

# FCC Judge Strips RKO Of Licenses

## Ruling Cites 'Continuous Dishonesty'

BY ED MORRIS

The Federal Communications Commission has ruled RKO General unworthy of the licenses it holds for 14 radio and television properties.

A number of music radio outlets are involved in the ruling, including KRTH Los Angeles, which has an AC/classic rock format; urban WRKS New York; classical WGMS-AM/FM Washington, D.C.; big-band KFRC-AM San Francisco; and AC outlets WROR Boston, WAXY Fort Lauderdale, and WFYR Chicago. The other RKO stations are talk-formatted WRKO Boston and WOR New York.

In a 75-page opinion, FCC Administrative Law Judge Edward Kuhlmann reviewed the complaints against RKO's "history of repeated and continuous dishonesty" dating back to 1971. The focus is on alleged false and misleading financial reports filed with the FCC and on the false billing of advertisers.

Kuhlmann said in his billing, "There is not a single case of fraudulent billing practices investigated and reviewed by this commission, which exhibits as many practices affecting as many advertisers over as many years."

A spokeswoman for the FCC says the commission is empowered to strip RKO's license within 50 days if Kuhlmann's decision is not contested. However, GenCorp, RKO's Akron, Ohio-based parent corporation, announced immediately that it would appeal the ruling.

In a statement issued by GenCorp, William Reynolds, its chairman and CEO, says, "The decision is unprecedented and unjustified. Since the FCC's decision to remove RKO's Boston TV license [in 1980], RKO has scrupulously sought to adhere to FCC regulations."

Quoting Pat A. Servodidio, president of RKO General, the statement says that Kuhlmann "refused to give weight to the extraordinary

commitment and achievements of our stations to their mandate of public community service."

"In almost all of our markets," Servodidio is quoted as saying, "the RKO stations have maintained competitive market shares, which indicates our audiences' affirmation of our excellent programming." He specifies that this year alone the RKO radio stations had received more than 125 awards.

In the spring Arbitrons, RKO stations had a mixed performance in the top three markets. WRKS had a 4.4 share, down from the 4.8 of the previous quarter; KRTH registered a 3.8 share, up from 3.6; and WFYR rose from 2.3 to 2.6.



**Back To School.** EMI America recording artist Nona Hendryx recently visited her high school, P.S. 44, on Manhattan's Upper West Side. She spoke to the students about record production, how singles are selected for an album, and the music industry in general. Hendryx also played her new single, "Baby Go-Go," and other tracks from her current album, "Female Trouble."

## Jem Severs Passport Logo From Distrib Operation

BY LINDA MOLESKI

**NEW YORK** The Jem Group of companies has reorganized, separating the operations of its distribution arm from those of its in-house record label, Passport, and its associated imprints. The move represents the latest in the growing wave of U.S. importers turning their attention to domestic signings and releases.

Under the new structure, Jem's sales and distribution branches in South Plainfield, N.J., and Los Angeles will now be headed by executive vice president Bill Shaler, who was in charge of Jem Records West.

"The reorganization was a long time coming," says Jem president Marty Scott, who adds that the recent acquisition of the P.A.R.A.S. Group, a West Coast-based promotion and marketing firm, enabled Passport to develop into a full-scale record company.

Jim Snowden, head of the P.A.R.A.S. Group, will now serve as the label's vice president of marketing.

"The reorganization started 18 months ago, but over the last two months, [the purchase of] the P.A.R.A.S. Group made it easier to go out

there and compete," Scott says.

"Technically, Jem was always a distribution company," he adds. "Passport Records was just a piece of paper; it never had a staff. Now it has a staff of over 20 people."

According to Scott, the distribution facility will now work on a budget separate from that of the record company's. "We're running Passport like a separate entity. There's the same parent company, but the distribution company cleared its decks."

Additionally, the label's staff, including Scott, will be housed in a new space alongside the company's South Plainfield warehouse.

Scott says that Passport will be more aggressive in its signings and will be going after "bigger-name" acts. He estimates that in fiscal 1988, the Passport labels will release some 57 recordings. Logos under the Passport umbrella include Passport Jazz, Audion, PVC, and Editions E.G., which will continue to be distributed exclusively by Jem.

There will also be a bigger presence from Passport in the rock'n'roll arena. "We have a tremendous amount of stuff coming out," he says.

## Nashville Acts Absorbed By Capitol EMI Leaves Country

**NASHVILLE** Except for catalog product and new singles from existing albums, EMI America is getting out of the country music business. A spokesman for Capitol Records' Nashville operation says that EMI America's entire country roster is being absorbed by the Capitol logo.

The move affects these former EMI acts: Barbara Mandrell, Dan Seals, the Osmond Brothers, Tom Wopat, Don McLean, Dana McVicker, Newgrass Revival, Lisa Angelle, Jay Booker, and Kix Brooks. No acts were dropped in the change, nor have there been any

staff cutbacks in the Nashville division.

Upcoming albums from Newgrass Revival and Dan Seals, originally slated for release on EMI America, will be switched to Capitol, with no setback in their release dates. Singles yet to be pulled from the Mandrell and McLean albums will remain tagged as EMI product.

The spokesman says it is his understanding that Capitol intends to consolidate EMI America and Manhattan and make the label "totally a New York operation."

## Madonna Claims Most No. 1s In '80s; Bon Jovi LP Finally Slips Out Of Top 10

**MADONNA'S** "Who's That Girl" jumps to No. 1 on this week's Hot 100, making Madonna the first artist to earn six No. 1 hits in the '80s. That's especially noteworthy because Madonna didn't land her first No. 1 hit—"Like A Virgin"—until the decade was already half over.

Madonna also becomes one of only two female singers in chart history to land six No. 1 hits—and the *only* one to do it strictly as a solo artist. Since leaving the **Supremes** in 1970, **Diana Ross** has had six No. 1 hits, but that total includes a duet with **Lionel Richie**.

Runners-up to Madonna, with five No. 1 hits so far in the '80s, are **Daryl Hall & John Oates**, **Richie**, and **Phil Collins**. Richie's total includes the aforementioned duet with Ross; Collins' counts hits with **Marilyn Martin** and **Genesis**.

"Who's That Girl" is Madonna's third No. 1 hit from a film, following "Crazy For You" from "Vision Quest" and "Live To Tell" from "At Close Range." Her three other No. 1 hits, for those of you who have spent the past three years on Pluto, are "Like A Virgin," "Papa Don't Preach," and "Open Your Heart." (And yes, we realize that all six of Madonna's No. 1 hits have had three-word titles. That's obviously the secret to her success.)

Both of the top two hits this week are from feature films. **Los Lobos'** "La Bamba" jumps to No. 2, matching the peak position of **Ritchie Valens'** biggest hit, "Donna." This is the first time that both of the top two hits have been from features since September 1985, when **John Parr's** "St. Elmo's Fire (Man In Motion)" and **Tina Turner's** "We Don't Need Another Hero" were Nos. 1 and 2.

Finally, we erred in saying that **Taylor Hackford** directed "La Bamba." He *produced* it with Bill Borden. Luis Valdez directed.

**FAST FACTS:** **Bon Jovi's** "Slippery When Wet" this week finally drops out of the top 10 on the Top Pop Albums chart, but not before tying "**Whitney Houston**" for the longest run in the top 10 (46 weeks) since **Bruce Springsteen's** "Born In The U.S.A." had 84 weeks in 1984-85. All three acts hail from New Jersey. Is it something in the water there, or what?

The **Whispers** land their first top 10 pop hit this week as "Rock Steady" jumps three notches to No. 8. The breakthrough comes nearly 17 years after the group first cracked the Hot 100. Its previous biggest hit, "And The Beat Goes On," peaked at No. 19 pop in 1980.

**Michael Jackson's** "I Just Can't Stop Loving You" jumps six notches to No. 10 this week, becoming his

13th consecutive top 10 hit. That puts him in a tie with **Lionel Richie** and **Madonna** for the longest string of top 10 hits in the '80s.

**Reggie and Vincent Calloway**, who left **Midnight Star** last year, produced both of the top two hits on this week's Hot Black Singles chart. **Levert's** "Casanova" is No. 1 and **Natalie Cole's** "Jump Start" is No. 2. It's the third time in the past 18 months that one producer or team of producers has supervised both of the top two black hits. **Jimmy Jam & Terry Lewis** did

the trick in March 1986 with **Janet Jackson's** "What Have You Done For Me Lately" and **Cherelle With Alexander O'Neal's** "Saturday Love"; **Nick Martinelli** scored just last month with **Stephanie Mills'** "I Feel Good All Over" and **Regina Belle's** "Show Me The Way."

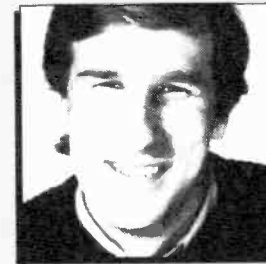
"Casanova" is the second No. 1 black hit for **Levert**—which includes two sons of **O'Jays** founder **Eddie Levert**. The first, "(Pop Pop Pop) Goes My Mind," hit No. 1 in September.

**WE GET LETTERS:** Robert T. Durkee of Altoona, Wis., notes that **Living In A Box's** "Living In A Box," which jumps to No. 17 on this week's Hot 100, is the highest-charting hit to date in which the artist's name is the same as the song title. It edges out the **Sweet Inspirations'** "Sweet Inspiration," which hit No. 18 in 1968.

**Andy Hammond** of N. Muskegon, Mich., notes that **Stephen Bray** has written and/or produced six top 10 hits, not five, as we indicated. We left out **Regina's** "Baby Love."

**Barbara Connolly** of Richmond Hill, Ontario, recalls a recent instance of an artist being "saluted" in a hit record at the same time that one of his own records was on the chart. (**Smokey Robinson**, of course, is the current example). Last year, **James Brown's** "Living In America" was in the top 15 at the same time as **John Cougar Mellencamp's** "R.O.C.K. In The U.S.A.," which contained the line "Let's don't forget James Brown." Readers, let's don't.

And **Mike Angles** of New Bremen, Ohio, wants to know, "What are the odds of back-to-back No. 1 hits both having references to clocks in their opening lines?" Off the top, we'd have to say not too good. Maybe in Switzerland, but not here. But Angles points out that it happened last month, when **Whitney Houston's** "I Wanna Dance With Somebody" ("The clock strikes upon the hour") was replaced at No. 1 by **Heart's** "Alone" ("I hear the ticking of the clock").



by Paul Grein