

SOUNDbites

**Milli Vanilli**  
*Girl You Know It's True*

If you've just broken up with your loved one, this romantic dance record might soothe your soul. There are few departures from the subject of love - the group uses the term "baby" 40 times and "girl" 79 times on the album. The first two singles - the title track and "Baby Don't Forget My Number," both utilize a rap-like beat behind soulful melodies. Although somewhat derivative, Milli Vanilli's debut is an effective package of dance grooves and love lyrics. ■ Len Anderson, *The Argonaut*, U. of Idaho.

**Paul McCartney**  
*Flowers in the Dirt*

This strong collection of songs should bring back the ex-Beatle from a protracted musical and lyrical slump. McCartney uses a myriad of talents, sounds and innovations on the record, including the songwriting ability of Elvis Costello. "My Brave Face," the Costello co-penned rocker which opens the album, is the perfect track to open a record containing better, more developed tracks than McCartney's recent records. Perhaps the most interesting song on *Flowers* is "Ou Est Le Soleil," which appears as a bonus track on CD and cassette. ■ Marc Freeman, *The Daily Collegian*, Pennsylvania State U.

**The Cure**  
*Disintegration*

If you consider yourself a die hard Cure fan, this album will grow on you. It's a melancholy record which explores the psyche of Cure vocalist and ringleader Robert Smith, and many of the songs are dreamy numbers with repetitive guitar and synthesized textures. Those who aren't fans of the band are likely to find *Disintegration* overly depressing. However, those who truly enjoy the Cure can save this album for a rainy day. ■ Stacey Taylor, *The Daily Vidette*, Illinois State U.

MUSIC



COURTESY OF JIVE/RCA

Slave Raider, a Minneapolis group, is one of the bands on the Miller band network. The network pays bands to endorse its products

**Band endorsements questioned**

By Burl Gilyard  
■ The Minnesota Daily  
U. of Minnesota, Twin Cities

For many rock bands, a shot at corporate sponsorship is a dream come true. Endorsement of a major product can result in increased profits, new contacts, and valuable exposure.

Problems arise, though, when sponsorship conflicts with musical integrity. Several bands have found themselves in a quandary after becoming part of the Miller Genuine Draft Band Network, which has served as home to groups such as the Del Fuegos and the Long Ryders.

"I don't think in this situation there's any conflict at all, because they don't ask the bands to be anything other than what they are," says Steve Knill of Good Music Management, which handles Network member Slave Raider and other local Minneapolis groups. "It's a promotional association and that's all it is. They support the bands through promotional

materials and in return the bands hang a banner and the name Miller is on the promo. They don't have to like the product, they don't have to use the product, but it's certainly understood that they're not gonna go up there and drink Corona."

Knill concedes, however, that the product-music association can go awry, and cites the Del Fuegos as an example. "Their audience didn't accept them doing a TV commercial for Miller. And the record they had out at that time didn't expand enough on that audience that they could afford to lose the hardcore people who are totally against corporate sponsorship of any kind, so I think it was a bad timing mistake on their behalf."

Tom Mason, a member of the Minneapolis group Dream Diesel, says he would turn down any beer sponsorship.

"There's a certain amount of slutting I won't do," he says. "If you're going to put a beer label on your music, you're just

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**CDs cause meltdown of vinyl market**

By Brian Thomas Cake

■ The Review  
U. of Delaware  
and Tom Ason  
■ The Purdue Exponent  
Purdue U.

And ... pop ... she's ... tick ... buying a stairway ... tick-tick-crackle ... to heaven - heaven ... sscraatch.

That's the sound of music coming from the granddaddy of reproduced music - the LP. Once the industry leader, the long-playing record is now viewed by record industry executives, recording artists, retailers and fans alike as a format whose days are numbered.

The ascendancy of the compact disc in recent years has led to a decrease in sales of both new and "classic" LPs. And as if the situation for vinyl records wasn't bad enough, the cassette single is taking an ever-increasing chunk of the vinyl 45's market share.

According to the Recording Industry Association of America, LP sales dropped 33 percent in 1988, while CD and cassette sales rose 31 percent and 14 percent respectively. An even sharper contrast was recorded in the singles department, with vinyl singles dropping 11 percent and sales for the cassette sin-

**"I get a great deal of satisfaction seeing a record spin on the turntable, but I listen to CDs now."**

— Owen Thorne,  
Rainbow Records

gle skyrocketing 341 percent.

Why is the LP following in the steps of the eight-track tape? Industry experts say consumers are opting for the durability and mobility of the CD and cassette formats.

"The main deterrent of the vinyl LP is that it is not mobile," says Joe Maxwell, owner of Rainbow Records in Delaware. "People can pop a cassette or CD in a car or Walkman and take their music with them. They can't do that with an album."

Nationally, LPs are expected to comprise only about 5 percent of the industry's total revenue by 1990. Leading record companies are beginning to phase out older LP titles, as more consumers are replacing classic LPs with CDs.

"Research shows that people who have bought CD players and have a large record collection are buying CDs of things like the Beatles that they have on LP, but want a permanent, almost indestructible copy of," says Bob Miller, music director for WAZY radio in Indiana.

Because of the decline in LP sales, major labels are putting stringent return policies into effect, making it risky for retailers to maintain large stocks of LPs. A&M Records, for example, has adopted a one-way sales policy concerning the 45. The label, while charging retailers 80 cents less for vinyl 45s, is also accepting no returns on 45s.

Before long, such policies may lead to vinyl being phased out altogether. "Once Columbia or WEA or one of the other major labels offers no new releases on



Protest camp set up by Who fans outside Freeborn Hall at U. of California, Davis.

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