**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 12 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 WOR, WABC New York; and AC outlets WROR Boston, WAXY Miami, and WFYR Chicago. The other RKO stations are talk-formatted WKRC Cincinnati and WONN 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 1976. “The focus is on the false and misleading financial reports filed with the FCC and on the false billing of advertisers,” Scott says.

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 many advertisers over as many years.”

A spokeswoman for the FCC says the commission is prohibited from stripping 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.

“The reasons were discussed by GenCorp, William Reynolds, its chairman and CEO, ‘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. Servodio, president of RKO General, the statement says that Kuhlmann “refused to give weight to the extraordinary commitment and achievements of our stations to the benefit of the public community service.”

“In almost all of our markets,” Servodio is quoted as saying, “the RKO stations have maintained competitive market shares, which indicates our audiences’ affirmation of our excellent programming.” He says that this year alone the RKO radio stations had received more than 125 awards. Arbitrons, RKO stations had a mixed performance in the top three markets. WRKS had a hit with No. 12. Its station’s ratings were ranked for the previous quarter. KRTH registered a 3.8 share, up from 3.6; and WFYR rose from 2.3 to 2.6.

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

**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, Jem Records, 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 Jem Records to step up 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. ‘‘Jem Records is a company that has a distribution facility that will work with a partner, a record label, and associate it with Jem.”

Jem would use the Passport Records format for its own in-house label, “The Passport label has been more aggressive in its signings and will be going after ‘bigger-name’ acts. He estimates that in fiscal 1988, the Passport will release some 50 recordings. Logos under the Passport label 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 artists, EMI America is shipping 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 artists: Barbara Mandrell, Dan Seals, the Osmond Brothers, Tom Wopat, Don McLean, Dana McGiver, 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 McLeans albums will remain tagged as EMI product.

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

**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.”**

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

**CHART BEAT**

**by Paul Grein**

**Madonna’s “Who’s That Girl” jumps to No. 1 on this week’s Hot 100, making her the first artist to earn 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 learning the trade 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 & Collins, Richie’s total includes the aforementioned duet with Ross, Collins’ covers of hits with Marilyn Martin and Genesis.

“What’s That Girl” is Madonna’s first hit since May 20th’s “Ciao Bella,” which jumps to No. 2. It’s the third hit 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 “When I’m Bad I Feel Good,” and Martinellis’ first No. 1 this year.

Reggie and Vincent Culloway, who left Midnight Star last year, produced both of this week’s Hot Black Singles chart leader Lenny’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 “When I’m Bad I Feel Good,” and Martinellis’ first No. 1 this year.

We GET LETTERS: Robert T. Durkee of Altona, 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 edged out the Sweet Inspirations’ “Sweet Inspiration,” which hit No. 18 in 1963.

Andy Hammond of 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. (Smoby 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 not forget James Brown.” Readers, let’s don’t.

And Mike Angles of New Braunfels, Texas, wants to know, “What are the odds of back-to-back No. 1 hits both having references to clocks in their opening lines?” Of 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 by Heart’s “Alone” (“I hear the ticking of the clock”).