

Los Lobos Shake Sophomore Jinx With New LP

BY CHRIS MORRIS

LOS ANGELES More than two years after the surprise commercial success of their first full-length record, Los Lobos are knocking at radio and retail doors again with a new Slash/Warner Bros. album, "By The Light Of The Moon."

The Hispanic-American quintet is hoping for the same returns attained by its late-1984 album, "How Will The Wolf Survive?"—a roots-conscious brew of Tex-Mex border music, blues, and rock 'n' roll that has sold 350,000 copies.

At the time of that album's release, the East L.A. group was still largely unknown. A folk-based, Spanish-language album and two singles, all self-released, had not penetrated outside the local market. The band's 1983 major label bow,

the EP "... And A Time To Dance," won critical attention but made no commercial impact.

Now, with a hit album under their belts and such critical kudos as a tie for band of the year in Rolling Stone's annual critics poll behind them, Los Lobos have established a solid base from which to forge ahead.

The songs for the new album were written during Los Angeles recording sessions with T-Bone Burnett, who shares production credits with the band.

"We had a more relaxed work situation," says drummer Louie Perez. "With this album, we were able to have things the way we wanted them."

Perez credits the time Los Lobos spent on the road in 1985 supporting the "Wolf" album, coupled with

what he calls "a natural progression," for the rapid maturation of their music.

"It's starting to sound like us now, rather than just us playing different styles," says Perez. "It's starting to get more introspective—it's a whole re-evaluation of ideas and things."

The pattern of lengthy touring established in 1985 may be repeated in 1987. On Feb. 6, Los Lobos embarked on a three-week, 10-country European trek. A U.S. headlining tour of large clubs and medium-size halls is slated to begin March 12 in Buffalo, N.Y.

As the Lobos prepared to hit the road, their new album, released Jan.

19, made its chart bow: "By The Light Of The Moon" entered the Top Pop Albums chart at No. 121, the second highest entry of the week. It is at No. 65 with a bullet on this week's chart.

A promotional campaign for the album kicked off in December. Four postcards, with graphics drawn from the album's artwork, were mailed out to those on Warners' press list and retail accounts. The band performed live at the recent Abrams radio convention in Palm Springs, Calif. A major merchandising push is also under way, with such point-of-purchase material as bin cards, posters, and flats available.

An album track, guitarist Cesar Rosas' rocking "Shakin' Shakin' Shakes," was serviced to radio on Dec. 23. According to Pat Hall, Slash's director of marketing, "well over 100 stations" have added the song.

"Just about every major market is locked," says Hall. "[Top 40 giant] WLS in Chicago started playing it immediately, and it's not even an album rock station."

Hall says the top candidate for the first commercial single is Rosas' dance-oriented composition "Set Me Free [Rosa Lee]," tentatively set to ship in late February or early March.

Satellites Orbit Out Of Ga. 'We're No Southern Rock Band'

BY SHARON LIVETEN

LOS ANGELES To most of the people involved with the Georgia Satellites, the success of the Southern rock band's self-titled Elektra debut album—now far past gold status—is not only logical, it was inevitable.

"For the past two years, it seemed to us that there had to be another big band in the Southeast," says Mike Bone, Elektra senior vice president of marketing/promotion. "We felt there had to be another 38 Special or Allman Brothers Band. We believed that the South had been underexploited for a long time and that there was another arena band down there."

Andy McLennon and Jack Emerson of the Praxis International management firm say they immediately recognized the Georgia Satellites' potential to fill such a void after seeing the group play in Atlanta.

"When we saw them, we thought they were brilliant," says McLennon. "We thought there was a trend for real bands playing real guitars. We figured that there was a void for the next Lynyrd Skynyrd."

The Georgia Satellites, based around the core of founder/guitarist/singers Dan Baird and Rick Richards, see things differently. They claim they've been influenced as much by U.K. rock bands like the Rolling Stones and the Faces as the

Allmans and Lynyrd Skynyrd.

"We were all born in the South, but that's about where it ends," says Richards. "It's an honor to be compared to the Allman Brothers, but this is ridiculous."

"A Southern rock band traditionally never sees itself as a Southern band," says Baird. "Down here, we don't follow trends. We invent them. Nobody down here is very much interested in what's new this year, because it will be gone by next year. I know that we've made a record that, although it's not Beethoven's Ninth, is timely—probably because there's a

'We were born in the South, but it ends there'

hole left by the Rolling Stones."

Still, a lot of the impetus behind the Georgia Satellites and their top 10 single, "Keep Your Hands To Yourself," comes from a group of people all of whose interests lie south of the Mason-Dixon line. Elektra's Bone, a native of Macon, Ga., has maintained a personal and constant interest in the group; booking agent Terry Rhodes cut his teeth with acts like the Marshall Tucker Band, Lynyrd Skynyrd, and 38 Special; and Praxis was sent to check out the band by another client, Jason Ringenberg of Nashville's Jason & the Scorchers.

Something that has also helped draw attention to the group is another Southern-band tradition: near-constant touring. During the past six months, the Satellites have opened for Jason & the Scorchers and Bob Seger.

"Getting on a big tour like Seger's helped immeasurably," says Baird. "When you're playing an 8 p.m. show, the fans are sitting in their seats, ready to listen. It's great. When you play the same bar in Atlanta every night and you look out in the audience and know 70% of the people's phone numbers by heart, it's worse than discouraging."

Second, Final Split For Richie & Kragen DeMann Is Lionel's New Man & Manager

NEW YORK It's happened again: Lionel Richie has parted company with manager Ken Kragen—but this time it's for good. The superstar's affairs are now being handled by Freddy DeMann, who also represents Madonna, Billy Idol, and Peter Cetera.

Ironically, it was just over a year ago—Feb. 5, to be precise—that Kragen announced that he and Richie had severed ties. At that juncture, the manager cited his involvement with the Hands Across America project as the reason for their "amicable split." With a new Richie album ("Dancing On The Ceiling") due for release, and a tour to follow, Kragen said, "The load is more than I and my firm can handle in a manner that is fair to Lionel."

Countless managers put their names forward as potential replacements, but within a couple of weeks Richie and Kragen were back together (Billboard, March 1, 1986). Of the temporary split, Gary Borman, a manager at Kragen & Co., said, "They tested their relationship for five years together, and I guess they had to test it for five days apart."

A year later, though, it's all over. Contacted at his L.A. headquarters, Kragen told On The Beat, "We enjoyed a wonderful six-year relationship, which was beneficial to us both. The decision to part was mutual and we truly remain the closest of friends. I have told Lionel that if there's anything he needs in the future, I would be happy to oblige."

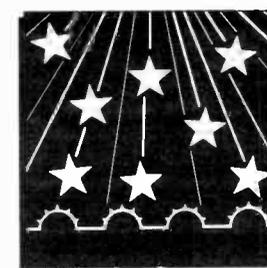
FIRING SQUAD: Quiet Riot has sacked lead vocalist Kevin DuBrow. According to the three remaining members—Frankie Banali, Carlos Cavazo, and Chuck Wright—the split was "not amicable."

"It got to the point where we felt Kevin had become a very serious detriment to Quiet Riot," says a group spokesman. "He continued to alienate not only the group's friends and supporters in the industry, but their fans. As Kevin used to say—to the group, the record company, the management, the road crew, booking agents, concert promoters, DJs, everybody—it's my way or the highway." Well, the group took his cue and sent him packing."

Quiet Riot is now in preproduction for its next Pasha/CBS album, and an announcement of a new singer is expected shortly. DuBrow, who actually started the group with the late Randy Rhoads in the late '70s, could not be reached for comment.

SHORT TAKES: Warner Bros. is issuing a promotional compact disk single of Paul Simon's "Boy In The Bubble" ... Official word from the Roger Davies

management organization is that Tina Turner will kick off her North American tour July 28 on the East Coast. She'll be on the road through December ... Bob Geldof has postponed his U.K. tour, due to start Feb. 4. Dates will probably be rescheduled to tie in with Sir Bob's U.S. and European concerts later in the year ... Ray Davies and the Kinks are set to embark on a U.S. minitour Feb. 26 at the Tower in Philadelphia. Dates are booked through early March and include stops in Boston, Chicago, and at the Capitol Theatre in Passaic, N.J. ...



by Steve Gett

Genesis has a May 22 show at L.A.'s Dodger Stadium. Paul Young is the opening act ... Ron Rainey Management has signed guitarist Alvin Lee. The L.A.-based company's other clients include Rita Coolidge, John Kay & Steppenwolf, and Lizzy Borden ... The Psychedelic Furs are in the midst of a

monthlong U.K. tour to promote their latest Columbia album, "Midnight To Midnight" ... On The Beat has been given a sneak preview of Whitesnake's upcoming eponymous Geffen album. Verdict: Classic, Zeppelin-esque hard rock at its finest. Vocalist/bandleader David Coverdale shines on standout cuts "Crying In The Rain" and "Still Of The Night" ... Anita Baker is on the road through April 5. Then, she plans to take a well-deserved break before starting work on a follow-up to her Elektra smash album "Rapture".

TOTALLY HOT: After collaborating with Jon Bon Jovi and guitarist Ritchie Sambora on three songs for Cher's upcoming Geffen album, producer/songwriter Desmond Child has been working with Ronnie Spector at Manhattan's Giant studios. The onetime leader of Desmond Child & Rouge (remember the classic "Our Love Is Insane?") has produced and copenned (with Diane Warren) the song "Love On A Rooftop," due to appear on Spector's comeback album.

Other recent projects for Child have included production of one tune for a Maria Vidal album, to be released on Jimmy Iovine's A&M-distributed label. At the end of this month, plans call for Child to fly to England for a meeting with Bonnie Tyler to discuss the possibility of working on her next album. After that, he's off to Australia to produce Jimmy Barnes. Though nothing's confirmed yet, there's also a good chance Child will work with Patti LaBelle and Dolly Parton later this year.

To top it all, Child scored another No. 1 hit last week with "Livin' On A Prayer," which he co-wrote with Bon Jovi and Sambora.

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