



FREE



Ziggurat Release Party: July 14



Spring/Summer 2001

Superior Olive's new Album 'Ziggurat' out in July

Finally! Superior Olive is releasing their long awaited 4th album, "Ziggurat" in July. Featuring legendary drummer Aynsley Dunbar, the CD is packaged inside a full sized accompanying comic book. Make your reservations for the Ziggurat CD release party, to be held at the Kuumbwa Jazz Center in Santa Cruz. To order tickets or for more information call (831) 465-9474. Seating is limited so call now!



The Making of the Album, Ziggurat

The first session with Aynsley was on a beautiful sunny day. They started in the early afternoon, setting up the drums and getting things dialed into the board. Tom would sit down with Aynsley before each song and listen to a demo tape. Aynsley took notes, and Tom helped with any misunderstandings. Then, the band would play the songs a few times without recording, just to let Aynsley get a feel for the tune. Finally, they turned the amps off and put on headphones to make the recordings. Tom sang the words in the control room, looking at Aynsley through the glass. That way, the drums were completely isolated from any other sounds. This ritual repeated all day long as they progressed through the songs. Of course, we stopped at 4 o'clock for English tea. Aynsley asked for it with milk and two lumps of sugar. When he said the milk was awfully thick, we admitted that it was cream.

Continued on page 4

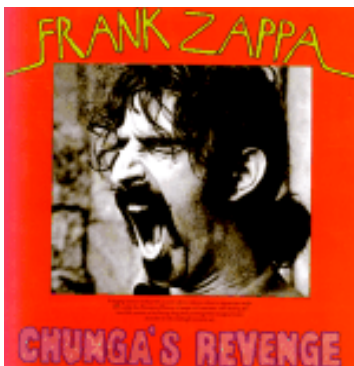
Dash Dunbar: 1994 - 2000



Many of you may remember this smiling face from the Spring 2000 issue of Still Fumin' News as belonging to the late Dash Dunbar. For new readers, or for those who don't remember, Dash was the son of legendary drummer and latest Superior Olive member Aynsley Dunbar. Dash was unfortunately struck with cancer of the brainstem and died on May 9, 2000, during the recording of Ziggurat. He was five years old. During the sessions, Aynsley was anxious to get on the road so he could see his beloved son Dash in the hospital. Anyone who has met Dash will say the same thing: He was a bright, funny, and spirited boy, full of life and loved by many. For these reasons, we are dedicating this concert and album to the memory of Dash Dunbar. May his smile continue to brighten the day from heaven.

Aynsley Dunbar!

Throughout his career, Aynsley has played with such notables as John Mayall, Jeff Beck, David Bowie, Journey, Jefferson Starship, Whitesnake, and UFO. But perhaps the most memorable, and certainly the most unusual, was Frank Zappa, composer/ guitarist who was known for his off-beat humor and considered by many to be a musical genius who helped elevate rock music to a refined art. Being a semi-hardcore Zappa fan, I had to ask Aynsley about his experiences with Mr. Z. Here is some of what he had to say.



Aynsley's First Contact with Frank

The two first met in England when Zappa sat in with Aynsley's band at the BYG Festival. Later, Aynsley was walking by a club called the Speakeasy and had an odd feeling that he should go in. Frank was there and someone told Aynsley that Frank wanted to talk to him. It was then that Zappa asked him if he wanted to play drums in his band. Aynsley had to think about it, moving to America would be a huge change, he would be giving up his band and his life. Frank took him out to dinner to try to convince him. Aynsley thought about it for weeks, and finally decided that he would do it. He called Frank and told him. At the airport Gail Zappa was there waiting for him. She took him to the Zappas' house and Aynsley lived there with Frank and Gail for ten months. After living there for a while, Frank finally suggested that maybe Aynsley should set up his drum set and "show me why I hired you."

Continued on page 5



A Condensed History of the Blues

In the 17th and 18th century American south, African slaves learned to use work songs, hollars, and chants as a secret code, to communicate with each other without the slave masters understanding what they were saying. The songs would relay news and gossip through the slave community, and were often accompanied by African drum rhythms. Slaves were also converted to Christianity, and were taught to perform Hymns and Christian spirituals. They readily accepted Christianity, hearing the promise of salvation and freedom from their lives in slavery, and began creating their own spirituals. The songs incorporated African elements such as chanting, clapping, stamping, and a shuffling, circular dance called the 'walk around' or 'ring shout' into the performances. The vocal style was similar to the work songs, using improvisation, with 'sliding' notes, syncopation, the use of a growl, or 'rasp', and a shrill, almost screaming falsetto, all elements of modern, gospel, soul, and blues music.



After the Civil War, the development of black American music accelerated. Freed slaves began teaching themselves to play any European instruments they could find, using African rhythmic techniques, forming the basis for Jazz. The slave work songs were no longer needed, but the vocal tradition carried on, evolving into what we now call the blues. Blues culture was largely developed in New Orleans and the delta region along the Mississippi, although Texas, Georgia and the Carolinas were also influential regions in early blues development.

During the great depression, many southern blacks moved to the cities, bringing jazz and blues with them. In the urban environments, the music took on a new edge. Jazz and Blues grew more musically sophisticated over the decades, developing many distinct styles. In the forties and early fifties, with the increasing accessibility of electric instruments, a new, louder, more aggressive brand of blues surfaced. This was called "rhythm and blues" and its trademark driving beat, provided by a drummer, made it popular with the nightclub scene. Around 1954, Cleveland radio disk jockey Alan Freed coined the phrase 'Rock and Roll' when referring to the Rhythm and Blues records he was playing. Rock and Roll would go on to be a musical phenomenon that is still going strong today.



Rev. Gary Davis

House of the Rising Sun

Many people are familiar with the bluesy ballad performed by Eric Burdon and the Animals, bringing to mind the swirly organ riffs and Burdon's raw, soaring vocals. Less well known is the origin of the song. In fact, no one knows where, when, or by whom the song was written. It has been recorded by many famous artists in addition to the Animals, including blues pioneer Huddie "Lead Belly" Ledbetter, Woody Guthrie, Bob Dylan, Joan Baez, and Waylon Jennings. The first known recording of the song, however, was from a little-known Middlesboro, Kentucky girl named Georgia Turner. It was made on Sept. 15, 1937, when Georgia was 16. Alan Lomax, who recorded her, put "Rising Sun" into a songbook, and from there it spread into the repertoire of many musicians. The lyrics vary from version to version, but presented here, from Lomax's 1941 book, are the words to "Rising Sun Blues" as recorded by Georgia Turner:



Eric Burdon (low center) and The Animals

There is a house in New Orleans they call the Rising Sun.
It's been the ruin of many a poor girl, and me, O God, for one.
If I had listened what Mamma said, I'd be at home today.
Being so young and foolish, poor boy, let a rambler lead me astray
Go tell my baby sister never do like I have done,
To shun that house in New Orleans they call the Rising Sun
My mother she's a tailor; she sold those new blue jeans.
My sweetheart, he's a drunkard, Lord Lord, drinks down in New Orleans.
The only thing a drunkard needs is a suitcase and a trunk.
The only time he's satisfied is when he's on a drunk.
Fills his glasses to the brim, passes them around.
Only pleasure he gets out of life is hoboin' from town to town.
One foot is on the platform and he other one on the train
I'm going back to New Orleans to wear that ball and chain.



Clockwise from left: Georgia Turner, Alan Lomax, Huddie "Leadbelly" Ledbetter, Bob Dylan, Woody Guthrie



Strange and Disturbing Music News



The Beatles

In 1964, the Beatles toured America, playing 30 shows. For each show, they received \$25,000 plus 60 percent of the ticket sales. This began a new level of earnings for rock performers. Within a few years, several dozen popular bands were getting \$25,000 a show, and a few were getting \$50,000 or more. However, even to this day, only a select few will ever be able to get those kind of deals. The majority of rock bands, even those with hit songs, struggle just to get by. Many owe record companies huge production fees, and spend years paying off debts before they see any profits.



Sugar Ray

During their success in 1997 with the #1 hit song "Fly", members of pop rock band Sugar Ray were barely able to pay their bills. Said lead singer Mark McGrath, "You see yourself on MTV, and your record goes gold, and you're like, 'Wow! We're going to see some money.' And then you see that you owe the bank of Atlantic Records lots of dough. . . I called

my dad today to borrow some money so that I could pay my pager bill. My \$62 pager bill!"



The Call

During last years election, Al Gore used Santa Cruz band The Call's 1989 hit "Let the Day Begin" as his presidential campaign theme song. The band members, however, aren't getting any royalties. The Gore Campaign paid \$2,000 to use the song - to MCA Records.

Although The Call's first album, also titled "Let the Day begin" was successful, their second album flopped, and they are still paying back MCA because of it. Guitarist Tom Ferrier said that the \$2000 indirectly helped the band. "It helped us pay back some money on our debt and it's also getting the song out there, getting us some press. Hopefully it will help us sell some records."

Teen country singer Leanne Rimes was in court earlier this year battling her record company, Curb records. She tried unsuccessfully to get out of a long term recording contract signed by her & her parents in 1995. She was unhappy with her last album, saying it lacked her "creative input", and apologized to her fans. She is also suing her dad, Wilbur Rimes, for \$7 million in earnings, saying that he and a former manager cheated her out her cut.



Leanne Rimes



Marilyn Manson

Venus Starlett Dust Morgan (yes that's her name) of Kentucky was given a court reversal on a prior harrassment conviction she had for wearing a supposedly offensive T-shirt. Venus was cited in 1998 during a Benton, Kentucky festival called Tater Days, for wearing a Marilyn Manson T-shirt bearing the phrase "I am the God of Fuck", a lyric from one of Manson's songs. Harrassment, as defined by the law, is a "course of conduct intended to alarm or seriously annoy others." The 3 judge panel threw out the conviction based on the premise that wearing a T-shirt cannot be defined as a course of conduct by that law.



Scott Smith

On November 30 of 2000, 80's pop rock band Loverboy's bassist Scott Smith drowned after being swept off his sailboat in 25 foot surf off of San Francisco's Ocean Beach. The Coast Guard searched for 2 days over 133 square miles and found nothing. The average man could survive for only 2 1/2 hours in the 52 degree water off San Francisco. His body was never found.



Sgt. Barry Sadler

Sgt. Barry Sadler, who in 1966 recorded the hit "The Ballad of the Green Berets", died in 1989 at age 49 due to complications from a gunshot wound to the head he had received in Guatemala 13 months earlier. Sadler never explained the shooting which left him partially paralyzed, but it is rumored that he was carelessly waving his gun around when it went off, presumably shooting himself in the head.

Joseph Jasgur, the former "photographer to the stars" claims he has photographs of Marilyn Monroe showing that she had six toes on her left foot. Jasgur, who at age 81 lives in Orlando, took the photos of young Norma Jeane Dougherty before the height of her fame as Marilyn. The claim is supported by a 1992 report in the Detroit News saying that her extra toe was later surgically removed.



Marilyn Monroe



History Of Recording



Edison, w/ the phonograph

In 1877, Thomas Alva Edison recorded "Mary Had A Little Lamb" on his latest invention, the phonograph. The phonograph made sound recordings using a vibrating needle triggered by sound, which etched textured lines onto a wax cylinder. The phonograph could then play back the sound using the same process, only in reverse. The needle dragged across the etched line would vibrate, reproducing the recorded sound, which was then amplified through a horn.

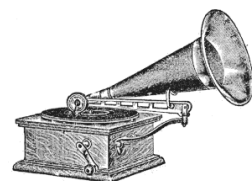
In 1887, Emile Berliner, a German immigrant living in Washington D.C., modified the phonograph to patent a Gramophone, which used a disc instead of a cylinder. By 1894, he was manufacturing Gramophones and Disks, and his company would go on to become the giant Victor label. Within a few years, recording companies were established in the U.S. and over much of Europe. Early recordings were often of comic, ethnic, and novelty acts, but in the early 1900's, Victor released its Red Seal series, which featured classical music.

By the 1910's, the phonograph's popularity was becoming widespread. Ragtime had started a dance craze across the U.S., and more and more people were buying records for the first time. By 1919, sales had increased 500%. In the 1920's recording technology became more advanced and ambitious. In Europe, large scale symphonies were being recorded.

However, record sales were dealt 2 serious blows by radio, which provided free music, and the Great Depression of the 1930's, when people no longer had the money to buy records. Ailing companies merged. In 1929 RCA bought Victor. The European Gramophone companies merged to form EMI.

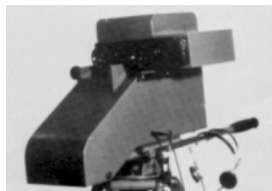


Emile Berliner



The Gramophone

History Of Television



An early T.V. Camara

John Logie Baird, of Helensburgh, Scotland, was first able to televise moving objects in 1926 at the Royal Institution in London. He developed a television service for the German Post Office in 1929. In 1936, the British Broadcasting Corporation (BBC) began televising, trying both Baird's system and that of Marconi Electric & Music Industries, or EMI. In 1937, the BBC went with EMI's system exclusively.



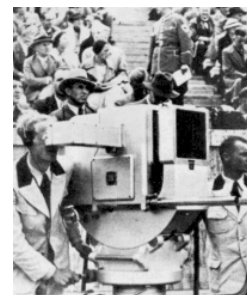
John Logie Baird



Isaac Shoenberg

Sir Isaac Shoenberg, invented the first High-Definition Television System, in 1935, while working for EMI. With the help of his research group, Shoenberg invented the Emitron, a more advanced camera tube, and a cathode ray tube for the television set. His system had 405 scanning lines and 25 frames per second, which the BBC used until 1964.

In 1923, V. K. Zworykin patented the iconoscope camera tube. By 1932, The Radio Corporation of America (RCA) was using the iconoscope together with a cathode ray tube to create the first all electronic television system, with only 120 lines of definition. RCA continued to make advances, and soon they were using 343 line screens. Now, the United States Standard is 525 scanning lines with 30 frames per second, while the European Standard is 625 lines with 25 frames per second. The original reason for the differences in lines and frame rates was to keep a separate frequency bandwidth, so that American broadcasts wouldn't interfere with European broadcasts, and vice-versa.



The Iconoscope

The Making of Ziggurat *(continued from page 1)*



Tom Savell & Jorge Bermudez

At a later session, Jorge Bermudez of The Bermudez Triangle, Malo and Santana fame, came to lay down some percussion. Since no one knew what exactly was going to happen, Jorge brought down a huge collection of percussion instruments. They filled his whole van and covered the entire floor of the studio. Tom recalled, "As we went through the tunes, he would select certain instruments and audition them with the music." Once he was satisfied with the selection, and Jacob and Tom agreed, he would play a part. Some of the tunes were simple, since he was just laying down tracks on top of Aynsley's drums. Others, however, were quite complicated, and built from the ground up by Jorge. He would usually lay down a shaker or tambourine first, to keep time with. Then, he would add congas, bongos, and various other exotic instruments until it sounded as though an entire percussion ensemble was playing.



Jorge and his Toyboxes

Continued on page 6



Johnny Rotten: The truth about the Sex Pistols

A trivia game once gave the answer, "Johnny Rotten," to the question "which Sex Pistol Died?" Punk rock fans and even many non-fans know that bassist Sid Vicious is of course the correct answer. Johnny, who's real name is John Lydon, is alive and well, living in Los Angeles with his longtime wife, Nora and still writing and playing music.

The false trivia answer is just one example of the many misrepresentations and lies in the media about the band, according to Lydon. He describes the 1986 movie "Sid and Nancy" as "Alex Cox's delusionary attempt at rewriting history, to suit his basic premise of focusing around a guy who never wrote any of the songs" (Sid was a beginning musician and could barely play his bass). Not that Lydon harbors any resentment towards Sid. In fact, he gets choked up when talking about Sid's death in a new, more accurate documentary about the band called "The Filth and the Fury". . . He also wishes to emphasise his dislike of drugs "I've known far too many people who end up dead or seriously wounded from it."

These days Lydon is working on solo music projects, a recurring special on VH1 called "Rotten Television", broadcasts from his website, and he was even on Judge Judy a couple years ago, being sued unsuccessfully by a disgruntled and as Judy put it, "Prima Donna" drummer.



Johnny Rotten

Editorial: Handicap Parking Spaces



People who are subject to asthma attacks, seizures, or other similar conditions should not drive because they become a danger to other people on the road. Some people call these conditions "hidden handicaps" and use this as justification for parking in handicap spaces. Those spaces are made for people who cannot walk under their own power, and have automobiles specially equipped for them to be able to drive safely. Handicap spaces (which are marked with a symbol of a WHEELCHAIR) are much wider than normal, allowing a handicapped person enough room to get into his or her wheelchair from the car. If walking is really that difficult, then perhaps some people should use a wheelchair when they go out.

All of this is more obvious when you know someone that is confined to a wheelchair, and you see the trouble they go through when all the handicapped spaces are taken. It's even more troubling when you see that the people using those spaces can walk perfectly fine without the help of a wheelchair. I've seen a person park in a handicapped space get out, walk four doors down and walk into a store that had parking right in front. There was no need for this person to park in that space.

In biblical times, there was a pool that could cure the sick and crippled. Once a year, the pool would bubble and the first to enter the pool would be healed. There was a man who had been crippled for 38 years, and he went to the pool every year, but he was unable to put himself into the pool. No one would help him. They were all too concerned with themselves to help this man in greater need. It seems it is still the same today.



Aynsley Dunbar continued from page 1

On Playing with Frank:

Frank was very demanding on the players. In concert he would constantly be signaling complex time changes to the band. You would be going along, 10 minutes into a solo section, and Frank would turn around and hold up his arm, with 5 fingers extended, which means that they were to go into a 5/8 time signature." Baaa-da-da-dee-buh boom-bah-duh-dee-doo" Then, Frank would do something like, hold both his hands up showing seven digits, meaning of course, that a 7/8 section was coming up "baah du-duh-duh-doo-deh-baah, baah-du-duh-duh-du-dee-doo" Then maybe 6 fingers, then back to 4, then 9, this would just go on and on. All the musicians were expected to play perfectly within this complex framework, and be able to improvise. Of course Aynsley was up for the challenge, he lives for that kind of stuff. The more complicated, the better.

Michael Schenker, Trippy Guy...

Guitarist Michael Schenker, of UFO fame, had always been a fan of Aynsley. Michael wanted him to play with UFO in the 80's, but no one ever asked Aynsley. Interestingly, Michael was under the false impression that Aynsley had been asked and turned down the offer. They eventually hooked up and recently recorded together for Schenker's new solo project, which is now available in stores. Aynsley said that while playing, Michael would stare at him with this weird, scary expression. And not just for a little while, he would stare at him the whole time. This made Aynsley a little nervous, naturally. He thought maybe he was doing something wrong with the drums. Afterwards, Aynsley asked if he did anything wrong and Michael said "no, it sounded great, why?"

"Well, you were staring at me."

"I was staring at you???" Michael said in surprise.



Michael Schenker



The Making of Ziggurat *(continued from page 4)*

Tom and Jacob realized that the album needed a couple more songs to make it complete, but they were at a loss for what to do. None of their other songs seemed to fit. But Jacob remembered a couple of unfinished ideas, and dug up some old cassette tapes to play for Tom. One of the ideas was really just a little melodic riff on the keyboard. Jacob just suggested that Tom use it as the basis for a song. Over the next few days, they melded that riff with one of the themes of the album, and the song "Smile" was born. The other idea was the partially finished song, "So You Say," which went on to become the opening song of the album. Blending Gregorian chant with modern rock and jazz sounds, "So You Say" sets the mood of the album and introduces one of its themes.

Once these songs were written, Jorge came in for a second session. He again brought an enormous collection of percussion to choose from. They worked as before, selecting instruments based on the music. This time was a little more strenuous, as Jorge was experiencing back pain. He had back surgery a month later. After months of therapy, he is now able to play again, and says he feels better than he has in a long time.

Then it was time to bring in Aynsley for these last two songs. He worked as before, listening to demos with Tom and taking notes. "Smile" went easily and quickly. But "So You Say" took a little more time. It has some complex time changes, and Aynsley wanted to get everything perfect. After a couple of takes, Aynsley smiled and exclaimed, "This is quite a little ditty." Each time, there was something that Aynsley wanted that just wasn't quite there. Finally, after the last take, he said that was the best one. He was right.

Once all the songs were mixed, and everything was almost ready to send in for mastering, the final step before manufacturing a CD, Jacob listened to a mock-up of the album and said he wanted to re-record the piano piece, "Ascension." He said he couldn't do this to Carl, the pianist on the recording.

Interestingly, this was not the first time "Ascension" had been re-recorded. Tom wasn't happy with the first recording, on which Tom himself played the piano. He convinced Jacob to re-record it using another musician. The second recording used an accomplished jazz pianist, but Jacob wasn't happy with the style. Finally, they talked to Carl Wakeland, a classically trained pianist who works with Tom. He agreed to learn the piece, and after playing it for Tom and Jacob, they scheduled some time with a recording studio that graciously offered some free time for this piece. When Carl sat down at the piano, he noticed it was out of tune, and suggested that we get it tuned before recording it. So, we rescheduled, and the studio graciously extended the offer for free time again. After the rescheduled recording, Jacob was unhappy with the sound of the it. But, Tom convinced him to continue on with this third recording. Tom applied some studio equalization and other processing to make it sound as good as he could.

But in the end, Jacob still wasn't happy. Already past their deadline to finish the album, Tom scheduled time at Different Fur, a studio recommended by Tom Paddock, a sound engineer and studio technician who worked with the Grateful Dead for many years. The fourth and final recording of "Ascension" was recorded in San Francisco at Different Fur on Sunday, June 10, 2001. By this time, Carl was quite accomplished at the piece and finished recording it in record time. Since we still had some studio time left, Jacob asked Carl if there was anything he wanted to record. Carl said there was something he had worked out just that morning that he wouldn't mind giving a try. It was an improvisational jazz variation on the bridge to "So You Say," and it was beautiful. After a few takes it was a wrap. His variation is now the prelude to "So You Say," and the album opens with it.



Joel, Aynsley, and Tom in the Studio

Classifieds

Mail Order CD's

Superior Olive, "It's All In The Mind." \$10 + \$3 S&H.

Superior Olive's Last Recordings with Jim Viele: "Max Random: Never Let Go." CD recordable only, may not work with all CD players. \$10 + \$3 S&H

"Father Of Satan" CD recordable only, may not work with all CD players. \$15 + \$3 S&H

Superior Olive's latest album "Ziggurat", featuring Aynsey Dunbar. Packaged inside full-size accompanying comic book." \$15 + \$3 S&H.

Superior Olive T-shirts
100% cotton, navy blue, detailed embroidery of "Exploding Olive Head" logo. \$25 each. Specify size (L, XL)

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Correct Answers to The Name Game

From the Summer 2000 Issue of Still Fumin' News

The Celebrity names are shown on the left, and their corresponding real names are on the right

Alice Cooper	Vincent Furnier
Elvis Costello	Declan McManus
Tom Cruise	Thomas Mapother IV
Rodney Dangerfield	Jacob Cohen
Danny DeVito	Daniel Michaeli
Bo Diddley	Elias Bates
Bob Dylan	Robert Zimmerman
Elvira	Cassandra Peterson
Redd Fox	John Sanford
Judy Garland	Frances Gumm
Elton John	Reginald Dwight
Johnny Rotten	John Lydon
Sid Vicious	John Simon Ritchie

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