

Rolling Stone

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ROLLING
STONE
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ALLEN

'no
apologies'

JANET
JACKSON

the joy
of sex

STONE
TEMPLE
PILOTS

NIRVANA

SNOW

RED HOT
CHILI
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'ALL THE NEWS THAT FITS'

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These days Jackson is looking good, feeling good and sounding good. And to what does she credit this state of affairs? Sexual liberation.

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Illustration by Philip Burke



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John Mellencamp and Blind Melon rock for flood victims

DEEP-RIVER BLUES

By Mike Leonard

FOLLOWING SOLD-OUT benefit concerts in Chicago and Indianapolis, John Mellencamp hoped to raise not only money but the spirits of flood-weary St. Louis with his final Concert for the Heartland on July 31.

With special guest Bob Dylan added to a slate that included rockers Blind Melon, it seemed that the timing of the concert was perfect, too, as it was to coincide with the predicted cresting of both the Mississippi and Missouri rivers in the Gateway City.

It was Mother Nature, however, who ended up stealing the show.

A levee break the night before the concert flooded a major highway near Riverport Amphitheater, which prompted public-safety officials to cancel both the Mellencamp-led benefit and a second flood-relief concert scheduled for the following day, which was



John Mellencamp (center) tears it up at the Indianapolis show.

to feature country acts, including Kenny Rogers and George Jones.

"We were disappointed for several reasons," Mellencamp explains afterward. "We were building toward this show, Bob Dylan was supposed to be there, and by not doing the show, it probably cut into the money we were hoping to raise."

The hastily arranged Concerts for the

Heartland began with a bang on July 28 in Chicago, where 30,000 people crammed into the World Music Theater and gave their Hoosier neighbor a hero's welcome, singing the lyrics to "Pink Houses" and "Jack and Diane" so loudly that Mellencamp finally surrendered the microphone to the crowd.

Another 20,000 people packed the outdoor Deer Creek Music Center near Indianapolis the next night for a show that

also featured Blind Melon. Mellencamp played his old hits and previewed his new album, *Human Wheels*, with performances of its first single, "What If I Came Knocking."

Mellencamp also pulled longtime fiddle player Lisa Germano out of the band to perform "You Make Me Want to Wear Dresses," from her new album, *Happiness*. "On Lisa's day off, she

went and got herself a record deal, and we're all real proud of her," Mellencamp says, sounding every bit the proud father.

Known for his cosponsorship of the Farm Aid benefit concerts, Mellencamp affixed a \$10 ticket price to the three shows and said he pulled the concerts together as a way to extend a hand of friendship to his flood-ravaged neighbors.

"Really, what we're here for is just to send a postcard to these people and say, 'Our hearts and thoughts are with you,'" he says.

Proceeds, including donations of food and clothing, will go to the American Red Cross. While organizers hope to net \$500,000 or more for the flood victims, a final tally will not be known for some time, as St. Louis ticket holders were not given a deadline for filing refund requests.

"We've made the appeal through television and radio that — since the tickets were basically a donation to the flood relief anyway — we'd appreciate leaving the money with the Red Cross," says Steve Schankman, president of Contemporary Productions, co-owners and operators of Riverport Amphitheater. A week after the canceled show, Contemporary Productions reported giving out about 4,000 refunds (or 20 percent of the 20,000 tickets sold).

Mellencamp says it was impossible to reschedule the benefit in the foreseeable future. "Everyone involved with the show moved on to other commitments," he says. "I think it would be extremely difficult to get them all together again."

Donations can be mailed to Concerts for the Heartland, P.O. Box 5955, Bloomington, IN 47407, or called in to (800) 251-6222. ♪

Restricted Access

IN THE LATEST EXAMPLE OF THE chilling effect that the Parents Music Resource Center created with its campaign in 1985, Musicland, the nation's largest record retailer, is now regularly circulating a list of "restricted titles" among its 1,000-plus stores. The list instructs managers to label certain records with 18 TO BUY/SHOW I.D. stickers. Although the occasional rock albums like Anthrax's *Attack of Killer B's* or Hole's *Pretty on the Inside* make the list, 53 of the 89 itemized albums are rap: Most of the works of Ice-T, N.W.A, Ice Cube (shown right) and the Geto Boys are on the roster.

Musicland's hit list, updated every three months or so, is compiled by executives of the company's distribution staff, in association with store managers. "Usually labels advise us when something comes along that's worse than normal," says Marcia Apple, Musicland's vice president of communications. "They'll tell our buyers that this is an album to watch."

According to standards set in 1990 by

the Recording Industry Association of America, stickers designating Parental Advisory/Explicit Lyrics are recommended, and the companies that produce the product decide which albums to label. All chains allow their counter clerks some dis-

A major record chain hits rap and rock with 18-to-buy labels

cretion in deciding to whom to sell.

Musicland is alone among large retailers in permitting its executives to decide which albums to sticker. The Ohio-based Camelot Music chain has used the 18-TO-BUY sticker on isolated occasions. (On the other hand, the Tower Records and Wherehouse Entertainment chains do not use the 18-TO-BUY sticker and allow the sales of records with parental-advisory

stickers to customers under the age of 18.) Pointing to the 1988 arrest of a store owner in Alexander City, Ala., for violating a local obscenity law by selling 2 Live Crew's "Move Somethin'," Musicland officials contend that it is clear why they have created new policies. But the existence of the restricted list has raised concern in other quarters of the industry. "Such a list is not in keeping with the RIAA's idea of how the labeling system should work," says RIAA president Jason Berman.

"The system was not designated for store managers to decide what gets labeled." An executive at a major New York City label suggested that the list, which notably overlooks many controversial white artists, unfairly focuses on rap music by black artists.

"I can think of records by bands such as Slayer, Danzig, Biohazard and Screw Driver that use sexual imagery and violent language in ways that are at least as poten-

tially repugnant as anything in rap," says this executive. None of the artists he referred to made Musicland's list.

A Musicland spokesman says: "We don't look at music by genre. It's just a greater proportion of music with sensitive lyrics is rap music." But as the New York record executive notes, "There's a real danger when you start making judgment calls like that." — DAVID THIGPEN

