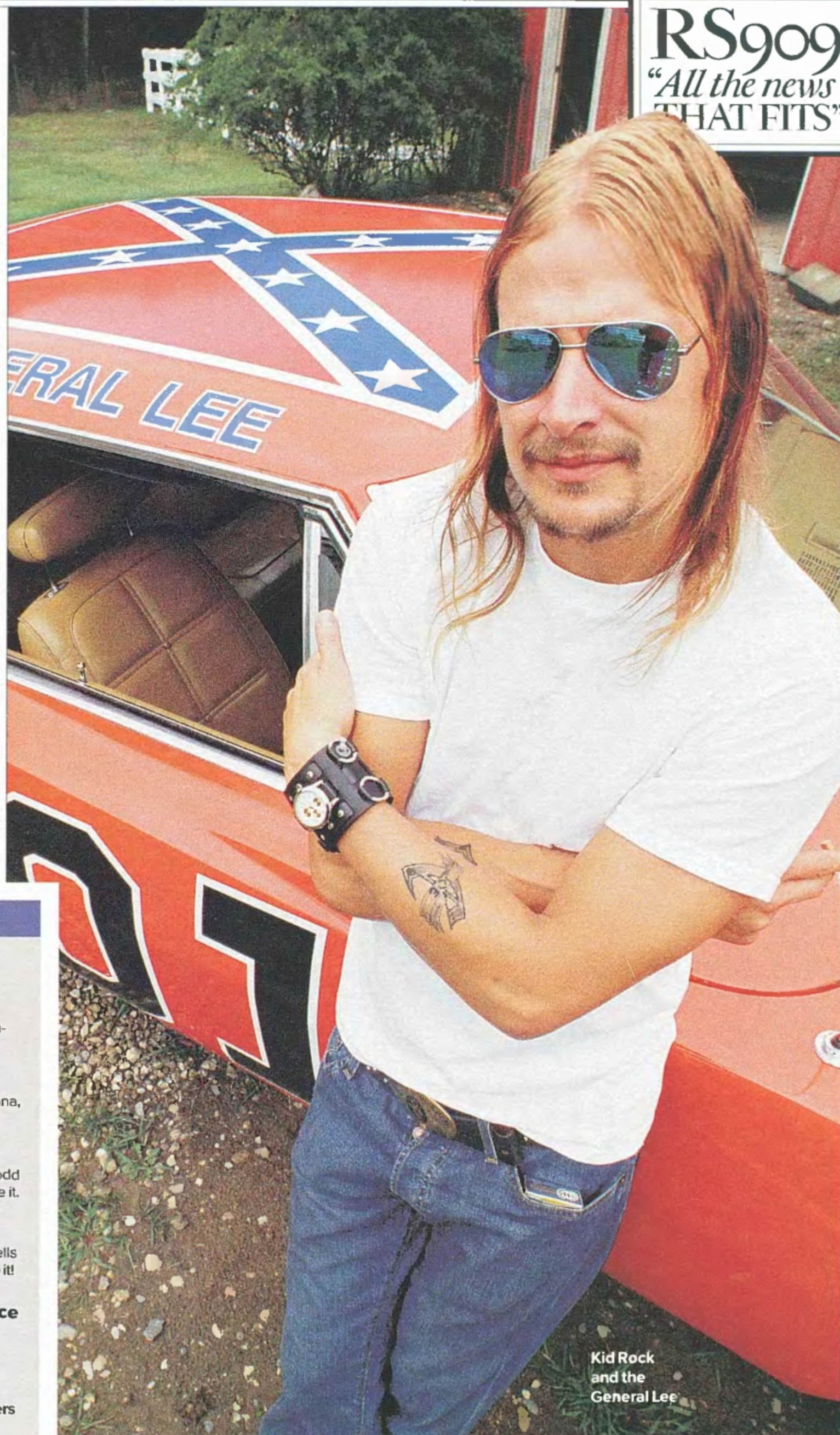




DON'T MISS THIS!

## The Next Christina Aguilera Page 50

What happened to the Christina who skipped sweetly around on the beach with her little dancer friends, warbling about a genie in a bottle? This Christina is more likely to throw the bottle at a wall nowadays. And chances are you'll also find her brawling with other girls (see her "Dirty" video) rather than being winsome in the sand. "I don't like pretty," she says. "Fuck the pretty." *By Chris Heath*



Kid Rock  
and the  
General Lee

### 12 Letters

17 **Rock & Roll** Sneak preview of Eminem's movie soundtrack.

28 **Q&A** Jackson Browne on musical heroes and flying panties.

30 **New Faces** The Streets (a.k.a. Mike Skinner), Robert Randolph, Blindside.

### 32 Random Notes

34 **Tom Petty Is Pissed** And he's got plenty of good reasons: radio ("I've tuned out"), record-label stupidity ("These people are looking at balance sheets, not music"), sexy videos ("Why are we creating a nation of child molesters?") and how everything got so screwed up ("Whether or not we know it, we are all to blame"). *By David Wild*

36 **Michael Moore Shoots His Mouth Off** Checking in with the NRA's favorite target. *By Mim Udovitch*

39 **Conor Oberst, Boy Genius** Beyond Bright Eyes, his life is filled with anxiety, adulation and the Emo Video Game. *By Gavin Edwards*

43 **Sweden Rocks** A visit to rock's coldest hotbed. *By John Harris*

57 **Car Crazy** Our annual glimpse at the mysterious world of the vehicle.

### 78 Fashion

### 108 Charts

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Performances, interviews, news, photos and more.

### » Reviews

#### 83 New CDs

Four-star Foo Fighters, plus Shaggy, Badly Drawn Boy, Bonnaroo, Clapton.

#### 91 Reissues

Stevie Ray Vaughan, Santana, John Coltrane.

#### 95 Movies

A chick flick by indie director Todd Haynes? Go see it.

#### 98 Music Tech

#### 100 Books

'NSync's guru tells how you can do it!

#### 101 DVDs

#### 102 Performance

Dave Grohl:  
Foo Fighters  
rate.



EVERYONE'S TALKING ABOUT...

## Man's Four-Wheeled Friend

Our twelve-page package dedicated to the love that exists between a boy and his car: Included are tough-guy musicians getting all choked up as they discuss their vehicular obsessions, the eternal battle between the "hard-on" and the "hangout," and the reasons why a sound system should cost the best part of \$25,000.

CAR  
CRAZY  
ON  
PAGE

57

COVER: Christina Aguilera photographed by Albert Watson, September 15th, 2002, Los Angeles. Hair by Peter Savic for Artmix/Redken. Makeup by Troy Jensen for Luxe. Styling by Trish Summerville. Prop styling by Steve Kimmel. Boots by Christian Dior. Cuff by Retail Slut. Earrings by Tom Binns at Maxfield.



# The Ten Things That Piss Off Tom Petty

Radio sucks, television is worse – and don't get him started about the greedheads who want you to spend 150 bucks to see a concert

STORY BY DAVID WILD PHOTOGRAPH BY ISABEL SNYDER

**T**HE MAN WHO TOLD THE WORLD "I Won't Back Down," "Don't Do Me Like That" and "Don't Come Around Here No More" doesn't need any assertiveness-training course. Tom Petty's determined, sometimes defiant attitude has collided with the music business throughout the years. For instance, in 1982 Petty recorded *Hard Promises* with the Heartbreakers, only to find that his then-record company had plans to use his name to initiate a new, higher \$9.98 list price for albums. Petty withheld the tapes and threatened to retitle his record \$8.98 in protest.

That same spirit is alive and well on Petty's latest album, *The Last DJ*, which takes a hard look at the lack of moral grounding in the music business. The title track has kicked up considerable controversy, with some radio stations seeing the song as a slap in the face and banning it. But Petty is not just biting the hand that feeds him. Music is only the beginning of what's pissing him off these days. "The Last DJ is a story about morals more than the music business," he says. "It's really about vanishing personal freedoms."

## 1 Radio is not even worth listening to

"I don't really give a flying fuck about any of it. I've tuned out. But I was elated when my song was banned. I mean, nothing could have complimented me more than to hear they just banned it at such-and-such a station because it's anti-radio. Now, in 2002 to have a song banned that doesn't have a dirty word, doesn't advocate violence – it's fascinating, you know. Like, what are you afraid of? No record has ever been made that was more pro-radio, you know.

"I remember when the radio meant something. We enjoyed the people who were on it, even if we hated them. They had personalities. They were people of taste, who we trusted. And I see that vanishing. I thought it was a good metaphor to start the album."

## 2 All anyone thinks about is money

"You don't hear any more of, 'Hey, we did some-

thing creative and we turned a profit, how about that?' Everywhere we look, we want to make the most money possible. This is a dangerous, corrupt notion. That's where you see the advent of programming on the radio, and radio research, all these silly things. That has made pop music what it is today. Everything – morals, truth – is all going out the window in favor of profit.

"I don't think it's a good attitude in your life to feel that you have to be rich to have self-esteem. You know, I saw a billboard in New York I wish I had photographed. It was for the TNN network. It said three words against a patriotic background of red, white and blue – BIGGER, YOUNGER, RICHER. Now, I find that fascinating: 'Bigger, younger, richer.' This whole idea of being wealthy has gone too far. I never ride in a limousine, you know. I feel gross if I get in a limousine. One good thing about the Sixties was it sort of was the opposite back then. You looked silly trying to appear rich."

## 3 It's ridiculous to make people pay twenty dollars for a CD

"It's funny how the music industry is enraged about the Internet and the way things are copied without being paid for. But you know why people steal the music? Because they can't afford the music. I'm not condoning downloading music for free. I don't think that's really fair, but I understand it. If you brought CD prices back down to \$8.98, you would solve a lot of the industry's problems. You are already seeing it a little – the White Stripes albums selling for \$9.99. Everyone still makes a healthy profit; it might get the music business back on its feet."

## 4 Only a complete greedhead would charge \$150 for a concert ticket

"My top price is about sixty-five dollars, and I turn a very healthy profit on that; I make millions on the road. I see no reason to bring the price up, even though I have heard many an anxious pro-

moter say, 'We could charge 150 bucks for this.' I would like to do this again and maybe come through and not leave a bad taste in people's mouths. I was at one of our gigs recently, and I was just stunned driving in that it cost thirty dollars to park your car. It's so wrong to say, 'OK, we've got them on the ticket and we've got them on the beer and we've got on everything else, let's get them on the damn parking.' You got to care about the person you're dealing with."

## 5 Record labels don't care about artists

"An act like ours wouldn't even be around today if someone hadn't brought us along and let us make mistakes and grow at our own pace. Today it seems that if you don't have a hit – or even if you do – they have no use for you the next time. It's like, 'Well, why wait for these guys to come back with another hit when we can bring in somebody else?' It's an asinine way to conduct yourself. These people are looking at balance sheets, not music. Most people involved in putting this music on the air or bringing it to us aren't really listening to it."

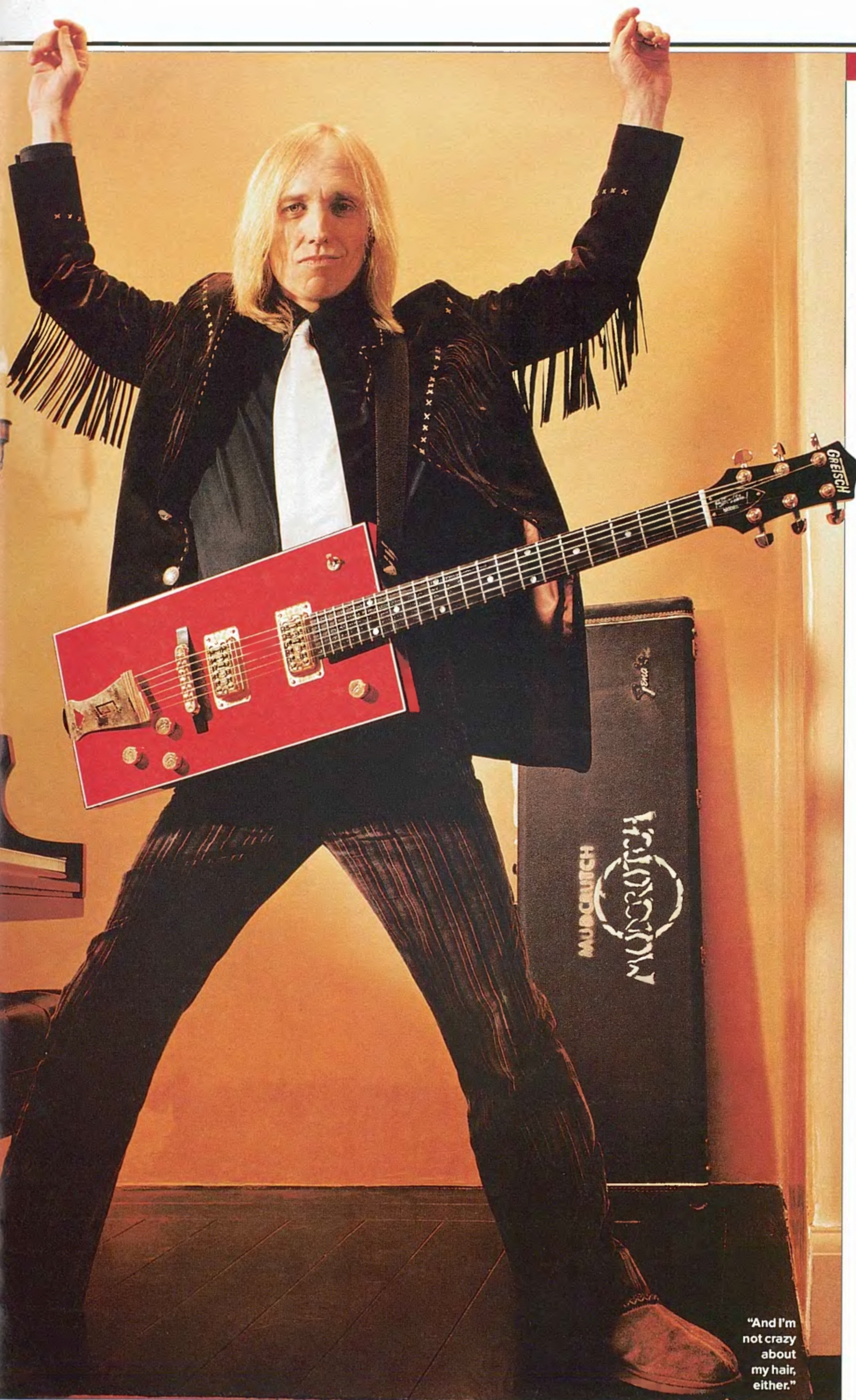
## 6 Filthy lyrics make me sick

"I'm frustrated by what I hear. Maybe it's not meant for me. Personally, I'm way too bright for a lot of the hip-hop lyrics to affect. I'm much too smart to think that jewelry or how cool I am is really going to change much about my personality. If you're dumb enough that it entertains you, have a great time. But I am seeking more than that.

"When I was a young rock & roll star, I was really fascinated and shocked at times by the power that I had, by the power of my words, and shocked that it can be taken wrong. I don't believe in censorship, but I do believe that an artist has to take some moral responsibility for what he or she is putting out there. And I think a lot of these young kids are going to have to learn the hard way before they realize that you can actually do some damage if you're being careless or frivolous in what you're saying."







"And I'm not crazy about my hair, either."

## **7 Only a sick culture would sexualize young girls**

"It's disgusting. It's not just pop music, it's fashion, it's TV, it's advertising, it's every element of our culture. Young women are not being respected, children aren't being respected. Why are we creating a nation of child molesters? Could it be that we're dressing up nine-year-old women to look sexy? And even if we're wrong, let's not do it anyway. I really don't put it past these advertising people to say, 'Well, look, we made a lot of money when we brought the nine-year-old out and made her look like a hooker. Let's do it again.'"

## **8 Why are we rewarding people for being rich?**

"Getting back to the whole issue of ticket prices: We don't do the Golden Circle/VIP thing. I don't see how carving out the best seats and charging a lot more for them has anything to do with rock & roll. A lot of the time, some corporation's bought up these seats with someone's money who doesn't even know it's being spent – and they are going to use it to entertain clients. A lot of the people who buy these seats don't give a damn about the music – they're going to get a waiter. What you see from the stage is a group of people just talking to each other, not really interested in being there at all. And the poor guy who really is interested, he's sitting way in the back."

## **9 And TV is worse**

"I think television's become a downright dangerous thing. It has no moral barometer whatsoever. If you want to talk about something that is all about money, just watch the television. It's damn dangerous. TV does not care about you or what happens to you. It's downright bad for your health now, and that's not a far-out concept. I think watching the TV news is bad for you. It is bad for your physical health and your mental health. The music business looks like, you know, innocent schoolboys compared to the TV business. They care about nothing but profit. They will make a movie about murdering their kids, you know? And they'll put the guy who killed them on TV. And before long, he might even have his own show."

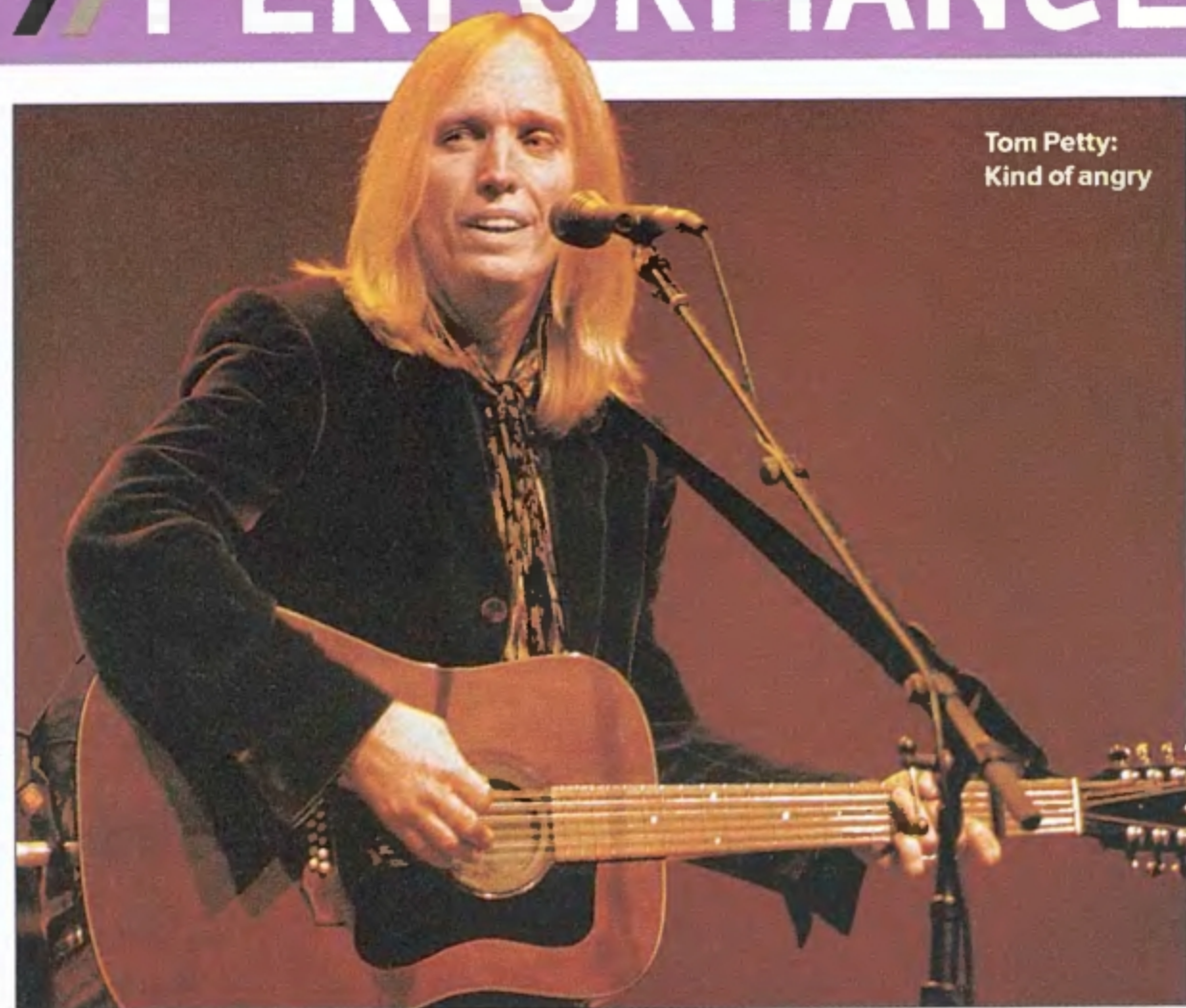
## **10 A lot of artists are as greedy as the industry**

"Let me say this so it's definitely in the story: I don't think the industry is entirely to blame. Let's face it: The music industry has always been laughably corrupt, always. It's the artists themselves that often cause problems. Artists aren't necessarily business people. And they aren't necessarily aware of all the things that go on in their names. Some just want to make some music, but there is a lot of greed among artists as well. Whether or not we know it, we are all to blame. I think it's time – starting with the artist – to try to be a little more responsible and aware of what goes on in our name."

15



# PERFORMANCE



Tom Petty:  
Kind of angry

## Tom Petty and the Heartbreakers ★★★

Grand Olympic Auditorium, October 15th, 2002, Los Angeles

**First night shows the rock vets at their feisty best** By David Wild

The downtown Los Angeles sweatbox that Tom Petty chose for his *Last DJ* album kickoff is well known as a local boxing venue – the perfect setting for a veteran rock heavyweight to show how scrappy he remains. He and the Heartbreakers – alongside a cool forty-piece orchestra – ran through their entire new album in order before an enthused crowd. In addition, audiences

in thirty-six movie theaters across the country saw the show via satellite. Live, it became bracingly clear that beyond *The Last DJ*'s lyrical bite in taking on corporate greed, it marks a major musical statement for Petty and company. First and foremost, the gorgeously graceful guitar sound of Mike Campbell was infused with a new bluesy kick in the ass – as if he were channeling Pink Floyd's Dave Gilmour or Fleetwood Mac's Peter Green. Original bassist Ron Blair was back in the fold, and with Petty stepping up for a few guitar tours of duty, the Heartbreakers regained their classic rock sound.

The orchestra – conducted by the gifted Jon Brion – brought a big touch of class to the new tracks, shining particularly on "Money Becomes King," "Dreamville" and "Like a Diamond," which Petty rightly spotlighted as one of his personal-best compositions. Fans hoping for older material were treated to hard-charging versions of *Long After Dark*'s "Change of Heart" and "I Need to Know" and "Mary Jane's Last Dance," as well as a fiery version of "You Wreck Me," from the overlooked *Wildflowers*. At the age of fifty-two, when most of his musical contemporaries have settled into being nostalgia acts, Petty has taken bold steps to make sure he is heard in the present tense.

### Fans' Notes



Wally Sweeterman, 34, San Fernando Valley, CA  
"I thought the Heartbreakers sounded really together."



Christina Rodriguez, 28, Simi Valley, CA  
"The best concert I've seen so far! Except for Chicago."



Norm Tuck, 56, San Pedro, CA  
"This show brought my heart right up. I want the new album right now!"



Rachel Baliber, 24, West Hills, CA  
"This is my fifth Tom Petty show, and it was definitely one of the best."



Nelly:  
Hot!

## Nelly ★★★

Cleveland State University Convocation Center, October 13th, 2002

**Rapper creates a Midwest hip-hop mecca**

WHEN NELLY'S STAR ASCENDED WITH HIS near-diamond-selling debut, 2000's *Country Grammar*, he raised his hometown's profile along with it. In concert, the rapper went beyond putting St. Louis on the hip-hop map – he literally placed it onstage. The diminutive rapper and his St. Lunatics crew emerged from a giant set that spelled out their city, state and area code: STLMO314. Over-literal, outsize props, as well as props for his Midwest neighbors, dominated the evening. Not that the predominantly female audience needed much encouragement. When the low end of "E.I." kicked in, the crowd responded with a high-frequency shriek that sustained itself all night. Dressed in a Cavaliers jersey and a signature band-aid on his cheek, the rapper led the arena through shout-alongs from his debut and the follow-up, *Nellyville*. A thermometer was trundled out for "Hot in Herre," but only one would-be player followed the "Take off all your clothes!" command. Nelly also revealed his sensitive side, duetting on "Dilemma" with the projected image of Destiny's Child's Kelly Rowland. He then fled in a shower of pyrotechnic sparks. The spent audience didn't bother asking for more.

ROBERT CHERRY

## Dashboard Confessional ★★★

Roseland, October 9th, 2002, New York

**Not business as usual for the emo star**

"THIS SONG IS ABOUT DRINKING, GAMBLING and kind of about getting laid," an uncharacteristically bold Chris Carrabba told his audience, before he and the rest of Dashboard Confessional launched into the twangy "Tonight I'll Take What I Can Get." Though he later dismissed the country tune as a departure, it was a welcome one. Opening with a shoe-gazer-rock instrumental, the nattily dressed Carrabba and his tight three-piece band seemed determined to take back the songs from their hyper-enthusiastic audience, who still turned DC standards "Screaming Infidelities" and "Charade" into singalong group therapy. The full-band arrangement added rock heft to the formerly acoustic "Sharp Hint of New Tears," and new songs such as "So Beautiful" were pure power-pop joy. A beaming Carrabba summed up the night and his new direction perfectly with one throwaway bit of stage banter: "It's kind of fun."

KIRK MILLER

A 24hr  
donut shop

A 59 Impala

A red  
leather  
jacket

Barking dogs

Screaming fans

and

12 amazing  
bands.

It all comes  
together this  
November.

We'll Be There