed Silver, Roy Silver, Rick Smith, Egmont Sonderling, Chuck Stein, Shadoe Stevens, Daryl Strahan, Pamela Strauss, Lynn Taylor, Jack Teele, Bill Thompson, Bonnie & Elliot Tiegel, Peter Tsiu, Les Turpin, Daniel S. Ukishima Esq., Kathy Vail, Elmer Valentine, Dietrich & Linda Varez, Mike Vassar, Nick Venet, Bill Wakayama, Dunbar Wakayama, Lennie Warnoker, Jodie Watson, Sharon Weiss, Don Weller, Donn Werrbach, Eric Weyenberg, Jerry Wilcox, Fred Williams, J. P. Wilson, Dr. Aldrin Wong, Dr. Carlson Wong, Ralph Yempuku, Craig Yim Esq., Dr. Clara Yong, Mayor Sam Yorty, Pake Zane and Jack Zukerkorn.

Ron Jacobs  
*whodaguy@lava.net*  
Kaneohe, Hawaii  
March 15, 2002

**Pulelo ke ahi o Makuaike.**

*The firebrand or Makuaike rises triumphant.*

Said of one who rises from obscurity or gains a victory.

- Hawaiian translation by Mary Kawena Pukui -

## Lexicons

Traditionally, nonfiction books contain footnotes as explanatory comments, and an index to reference people, places and things. Since *KHJ: Inside Boss Radio* is neither traditional in style nor in content, the following pages contain two lexicons.

The first lexicon is a “Who’s Who” of more than 150 people -- KHJ personnel and all the other people who are relevant to *KHJ: Inside Boss Radio*.

The second lexicon is a dictionary of the language of the industry and of KHJ -- generic radio terms and phrases and inside jargon. It is also a wordbook describing KHJ contests, promotions, etc.

Both lexicons reference the text and memo sections of *KHJ: Inside Boss Radio*.





**Adler, Lou** L.A.-based songwriter, record producer/executive, artist manager of Jan & Dean, Barry McGuire, The Grass Roots, Three Dog Night, etc.; produced KHJ concert starring The Mamas & The Papas at the Hollywood Bowl.

**Aldi, Roger** KHJ News reporter and tape editor

**Allen, Steve** KHJ personality prior to Boss Radio; "History of Rock & Roll" participant; the legendary TV star, musician and author performed the classic bit from his TV show, which was melodramatic readings of doo wop lyrics.

**Allen, Sue** Johnny Mann Singers: lead singer

**Allen, Tony** KHJ News tape editor

**Astor, Art** KHJ Sales Manager

**Babcock, Barbara** KHJ Traffic Director

**Badeaux, Jon** KHJ studio engineer; The Real Don Steele Show

**Barnard, Bill** KHJ newsman

**Barton, Phillip** KHJ News field reporter

**Baxter, Danny** KHJ Sports Director; 1966-69

**Beckstead, Don** KHJ studio engineer

**Berman, Averell** KHJ newsman

**Berrigan, Don** KHJ Director of Promotion, Publicity and Advertising; 1965-67, 1968-69

**Bess, Jerry** RKO General executive; (See Bob Henabery)

**Biondi, Dick** Competing deejay; KRLA

**Blore, Chuck** Legendary programming innovator; changed KFVB to "Color Radio" format on January 1, 1958; was #1 in L.A. for years.

**Bono, Sonny** Husband and singing partner with Cher LaPierre in Sonny & Cher.

**Breneman, Betty** KHJ Music Director; employed at station since 1959; vital in switch to Boss Radio format.

**Brink, Scotty** Boss Jock; 1965-66, (U.S. Army, AFRTS deejay in Vietnam), 1968-70

**Brown, Bill** KHJ News reporter

**Brown, Don** KHJ studio engineer, nights and occasionally overnights-days

**Brown, Willet** Executive Vice President of RKO General and major stockholder in General Tire.

**Chenault, Gene** Partner with Bill Drake in Drake-Chenault consultancy firm.

**Christian, Roger** Original Boss Jock; 1965

**Clark, Steve** Boss Jock; 1966-67

**Cobb, R.** Noted L.A. artist who provided some illustrations for KHJ; (See Tiny Tim on survey dated June 26, 1968.)

**Cole, Bill** Johnny Mann Singers: top tenor

**Cote, Fred** KHJ studio engineer

**Cronauer, Adrian** Pittsburgh broadcaster who enlisted in Air Force in 1962 to avoid the draft and become a pilot; discovered that could take 18 months or more, joined AFRTS; assigned to Saigon in 1965 as news director and morning host of "Dawn Busters" program; later became PD. His situation inspired hit movie *Good Morning Vietnam*, which bore no resemblance to reality.

**Daviau, Allen** Freelance photographer employed to shoot cover pictures for Boss 30 surveys, promotions, etc.; future five-time Oscar-nominated cinematographer.

**Davies, Alan** Johnny Mann Singers: baritone

**Dayton, Bob** Competing deejay; KBLA

**Del Regno, Hugh** KHJ, Inc. corporate controller

**Dela Pena, Ed** KHJ Chief Engineer; employed at station before switch to Boss Radio format; worked at KHJ for a total of 40 years.

**DeVaney, Ken** KHJ General Manager; 1965-66

**Devore, Cy** Hollywood tailor; designed custom outfits for the Boss Jocks for major personal appearances.

**Dewey, Nelson** Illustrator of the "Humble Harve Hello Happening" panorama.

**Diamond, Dave** Original Boss Jock; 1965

**Diltz, Henry** Freelance photographer employed to shoot cover pictures for Boss 30 surveys, promotions, etc.

<b>Dormer, Mike</b>	Artist for the "Boss Cartoons" and other KHJ promotional material.
<b>Drake, Bill</b>	Program consultant hired by RKO General in 1965 to overhaul KHJ programming; partner of Gene Chenault; KHJ is generally known as the station that launched the memorable "Drake Format."
<b>Drilling, Joe</b>	President of Crowell-Collier Broadcasting in early 1960s; worked with Ken DeVaney in Fresno at KMJ Radio in 1951 and as GM of KJEO-TV, Channel 47.
<b>Earl, Warren</b>	KHJ General Manager; 1967-70
<b>Elliott, Rona</b>	Promotion department assistant
<b>Emperor Hudson</b>	Competing deejay; "Emperor" Bob Hudson, popular KRLA morning drive personality in 1965 (vs. KHJ's Robert W. Morgan, who was an admirer of Hudson's on-air talent.)
<b>Eubanks, Bob</b>	Competing deejay; KRLA; concert promoter, TV game show host.
<b>Faryar, Cyrus</b>	Actor who portrayed Sitar The Pirate.
<b>Fisher, Mitch</b>	KHJ Director of Promotion, Publicity and Advertising; 1967-68
<b>Fong-Torres, Ben</b>	Author; former writer for <i>Rolling Stone</i> magazine and managing editor of <i>Gavin</i> .
<b>Foster, Reb</b>	Competing deejay; KRLA
<b>Gardiner, Peter</b>	Producer of <i>Boss City</i> TV show.
<b>Gee, Vic</b>	Competing deejay; KBLA; aka Jim Carson
<b>Gershman, Kevin</b>	KHJ listener; Robert W. Morgan's close friend and fishing partner; future producer of <i>Hard Copy</i> and <i>Entertainment Tonight</i> .
<b>Gibson, Sandy</b>	Research assistant for "The History of Rock & Roll."
<b>Gordon, Shelley</b>	Secretary then assistant to Ron Jacobs; (married Robert W. Morgan in November 1970.)
<b>Greene, Charlie</b>	Partner in Greene/Stone Enterprises, managers and producers of Sonny & Cher, Buffalo Springfield, and other major acts; worked closely with KHJ on many promotions involving their artists.
<b>Hall, Claude</b>	West Coast editor of <i>Billboard</i> magazine; his "Vox Jox" column was the major source of information about the comings, goings and doings of deejays.
<b>Harrison, George</b>	Beatle who voiced custom promos for the KHJ world premiere of <i>Yellow Submarine</i> .
<b>Hayes, Johnny</b>	Competing deejay; KRLA
<b>Henabery, Bob</b>	In June 1966, contemplating a change to the "Boss Radio" format, WRKO-Boston General Manager Perry Ury sent then-WNAC Program Director Bob Henabery to Los Angeles to study their RKO General sister station. After extensive monitoring of KHJ, Henabery submitted a seven-page memorandum to RKO General executive Jerry Bess.
<b>Henske, Judy</b>	1960's folk singer; sang the "93/KHJ" tag on the Johnny Appleseed promos.
<b>Hoffman, Milt</b>	KHJ-TV producer who worked on several shows tied in with KHJ Radio.
<b>Howard, Marv</b>	KHJ newsman
<b>Howe, Bones</b>	Famed record producer and former Executive Vice President of Columbia Tristar.
<b>Huddleston, J. Paul</b>	KHJ newsman; known for both his excellent news skills and distinctive pronunciation of his name at the end of newscasts.
<b>Hull, Dave</b>	Competing deejay; KRLA; "The Hullabalooer"
<b>Humble Harve</b>	Boss Jock; 1967-71; aka Harvey Miller; unique "Motown style" delivery; first to play album tracks and longer singles on KHJ.
<b>Imislund, Clancy</b>	KHJ Director of Promotion, Publicity and Advertising when station changed format in 1965.
<b>Jacobsen, Erik</b>	Producer of The Lovin' Spoonful.
<b>Jay, George</b>	Independent L.A. record promoter who published <i>Inner Views</i> .
<b>Jenkins, Gordon Jr.</b>	Stage Manager; Hollywood Bowl
<b>Johnson, Pete</b>	Left his position as a <i>Los Angeles Times</i> music critic to write the entire 48 hours of "The History of Rock & Roll."
<b>Kasem, Casey</b>	Competing deejay; KRLA
<b>Kevin, Art</b>	KHJ News Director; 1965-66; became KHJ Special Events Director in 1966.
<b>Kilgore, Lyle</b>	KHJ newsman
<b>Klein, Mal</b>	KHJ-TV General Manager
<b>Labby, Dave</b>	KHJ studio engineer
<b>Laganella, Chic</b>	Artist who designed the cover of the KHJ Boss Goldens double album.

<b>Larsen, Lee</b>	KHJ Director of Sales Promotion
<b>Larson, Patricia</b>	KHJ Public Service Coordinator
<b>LaRue, Knox</b>	Owner of KTSN, Stockton; friend of Gene Chenault.
<b>Lawrence, Jim</b>	KHJ News Director; 1966-69 (on-air name, see Jim Mitchell)
<b>Lee, Bill</b>	Johnny Mann Singers: bass
<b>Lee, Bob</b>	KHJ News field reporter
<b>Levine, Ken</b>	Teenage KHJ listener; future Southern California deejay (Beaver Cleaver); TV writer/producer/director ( <i>M*A*S*H, Cheers, Frasier, Dharma &amp; Greg, Everybody Loves Raymond, The Simpsons, Almost Perfect</i> ); baseball announcer for the Baltimore Orioles, Seattle Mariners, San Diego Padres and Los Angeles Dodgers.
<b>Lohman &amp; Barkley</b>	Competing deejays Al Lohman and Roger Barkley; established morning drive team on KLAC prior to the start of KHJ's Boss Radio format in 1965.
<b>Maas, Earl H. Jr.</b>	Mayor of Del Mar, host city for "The Last Train To Clarksville" promotion.
<b>Mack, Gary</b>	Hired as first original Boss Jock; 1965-67; assisted in revising KHJ traffic systems for new format; staffer who filled in as KHJ Program Director when Ron Jacobs was on vacation; implemented "Hit Parade" format on KHJ-FM when that station changed call letters to KRTH-FM.
<b>Mann, Johnny</b>	Created the famed "93/KHJ" a cappella jingles; sang second tenor with the Johnny Mann Singers.
<b>Marino, Sal</b>	Bartender and later part-owner of Martoni's.
<b>Maule, Tom</b>	Boss Jock; 1967
<b>Milder, Alvin</b>	Attorney for Drake-Chenault and some KHJ affairs.
<b>Mitchell, Jim</b>	Given name of KHJ news director; used "Jim Lawrence" to avoid confusion with Boss Jock Johnny Mitchell.
<b>Mitchell, Johnny</b>	Boss Jock; 1965-67
<b>Moll, Allan</b>	KHJ newsman
<b>Moll, Judy</b>	KHJ promotion department assistant
<b>Morgan, Carol</b>	Robert W. Morgan's first wife.
<b>Morgan, Robert W.</b>	Original Boss Jock; 1965-70, 1972-73; voice on majority of KHJ promos.
<b>Morton, Frank</b>	Artist whose portraits of the Boss Jocks appeared on numerous Boss 30 surveys.
<b>Mouzis, Bill</b>	KHJ production engineer; handled production on virtually all KHJ on-air promos; joined KHJ/Mutual Broadcasting in 1951; IBEW union shop steward.
<b>Murphy, Tom</b>	Famous Tom Murphy."
<b>Nelson, Sharon</b>	KHJ assistant music librarian
<b>Newton, Caroline</b>	Actress who recorded the "Tina Delgado is alive, alive!" track for The Real Don Steele.
<b>Nicolet, Steve</b>	Deejay at KPOI-Honolulu who voiced promos and hosted the winner of the "Surfin' Safari" trip to Hawaii.
<b>Nitzsche, Jack</b>	Academy Award winning composer and arranger of large orchestral variations of the "93/KHJ" melody; used as background music for important announcements and promotions.
<b>O'Donnell, Charlie</b>	Competing deejay; KRLA
<b>Olsen, Merlin</b>	Member of Los Angeles Rams who participated in the 1967 Christmas Wish promotion, where winner visited the team's training facility; appeared on Boss 30 survey dated 12/20/67 with Charlie Tuna and one of the winners.
<b>O'Neil, Thomas</b>	President of General Tire & Rubber Co., owner of RKO General and licensee of all the corporation's broadcast stations, including KHJ-AM, KHJ-FM, KHJ-TV in Los Angeles.
<b>Orchard, Ken</b>	KHJ studio engineer; on duty for The Real Don Steele Show during sign-on of Boss Radio format.
<b>Ostrow, Geraldine</b>	Sister of Boss Jock Bobby Tripp.
<b>Otis, Don</b>	KHJ Operations Manager during transition to Boss Radio format; replaced by Ron Jacobs.
<b>Page, Don</b>	Longtime radio columnist for the <i>Los Angeles Times</i> ; generally not positive in his comments about KHJ and rock music.
<b>Parker, Colonel Tom</b>	Legendary manager of Elvis Presley; mentor and friend of Ron Jacobs.

**Pelissero, Ellen** Member of KHJ sales promotion department who became key researcher on "The History of Rock & Roll."

**Perichitch, Milo** Assistant producer of *Boss City* TV show.

**Price, "Sunny" Jim** Veteran Top 40 deejay; program director of KMAK, Fresno; one of three Colgreene Broadcasting PD's when Ron Jacobs was company's VP of programming (others being Tom Rounds and Bill Watson); recommended "Bob" Morgan from KMBY, Monterey for a slot on KMAK, which changed formats when Morgan was discharged from the Army.

**Provost, Ray** KHJ maintenance engineer

**Pyne, Joe** An original talk radio host; began at WILM in Wilmington, Delaware in 1949; moved to Riverside, California station in 1957; exposing scandals brought Pyne to the L.A. limelight and KTLA-TV where he started his famous nightly TV insult show.

**Radtke, Walt** KHJ studio engineer; handled console on most Robert W. Morgan shows. Nicknamed "Fail Safe" by Gary Mack.

**Raucher, Bob** KHJ studio engineer; mid-days

**Reed, Sandy** Track announcer, Riverside Raceway; voiced promos for KHJ's "Grand Prix" contest.

**Riddle, Sam** Original Boss Jock; 1965-70; popular L.A. deejay and TV dance show host before joining KHJ.

**Risk, Howard** Veteran Hollywood freelance photographer employed to shoot cover pictures for Boss 30 surveys, promotions, etc.

**Robin, Lou** Partner in Concerts, Inc.; concert promoter who worked with KHJ on many shows.

**Rothbart, Lew** Assistant to Don Berrigan.

**Rounds, Tom** Program Director of RKO station KFRC, San Francisco; 1967

**Schwartz, Peggy** Johnny Mann Singers: second female vocalist

**Schwartz, Willie** Johnny Mann Singers; vocalist from the Glenn Miller Orchestra.

**Shannon, Bob** Veteran deejay, program director, voiceover artist; columnist.

**Shere, Michael** Stage and lighting director for the Troubadour, a famous L.A. showplace; suggested resurrecting the rotating turntable section of the Hollywood Bowl stage (once used for large spectacles but had not moved in 20 years); using this mechanism Shere designed the staging for the KHJ 2nd Annual Appreciation Concert where it was featured for the grand entrance of Diana Ross and The Supremes, who were accompanied by a 50-piece symphony orchestra.

**Sherwin, Wally** Program Director of KHJ-TV, Channel 9, Los Angeles' top independent TV station.

**Shrimpton, Chrissie** Model/actress; companion of Mick Jagger (1963-1966).

**Smith, Joe** Former Boston deejay; president of Warner Brothers Records.

**Specks, Pat** KHJ music library

**Spector, Phil** "History of Rock & Roll" participant; the famous record producer listened to various unidentified hit records and gave his opinions of same in an audio version of the *Downbeat* magazine "Blindfold Test."

**Steele, "The Real" Don** Original Boss Jock; 1965-73

**Stone, Brian** Partner in Greene/Stone Enterprises, managers and producers of Sonny & Cher, Buffalo Springfield, and other major acts; worked closely with KHJ on many promotions involving their artists.

**Swain, Jane** General Manager of KTSN, Stockton; friend of Bill Drake from WAKE, Atlanta.

**Taber, Ross** RKO General vice president in charge of broadcast properties

**Teacher, Lee** Writer of story and dialog for the "Boss Cartoons."

**Terry, Frank** Boss Jock; 1965-68

**Torres, Bernie** Assistant to Bill Drake.

**Tripp, Bobby** Boss Jock; 1967-68; well known in Philadelphia and San Francisco as Bobby Mitchell prior to joining KHJ.

**Tuna, Charlie** Boss Jock; 1967-72

**Tyler, Donn** Original swing shift Boss Jock for a short period; 1965

**Ury, Perry** Former General Manager of WRKO, Boston; (See Bob Henabery)

**Vance, Tommy** Boss Jock; 1965-66; first British deejay in a major USA market.

**Varez, Chris** Actor from Hawaii who portrayed The Big Kahuna.

**Wade, Bill** Boss Jock; 1968-74

Walker, Jack	KHJ maintenance engineer
Watson, Bill	Director of Programming for Drake-Chenault, Inc.; also filled in on Ron Jacobs' vacations.
Watson, Hathaway	President of RKO General in 1965.
West, Adam	Actor who portrayed "Batman" in the 1966-68 TV series; participated in a KHJ contest where winner visited the Caped Crusader and his sidekick Robin.
West, Andy	KHJ News reporter
Williams, Johnny	Original Boss Jock; 1965-74
Wood, Jim	Competing deejay; KGFJ
Yocam, Joe	Competing deejay; KBLA; one of KFNB's original "Seven Swinging Gentlemen," the most popular station deejay crew until the arrival of the Boss Jocks.
Young, Dexter	KHJ senior studio engineer; worked afternoon and early evening

## Online Resources



### Where were they before and after KHJ?

Boss Jock Johnny Williams left radio in 1995 to consult, freelance and take in some Hawaiian sun and surfing — Web surfing, that is. That's when he started 440: Satisfaction as a hobby. It began with Johnny listing radio stations that he had worked at and people who he had worked with. The initial response was so great that Johnny moved 440: Satisfaction from his personal site to [www.440.com](http://www.440.com) and started 440 International Inc. By the turn of the century, 440: Satisfaction had become the radio industry's genealogy of people past and present: DJs, newsmen, engineers, sales and administrative personnel, etc. and where they are now. Literally *thousands* of radio stars and unsung heroes are included, with more names and their favorite stories added every day.

The title of the Web site comes from the number assigned to the Rolling Stones' record, *Satisfaction*, back at KHJ. In those days (the 1960s) Johnny would hit the intercom switch and tell the engineer which song (actual little round vinyl things) to cue up next. Johnny called for *440: Satisfaction* so many times (KHJ never stopped playing it from the day it was released in 1965), that it is indelibly burned into his memory. He says, "The least I can do is burn it into yours."

(If you have been in the radio biz for ten years — any ten years — and you're not listed, go to [www.440.com](http://www.440.com) and click on 440: Satisfaction.)

[www.reelradio.com](http://www.reelradio.com)

### What did KHJ really sound like?

In 1996 Richard Irwin was a 31-year radio veteran with a vision: To create and maintain a place on the Web to listen to great Top 40 radio *as it really was* in its prime. Thus began [www.ReelRadio.com](http://www.ReelRadio.com), the first and original radio aircheck site, a favorite of both fans and radio professionals. Most of the Boss Jocks whose stories are told in this book can be heard at [www.ReelRadio.com](http://www.ReelRadio.com). Virtually all [reelradio.com](http://www.reelradio.com) archived KHJ programming material from 1965 through 1969 was written and produced by Ron Jacobs.

REELRADIO, Inc. is a non-profit corporation dedicated to the preservation and presentation of classic music radio. Unlike traditional museums, REELRADIO exhibits are available online all the time at [www.reelradio.com](http://www.reelradio.com). The site is updated weekly with an updated Top 40 tabulation of the most-listened-to airchecks. As of March 2002 it featured nearly 1000 audio exhibits of great radio stations, jocks, jingles, promos, commercials, etc. plus bios, background, comments, memories, memorials and behind-the-scenes stories. Check out and listen to the real deal on this user-supported resource.

<b>0.5mV</b>	KHJ-AM daytime signal pattern.
<b>20/20 News</b>	Newscast time in initial Boss Radio format: 20 minutes after and before the hour; based on competition's news times.
<b>2-county</b>	Los Angeles County and Orange County; as in "2-county Pulse."
<b>2-punch</b>	Two-part recorded production used to introduce and follow a live event such as telephone contest.
<b>3-punch</b>	Three-part recorded production used to introduce and follow a live event such as telephone contest; rarely used because of coordination required between deejay and board operator; (See memo of 4/30/68 for example of usage)
<b>45</b>	Traditional broadcast abbreviation for "45 rpm record"; also "single."
<b>5515 Melrose Avenue</b>	Address of KHJ-AM, KHJ-FM, KHJ-TV (Channel 9).
<b>a gas</b>	1960's term for good, OK, terrific; obsolete; (See "Cool")
<b>AFVN</b>	American Forces Vietnam Network; Vietnam War designation of AFRTS (American Forces Radio and Television Service); part of the Department of Defense headquartered in Alexandria, Virginia.
<b>AGC Amplifier</b>	Automatic Gain Control amplifier installed by KHJ Chief Engineer Ed Dela Pena specifically for the deejay announce microphone to improve relationship of voice to music on the final audio output.
<b>Appreciation Concerts</b>	Presented by KHJ in 1966 and 1967 at the Hollywood Bowl; all profits donated to charity; ticket order coupons were run in full page ads in the <i>Los Angeles Times</i> ; on each occasion it was estimated that over 100,000 pieces of mail were received of which 80% were returned unopened.
<b>ARB</b>	Abbreviation for Arbitron (rating); (See "Arbitron")
<b>Arbitron</b>	Radio rating conducted monthly by Arbitron, Inc. utilizing "diary" method; random listeners are sent booklets in which they are supposed to note in detail their listening habits over a one week period and mail this "diary" back to the company; Arbitron claimed to provide more demographic information on listeners; begun in 1966; eventually put the Hooper and Pulse out of business.
<b>area mentions</b>	Reference to any place within the KHJ signal area; often a list of some of these was posted in jock booth.
<b>B sheet</b>	Playlist modification; pink (See memo of 8/23/67)
<b>back plug</b>	Promote something after it happened.
<b>bag (n.)</b>	1960's term for style, type, genre; obsolete; (See "Groovy")
<b>Ballad of The Big Kahuna</b>	Custom version of "I Fought The Law" by the Bobby Fuller Four; lyrics re-written for the KHJ Big Kahuna promotion.
<b>basic</b>	Fundamental format element that assumed priority over other elements (e.g., call letter reference, deejay name, etc.); a specific list of basics not being followed is in the memo of 1/22/68.
<b>Batphone Secret Number</b>	Contest: listeners had to try to determine the seven-digit phone number of the Batphone. Adam West (Batman) and Burt Ward (Robin) voiced ten different clues, with one new clue revealed per day. Listeners sent in more than 100,000 postcard guesses. The winner visited Batman, rode in the Batmobile, and won a color TV set. (January 1966)
<b>Beau Gentry</b>	Fashionable Hollywood men's clothing shop that catered to show business types in mid-1960's.
<b>below-the-line records</b>	All songs listed on the air studio playlist not included in the Boss 30.
<b>Big 93</b>	Annual year-end countdown of the 93 most popular records of the year. Listeners could win an entire set of "The Big 93" records. Free souvenir list was made available to all listeners. Originally broadcast as "The Boss 93" in 1965.
<b>Billboard</b>	<i>Billboard Magazine</i> was the top radio and record trade publication in 1965 through 1969.
<b>blo</b>	Abbreviation for KHJ produced biography; (As in "Tiny Tim bio," 6/24/68)

<b>Birthday Bash</b>	Contest: listeners sent in birthday cards listing their favorite song of the past year. A card was drawn each hour, making the sender a finalist. The seven grand prizes were a \$2,000 swimming pool, color TV set, surfboard, scuba diving outfit, motorcycle, complete wardrobe and a trip to Hawaii. Contest celebrated the first anniversary of Boss Radio. (May 1966)
<b>Birthday Firebird</b>	Contest: listeners sent in handmade birthday cards celebrating Boss Radio's second anniversary. Cards judged on the basis of "originality and soul." One finalist card was drawn on <i>Boss City</i> for the grand prize, a 1967 Firebird 400 convertible. (May 1967)
<b>Birthday Payday</b>	Contest: caller's birthday (month and day) had to match the date given in a pre-recorded piece that detailed a past KHJ event to win cash jackpot. Contest celebrated the fourth anniversary of Boss Radio. (May 1969)
<b>Black Box</b>	Contest: caller had to identify the contents of "The Black Box," which was located outside the KHJ facility on Melrose Ave. Correct answer and prize was a trip for two to Paradise Island in The Bahamas. (January 1968)
<b>blacklist</b>	Short list of listeners ineligible to participate in any contest for various reasons.
<b>Boss 30</b>	"The Top 30 records in Southern California"; broadcast Wednesdays at 6 p.m.; first printed survey dated July 9, 1965.
<b>Boss Angeles</b>	Used to replace all references to "Los Angeles" except during newscasts and news promos.
<b>Boss Battle</b>	Sponsored "Battle of the Bands" type event hosted at various sites by Boss Jocks.
<b>Boss Birthday Celebration</b>	Contest: listeners sent in homemade birthday cards celebrating the third anniversary of Boss Radio. Winning entries were selected hourly and a variety of prizes were awarded. (May 1968)
<b>Boss Cartoons</b>	Promotional pieces published in 1965 and 1966; based on new personality or promotion; original art by Mike Dormer, story and dialog by Lee Teacher.
<b>Boss City</b>	KHJ-TV: Boss Radio's pop music show hosted by Sam Riddle with appearances by other Boss Jocks.
<b>Boss Garage</b>	Contest: caller had to guess make and model of car that came out of the "Boss Garage." Won car if exact match. Prizes were new cars. (July 1967)
<b>Boss Phone Girls</b>	Three or four young ladies who assisted in answering Bossline during peak calling periods.
<b>Bossline</b>	Listener telephone request line direct to Boss Jock studio; Boss Phone Girls answered extension lines during heavy traffic.
<b>Bosstrology</b>	Contest: caller gave birthday and corresponding taped "astrological forecast" revealed what person won. (March 1967)
<b>break down</b>	Ratings by time period.
<b>Break The Bank</b>	Contest: caller had to guess the amount of money in the "Boss Bank." (September 1967)
<b>break-in</b>	News bulletin that goes on the air immediately, cutting into whatever program material is on-air.
<b>bridge (n.)</b>	Instrumental break during a vocal song.
<b>bridge (v.)</b>	To fill in between elements; usually to cover a short silence or very low volume start or ending.
<b>bulletin</b>	Breaking news story with priority to broadcast immediately; (See "Break-in")
<b>bush; bush league (adj.)</b>	Insignificant, lesser, secondary, small-time; based on baseball slang for minor-league.
<b>C &amp; W format</b>	"Country & Western" music format.
<b>Camaro Couple</b>	Contest: each hour one male and one female who were the correct callers became a "Camaro Couple." Each contestant was mailed a form with 93 questions and the "couple" that matched the most answers won two 1967 Camaros (one for each). (December 1966)
<b>canned</b>	Fired; dismissed from job.
<b>cap</b>	Standard broadcast tape cartridge; (many code words used due to non-stop communication between jock and engineer.)

<b>cast (n.)</b>	Traditional broadcast abbreviation for "broadcast."
<b>Christmas Wish</b>	Contest: started in 1965 and run annually at Christmas; listeners would call (and later sent in postcards) asking for Christmas wishes filled for themselves, friends or loved ones. Selected wishes were granted. The volume of incoming calls to a special phone number blew out the HO (Hollywood) exchange for more than 24 hours until additional equipment could be installed to handle the overload; KHJ added answering machines, often with 30 units in use simultaneously.
<b>cliché</b>	Trite phrase, bit or expression that has become annoying by overuse, such as "Stacks of Wax"; these are the result of lack of creativity and/or preparation; the opposite of a cliché is a popular "catch phrase" that becomes a familiar trademark, e.g., The Real Don Steele's "Tina Delgado is alive!" and Robert W. Morgan's "Zap! You're Morgvanized."
<b>clock; format clock</b>	Circular clock-shaped chart indicating the times of various features; (See memo of 9/20/67 for example of usage); a specific contest format clock is on page 3 of 3/9/68.
<b>Clue Review</b>	Update of multiple clues in a contest that required following hourly or daily clues; a second chance to hear contest clues.
<b>cold; cold open</b>	Record, production or commercial that begins immediately with lyrics or talk; must start clean.
<b>conference room</b>	Meeting room on the second floor of KHJ building at 5515 Melrose Avenue; when KHJ-AM-FM-TV moved to 1313 Vine Street from 1950 to 1961, the Melrose building was used for recording sessions by labels such as Capitol; when KHJ returned to 5515 Melrose, the conference room was located where Frank Sinatra, Nat "King" Cole and other artists had recorded major hits.
<b>congrats</b>	Congratulations
<b>content (n.)</b>	Generally refers to the non-scheduled and recorded elements of a program that the deejay prepares and/or ad-libs.
<b>cook (v.)</b>	To come on with enthusiasm, excitement, zeal, fervor; probably adapted from jazz musician jargon.
<b>cool</b>	1960's term for good, OK, terrific, groovy, a gas; fell somewhat out of favor but has been restored to full respectability and common usage.
<b>critique</b>	Either a positive or negative comment or review; memo of 3/15/68 is an example of this; also an example of not singling out one deejay, usually when deejays were mentioned, the comments would include entire air staff.
<b>cross plug</b>	Promoting another KHJ personality (or promotion).
<b>cue</b>	Traditional broadcast term for transitional lead-in text, sound effect, musical phrase, etc.
<b>cue-in time</b>	(See "Intro"); listed for recorded commercials as an experiment; (See memo dated 5/8/68)
<b>current</b>	Hit song on the current Boss 30.
<b>dB</b>	Traditional broadcast abbreviation for decibel; tech: a unit for expressing the relative intensity of sound on a scale from zero for the average least perceptible sound to about 130 for the average pain level.
<b>digital time</b>	Mandatory style of mentioning time of day; "6:40" not "20 minutes to seven," "3:15" not "quarter past three," etc.
<b>discrepancy report</b>	Form in the on-air studio on which deejays logged engineering, traffic and music problems.
<b>ESP Jackpot</b>	Contest: jock would draw a Ping-Pong ball numbered between 1 and 100 and would "concentrate" on the number. Caller won cash jackpot if correct number was guessed. (July 1968)
<b>e. t.</b>	Traditional broadcast abbreviation for "Electrical Transcription"; 33 1/3 rpm playing, 16-inch acetate that could be cut in the Production Room and used for material to be used only once or a few times.
<b>extended-coverage report</b>	Live news story running beyond length of scheduled news. Generally, on-the-scene coverage of major local stories breaking at that moment.



<b>extra</b>	Special event song listed on in-studio playlist but not identified as a Boss 30, Golden or Hit Bound record.
<b>fade (v.)</b>	To lower volume quickly.
<b>feed (n.)</b>	Traditional broadcast term for "remote broadcast."
<b>finalist</b>	Generally a qualifier for the grand prize in a major contest, often awarded a consolation prize.
<b>First Annual Appreciation Concert</b>	Sonny & Cher, Donovan, Otis Redding, The Turtles, Jan & Dean, The Mamas & The Papas, The Knickerbockers, Bob Lind, Modern Folk Quintet; all profits donated to the Braille Institute of America; presented at the Hollywood Bowl on April 2, 1966.
<b>flip (n.)</b>	The back or "B" side of a hit record.
<b>Flower Power</b>	Contest: caller had to guess the number of flowers that would "bloom in the Boss Garden." Winners received a KHJ Flower Power Medallion, which got them into the Monterey Pop Festival, Monkees Concert and Mamas & Papas Concert. (May 1967)
<b>format</b>	Hourly schedule that specified which record category, promotional event, commercial, etc. at what minute.
<b>format change</b>	Major overhaul of formatic elements; (See details in memo of 9/28/67; critique in memo of 10/2/67)
<b>format sheet</b>	Script for live contest indicating various components such as live copy, taped production, on-air phone, etc.; often had two endings: one for winner, one for loser.
<b>Free Beatle Tickets</b>	Contest; listeners sent in postcards to qualify for winning tickets to one of the KRLA Beatle Concerts at the Hollywood Bowl in August 1965. KHJ employees sent in order forms from the <i>Los Angeles Times</i> to KRLA under assumed names to secure tickets.
<b>FX</b>	Traditional broadcast abbreviation for "sound effects."
<b>Gary Mack Fan Club</b>	Contest: more than 5000 listeners sent in peanut butter sandwiches to become eligible for membership.
<b>General Tire</b>	Parent company of RKO General Inc., licensee of KHJ-AM, KHJ-FM, KHJ-TV and other broadcast properties in major cities.
<b>Golden</b>	Pre-Boss Radio hit; oldie; titles revised regularly based on research and requests.
<b>Grand Prix</b>	Contest: listeners sent in postcards to qualify. Each hour a fictional car race would include the names of prominent race car drivers and the name of one listener, who became a grand prize finalist. Grand prize was a 1968 Pontiac Grand Prix and winner's name was drawn on <i>Boss City</i> . (February 1968)
<b>groovy</b>	1960's term for good, OK, terrific; obsolete.
<b>GTO For Two</b>	Contest: listeners sent in postcards with their name and the name of a friend they'd like to give a 1966 Pontiac GTO. Postcards were drawn hourly and sender had to call when they heard their name to become a finalist. Grand prize drawing held on <i>Ninth Street West</i> . Both the winner and the friend received a new GTO. (September 1965)
<b>Hall-of-Famers</b>	Boss Jocks who attained the highest shares in various time periods; the highest was a 26.1% share -- one of four radios tuned to KHJ -- attained on Saturdays, August 1966 by Morgan, Riddle, Steele and Mitchell.
<b>Hi-Lo</b>	Contest: callers won if correct amount between \$1 and \$93 was guessed. If incorrect guess, a recorded spot would indicate if amount guessed was too high or too low, which was a clue for the audience. (February 1968)
<b>History of Rock &amp; Roll</b>	A 48-hour broadcast which featured the most significant records from the beginning of the rock era through 1969; there have been many variations, updates and imitations of this breakthrough program, which was produced in its entirety by KHJ staffers and outside specialists; first scheduled to run as a 1969 New Year's weekend promotion, the program was delayed when it became obvious that there was more substance to it than originally conceived; the five-page memo of 2/21/69 indicates attention to detail involved in the playback phase of the show.

<b>Hit Bounds</b>	New songs that entered the playlist rotation each week. On average, ten new songs were introduced each week and played in various rotation ratios. Due to limited space, only three of these titles were typically listed per week on the printed surveys available to the general public.
<b>HO1-9353</b>	Boss Line phone number; the last days of neighborhood prefixes, e.g., "HO" represented the Hollywood exchange (46).
<b>Honda-A-Day</b>	Contest: listeners sent in postcards to qualify. A postcard was drawn each hour between 6 a.m. and 9 p.m. and sender had to call when they heard their name to become a finalist. Between 9 p.m. and 10 p.m. Sam Riddle drew a postcard from the day's finalists and winner received a Honda motorcycle. The next day a new contest would start. Thirty-one Honda motorcycles were given away (one per day) during March 1966.
<b>Hooper</b>	Radio rating conducted monthly by C. E. Hooper Co. utilizing "telephone coincidental" method; sole rating in 1965; reported only "shares" (of 100%) not "ratings"; (see memo following 4/5/68 where KHJ registered a 24.6 share, equal to one of four of all radios in Los Angeles and seven times greater than the competition, KRLA).
<b>HRR</b>	Abbreviation for "History of Rock & Roll."
<b>Humble Harve Hello Happening</b>	Promotion to welcome Humble Harve to Boss Jock lineup; winners attended bizarre event at Hollywood Palladium, which featured "Love Generation" performers such as The Standells, The Sopwith Camel and The Peanut Butter Conspiracy; a Bob Beck light show, sitar players, ice sculptors, harp soloists and various "mystical" exhibits including Chinese Love Balloons; everyone attending received an "Official Humble Harve Hello Happening" sweatshirt. This peculiar event took place on February 18, 1967.
<b>ID</b>	Station identification announcement, voiced by Bill Drake, beginning with "Ladies and Gentlemen" and ending with basic KHJ jingle logo (L-1).
<b>intro</b>	Traditional broadcast abbreviation for "introduction" (generally the instrumental opening of a record); the intro time would be listed in parenthesis next to the song title or somewhere on the playlist for use by the deejay.
<b>i.p.s.</b>	Inches per second; the speed at which conventional 1/4" reel-to-reel tape moves past playback and record heads; faster speeds yield better audio quality but consume tape at a proportional ratio; most home units ran at 3 3/4 or 7 1/2 i.p.s.; a few audio zealots recorded classical music at 30 i.p.s.; KHJ original recording was often done at 15 i.p.s.
<b>It's Boss</b>	Nightclub located at site of former Ciro's nightclub, 8433 Sunset Boulevard, Hollywood; opening was covered with a live broadcast on KHJ on August 22, 1965.
<b>Jet Set</b>	Contest: caller required to guess the correct jock and Jet Set destination. Winners given trips to Acapulco, London, Tahiti, Rio de Janeiro, Paris, Jamaica, Hawaii. (March 1967)
<b>Jock In The Box</b>	Contest: caller required to guess which jock would pop out of the "Jock In The Box." Prize of \$93 if guess was correct. (September 1965)
<b>jock logo</b>	Boss Jocks name sung before basic "93/KHJ" a cappella logo jingle; e.g., "Robert W. Morgan, 93/KHJ."
<b>jock's turntable</b>	Free standing turntable with low level speaker, not connected online. Used by deejays to check records after negotiating approval with IBEW union, which had jurisdiction over all who handled KHJ electronic audio equipment.
<b>Johnny Appleseed</b>	Contest: a modified Big Kahuna-type promotion in which the Appleseed character never appeared in person; Appleseed was heading to Boss Angeles from Mansfield, Ohio (Mansfield was an inside reference to the birthplace of Robert W. Morgan); a short summary of the promotion is in the memo of 6/26/67; not one of the more successful Boss promotions.
<b>jox</b>	Jocks; deejays; disc jockeys; Boss Jocks.
<b>KABC</b>	AM station licensed to Los Angeles; 5000 watts at 790 kc; ABC O&O station; news, talk and live format; flagship station of Los Angeles Lakers.
<b>Kahuna</b>	(Hawaiian) Priest, skilled person, minister, physician, expert, sorcerer.
<b>Kahuna Coconut</b>	Prize, won by calling KHJ at the sound of the Kahuna Conch Shell; gained admission to the Big Kahuna's Royal Beach Luau at Paradise Cove; actual unwrapped coconuts were sent to winners through the U. S. Mail with information burned into surface of coconut.

<b>KBBQ</b>	(See KBLA)
<b>KBIG</b>	AM station licensed to Catalina Island; 10,000 watts at 740 kc; "Beautiful music" format.
<b>KBLA</b>	AM station licensed to Burbank, 500 watts at 1500 kc; Top 40 station that switched to longer hits and album tracks in 1967; changed call letters to KBBQ and switched to country music format.
<b>KFAC</b>	AM station licensed to Los Angeles; 5000 watts at 1330 kc; classical music format.
<b>KFI</b>	One of the earliest AM stations, licensed in Los Angeles in 1922; began as a 50 watt signal in garage of owner/builder Earle C. Anthony; broadcast first coast-to-coast sportscast, the 1927 Rose Bowl game; increased to powerful 50,000 watt signal at 640 kc on the dial; flagship station of Los Angeles Dodgers.
<b>KFRC</b>	RKO General station in San Francisco; "The Big 610"; the second station to switch to the "Boss" or "Drake" format.
<b>KFWB</b>	AM station licensed to Los Angeles; 5000 watts at 980 kc; signed on in 1925 by Sam Warner (one of the Warner Brothers, thus the "WB" call letters); launched L.A.'s first successful Top 40 format on 1/1/58 as "Color Radio, Channel 98" under direction of legendary programmer Chuck Blore; purchased from Crowell-Collier Broadcasting by Westinghouse in 1966; switched to all-news format in 1968.
<b>KGB</b>	San Diego AM station at 1360 kc; first client station of Drake-Chenault consultancy firm; several Boss Jocks came to KHJ from KGB, which ran a similar format; first to do so was Johnny Mitchell.
<b>KHJ Boss Goldens Double Album</b>	KHJ worked with record producer and promoter Buzz Curtis and became the first station to assemble and promote an "Oldies" album that contained 30 songs (based on the KHJ Boss 30 theme); two 12-inch vinyl discs each containing 15 songs comprised the album. (September 1967)
<b>KHJ Closeup</b>	Recorded 30-minute Public Affairs program broadcast on Sunday mornings in compliance with FCC license commitments.
<b>KHJ Exclusive</b>	A new record release by a major artist (Beatles, Rolling Stones, Supremes, Monkees, etc.), chosen to be played first on KHJ; songs generally arrived direct from the recording studio on acetate and were transferred to broadcast tape cartridges; during the process the words "KHJ Exclusive" were whispered over the record every 30-seconds to prevent other stations from recording the song off the air and replaying it. (Same as "World Premiere.")
<b>KHJ-FM</b>	Simultaneously broadcast KHJ-AM programming at 101.1 on the FM dial; largely unnoticed until the emergence of FM listenership; in 1967 the call letters were changed to KRTH-FM, which switched to an automated "Hit Parade" music format.
<b>KHJ Free Turkey</b>	Contest: conducted annually during Thanksgiving season; callers at the sound of "The Big Boss Bird" (a turkey gobble) won turkeys.
<b>KHJ News expanded coverage</b>	An example is the memo of 4/5/68, which contains procedures and format for the National Day of Mourning for Dr. Martin Luther King, Jr.; note the playlist of appropriate songs to play following announcements throughout the day. (See "extended-coverage report.")
<b>KHJ Surfin' Bird</b>	Ford Thunderbird outfitted by famed Southern California auto customizer Bill Cushenberry; grand prize in Big Kahuna activities.
<b>KHJ \$1000 Flashback</b>	Contest: caller required to guess which song was going to be played in a pre-recorded sample ("flashed back") by its position number on the recently aired "Big 93 of 1968." Multiple \$1000 winners. (January 1969)
<b>KGBS</b>	AM station licensed to Los Angeles; 50,000 watts at 1020 kc; Adult targeted Top 40.
<b>KGFJ</b>	AM station licensed to Los Angeles (called the "Big K Kingdom"); 250 watts at 1230 kc; home of legendary deejay Hunter Hancock; R&B (rhythm and blues) music format.
<b>KGIL</b>	AM station licensed to San Fernando; 5000 watts at 1260 kc; "Middle of the road" music format; personality deejays featuring Dick Whittington in afternoon drive.
<b>kids</b>	Youngsters and teens; technically, what is now broken down to the 12-18 age demographic.
<b>KLAC</b>	AM station licensed to Los Angeles; 5000 watts at 570 kc; two-way talk radio; switched to country music format.

<b>KMPC</b>	AM station licensed to Los Angeles; 50,000 watts at 710 kc; in 1952 became cornerstone of Golden West Broadcasting, principal owner of which was cowboy star Gene Autry; pre-rock 'n' roll era "middle of the road" music station featuring high profile personalities (chief of which was morning man Dick Whittinghill), traffic alerts, and play-by-play sports coverage of Autry's California Angels plus Los Angeles Rams and UCLA Bruins.
<b>KNX</b>	AM station licensed to Los Angeles; 50,000 watts at 1070 kc; CBS O&O station; consistent #1 news station in Los Angeles; flagship station of USC Trojans.
<b>Koufax</b>	Sandy Koufax, star L.A. Dodger pitcher; often used as an example of a "big winner."
<b>KPOL</b>	AM station licensed to Los Angeles; 50,000 watts at 1540 kc; "Beautiful music" format, also known as "Elevator Music."
<b>KRLA</b>	AM station licensed to Pasadena; 50,000 watts at 1110 kc; briefly surpassed KFVB as leading Top 40 station in Los Angeles prior to dominance of Boss Radio; initially considered KHJ's #1 "target."
<b>KWIZ</b>	AM station licensed to Santa Ana, Orange County; 5000 watts at 1480 kc; sporadic Top 40 formats.
<b>L-(misc. numbers)</b>	Custom version of basic "93/KHJ" logo jingle recorded for major promotions, e.g., "The Big Kahuna, 93/KHJ" and holidays, e.g., "Merry Christmas, from 93/KHJ."
<b>L-1</b>	Basic "93/KHJ" a cappella logo jingle; composed and recorded by Johnny Mann in April 1965 at RCA Studios, Hollywood.
<b>L-2</b>	Ballad (slow) version of L-1.
<b>L-7</b>	"93/KHJ plays more music" logo jingle.
<b>Last Train To Clarksville</b>	Major KHJ promotion to coincide with exclusive KHJ debut of new Monkees record; 450 winners rode train to and from "Clarksville" (Del Mar, located north of San Diego); Monkees landed via helicopter at train station and rode the train on return trip; this is thought to be the first time the group played live before an audience. (September 1966)
<b>Laugh-In Jackpot</b>	Contest: tie-in with the Rowan & Martin <i>Laugh-In</i> TV show. Caller had to guess the identity of three mystery celebrity laughers. Correct answer was Joe Namath, Agnes Moorehead and Tommy Sands. (October 1968)
<b>legend</b>	A promo presented in dramatic "old school radio" style (with big production music, narrator, actors, sound effects, etc.); used to establish the back story legends for characters such as The Big Kahuna, Sitar The Pirate, Johnny Appleseed; the KHJ radio script for the Big Kahuna legend comprises the dialog for the Boss Cartoon following the memo dated May 17, 1966.
<b>Legend of The Big Kahuna</b>	Multi-chaptered back story of Big Kahuna from birth, produced in traditional radio drama form.
<b>Location X</b>	Contest: clues given to the location of a specific landmark. Jackpot started at \$1000 and increased daily. Landmark was the merry-go-round in Lincoln Park. (October 1967)
<b>Los Angeles Free Press</b>	Major original "underground" paper; when KHJ launched the Boss format in 1965, the <i>Free Press</i> considered KHJ to be "hip and cool"; by the time of the counterculture changes a few years later, and the advent of FM "progressive" radio, KHJ was perceived as an "establishment, corporate" station.
<b>LP</b>	Traditional broadcast abbreviation for "Long playing (33 1/3 rpm) record."
<b>Lucy's El Adobe Cafe</b>	Mexican restaurant across Melrose Avenue from KHJ; headquarters for Robert F. Kennedy's 1968 presidential campaign.
<b>Magic Key</b>	Contest: listeners sent in postcards to qualify. Every 30 minutes a postcard was drawn on the air and the sender received a serial numbered "Magic Key" and became a finalist. Grand prize drawing was held on June 6, 1965 at the Fairfax Theatre. Numbered Ping-Pong balls were drawn from a hopper and the person with the corresponding key number won a 1965 Boss Mustang GT.
<b>Management Use Only</b>	Published "Confidential" Hooper ratings for previous month; (See "month-only" rating)
<b>Martoni's</b>	Restaurant located at 1538 N. Cahuenga Blvd. in Hollywood. The most popular meeting spot for members of the Hollywood radio and record industry.

<b>Memory Bank</b>	Contest: caller had to guess the identity of a celebrity musician based on taped interview snippets and clues. (April 1969)
<b>Mensch</b>	(Yiddish) A decent, upright, honorable person.
<b>Mickey Mouse stations</b>	Stations in smaller markets; reflected the admittedly arrogant attitude of KHJ PD and air staff.
<b>Million Dollar Battle</b>	Programming feature; real-time listener voting for favorite record between the champion record and a challenger record ("the battle"). If champion won, it would face a new challenger. If challenger won it became the champion, and so on. Marathon battle played over the weekend of April 26, 1968, the co-winners being "Light My Fire" by The Doors and "Windy" by The Association. (Note: this was the second time around for the "Million Dollar Battle." It was first run in May 1965 with "Sealed With A Kiss" by Brian Hyland coming out on top.)
<b>Million Dollar Weekend</b>	Weekend programming featuring a higher ratio of Goldens to current Boss 30 hits.
<b>Missing Word</b>	Contest: once an hour a song was played with a word bleeped out. First caller to identify the song title and missing word won from a variety of prizes such as Honda motorcycles, Hobie surfboards, Boss Shirts, cash, theatre tickets and Boss Radios. (July 1965)
<b>Mister Whisper</b>	Contest: caller had to guess the identity of "Mr. Whisper" (a celebrity). Contest was run in both 1967 and 1968. Robert Vaughn was the first "Mr. Whisper" and Joe DiMaggio the second.
<b>Money Machine</b>	Contest: caller won cash jackpot if correct number between 1 and 93 was guessed. (June 1967)
<b>Monkee Zilch</b>	Contest: first caller after "Zilch" was played won tickets to the Monkees Concert at the Hollywood Bowl. (June 1967)
<b>monster</b>	Old or current big hit, generally charting within Top 5.
<b>month-only rating</b>	One of the two component months averaged for publication in "official" ratings; (See "printed average")
<b>More Music Jackpot</b>	Contest: listeners had to guess the number of records that would be played over the duration of the contest. Entries submitted via postcard. Over 100,000 postcards were received, 46 of which had the correct answer of 2,602 records. Listener with earliest postmark won \$2,602. (June 1965)
<b>morgan</b>	KHJ replacement word for "morning"; used in all situations (other than within news) wherever "morgan" could be substituted for "morning," e.g., "seven o'clock tomorrow morgan"; from the German <i>der Morgen</i> as "morning."
<b>Mr. Spock</b>	Character from the <i>Star Trek</i> TV show; actor Leonard Nimoy, who voiced custom promos for KHJ.
<b>Nemo patch</b>	KHJ slang for secret telephone bugging device.
<b>Nickodell's</b>	Colloquial name for the Nickodell Melrose Restaurant located adjacent to KHJ at 5507 Melrose Avenue; popular hangout for KHJ radio and TV staffers, record promoters, and employees from the surrounding Paramount, Columbia and Desilu lots (some of whom were actors in full costume and makeup.)
<b>Ninth Street West</b>	KHJ-TV program hosted by Sam Riddle; major cross promotion vehicle for Boss Radio.
<b>non-winner</b>	Contestant, usually participating on the telephone, who does not win the grand prize but receives a consolation prize.
<b>O&amp;O</b>	Owned and operated (by); each of the three major radio networks (NBC, CBS, ABC) was allowed a maximum of seven local stations in addition to independent local affiliates.
<b>Official Contest Rules</b>	Detailed rules for contest, printed and available at station front desk during office hours or by mailing in self-addressed stamped envelope; (See example following "Location X" memo of 10/31/67)
<b>One-Armed Bandit</b>	Contest: caller had to guess which Boss Jock would appear on one pull of a slot machine (e.g. "one plum, one cherry and a Frank Terry"). Correct answer would win the \$93 "jockpot." (January 1966)

<b>Operation Overdub</b>	Contest: inspired by the James Bond movies. Listeners had to guess the identity of the "007 Secret Voices" via clues. Entries submitted by postcard. Correct answer was Lucille Ball, Joey Bishop, Cassius Clay, Gen. Douglas MacArthur, Jayne Mansfield, Jimmy Stewart and King George VI. Winner received two round-trip tickets to London and a "KH-James Bond Spy Kit." (June 1965)
<b>outcue</b>	(See "Cue")
<b>overlap</b>	Begin one element during fade of previous element; also "crossfade" and "lap dissolve."
<b>P-1</b>	Produced promo for current station activity; generally 3 or more tracks would rotate on cartridge.
<b>Phone-A-Stone</b>	Contest; caller had to guess which of the Rolling Stones would answer the phone (pre-recorded) and say "See you in Los Angeles on December Fifth." Correct guess won caller tickets to the KHJ Rolling Stones concert at the Los Angeles Sports Arena on December 5, 1965.
<b>Pirate's Parrot</b>	Sound effect of a parrot, which when played was the signal to play Treasure Island contest.
<b>PJ's</b>	Popular rock club located on the Sunset Strip in Hollywood; made famous by appearances and live recordings by Trini Lopez.
<b>plug</b>	Written or ad-libbed one liner or phrase that promoted any KHJ feature.
<b>plug ahead (v.)</b>	To mention, hype or promote an upcoming event.
<b>printed average</b>	The published "official" Hooper results based on an average of two most recent monthly results.
<b>pull-out</b>	(See "Break Down")
<b>Pulse</b>	Radio rating conducted monthly by Pulse, Inc. utilizing "aided recall" method (home interviews); begun in 1966.
<b>Q-series</b>	Verbal bridges that precede songs (vis-à-vis jingle logos).
<b>Quicksilver Jackpot</b>	Contest: caller had to guess the correct amount in the "Quicksilver Jackpot" to win it. Correct answer was \$5309.83. (April 1968)
<b>R&amp;B</b>	Traditional music business and radio abbreviation for "Rhythm & Blues" music.
<b>Record Roulette</b>	Contest: caller had to identify song titles from a fast paced collage; jackpot increased by \$25 hourly until there was a winner; restarted at \$25. (April 1966)
<b>Religion</b>	Short for "Religious Programming"; recorded programs broadcast Sunday mornings to comply with FCC license commitment; sometimes sponsored.
<b>rocker</b>	Station playing rock 'n' roll music; not a person.
<b>Rogue Jock</b>	In-house nickname for Ron Jacobs; initiated by Don Berrigan based on a 1957 character on KHVH-AM, Honolulu; portrayed in most unflattering manner in background of Boss Cartoons.
<b>rotation</b>	The various sequence in which different types of records were scheduled; "High Rotation" became synonymous with maximum airplay.
<b>runout</b>	A recorded element that runs down to low volume or dead air with no subsequent sound; unacceptable mistake unless caused by technical problem.
<b>RWM</b>	Robert W. Morgan
<b>Safecracker</b>	Contest: caller had to guess the correct combination to the "KHJ Safe" to win the cash jackpot. (September 1968)
<b>Santa Claus Lane Parade</b>	Los Angeles Christmas tradition, celebrities ride in convertibles on Hollywood Boulevard, televised live locally.
<b>Second Annual Appreciation Concert</b>	The Supremes, Buffalo Springfield, Johnny Rivers, The 5th Dimension, The Seeds, Brenda Holloway; all profits used to establish the Motown Scholarship for Musical Excellence at UCLA, administered by The United Negro College Fund; presented at the Hollywood Bowl on April 29, 1967.
<b>Secret Sound</b>	Contest: listeners had to guess the source of a pre-recorded sound effect (the "secret sound"). Entries submitted by postcard. Correct answer was the sound of an empty beer keg. Listener with first correct answer won \$1,600. (November 1965)

<b>sell</b>	To enthuse, promote, rave about, boost, plug, push, ballyhoo, build up, cry, hype; anything that makes the Boss Jock sound genuinely enthusiastic about an element; the opposite of nonchalant delivery that sounds totally lacking in emotion.
<b>sequence</b>	Scheduled time within an hour, e.g., "the :37 slot"; same as "slot."
<b>Series</b>	World Series; dominant competitive programming every fall.
<b>SESAC</b>	Production music library of generally public domain songs, sold to radio stations on sets of E.T.'s; (See "SESAC Trilogy" 6/7/68 re. live remote broadcast of memorial service for Sen. Robert F. Kennedy)
<b>Seven Car Sweepstakes</b>	Contest: the first caller at the sound of a car horn won a finalist's car key. Grand prize drawing held on <i>Ninth Street West</i> ; winner had a choice of a Corvette Stingray, Dodge Charger, Pontiac GTO, Oldsmobile Toronado, Ford Mustang 2+2, Cadillac Coupe de Ville or a Jaguar XK-E convertible. (February 1966)
<b>share</b>	Share of total available radio listeners surveyed, always a percentage of 100%; "4.5 share" equals 4.5%; not a "rating," which is based on a mathematical formula.
<b>shift</b>	Disk jockey's scheduled on-air hours.
<b>show opener</b>	Produced ID used only at the start of a program.
<b>Sing-Along</b>	Contest: caller had to guess which Boss Jock would sing a pre-recorded piece. Winners received every record on current Boss 30. (September 1967)
<b>single</b>	(See "45")
<b>Sitar The Pirate</b>	Fictitious character in the Treasure Island contest. (See "Treasure Island")
<b>sked</b>	Schedule
<b>slate</b>	Verbal or tone identification to indicate next element(s) on tape; (also "to slate")
<b>slot</b>	Scheduled time within an hour, e.g., "the :37 slot"; same as "sequence."
<b>Sound Stack</b>	Promotion at the 1966 Teenage Fair at the Hollywood Palladium. A tower of records approximately 10-feet high was erected with a big yellow "93/KHJ" ball on top. Players had to guess the correct number of records to win a prize.
<b>Souvenir Annual</b>	Free booklet given to listeners in appreciation of first year's support of Boss Radio, Boss Jocks, stars, etc.
<b>Spln &amp; Win</b>	Contest: caller had to guess which song was going to be played next via its position number on the current Boss 30. (August 1968)
<b>spot</b>	Traditional broadcast term for "commercial."
<b>spot load</b>	Traditional broadcast term for overall commercial content; e.g., "heavy spot load" is more commercials than usual.
<b>standby cap</b>	Tape promo placed in the control room, used when a contest was won and the next contest was instantly announced; tape promo placed in the control room to change at midnight to update copy (e.g., "today" replaces "tomorrow," etc.)
<b>Star Trek Contest</b>	Contest: phone-in involving pre-recorded space-related scenarios. If scenario ended in explosion, caller was a non-winner. If Mr. Spock came on at end of scenario, caller was a finalist. All finalists met Leonard Nimoy on the set of <i>Star Trek</i> . Grand prize was a color TV. (October 1967)
<b>Strassman</b>	An anticipatory unit of measurement of when the board engineer came in with a production element; how that voice would come in and when it would come in.
<b>Summer Sendoff</b>	Contest: first caller after playing of a "summer song" won one of a variety of prizes such as Boss Beach Kits, surfboards, Boss Radios, Boss Double Golden LPs and tickets to Simon & Garfunkel concert. (June 1967)
<b>Supremes Concert</b>	(See "Second Annual Appreciation Concert")
<b>Surfin' Safari</b>	Contest: listeners had to guess the serial number of a thousand-dollar bill on deposit in the Honolulu branch of the Bank of Hawaii. Entries submitted by postcard. Grand prize was four round-trip tickets to Hawaii, four surfboards and \$1000 cash. (April 1966)
<b>sweep (v.)</b>	To go from one element to the next without any jock talk; segue between different elements.

<b>sweeper</b>	Short production piece designed to transition from one format element to the next without any deejay talk; often included KHJ logo melody; (See "Sweep")
<b>T.F.N.</b>	Traditional broadcast abbreviation for "Till Further Notice."
<b>tag</b>	Short copy read live at the end of a recorded commercial or promo.
<b>talk segue</b>	Going from one record to another with no production element (such as a jingle) bridging the songs; jocks allowed to talk over the intro of the second song, intro time permitting.
<b>tape (n.)</b>	Reel-to-reel tape; only used when a tape cartridge cannot handle the operation, e.g., to record listeners winning phone contests, to play back material recorded by the news department, etc.
<b>tape (v.)</b>	To record live material off-air for later use as promo element, incoming non-news remote feeds to be broadcast within a short time or any other elements not pre-recorded on tape cartridge.
<b>Thaxton</b>	Lloyd Thaxton; host of a syndicated '60s teenage dance program fashioned in <i>American Bandstand</i> style; went off the air shortly after Boss Radio shows debuted on KHJ-TV.
<b>The Big Kahuna</b>	Promotion; fictitious character raised by dolphins in South Pacific; began on May 23, 1966 and was scheduled to run two weeks; due to the overwhelming response the promotion continued to evolve and ran all summer; possibly the most popular KHJ promotion during 1965-1969.
<b>The Bowl</b>	The Hollywood Bowl
<b>Tiki Charm</b>	Prize, won by being the first caller at the sound of the Kahuna Cockatoo. Made one eligible to be in the drawing for the "KHJ Surfin' Bird" car, the grand prize in The Big Kahuna promotion.
<b>Time Bomb</b>	Contest: caller was played a pre-recorded tape in which increasing amounts of money were stated. Caller had to say "stop" before the sound of an explosion to win the last announced amount. (August 1966)
<b>time change</b>	National bi-annual switch from Daylight Savings to Standard time (and vice versa); not a KHJ format term.
<b>Time Machine</b>	Contest: callers guessed the details of historical events from the years 1956 through 1966; (Note: Details of this promotion were not the subject of a standard memo because during this time there were major management and air shift changes at KHJ; basic contest details were outlined in abridged information distributed at jock meeting.) (January 1967)
<b>Time Marches On</b>	Contest: callers had to guess a year between 1900 and 1967. Cash jackpot won if the year guessed matched the year of a pre-recorded, re-created historical event. (January 1968)
<b>Tina Delgado Is Alive!</b>	Phrase screamed by female voice on The Real Don Steele show; Steele never divulged Delgado's identity or the origin of the phrase.
<b>Top Ten Jackpot</b>	Contest: listeners had to guess the correct order of the Top Ten songs on the Boss 30 countdown of July 21, 1965. Entries submitted via postcard. Winner received \$1,000.
<b>Top 300</b>	Programming feature; listeners annually sent in their three all-time favorite songs via postcard, the results were tabulated and the "Top 300" most popular were played in countdown order. Free souvenir list was made available to listeners in booklet form.
<b>trax</b>	Tracks
<b>Treasure Island</b>	Contest: correct caller at the sound of "Pirate's Parrot" became a finalist and sailed to Catalina Island ("Treasure Island") to take part in the "Treasure Hunt." (November 1966)
<b>tymp; tym boom</b>	A specific tympani drum sound used by production engineer Bill Mouzis on all in-house production; this recording was kept under lock and key by Mouzis, who never divulged its source or how it had been modified.
<b>underlines</b>	Certain songs in Golden Book that were emphasized for airplay by underlining the title and artist.
<b>unlimited Golden Book</b>	Use of all titles in Golden Book without various restrictions.



<b>update promo</b>	Tape promo placed in the control room to change at midnight to update copy (e.g., "today" replaces "tomorrow," etc.) or replacement one-liner card(s) for the same purpose; one of the nightly checklist duties of the midnight-6 a.m. deejay.
<b>UPI</b>	United Press International; news wire service; used by KHJ news for national and international news coverage.
<b>Valley, the</b>	The San Fernando Valley; major audience area.
<b>Watts Riots</b>	Violent riots (August 11-16, 1965) in South Central Los Angeles, set in motion by a routine traffic stop of Marquette Frye, a Black man, by a white California Highway Patrol officer. Thirty-four people were killed, over 1000 injured, and property damage exceeded \$40 million. McCone Commission, appointed by Gov. Pat Brown, recommended more jobs, better schools, better housing, and other remedies to avoid future problems.
<b>Westinghouse</b>	Westinghouse Broadcasting Corp.; purchased KFWB in 1966.
<b>Wheel Of Fortune</b>	Contest: caller had to guess the correct number between 1 and 93 to win cash jackpot. (September 1966)
<b>Whisky A Go Go</b>	Popular rock club located on Sunset Boulevard and Clark Street in Hollywood; made famous by appearances and live recordings by Johnny Rivers.
<b>winner log</b>	Information sheet on which deejay listed contest winners' names, addresses and phone numbers; collected daily.
<b>wipe (v.)</b>	An extremely quick fade.
<b>woodshed</b>	Traditional broadcast term for reading and rehearsing copy in advance.
<b>Words</b>	Contest: KHJ was very close to the Sonny & Cher management team of Charlie Greene and Brian Stone (See "First Annual Appreciation Concert"); the same team signed an unknown band named Buffalo Springfield; KHJ provided them their first big break, putting the group on the Second Annual Appreciation Concert lineup in April 1967; the group agreed to record a song written by the winner of a KHJ lyric-writing competition, which drew over 15,000 entries; the Boss Jocks read one hourly; the group chose the words of Micki Callen of Reseda; her lyrics were titled "The Hour Of Not Quite Rain" for which Richie Furay wrote the music; Ms. Callen won \$1000 plus publishing royalties on her composition, which first appeared on the album <i>Last Time Around</i> (1968). Contest held in August 1967.
<b>WOR-FM</b>	RKO General station in New York City; the first FM station to switch to the "Boss" or "Drake" format.
<b>World Premiere</b>	A record making its global debut on KHJ; (See "KHJ Exclusive")
<b>WP/BC</b>	Record that was world premiered on <i>Boss City</i> TV show.
<b>Years Ago Golden</b>	A feature instituted with the format modification detailed in memo dated 9/28/67; e.g., a "Six years ago today" intro voiced by Bill Drake would introduce a Golden hit from the year 1961.
<b>yellow (or pink, blue) cards</b>	One-liners were written on 5" X 7" cards; they were posted on bulletin board that was only change to KHJ's studio since the station returned to the Melrose location in 1961 and was refitted as a disc jockey operation.
<b>yellow (or pink, blue) sheets</b>	Color-coded pages in copy book on which station material was printed (vis-à-vis commercials, PSA's, etc.)
<b>Yellow Submarine Premiere</b>	In November 1968 KHJ exclusively promoted and gave away tickets to the Beatles' movie, <i>Yellow Submarine</i> ; many Hollywood celebrities attended and there were frequent remote broadcasts from the Fox Village Theater in Westwood.



COMMENDATION

# Boss Radio Day

WHEREAS, at 3:00 p.m. on Monday, May 3, 1965, 93/KHJ launched the "Boss Radio" format featuring "Boss Jocks" Robert W. Morgan, Roger Christian, Gary Mack, The Real Don Steele, Dave Diamond, Sam Riddle, Johnny Williams and Frank Terry; and

WHEREAS, this legendary "Boss Radio" format was created at Nichodell's Restaurant by RKO Broadcasting Consultant Bill Drake and Program Director Ron Jacobs; and

WHEREAS, General Manager Ken De Vaney, Promotion Director Clancy Imusland, News Director Art Kevin, Music Director Betty Breneman, Chief Engineer Ed Dela Pena and Production Supervisor Bill Mousis, did aid and abet the efforts of the above; and

WHEREAS, 93/KHJ officially became the number-one rated radio station in Los Angeles by October, 1965, through the efforts of the previously named broadcasters; and

WHEREAS, during the reign of 93/KHJ, "Boss Radio Appreciation Concerts" contributed thousands of dollars to The Braille Institute of America and to The Motown Scholarship For Musical Excellence at UCLA, administered by the United Negro College Fund; and

WHEREAS, "Boss Radio" brought Southland listeners "The Big Kabuna", the History of Rock and Roll, and many more original radio creations; and

WHEREAS, the aforementioned promotions and personalities were the most frequently imitated features in American radio of the 1960s; and

WHEREAS, through the hard work and devotion of Betty Breneman and her cadre of loyal volunteers, former 93/KHJ teammates are reuniting for a Silver Anniversary Reunion Dinner, on this date, at the J. W. Marriott Hotel in Century City; and

WHEREAS, with certain major record manufacturers, including Atlantic, Columbia, Epic, MCA and others, providing support and assistance:

NOW, THEREFORE, I, TOM ERADLEY, Mayor of the City of Los Angeles, on behalf of its citizens, do hereby proclaim the twenty-four hours beginning 12:00 midnight PDT on May 9, 1990 as "BOSS RADIO DAY" in Los Angeles and further commend the above named parties, Humble Harve, Johnny Mitchel and Bobby Tripp whose efforts have contributed to the success of 93/KHJ.

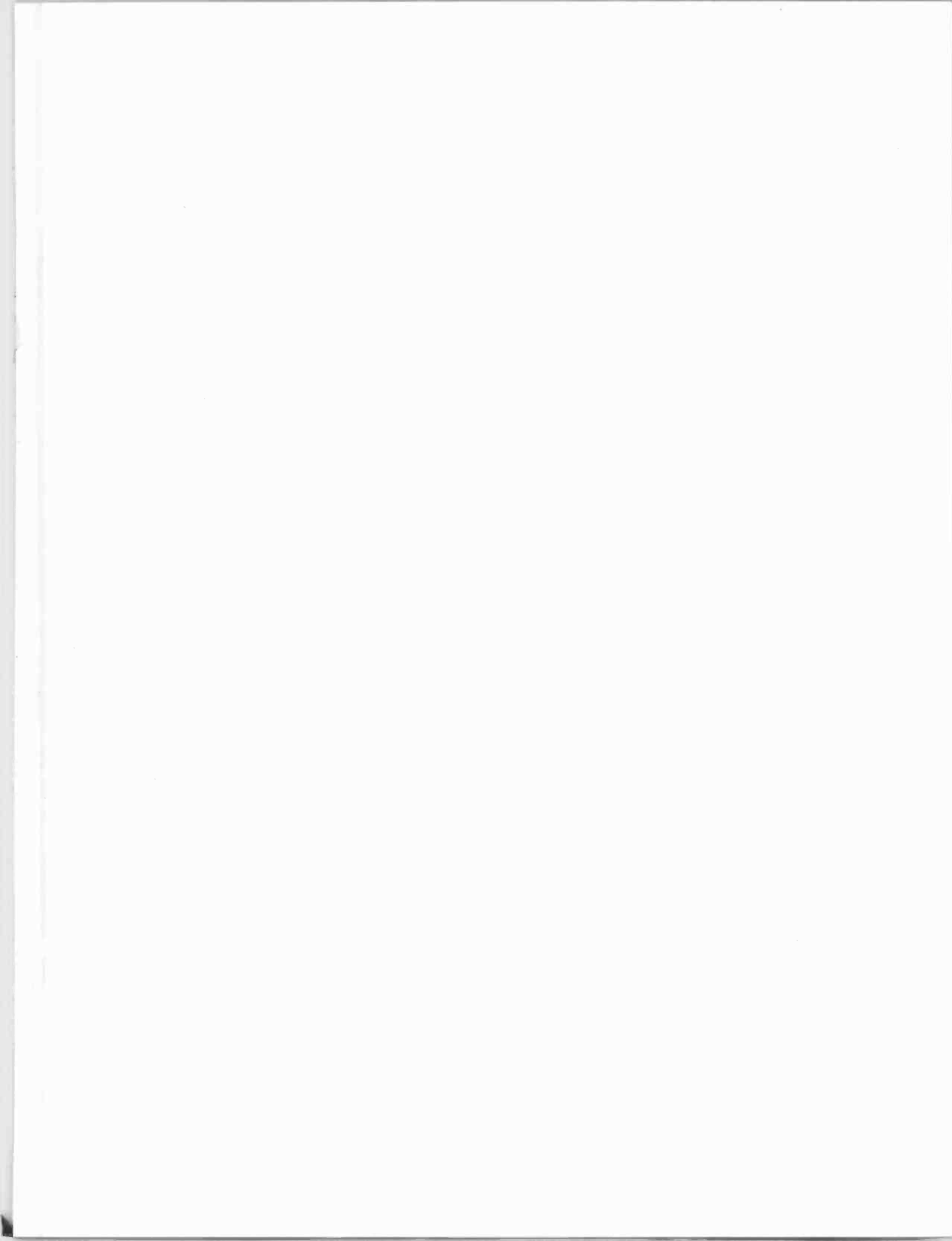


*Tom Bradley*  
MAYOR











Charlie Tuna

# 93/KHJ HUMBLE HARVE HELLO HAPPENING

HOLLYWOOD PALLADIUM FEBRUARY 16, 1967  
OFFICIAL BOSS SOUVENIR-THING



# 93/KHJ BOSS 30



Tom Maule

# BOSS Cartoons

To: BOSS JACKS  
From: Red Jacobs

June 17, 1966

O.K., so fast just at this time here we were (most of us) with a hesitant tempo, flaking our baby-ratings, with a word that had been on the air for six weeks, so now that Don Pege had a time to put it down and with The Rolling Stones Concert, The Sonny & Cher Concert, the Byrds Concert, The Johnny Mitchell Show, the Big Fatigue, and those 91 ratings yet in case.

Now...one year later...Gorman is here and...this is our boss, baby, when 750,000 Don Pege diggers on the loose, ready to boost those ratings on top of EVERYONE...all the time, etc.



BOSS RADIO

# KHJ PRESENTS THE SONNY & CHER

APPRECIATION CONCERT AT THE HOLLYWOOD BOWL/8 PM SAT./APRIL 2, 1966

with Donovan/Jan & Dean/Bob Lind/

Tickets available by mail only. Send this coupon with a self-addressed, stamped envelope to...



# BOSS 30 FROM 93/KHJ



MICK JAGGER MEETS KHJ'S BIG KAHUNA

# KHJ NEWS

- Jim Lawrence
- J. Paul Huddleston
- Art Kevin
- Lyle Kilgore
- Marv Howard
- Bill Brown
- Danny Baxter
- Roger Aldi
- Tony Allen

# KHJ RATED NUMBER ONE BY... Billboard

# KHJ Takes Ratings Command

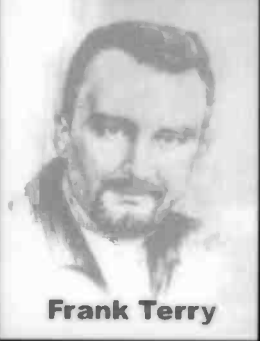
By ELLIOT TIGHE

LOS ANGELES — An academically thought-out concept for running a music station, combined with an aggressive program of constant promotions and audience-involving activities, has established KHJ as the major singles-oriented station in this market. This week's top-rated position for influencing sales of singles in Billboard's Radio Response Ratings indicates that KHJ has "been doing something right" as far as the area's young people are concerned.

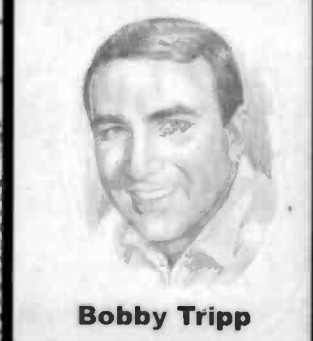
Program director Ron Jacobs has explanations for the station's 44 per cent rating in the...

"What Ron Jacobs did as program director at KHJ still astonishes me. Ron worked on every detail of American Top 40 the same way he did at Boss Radio and contributed much to the success of both. Anything he has to say is worth checking out."

Casey Kasem



Frank Terry



Bobby Tripp