

# NRM Is A Company On The Go

## 4-Day Confab Heralds Several Changes

BY GEOFF MAYFIELD

CHAMPION, Pa. National Record Mart had the look of a company on the prowl, hunting for a larger market share, at the 75-store chain's annual convention, held here July 26-29.

That the web's store count is only two stores more now than it was when NRM gathered its troops at the Seven Springs resort here exactly a year ago is deceptive. Since that meet, the firm has increased sales by more than 10%, bolstered its home-office staff, and readied two new store concepts.

The catalyst for the metamorphosis came last spring, with an internal buyout that shifted control of the web from the founding Shapiro family to president and CEO

Frank Fischer (Billboard, May 17, 1986). Key developments since that transition include the following:

- The appointment two months ago of Jim Errichetti as vice president of operations and administration. He came from Caché, a 40-store, New York-based women's fashion chain, and had earlier worked at clothing web The Gap under Jack Eugster before Eugster took the reins of the 546-store Musicland Group.

- A greater emphasis on computerization and inventory control will be realized with the current rollout of a \$1.2 million point-of-sale network by Fujitsu Systems of America. During the convention, managers spent four hours learning how to work the POS terminal.

- NRM is adding two concepts to

its store network, which includes the mall-oriented National stores and freestanding combo Oasis stores. Two stores designed for off-price malls with an emphasis on budget product, called Surplus Sounds, have opened in Pittsburgh since December. This fall, in Northbrook, Ill., and Columbus, Ohio, the chain will introduce The Wave, a hi-tech store that will emphasize compact disks, CD video, laserdiscs, and audiocassettes.

- Shelly Berman Communicators, a four-branch ad agency based in Columbus, has been retained by Fischer to handle all of NRM's marketing efforts.

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**Her Own Room.** Gil Friesen, left, president of A&M Records, and Herb Alpert, right, join with the Los Angeles Dance Gallery in naming the gallery's two star dressing rooms after Janet Jackson, center.

## W. German Label Capriccio To Release DAT Titles

BY IS HOROWITZ

NEW YORK West German classical label Capriccio Records is preparing 20 digital audiotape titles for introduction in European markets in the fall.

Beginning in November, the label will release all new product simultaneously on DAT and compact disk, according to Jerome Stine, U.S. marketing director.

The decision by Capriccio is another crack in the wall that major labels worldwide have sought to put up around DAT technology until hardware manufacturers agree to

include Copycode scanners in their players to prevent duplication of encoded recordings.

Only a week earlier, Nimbus Records, a U.K.-based classical label that is also a leading manufacturer of CDs, announced it will be producing DAT software this year for sale in Japan (Billboard, Aug. 1).

Meanwhile, industryites are speculating that at least one U.S. label, GRP Records, will announce its commercial entry into DAT marketing before the end of the year. GRP is known to have prepared DAT cassettes for demonstration, and some

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## Michael Jackson Single Bows At No. 37; Highest Debut Since Madonna In '85

MICHAEL JACKSON'S "I Just Can't Stop Loving You" enters the Hot 100 at No. 37 this week, the highest that any single has debuted since Madonna's "Dress You Up" opened at No. 36 two years ago. Jackson's single, the first release from his upcoming album, "Bad," enters the Hot 100 one notch ahead of Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)," which debuted at No. 38 in May.

"I Just Can't Stop Loving You" enters the Hot Black Singles chart at No. 39, which ties two 1986 hits for the highest debut since Lionel Richie's "Say You, Say Me" bowed at No. 37 in November 1985. Prince & the New Power Generation's "Kiss" and Cameo's "Candy" both also opened at No. 39. Jackson's single—the first taste of the follow-up to the best-selling album in history, "Thriller,"—arrives at No. 23 on the Hot Adult Contemporary Singles chart.

Meanwhile, Janet Jackson's "The Pleasure Principle" jumps to No. 1 on the Hot Black Singles chart, becoming the fifth No. 1 black hit from her smash album "Control." No other album in chart history has generated more than three No. 1 black hits. One curious note: The only "Control" single to fall short of No. 1 on the black chart—"When I Think Of You"—happens to be the only one to make No. 1 on the pop chart.

LOS LOBOS' "La Bamba" leaps from No. 24 to No. 11 on the Hot 100, eclipsing the chart performance of the original version, by Ritchie Valens. Valens' hit—the B side of "Donna"—peaked at No. 22 in March 1959, one month after he died in a plane crash with Buddy Holly and the Big Bopper. ("Donna" climbed to No. 3 before Valens' death and went on to reach No. 2.)

"La Bamba," the title song of the new Taylor Hackford movie based on Valens' life, is likely to become the fifth No. 1 hit in less than five years to emanate from a movie directed by Hackford. But whereas this is a remake, the first four smashes were all original songs.

FAST FACTS: U2's "I Still Haven't Found What I'm Looking For" jumps to No. 1 on this week's Hot 100, becoming the second No. 1 hit—following "With Or Without You"—from its former No. 1 album, "The Joshua Tree." U2 is the third group in the past year to land a No. 1 album that yielded two No. 1 hits: The Irish band follows Huey Lewis & the News and Bon Jovi.

Two songs from "Beverly Hills Cop II" place in the top three on this week's Hot 100: George Mi-

chael's "I Want Your Sex" jumps to No. 2, and Bob Seger's "Shakedown" dips to No. 3. This marks the first time that two hits from one movie have appeared in the top three simultaneously since Phil Collins & Marilyn Martin's "Separate Lives" and Lionel Richie's "Say You, Say Me"—from "White Nights"—scored in December 1985. Before that, you have to go back to the "Saturday Night Fever" blitz in 1978.

A fourth "Cop II" single, the Pointer Sisters' "Be There," debuts at No. 81 this week. The record was produced by Narada Michael Walden, making this the first Pointer Sisters single since 1977 not produced by Richard Perry.

Madonna's "Who's That Girl" jumps four notches to No. 7 this week, becoming her 13th consecutive top 10 hit.

That puts her in a tie with Richie for the longest string of consecutive top 10 hits so far in the '80s. (Richie's string ended in May when "Se La" peaked at No. 20.) When Michael Jackson's new single goes top 10, he will have had 13 consecutive top 10 hits as well.

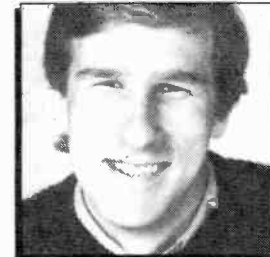
The Fat Boys & the Beach Boys' remake of "Wipeout" jumps six notches to No. 39 this week—24 years and 11 months after the Beach Boys landed their first top 40 hit, "Surfin' Safari." The silver anniversary of that top 40 breakthrough is Sept. 15.

As forecast last week, the Grateful Dead earns its first top 10 album as "In The Dark" jumps three notches to No. 9 on the Top Pop Albums chart. This breakthrough comes a mere 20 years and three months after the group first hit the chart.

"Sammy Hagar" jumps three notches to No. 15 this week, becoming his highest-charting solo album to date. Hagar's "Three Lock Box" peaked at No. 17 in 1983. With Van Halen, Hagar hit No. 1 last year with "5150."

WE GET LETTERS: Art Goewey, research director of WUSN-FM Chicago, notes that Stephanie Mills' "I Feel Good All Over" is the first single to spend three or more weeks at No. 1 on the Hot Black Singles chart without crossing over to the Hot 100 since George Clinton's "Atomic Dog" in 1983. Goewey adds that Mills' only other No. 1 black hit, last year's "I Have Learned To Respect The Power Of Love," also failed to crack the Hot 100.

Robert T. Durkee of Altoona, Wis., noticed that Whitney Houston has hit No. 1 on the Top Pop Albums chart by cutting the title of her debut album in half. Says Durkee: "Gee, I can't wait to hear her next No. 1 album, which will undoubtedly be called 'Whit.'"



by Paul Grein

## Songwriter Awarded Royalties Gaste Wins 'Feelings' Suit

BY IRV LICHMAN

NEW YORK A six-member U.S. federal court jury here July 22 unanimously held that about 80% of "Feelings," a worldwide favorite since its introduction in 1975 by Morris Albert, is the creation of French writer Lou Lou Gaste.

After a trial that lasted 1 1/2 weeks, the jury apparently decided to credit Albert's lyrics as a contributory factor in the song's success.

Testimony by the plaintiff, along with a music authority called upon to deliver expert testimony, convinced the jury that Gaste's 1956 composition "Pour Toi" was given to Albert by his publisher, resulting in the melodic basis of "Feelings,"

which is said to earn from \$200,000-\$400,000 worldwide each year.

Under the U.S. decision, Gaste is entitled to royalties earned by the song from 1983 up to the filing of the action. Earnings during this period amount to a little more than \$600,000, of which Gaste was awarded \$500,000 by the jury.

Even though the song was introduced in 1975, Gaste can only collect royalties starting from 1983, since the statute of limitations on copyright infringement in the U.S. covers three years prior to the commencement of a legal action.

As for earnings of "Feelings" beyond July 1986, this is subject to negotiation between the legal repre-

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## Ingram To Open Ind. Unit

NASHVILLE Ingram Video adds a fifth distribution point to its network with the opening Sept. 1 of a 10,000-square-foot warehouse and office complex in Fort Wayne, Ind. The new facility will allow for one-day shipping to locations in Indiana, Michigan, Ohio, Illinois, Iowa, and parts of Wisconsin and Kentucky.

According to an Ingram spokes-

man, who declined to reveal the cost of the new operation, the Fort Wayne unit, which will be housed in an existing building, will also contain sales offices.

Currently, Ingram has distribution centers in Los Angeles, Dallas, Nashville, and Jessup, Md. The company has plans to open other centers.