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executives, saying, “We had told colleagues, “any and record owners can pursue legal action, and that her sound was wearing a little thin.

Madonna responded by pursuing Broadway and other projects and laying low as far as recordings were concerned. Rather than risk burnout, she waited until the record-buying public had a chance to miss her before launching her comeback. (The old saying, “How can we miss you if you don’t go away?”, could have been coined for this business.)

Like A Prayer” is Madonna’s first release since the emergence of a flock of singers in their teens and early 20s. Madonna was largely responsible for bringing a young, optimistic sound to pop radio five years ago, but now she’s suddenly a 30-year-old veteran forced to compete with young stars like 18-year-old Debbie Gibson, who has the No. 1 pop album and single again this week. You can’t turn your back for a second.

A final note: “Like A Prayer,” which premiered as a two-minute Pepsi spot, isn’t the only new single on this week’s Hot 100 that doubles as a TV commercial. Glenn Frey’s “Livin’ Right,” which is featured in his spot for health spas owned by Health & Tennis Corp., debuts at No. 92.

TONE LOC’s “Loc-Ed After Dark” leaps to No. 9 in its fifth week on the Top Pop Albums chart, becoming one of the fastest-breaking rap albums to date. American rapper Tone Loc’s “Tougher Than Leather” has raced up the chart faster, cracking the top 10 in its fourth week last year. The difference is that “Loc-Ed” was the first rap album to reach the blockbusters’ “Raising Hell,” while this is Tone Loc’s debut album.

Loc-Ed... is likely to become the first rap album to generate two top 10 pop hits. “Funky Cold Medina”—the follow-up to the top five smash “Wild Thing”—leaps to No. 31 in its third week on the Hot 100.

FAST FACTS: Music videos account for three of the top four spots on the Top Videocassettes Sales chart. Michael Jackson’s “Moonwalker” holds at No. 1. U2’s “Rattle And Hum” vaults to No. 3, and Bruce Springsteen’s “Anthology: 1978-1988” dips to No. 5.

The Bangles’ “Eternal Flame” leaps to No. 6 on the Hot 100, just two months after “In Your Room” peaked at No. 5. It’s the first time the group has had back-to-back top 10 hits. These two singles also mark the first time that any of the Bangles have been written or cowritten by a top 10 song. Susanna Hoffs co-wrote both songs with Billy Steinberg & Tom Kelly, who have the best batting average in the business when it comes to writing hits for female stars. Steinberg & Kelly have reached No. 1 in each of the last four years with singles by Madonna, Cyndi Lauper, Heart, and Whitney Houston. Will they make it five years in a row? Stay tuned.

Rozette’s “The Look” jumps to No. 8 on the Hot 100, making the duo the third Swedish act to land a top 10 hit in the ’80s. Abba scored in 1981 with “The Winner Takes It All,” and Europe rang the bell in 1987 with “The Final Countdown” and “Carrie.”

Breathe’s “Don’t Tell Me Lies” jumps to No. 10 on the Hot 100, becoming the third top 10 hit from the trio’s debut album, “All That Jazz.” The English trio is the first act in A&M’s 27-year history to land three top 10 pop hits from its debut album.

WE GET LETTERS: Dan Kraft of Tower Records in Boston notes that the Beach Boys’ “Kokomo” finally drops off the Hot 100 this week after 28 weeks. That’s the longest that any Beach Boys single has charted. Kraft adds that it took 18 weeks to fall off the chart after leaving No. 1—longer than any single since Queen’s “Another One Bites The Dust” in 1979.

Adam Hammond of Bay City, Mich., notes that U2’s last two albums have each logged more than 100 weeks on the Top Pop Albums chart. “The Joshua Tree” is in its 163rd week on the chart, following in the footsteps of “War,” “Under A Blood Red Sky,” and “The Unforgettable Fire.” Only three other acts have had four consecutive albums log more than 100 weeks on the chart: the Kingston Trio, Herb Alpert & The Tijuana Brass, and Bill Cosy.

Billboard, Univision Network
Unveil Latin Music Awards

NEW YORK— Univision, the Spanish-language TV network, and Bills have announced that they have entered into an agreement to create Lo Nuestro A La Musica Latina, an awards program recognizing excellence in Latin recordings. The agreement is a major step in 19 categories, based on Billboard’s Hot Latin Tracks and Top Latin Albums charts. They will be presented May 31 in a live telecast via Univision from the James L. Knight Convention Center in Miami.

“Univision is proud to be a partner with Billboard in this awards program,” says Joaquin F. Blaya, president of Univision. “The magazine’s credibility in the musical field, combined with Univision’s dominance among Hispanic television viewers make this a perfect marriage.”

Adds John Babcock Jr., Billboard VP and group publisher: “We feel that a Latin music awards program of this stature has been long overdue. Univision’s live telecast will signal the growing importance of Latin music worldwide.”

Madonna’s ‘Prayer’ Wings Its Way In:
Tone Loc’s ‘Loc-Ed’ Is His Key To Top 10

IT’S LIKE she never went away. Madonna’s first single in 18 months, “Like A Prayer,” crashed onto the Hot 100 at No. 38. That’s the highest that any single has charted since Michael Jackson & Siedah Garrett’s “I Just Can’t Stop Loving You”—the first single from Jackson’s long-awaited “Bad” album—popped on at No. 37 in August 1987.

“Like A Prayer” is Madonna’s 14th consecutive single to emerge as the top new entry on the Hot 100. That’s her entire output since “Lucky Star” in 1987.

This 18-month stretch is the longest that Madonna has ever gone between singles. (Her longest break before this was eight weeks between “Dress You Up” and “Live To Tell.”) The long hiatus was perhaps Madonna’s smartest career move to date. While we’re in her last two singles—

“Who’s That Girl” and “Casting A Commotion”—were both huge hits, they prompted scattered complaints that Madonna was starting to repeat herself, that her sound was wearing a little thin.

Copyright protection leaders in the Senate and House of Representatives have introduced a bill to amend the Copyright Act to make clear Congress’ intention that states and their institutions are subject to suits for claims of copyright infringement with respect to sound recordings, films and videos, computer programs and other expression.

The bills, according to the legislators, are necessary because of several recent federal appellate court decisions that have belittled claims of copyright infringement from copyright infringement suits under the sovereign immunity clause of the 11th Amendment. The lawmakers say that the bills do not create any new rights or take away any of the exemptions for states already granted by the copyright law. Rather, Sen. Paul Simon, D-Ill., told colleagues, his legislation “merely clarifies congressional intent that copyright owners have a remedy against state entities when they have infringed their copyright works.”


The copyright coalition seeking the Copyright Remedy Clarification Act, as it is called, includes the Recording Industry Assn. of America, the Motion Picture Assn. of America, the National Music Publishers Assn. as well as computer software and book publisher trade groups.

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