



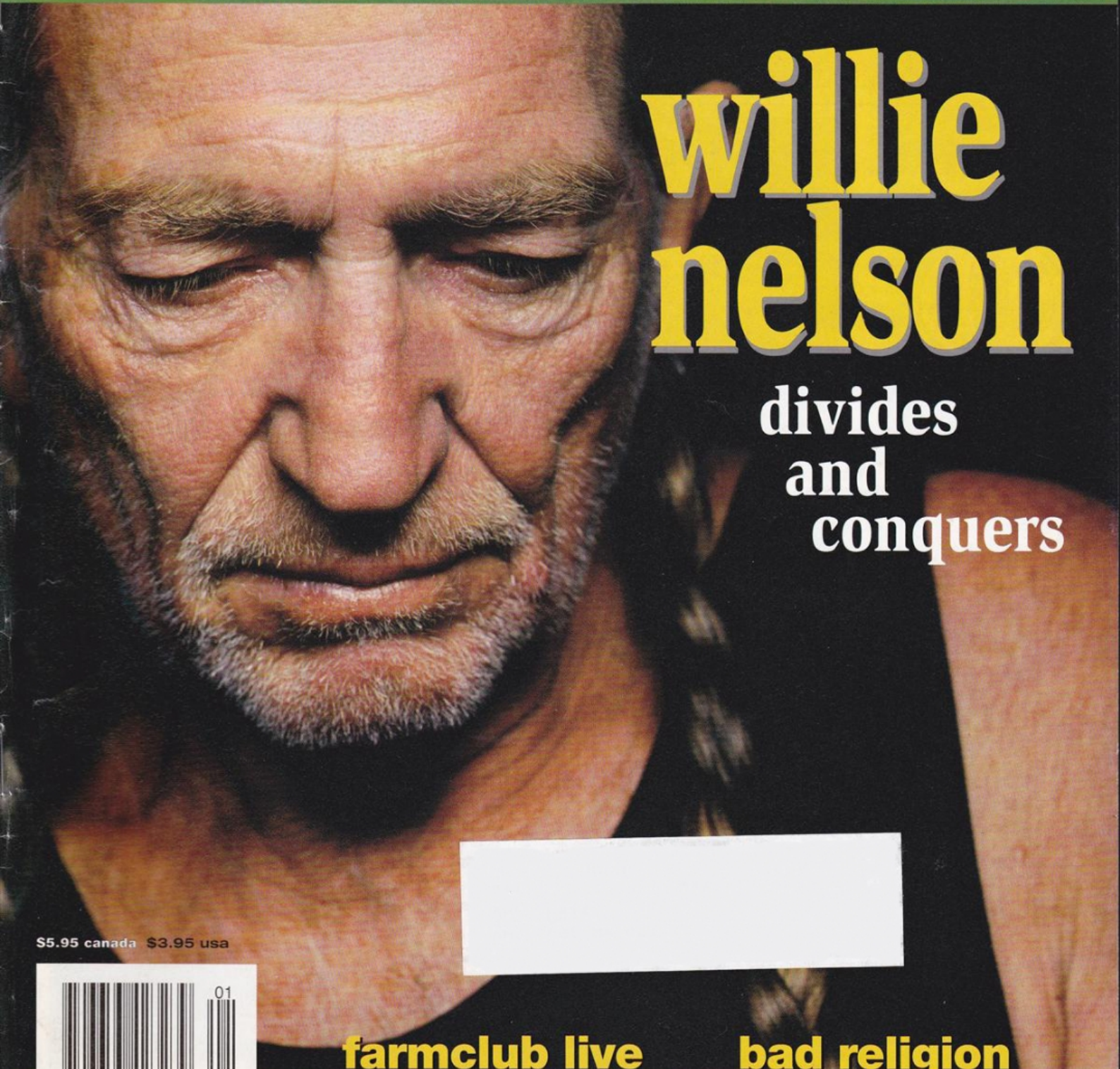
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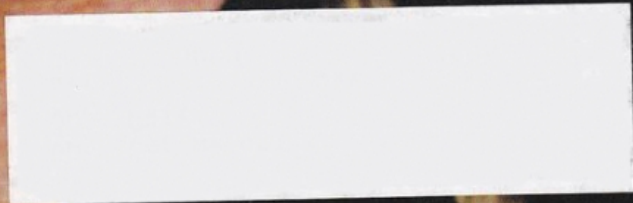


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A Bad Religion Revival



• bad religion

FOR A BAND WITH 21 YEARS to their name, it may seem strange that *The Process of Belief* (January 22) is, in many ways, a milestone disc for **Bad Religion**. Not only does their 12th full-length mark the homecoming of founding guitarist **Brett Gurewitz**, it also welcomes the veteran political punks back to their original label, Gurewitz's Epitaph Records.

After a seven-year jaunt with Atlantic— which resulted in four full-lengths — the band warmed to the idea of reforming with Gurewitz and Epitaph. Former **Minor Threat** guitarist **Brian Baker** has filled in for Gurewitz since his departure and will retain lead guitar duties. He tells **ICE**, “At the time when Brett expressed interest in ‘getting the whole band back together,’ it happened to coincide with our option being up at Atlantic. So it was fortuitous. [And] it’s certainly a lot more satisfying to have the president of the record label play guitar in your band.”

Gurewitz actually took two respites from Bad Religion: a brief hiatus in the mid-’80s and a longer respite in 1993, at which point he battled severe drug addiction. Gurewitz luckily recouped and, maintaining contact with lead singer **Greg Graffin** throughout, reunited with the band to co-write the song “Believe It” with Graffin on 2000’s *The New America*. Gurewitz’s songwriting — “hopelessly romantic,” according to Baker, as opposed to Graffin’s political approach — accounts for roughly half the new disc and “tends to make the whole product not be some dogmatic instruction manual,” says Baker.

The full track list: “Supersonic,” “Prove It,” “Can’t Stop It,” “Broken,” “Destined for Nothing,” “Materialist,” “Kyoto Now,” “Sorrow,” “Epiphany,” “Evangeline,” “The Defense,” “The Lie,” “You Don’t Belong” and “Bored and Extremely Dangerous.”

A first for Bad Religion, *The Process of Belief* features three guitars (the third axewielder being **Greg Hetson**). Also, the band devoted a significant amount of time to rehearsing, which they had not committed to in the

past. Says Baker, “Because we all live in different cities — a base is being formed once again in Los Angeles because our new drummer [**Brooks Wackerman**] and Brett live there — we never really had that luxury [rehearsing].” The band spent an additional month practicing

on top of the six to eight weeks it took to record the document.

“And that’s partly why this record sounds so good, because we really knew what the hell we were going to do,” continues Baker. “The experimentation stage was done without the tape rolling, for the most part. When you’re rehearsing with three guitars, that means you’ve already got the overdub in real time.”

Baker suggests that *The Process of Belief* diverges from past Bad Religion works in more ways than one. Reminiscent of early, pre-**Henry Rollins Black Flag**, “Can’t Stop It” is one of the harder songs the band has produced in recent memory. “Epiphany,” he says, “is basically a rock opera. If our singer wasn’t any good, it could be on a **Yes** record. It is incredibly complicated and tells a great story and has various interludes, little instrumental pieces. Mind you, we’re still a punk band...” Another key cut, “You Don’t Belong,” pays homage to a litany of individuals Graffin and Gurewitz knew in the young Los Angeles punk-rock scene.

Still, it seems that the album title itself provides the clearest glimpse into *The Process of Belief*. When asked about the phrase, derived from the lyrics to “Materialist,” Baker notes, “In order to believe in something, there is a biological process, as well as a self-investigative process, that allows you to form a firm-enough opinion on a subject or concept to qualify it as a belief. And that is perfectly in keeping with all these beliefs and ideals that we’ve been questioning for 21 years. Also, it has a nice ring to it.” ■

icecubes

In September of 2000, RCA released a four-CD **Sam Cooke** box set which covered most of the legendary soul singer’s career (**ICE** #162). But the final 15 months of Cooke’s career were not included because the masters are owned by ABKCO Records, so the box solely lacked “Shake” (a Top 10 hit) and the seminal “A Change Is Gonna Come.” But fans can effectively purchase a fifth CD to the box set by getting ABKCO’s new *Keep Movin’ On*, due January 15. The single CD has 23 tracks which have been remixed from the original three-track master tapes for best-ever sound. In addition to the above two hits, the hour-long disc features the original version of “Sweet Soul Music” (which Cooke wrote) called “Yeah Man”; an unreleased alternate take of “I’m Just a Country Boy”; and a completely unheard Sam Cooke song, “Keep Movin’ On.” “It’s never been released before in any form whatsoever,” label spokesman Bob Merlis tells **ICE** about the title track. “It’s newly discovered, and it’s not one of these ‘We found the demo, now we’re going to finish it’ things... it’s a fully realized, fully orchestrated recording from December 1963.” But the set’s key track is undoubtedly “A Change Is Gonna Come,” a version of which is performed by **Al Green** in the new movie *Ali*. Noted author Peter Guralnick, who’s presently working on a Sam Cooke biography, penned the liner notes ■ MCA Nashville releases a revamped CD of **Steve Earle**’s classic *Guitar Town* album on January 29, with new liner notes by Earle himself and a live cover version of **Bruce Springsteen**’s “State Trooper” added as a bonus track. Universal Music’s chief of catalog A&R, Andy McKaie, tells **ICE**, “It’s a high-end reissue that’s being remastered by Steve and the original producer, Tony Brown. *Guitar Town* is considered the album that exploded the new edge of country music

back in the mid-’80s, along with guys like **Dwight Yoakam**. It brought Nashville back to its roots and back to songwriting, crossing over many genres, with magazines like *Rolling Stone* and all the big weeklies paying attention to it. It’s considered a five-star album by anyone’s standards” ■ Sundazed plans the end of January for a two-CD **Link Wray** collection called *Slinky! The Epic Sessions ’58-’61*. Wray was one of the most influential guitarists to emerge from the ’50s, and has had his praises sung by the likes of **Pete Townshend**, **Jeff Beck**, **The Kinks** and **Bob Dylan**, the latter even mentioning him in a song (“Sign Language”). It was during the late ’50s that Wray and his **Wraymen** churned out two very influential guitar instrumentals, “Rumble” and “Raw-Hide”— song titles that may not be familiar to some, but melodies which almost certainly are. The *Rolling Stone Encyclopedia of Rock & Roll* even credits “Rumble” as the first recording to introduce distorted fuzz-tone guitar. The new *Slinky!* set carries 46 tracks, 16 of them previously unreleased, including an alternate take of the title track ■ The Collectors’ Choice catalog will make a number of old folk-flavored reissues available in late January (with retail release to follow). Slated are **The Even Dozen Jug Band**, featuring **Geoff** and **Maria Muldaur** and **John Sebastian**; **Judy Henske**’s *Judy Henske and High Flying Bird*; **Clear Light**, produced by Paul Rothchild, featuring **CSNY** alumnus **Dallas Taylor** and TV actor **Cliff DeYoung**, and with a B-side bonus track; **Renaissance**’s debut album *Renaissance*, without **Annie Haslam** but with **Yardbirds** members **Jim McCarty** and **Keith Relf** (and Relf’s sister **Jane** on lead vocals); debut albums by **The Limelickers** and **Glenn Yarbrough** (*Here We Go Baby*); and **David Blue**. “Most of these have new interviews with at least one band member,” the label’s Gordon Anderson tells **ICE** ■ **Jimi Hendrix Live in Ottawa** was just released by Dagger and features nine tracks including “Hey Joe,” “Fire” and “Purple Haze.” The two-track recording documents Hendrix’s gig at Capitol Theatre on March 19, 1968.