



FREE

Still Fumin' News

Winter 2003

ALL NEW! FETAL PIGS IN BRINE!!



The long awaited self-titled debut album by Still Fumin's hardcore band, Fetal Pigs In Brine is due out in early 2003. Reserve your copy now through Still Fumin' Records for \$11 each (includes shipping and handling). Order by mail, phone (info at bottom of page) or online at www.stillfumin.com. This album will FREAK YOU OUT!!! Influenced by everything from old school punk and 90's alternative to early rock 'n roll and instrumental surf. Superior Olive bassist Joel Savell leads the band on vocals and guitar. Still Fumin' News contributor Clyde Thorpe plays guitar and the occasional keyboard part. He also brought some exotic instruments into the studio, including a Mbira (African thumb piano), a zither, and a Chinese bamboo recorder. Rounding out the band are

Rosie Kristian on Bass, and the mysterious Roland T. Arsevenoseven (pictured right) on Drums.



FETAL PIGS IN BRINE RELEASE PARTY: COMING SUMMER 2003

Reserve your seats now for the Fetal Pigs In Brine Release Party, to be held this Summer in beautiful Santa Cruz, California. Details will be announced in a few weeks. Watch for a flyer or check the Still Fumin' Records website at www.stillfumin.com.

Did Somebody call a Taxi?



Tom Savell and Jacob Save, of Superior Olive, recently attended the "Taxi Road Rally" in L. A. Taxi is the new A&R vehicle into the music industry, helping musicians get their material published. The Taxi Road Rally is a 4 day seminar sponsored by the music industry for Taxi members and their guests only. It is attended by songwriters, musicians, bands, producers, publishers, and record-label-A&R-people. The 4 days consists of lectures, discussions, interviews, recorded music and live music by Taxi members. For more photos from the rally, visit www.stillfumin.com.

Coming Soon: Tom Savell's Solo Album

Tom Savell, frontman of Superior Olive, is busy recording a new album of carefully selected cover songs by artists such as The Moody Blues, Neil Diamond, Camel, & Tommy Edwards. Tom uses the arranging skills he learned at U.C. San Diego, and a performance talent developed from an early age at the School for Creative & Performing Arts in Cincinnati to create heartfelt modern renditions of classic love songs. Keeping with Still Fumin's standards, producer Jacob Save and Tom are once again bringing top-notch musicians into the studio. Look for updates on Tom Savell's new album in the next issue of Still Fumin' News and on the web site.





Fetal Pigs In Brine: The Surf Connection

This is largely a surf album. It has no less than 6 songs about either surfing or the ocean, including a slightly twisted version of Sublime's "Paddle Out". The inspiration comes from songwriter Joel Savell, who has been surfing for 16 years and currently enjoys the chilly waves of Santa Cruz, CA. However, don't expect to hear anything even remotely similar to Jan & Dean or The Beach Boys on this CD. Dick Dale & the Del-Tones is a little closer, if you could imagine 'Dick Dale meets Metallica' or something like that. Surf Punk might be an OK description of the music, but it's not really a punk album. Joel lists many diverse songwriting influences, including punk legends Bad Religion, Jazz icon Pharaoh Sanders, and Icelandic alternative diva Bjork. "OK, maybe it started out as a punk album" says Joel, "but it strayed off course. I like so many different styles of music, that it's hard to stay on just one. To me it's all Rock 'n Roll. Lots of bands have songs about surfing, but not all of them sound like 'Surf Music'."

Legend of Rock'n Roll: Neil Young

Neil Young was born in Toronto, Ontario, Canada on Nov 12, 1945. The son of a famous Canadian sportswriter, he was raised by his mother after his parents got divorced. He played in local rock bands through his teens and later began playing solo acoustic folk in Toronto coffeehouses.



Buffalo Springfield



Neil got his first big break with late 60's folk rock band, Buffalo Springfield. Along with Stephen Stills, Richie Furay, Bruce Palmer, and Jim Messina, they produced hits such as "Mr. Soul", and the timeless protest-anthem "For What It's Worth". Interestingly, the band first met in 1966 in an L.A. traffic jam. Young and Palmer had traveled from Canada, and met Stills and Furay, who were previously in New York as part of the Greenwich Village folk scene.

Neil Young Solo

After Buffalo Springfield broke up in 1968, Neil went on to pursue a solo career. Young released his self titled debut in 1969 and followed it up quickly with the classic "Everybody Knows This Is Nowhere", in which he teamed up with unknown rock band "Crazy Horse". The album had everything from country blues to the proto-grunge "Cinnamon Girl" and "Cowgirl in the Sand".



Crosby, Stills, Nash & Young



Soon after that he joined his old friend Stephen Stills to form Crosby, Stills, Nash, and Young. Stills had helped form CSN after the breakup of Buffalo Springfield. They appeared at Woodstock, and put out several hit albums. Crosby, Stills, and Nash was made up of stars from 3 popular bands: David Crosby from the Byrds, Graham Nash from the Hollies, and Stills from Buffalo Springfield. With the addition of Young, the band became the ultimate supergroup.

In 1970, Young wrote "Ohio" for CSNY, a dark social commentary about the murder of 4 anti-war protesters at Kent State University by National Guardsmen. The song stands as an anthem to this day. They would periodically go back to being Crosby, Stills, and Nash while Neil pursued his solo efforts. Despite success with Young, having 4 would-be bandleaders in the same group led to ego clashes. They "broke up" in 1974, but have reformed many times since then for concerts and albums. Neil continued to release solo albums, and his next few albums explored his folkier side, with many acoustic ballads.



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Neil Young

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Ducks (The Summer Neil Young spent in Santa Cruz)*



In 1977, Neil Young drove his 1948 Packard Woody into Santa Cruz with road manager, Jim Mazzeo. They rented 2 bungalows overlooking Castle Beach, on the west side of the Santa Cruz Harbor. Neil had come on Jim's suggestion to join old friends, the Jeff Blackburn band. They rehearsed on the cliffs above castle beach, and soon had crowds of beach-goers and surfers watching them practice. They wanted a new name for the band, but were having trouble coming up with anything. One day, they were cruising around town in Neil's Woody, when they drove by Twin Lakes lagoon, home to several varieties of geese and ducks. Somebody called out "Ducks", and they knew right then they had just found their name. Not "The

Ducks", but just "Ducks". Throughout the summer, Mazzeo would find bands who were already booked at gigs, and then pay that band off to let Ducks take their place. It was all very secret, there was no advertising, and the only way to find out was through word of mouth. They never charged more than \$2.50 to get in, and if you winked and said "cool duck" at the door, or you brought a duck call, you could get in for free. They played 3-4 gigs a week like this, and always within the city limits of Santa Cruz, despite the very close proximity of other clubs in nearby Capitola, Soquel, and Aptos. Neil also refused to play at high profile Santa Cruz venue The Catalyst because of its frequent fights and harder to buy off bands.

Santa Cruz showed its appreciation to Neil by ripping the hood ornament off of his Packard, and stealing one of his guitars right out of his home. The hood ornament was stolen while they were playing a gig, and "that bummed Neil out a little bit" said Mazzeo. The guitar was purchased for cheap at Union Grove music in Santa Cruz, and Neil set it out in his living room as a decoy. In case a thief broke in, they would steal that guitar, hopefully not bothering to look for his real guitars. Even though the guitar meant little to him, the incident, which occurred at the end of August, must have put him out because he left Santa Cruz a few days later.

**Referenced from a March 3, 02 article in the Santa Cruz Sentinel by Ben Marcus, notorious Surf Journalist and owner of the bungalows where Neil stayed*

Neil Young Solo Continued



In the late '70s, Young became inspired by the burgeoning Punk Rock scene. In 1979, he released the gritty "Rust Never Sleeps", followed shortly by the live album/video "Live Rust" with Crazy Horse. He continued to experiment with varied musical forms through the '80s, such as punk, acoustic, rockabilly, swing, and even techno (before it was called techno), which led his record company to sue him for creating an "unrepresentative" album. In the '90's Neil continued to develop his hard rock side. The popular Seattle "grunge" rockers were admittedly influenced by him, and this prompted Young's nickname: "Grand-daddy of Grunge" (or "Godfather of Grunge"). He collaborated with Pearl Jam to create the Neil Young album "Mirrorball" and the parallel Pearl Jam EP "Mikkorball".

Neil Young was inducted into the Rock 'n Roll hall of Fame in 1995, and again with both Buffalo Springfield and Crosby, Stills, and Nash in 1997. He reunited with CSNY to release an album in 2000, and continues to tour regularly as a solo artist. And, some people say that he still plays secret concerts in Santa Cruz to this day. If so, you would have to be "in the know" to find out about it. Or maybe all you have to do is hang out on Pacific Avenue for long enough.





Pre-Broadcasting History

Philosopher & Scientist Roger Bacon was born in Ilchester, Somersetshire, England around 1214. After his education at Oxford and Paris, he joined the Franciscan religious order. Throughout his life he attempted to use science and mathematics in the service of the Lord. In 1267 Bacon suggested that an invisible energy source could be used to send messages over great distances (think *radio*). Bacon was imprisoned for proposing black magic by the general of the Franciscan Order, Girolamo Masci, who would go on to become pope Nicholas IV. After 10 years in prison, Bacon returned to Oxford and continued to study science and theology until his death in 1292.



The Telharmonium



The Telharmonium, also called the Dynamophone, could be considered the world's first "synthesizer". Invented in 1906 by American Thaddeus Cahill, the Telharmonium was an electrical music instrument using rotating electromagnetic generators hooked up to telephone receivers to generate sound. The same principles would later be improved upon to make the Hammond Organ.

The Telharmonium was said to look like a ship's engine room. It was quite a monstrosity, at 60 feet in length and weighing over 200 tons. It was played like an organ by 2 musicians, and was primarily used for playing classical music. The original purpose was to broadcast music over the phone lines, as a service you would pay for, but the sound would often be horribly distorted on the receiving end. It also interfered with normal telephone use, and the unusual 36 note octave scale was unfamiliar to musicians (who were used to a 12 note octave). These drawbacks, combined with the growing popularity of radio, would lead to the retirement of the Telharmonium just before World War I.



Right Place, Wrong Time: A Music Business Nightmare From Sunday, Feb 24, 2002 Santa Cruz Sentinel



In summer 1974, Michael Blaz of Santa Cruz decided he wanted to be a rock promoter. With no experience in the music business, he charged ahead and booked a concert with Dr. John at the Del Mar Theatre in Santa Cruz. Dr. John (pictured left) was gaining fame with his hit, "Right Place, Wrong time", and Michael was excited with the opportunity to work with a star.

Right away he discovered how demanding rock stars can be. Along with their rooms at the Holiday Inn on Ocean Street, the 5 band members demanded a huge buffet and alcoholic selection, enough for forty people. The problems really started with the soundcheck, which was scheduled for 5:00pm on the night of the show. The band showed up, but the soundman was having difficulty with his equipment, so they went back to the hotel, refusing to return until the sound system was ready.

Hours passed, it was time for the first show to start, and the soundman still hadn't gotten his act together. The show finally started at 9:30, after Dr. John and his band had put a considerable dent into their private liquor selection. They only had time to perform one of the 2 scheduled shows that night, which angered more than a few paying concert-goers.

People were demanding their money back, and things really took a turn for the worse when Michael discovered the cash receipts were missing. Angry patrons hassled Blaz for days. And as if the whole experience wasn't bad enough, the Holiday Inn sued him for damages to Dr. John's hotel room.





A History of Art Rock

Longtime followers of Superior Olive will remember the bands thoughtful renditions of epic songs by bands like Pink Floyd, Genesis, and the Moody Blues. All of these bands feature deep lyrical content, complex arrangements, and classical influences. In addition, theatrical stage productions and thought-provoking album imagery accompany the music and enhance it's message. This type of music has come to be known as "Art Rock" or "Progressive Rock".

Besides the aforementioned bands, early developers of art rock include King Crimson, Yes, Electric Light Orchestra, Emerson Lake & Palmer, Procol Harum, Jethro Tull, Frank Zappa, Caravan, and The Velvet Underground. Probably the earliest mainstream Art Rock was recorded by the Beatles. Although previously associated with sugary pop songs like "I Wanna Hold Your Hand" and "She Loves You", the fab four showed considerable musical depth in the following years.



In 1965 they released "Rubber Soul" which used classical and exotic instruments on several songs. The Beatles were also exploring more unorthodox songwriting and arranging techniques with their classically trained producer, George Martin. Their musical evolution continued with the 1966 release Revolver, and then with the ambitious "Sgt. Peppers Lonely Hearts Club Band", often considered the Beatles greatest album. The next few years saw an explosion of creativity from rock artists in both Europe and The United States. The Psychedelic counterculture movement was undoubtedly a strong catalyst in the development of this adventurous and creative music.

"Classical Rock" is another name for Art Rock which draws heavily upon European classical. The Moody blues are perhaps the definitive classical rock band. In 1964, they were a British Invasion Rhythm & Blues band, but the next few years saw a drastic change in their style, much like the Beatles. In 1967 the Moody Blues released Days of Future



Passed, with the hit songs, "Tuesday Afternoon" and "Nights In White Satin". They now played with a mini orchestra called 'The London Festival Orchestra'. On the follow up "In Search of the Lost Chord" they used the much more portable Mellotron keyboard instead of the orchestra. The Mellotron used tape loops of recorded sounds to replicate orchestral instruments, or anything else that makes noise. They experimented with synthesizers and exotic instruments throughout the seventies, blending beautiful music and evocative lyrics to create a dream-like atmosphere that influenced artists for decades to come.



The late '70s and '80s saw a decline in Art Rock as the media turned more in favor of three-minute dance songs and shallow lyrics. That's not to say Art Rock was dead, though, as musicians like Peter Gabriel (formerly of Genesis), David Bowie, U2, The Cure, and The Police/Sting continued to release thoughtful, high-caliber music which didn't necessarily stay with the mainstream trends. Punk and new wave bands used theatrical elements like quirky costumes and stage antics in their performances, which continued through the eighties with more mainstream bands like The Tubes and Devo. Heavy Metal was a product of Art Rock as well, when early seventies bands Deep Purple, Black Sabbath, and Uriah Heap paved the way for gothic metalers Judas Priest and Iron Maiden. Speed metal pioneers Metallica used the "concept album" format associated with art rock for their 1987 release "...And Justice for All". The album tells a grim story of hardship and emotional breakdown in a modern wartime industrial society. In 1989 Superior Olive released "It's All in the Mind", an eclectic album which goes through many genres of rock, including folk, punk, hard rock, and electronic.



The Nineties hard-rock alternative, or "Grunge" bands brought more unorthodox songwriting and lyrics to popular music than had been heard in a while. Alice In Chains, Soundgarden, Pearl Jam, Nirvana, Smashing Pumpkins and others were undoubtedly influenced by Art Rock, and it showed in their music, which was a welcome change for many hard rock fans who were sick of pop-metal "hair" bands.

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Art Rock (Continued From Page 5)

Modern pop is filled with teen dance-pop acts. Rap-rock has become tired and cliché, and after a while the bubble-gum punk bands start to sound like boy-bands with rock guitar. A few acts, such as Tool, Korn, Bjork, System of a Down, Beck, and Coldplay push the musical envelope in the face of an increasingly homogenized music industry. In July 2001, Superior Olive released “Ziggurat” which by all definitions is a full-fledged Art Rock Album, complete with accompanying comic book storyline. The music is wide ranging, true to the Superior Olive spirit, but it flows with the storyline, making it a unified piece from start to finish.

It can be said that music is art, therefore all Rock by definition is Art Rock. However, the name, Art Rock represents a philosophy that Rock should be approached with the same reverence and work ethic as the finest classical music. This will live on in the minds of musicians, even if it doesn't always have its own genre.

Smith Dobson: 1947 - 2001



Musicians, students, family and friends were stunned when longtime bay area jazz musician Smith Dobson was tragically killed in an automobile accident on Friday, April 20, 2001. The Santa Cruz resident was a highly respected pianist and loved by many for his charm and easy going manner. He is survived by his wife Gail, daughter Sasha, who are both singers, and son Smith Dobson Jr., drummer and bandleader of the Smith Dobson Jr. Quartet. Smith was an integral force in the formation and success of the Kuumbwa Jazz Center, the location of Superior Olive's Ziggurat CD release party, and which often features world famous Jazz artists such as Pharaoh Sanders and John Scofield.

I met Smith when I was a student at U.C. Santa Cruz, in a class he was teaching called History of Jazz. He immediately struck me as a man who was sincere in his love for what he was teaching, and the class reflected that. His lectures revealed, without too many unnecessary words, the essence of the historical subjects. Some were tragic, like Scott Joplin, Jelly Roll Morton, and Billie Holliday, while others were triumphant, like Duke Ellington, Louie Armstrong and Dizzy Gillespie. I remember when he recounted the time his very young children met Dizzy Gillespie while Dizzy was conductor of the United Nations Orchestra. He described the warmth and love emanating from the jazz legend who, according to Smith, was “just like Grandpa”. The same warmth could be felt from Smith, whether he was lecturing, performing a period piece for the class, or directing the class in gospel style rhythmic clapping.

Part of the class requirements were to attend and review 3 Jazz concerts in the area. Among the choices for the concerts were Monday night shows at the Kuumbwa, which graciously gave 1/2 price admission to students in Smith's class. Because of him, I gained a greater knowledge of American musical heritage, and felt closer to the music community of the Kuumbwa and Santa Cruz. Donations can be sent to: The Smith Dobson Memorial Fund, P.O. Box 1770, San Jose, CA 95109-1770.

Classifieds (Add \$3 Shipping & Handling on all orders)

Mail Order CD's



Superior Olive, “It's All In The Mind.” \$8



“Father Of Satan”. \$8



Superior Olive, “Farewell to the Illusion”. \$8



Superior Olive's latest album “Ziggurat”, featuring Aynsley Dunbar. Packaged inside full-size accompanying comic book.” \$15

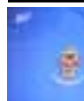


Superior Olive's Last Recordings with Jim Viele: “Max Random: Never Let Go.” \$8



“Fetal Pigs In Brine” New self-titled debut album. Punk/Alternative. \$8

Superior Olive T-shirts:
Specify size (L, XL)



Navy blue, detailed embroidery of “Exploding Olive Head” logo. 100% cotton. \$15



Blue cotton T with Silkscreened “Exploding Olive Head.” \$10



White 100% cotton, printed full color “Exploding Olive Head” logo. \$5



Superior Olive Removable Tattoos: Full color “Exploding Olive Head” logo. \$2 (No S&H charge) for 5 tattoos.

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