

COMPOSITIONS BY
FRANK
ZAPPA

Heikki Poroila



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© Eevariitta Poroila 2017

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I do not own the facts, I just made the studying and organizing.
Thanks to all the other Zappa enthusiasts around the globe,
especially ROMÁN GARCÍA ALBERTOS and his
Information Is Not Knowledge at globalia.net/donlope/fz
Corrections are warmly welcomed (info@heikkiporoila.fi).

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Compositions by Frank Zappa 2

To Olli Virtaperko

the best living interpreter
of Frank Zappa's music

CONTENTS

Arf! Arf! Arf! 5
Frank Zappa and a composer's work catalog 7
Instructions 13
Printed sources 14
Used audiovisual publications 17
Zappa's manuscripts and music publishing companies 21
Fonts 23
Dates and places 23

Compositions by Frank Zappa

A 25
B 37
C 54
D 68
E 83
F 89
G 100
H 107
I 116
J 129
K 134
L 137
M 151
N 167
O 174
P 182
Q 196
R 197
S 207
T 229
U 246
V 250
W 254
X 270
Y 270
Z 275
1-600 278

Covers & other involvements 282

No index! 313
One night at Alte Oper 314

ARF! ARF! ARF!

You are reading an enhanced (corrected, enlarged and more detailed) PDF edition in English of my printed book *Frank Zappan sävellykset* (Suomen musiikkikirjastoyhdistys 2015, in Finnish). I try to explain shortly the reasoning behind this yet-another-Frank-Zappa-monograph.

The idea of listing all the compositions by Frank Zappa is an obsessive project typical for music librarians. It was matured during the years I was forced to tell many Finnish Zappa fans that the book *Zappa äänitteillä* [Recorded Zappa, 1995] by me and HEIKKI KARJALAINEN was out of print and in no circumstances was I willing to compile a new edition of its material. There were a lot of useful discographic listings available on the internet in the beginning of 2000 and no real need for a printed book. And it would have been out-of-date in two weeks.

Feeling still little guilty I started to figure out another way of approaching the monumental *oeuvre* of Frank Zappa. I found out that though there are a lot of discographies, no one seemed to offer a listing of Zappa's compositions. Of course there are simple lists of "Frank Zappa Songs" available, but from a music librarian's point of view none of them was really satisfying. OK for an occasional Zappa listener, but not comprehensive enough for more devoted hardcore fans and *aficionados*. So I decided to do the work by myself.

I have dealt with composers' catalogs quite a lot, even compiled some (Finnish classical composers OSKAR MERIKANTO, ERKKI MELARTIN, and SELIM PALMGREN). As an active music cataloger I have been using some 50 to 100 work catalogs. I was aware of the general challenges and some more: being a listener of Frank Zappa's music for about 50 years I had a preconception of the special problems with his output. I knew that Zappa would not be like his predecessors, who carefully produced more or less complete scores on paper. As we all know, Zappa did not work like this. For him a composition was not so simple and limited concept. For the compiler of a composer's work list Frank Zappa is just a nightmare.

I stopped my initial work for the printed book, when *Dance Me This*, the last 100 % ready product by Frank Zappa was finally published in June 2015. Of course I knew that there would be more Zappa products in the future, but if one wants to publish something, one has to stop and put the final dot on its place. For me it was quite easy, because I knew that I would be publishing a corrected, enhanced and a more complete edition of the content on the internet later.

The first edition was a handbook for Finnish Zappa fans, this second one tries to be the same for anybody reading and understanding at least some English. I have tried to compile a preliminary, but still both comprehensive and reliable overview of the musical output of Frank Zappa, not forgetting the enormous amount of "unofficial" and fictional titles the bootleggers and other creepy entrepreneurs have created during the past 50 years. As a Zappa fan I may find this bootleg fiction even funny, but as a music librarian I do not have any respect for these distributors of false, fake and usually also stupid information.

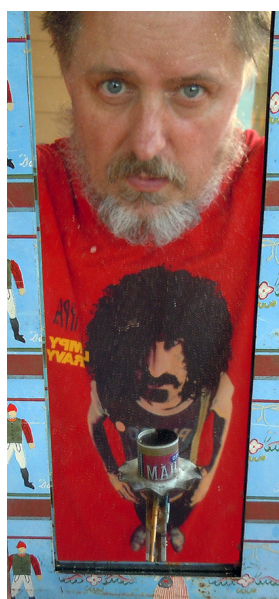
In addition I have wanted to offer especially the less specialized readers an easy tool to make a difference between the real Frank Zappa compositions and the motley group of other items Zappa did put on his records in honor of the life on the road. It's okay with me, if someone wants to listen to the Mothers chatting and singing out of tune in the back of the touring bus. I just want you to know when an interesting sounding title is genuine Frank Zappa music and when it is not.

These kinds of listings are always based on the work of earlier enthusiasts and researchers, some of whom I think are real Giants with broad shoulders to sit on. I send my sincere thanks to all of you! I hope my work inspires someone else to carry this work on.

Special thanks to MARKO NAKARI, a true Zappa fan and an excellent artist and OLLI VIRTAPERKO, who kindly gave me his time and irreplaceable knowledge of Frank Zappa's music from a composer's point of view.

Viikki, Helsinki, October 2017

Heikki Poroila



FRANK ZAPPA AND A COMPOSER'S WORK CATALOG

Compiling a comprehensive list of compositions by Frank Zappa is not an easy job to do. The main reason for this is the way Zappa reconsidered and recomposed his oeuvre again and again during his life. Usually Zappa worked with his musical ideas until the results were good enough for a recording or he lost his zeal and put the work aside. The evolution of some compositions is possible to follow thanks to the several audience recordings. It is, however, not so simple to decide, when it is reasonable to talk about versions of the same musical composition and when we are dealing with independent compositions. All this is even more difficult, usually impossible, with the ideas that never made their way to the concert repertoire or commercial recordings.

Frank Zappa used musical ideas (mostly his own, but not only) very freely and creatively. An instrumental piece turned quickly to a song and vice versa. Zappa and his singers felt no obligation to stick to the original text, if there was a possibility to enrich the performance with current news, local special features or just for extra fun. Zappa's habit to use "secret words" was a factory of countless variations, simply too many and complex to be treated each as a new version of a certain composition.

Zappa did exploit other unconventional composing practices as well. His "conceptual continuity" and "xenochrony" have been documented quite well, but from the catalogers point of view they are mainly scary. When Zappa utilized his material and created connections, which had never existed before, he was not the first composer to do that. But his habit to combine bits from different concert performances to create a new work was something that most composers don't do. His retrospective stories about the conceptual continuity of his works are an endless target for speculation and research. The challenge has become quite unsurpassed, when the original creator is no more available and even while he still was, how you knew, if his explanation of the connections were genuine and credible. Zappa had the right to lie to us, if he felt it necessary.

Zappa did also use a kind of reverse xenochrony, when he picked satisfying bits – usually his own guitar solos – and publish them as independent compositions. In theory an improvisation is not a composition, but with Frank Zappa, can you really make the difference? I think Zappa was delighted, when he got a successful solo taped and could use it as such. Zappa's solos are usually very independent and not so much thematically connected with the "mother composition". This makes it easier to accept that they are more compositions than just another moment of twanging your electric guitar during a rock concert. The biggest problem is that while there are more than 50 entitled and recorded – sometimes even transcribed for score readers – Zappa guitar solos, the unreleased concerts and rehearsal recordings contain hundreds more. From a cataloger's point of view they do not exist, because they did not pass Zappa's hawk eyes.

Then there is The Vault and the hard disc of the Synclavier. Zappa would probably think that it is ridiculous to look for "compositions" from the Synclavier files; nobody is losing anything, because you do not know, what there is. For him all that was just musical material for composing work, nothing else. It seems that the Zappa Family Trust has not challenged this principle, and there are not available lots of albums filled with spurious Synclavier "compositions" entitled in fictional "funny Frank Zappa style". On the other hand we do not know for sure, which ones of the

posthumous releases are entitled by Frank Zappa or if he would have accepted the publication of all of them. I have a feeling that should Frank Zappa have lived 20 years more, the list of official releases would have been totally different and we knew nothing about *Joe's Corsaga*...

* * *

For practical reasons a catalog of compositions by Frank Zappa is possible only with several pre-conditions. In this book a composition must be **entitled** and **published** (in a way or another). To get a proper entry there must be a **composition, improvisation** (band or solo), **significant arrangement** or **lyrics** by Frank Zappa.

Entitled means a permanent “name” by Frank Zappa himself or in some cases a name, which is widely recognized, accepted and used by the posterity. We do know that Zappa's own attitude was quite variable. In some cases he argued that naming a song was just a practical necessity (e.g. the guitar solo albums), but in other cases he seems to have been thinking the titles very carefully (all thematic albums and even the classical compositions). In many documented cases Zappa changed the name of his novelty compositions during the testing period. The mess is worse among the several unofficial titles the fans have invented to be able to talk about specified concert performances. I have tried to make it clear, when the title is by Zappa and when it is not.

Published means in this catalog that the composition has been played in a public concert or distributed on a commercial recording or as printed music or as an unofficial, but otherwise known release. Many of Zappa's compositions exist so far only as catalog entries, since Zappa or The Family Trust – or any of the bootleggers – have not made a public release. There are a lot of unknown and unreleased titles in the copyright databases like ASCAP. I have incorporated these entries, because it is possible that some of these compositions will be released in the future. We know at least one example of this kind of releases: *Wreckelection* recorded by WARREN CUCCURULLO in 2006. According The Zappa Family Trust this is a Frank Zappa composition, though Cuccurullo has said that it is basically his guitar solo from 1978. All these “ghost compositions” have been entered in a way the reader should easily understand.

The main catalog does not contain compositions, in which Frank Zappa has had no creative part. There is still an extra listing of cover versions Zappa and his bands did perform and sometimes record as an appendix to the main catalog. The main reason for this is to clarify the deep haze of erroneous information especially the bootleg manufacturers have distributed during the decades. In many cases these errors are just result of misunderstanding and -hearing, but going through the song lists of many bootleg albums makes one think that the misleading titles have been added in purpose to give a false impression of “new” or “unreleased” compositions. Commercial reasons for these stupidities are obvious.

How much Frank Zappa did use other people's musical ideas without giving them public credit that is more or less beyond the scope of this catalog. Zappa made his own opinion clear: as a leader and employer of the band he had the right to exploit his employees' output. This is of course not that simple, if you think the European or American copyright principles. On the other hand – and Frank Zappa did not forget to remind us about it – no one was forced to play with or for Zappa. Joining the band contained a speechless agreement, which allowed Frank Zappa to determine, whether he wanted to share the credits or not. Shared credits were never usual for Zappa, but they do still exist. It is hard to judge, how fair Zappa was in his decisions. None of his sidemen have ever

showed a creative capacity even near to Zappa's. That does not mean that all of Zappa's decisions were fair, but how many fair geniuses there are?

Improvisation was a steady feature for Frank Zappa during his whole career. It is quite widely accepted that an improvisation is by definition not a composition, unless the creator is capable of repeating it. With Zappa there are at least three different types of improvisations and three different relations to real compositions.

First there are the live solos. Zappa encouraged improvised solos by his musicians, but then again his own guitar solos constitute the majority of the solos he ever released. Whether these solos should be treated as compositions, that is a justified question. We do know that Zappa appreciated his own solos and treated them (at least the best) as unique creations. Many listeners agree, since Zappa's solo playing concentrated in evolving musical ideas, not in showing technical virtuosity (Zappa hired STEVE VAI for that).

On the other hand it is obvious that even Zappa did not think that every improvised solo was an independent musical creation or worth a release. Audience recordings have proved that Zappa's standards were quite demanding. There are literally hundreds of unreleased guitar solos that the fans like to listen to, but which did not possess the qualities Zappa insisted for a public release. If the creator himself had no need to name these solos and give them a higher status, why should anybody else have? In this catalog only those improvised solos which Zappa – or The Zappa Family Trust – picked, named and released, have gained the status of a musical composition. There are only a few exceptions to this principle, like *Improvizace v A dur s Frankem Zappou*.

The other group of improvisations came into being in concerts, when Zappa instructed the band to play following his hand cues, or, in some cases, just let the musicians play on their own. Especially the early incarnations of Mothers of Inventions were known for long band improvisations, of which not all have ever been released or entitled. I have accepted the ones Zappa released and named as his own compositions. Theoretically they should be credited to all the musicians, but since Zappa did not normally do that, this catalog gives – in most cases – the sole credit to Frank Zappa. The legal complaints the members of The Mothers of Inventions in United States have not been successful, and I have decided to settle down with these rulings with only a few exceptions of retrospective shared credits.

The third group of improvisations consists of different elements like speech, dance and other human activities backed by a simple musical tapestry. It is not so easy to accept that these performances should get the status of a musical composition. However, since Frank Zappa decided to compile, edit, name and release these kinds of objects, I have with reluctance made catalog entries of them as well. Simple documentary recordings of conversations without creative editing have however been mentioned without the status of a composition.

Lyrics by Frank Zappa may be divided in three main groups: (1) original lyrics to own music, (2) variations of own lyrics especially in concerts, and (3) lyrics to other composers' songs (e.g. unpublished Beatles covers of 1988 tour and lyrics on Shankar's *Touch Me There*). All the lyrics from groups 1 & 3 have an entry in this catalog, but the texts in group 2 only partially (the ones released with a new title). Reason for this is the lack of information, not a general judgment. It would have been really amusing to analyze every secret word variation ever published and released, but time ran out.

The listing of **cover versions** Zappa and his bands performed or even released is not complete, but still quite comprehensive. The main reason for the imperfection is the fact that Zappa loved to hide short snippets of quotes in his own musical texture. It would take a researcher's life to be sure that every one of them has been traced, recognized and identified. More than that I have tried to give basic information about the music that has too often incorrectly attributed to Frank Zappa, especially by bootleggers. While most of Zappa's covers are more or less parodies (lyric or music or both), in the beginning and end he also produced versions that at least seem to be serious interpretations of classic blues and doo wop, or in the case of the 1988 tour band, also pieces like MAURICE RAVEL's *Boléro*, LED ZEPPELIN's *Stairway To Heaven* and *I Am The Walrus* by THE BEATLES.

Even if the several short quotes have not earned their own entries, I have tried my best to give interesting extra information about these quotes in the info text. An early example is *Invocation And Ritual Dance Of The Young Pumpkin*, where there's a direct quote from the orchestral suite *The Planets, op. 32* (from the part *Jupiter*) by GUSTAV HOLST, and the whole 1988 tour was filled with references to both classical and popular music.

In the world of classical music **the year of composition** has always had cultural value. Many work catalogs have even been compiled according to the chronology, certainly the best known being the one LUDWIG RITTER VON KÖCHEL did with the music by WOLFGANG AMADEUS MOZART (*Köchel-Verzeichnis*). This has been possible because an original, dated and signed manuscript was not a rare exception but a normal result of "composing music". If the composer decides to remake an old composition, the new version is normally documented with a new date note. Of course the situation is not always this good, especially with the older music, but still we do have a lot of dating information available.

Dating the compositions by Frank Zappa is a completely different story. He was able to produce traditional notation and authorized manuscripts and he used this ability several times during his career. But in Zappa's world it is hard to answer, when a composition was "ready". If we stick to the "classical" compositions, it might be possible to reconstruct quite reliable years of completing a score, which was used in rehearsals and performances. Most of Zappa's compositions were still created in a dynamic process, which escapes attempts to define any specific year. This is why this catalog does not contain systematic information about the composing years. In some rare cases we happen to know, when or even where a song was composed. Majority of Zappa's output cannot be dated in any sane way, though the releases help to determine that a certain composition existed during the recording process, at the least. My distinguished colleague Román García Albertos has offered a brave attempt (see <http://globalia.net/donlope/fz/compositions.html>), but in most cases the individual years and the chronology of compositions are just guessing. Certainly very civilized guesswork, but still not the same as a documented fact.

Any attempt to master this complex net of dating information must fail in the end. As Zappa put it in 1988 to Bob Marshall, "But as far as I'm concerned, it's all part of the same continuity. It's all one piece." I am sure that Zappa would have rejected our date aspirations in a crude manner. He just did not work or think that way.

* * *

The following lines try to explain the main differences between a traditional composer's work catalog and the one you are now holding in your hands. You can skip this part, if you want to hurry to the real thing. But if you know anything about these classical catalogs, this might be interesting.

A modern composer's work catalog is based on scientific research, which covers – at least after the composer's death – the manuscripts, concert programs, critics, correspondence etc. In most cases the lack of this basic research is a permanent obstacle for an ambitious catalog compiler. Frank Zappa has been the target of different studying for decades, but mostly as a performing and recording artist or a vivid and colorful cultural personality. Most of the interest has been non-academic and untraditional, but no one has yet been able – or willing and able – to write a decent standard work about the life and music of Frank Zappa in the tradition of classical composers.

Another precondition for a work catalog is the existence of relevant source material and an access to it. This is rarely a problem with historical composers from the Baroque and Renaissance periods. Talking about Frank Zappa the main problem is not the lack of source material as such but the access. Zappa left behind a vast archive – The Vault –, which has never been officially impossible to access, but in practice you needed to be a trusted friend of GAIL ZAPPA to get the permission. I do not know the situation after Gail Zappa's death, but before that The Vault was mainly used by paid assistants, not by detached researchers. There has been a very ambitious project called *Who The F*%@ Is Frank Zappa?* in order to save The Vault by digitizing it. All this is fine, but still not the same as a scientific research of all the original source material.

The third precondition for a decent catalog is the general awareness of what Frank Zappa really did compose. While I am writing these lines, The Vault and the memory of Zappa's Synclavier are still unavailable and unrevealed. If we believe that Zappa and his closest relatives did take care of the copyright status of Zappa's compositions, the released titles added to the ones found in the database of ASCAP should form the main corpus. At least I am made my decisions about the general structure of this catalog on this basis. Though it is still possible, I do not expect to hear about hundreds of "new Frank Zappa compositions" from outside this listing. At least I am not holding my breath waiting for this news nor suggesting it for anybody else.

Best classical work catalogs offer the possibility to identify composition by a short notation called *incipit* from the beginning of the work or each part of the work, like this piano introductory to *House I Used To Live In*:



Copyright © 1970 Frank Zappa Music, Inc.

Since there are just a few examples of Zappa's printed music available, the only reasonable way to help in identifying different works would be the official releases of the recordings. While a thematic catalog would be impossible (unless someone makes a good transcription of every composition

by Zappa), a multimedia publication would solve the problem. According to the European copyright legislation a short bit of a composition could be published a citation, but it might be quite challenging to find common understanding with the copyright holders in the United States, although in theory the tradition of *fair practice* could and should make it even easier.

The idea of identifying individual musical works with a special code (usually letter and number, like KV 503) has been used extensively among the classical composers' catalogs. This would have been possible with Zappa's works as well, but after serious thinking I abandoned the idea. Most of the entries are easily identified by their original titles, problematic cases are quite few. In some cases I have edited the otherwise similar titles with explaining words and numbers.

The conclusion is, unfortunately, that the preconditions for a real work catalog of compositions by Frank Zappa are by now simply too demanding. We need more basic research and knowledge about the contents of Zappa's archives. So this catalog is just a meager compromise and – hopefully – the beginning of a long process. A complete catalog of the compositions by Frank Zappa is a distant goal, and I won't be around witnessing it. I still hope that my compiling work benefits both the lovers of Zappa's music and the hardy researchers who one day reveal the secrets of The Vault and The Synclavier.



INSTRUCTIONS

The catalog has been divided in two sections: the main catalog in alphabetical order and the appendix catalog of cover versions. The main catalog contains works entirely by Frank Zappa and works of shared responsibility, in which he has provided music or lyrics. In many cases Zappa's renditions of other composers' works are very unique, but in this context a cover version is still a cover version. In most cases Zappa did give the credits to the original composers and lyricists.

The main catalog contains some non-Zappa entries as well. The reason to this solution is simple: too many titles have been incorrectly connected with Frank Zappa (especially in bootleg recordings), and I have wanted to make the status of these titles as clear as possible. I have added several other non-compositional entries as well to clarify things even more. If you are not interested, just skip these entries. The same with some notes I have added. The information in these notes is not vital, just possibly interesting background stuff.

In all basic entries in the main catalog both the composition and possible lyrics are by Frank Zappa. All exceptions to this are given in parenthesis under the title. If the entry is not a known Zappa composition, a different font and smaller font size have been used.

The endless universe of Zappa bootlegs has been seriously treated only in those cases, in which a bootleg recording contains officially unreleased compositions or renditions. I have added a selection of well-known bootleg titles, but I don't have much motivation in researching this scene. Most bootleg recordings are simply not interesting at all with their crappy layout and poor sound quality, false information and usually ridiculous prices. I am not making a moralistic stance here, just making the situation clear. I do appreciate the valuable work of concert tape collectors and traders as long as they are in it for the music, not for the money.

Alphabetical order follows the first meaningful word, articles "A", "An" and "The" have been systematically bypassed. The (American) English way of favor upper case letters in titles has been adopted. The titles of compositions and albums have been written in *italics*, except in entry titles.

The album information entry gives only the first official release and later releases with clearly different renditions (for other releases see *Information Is Not Knowledge*). Only the year of release has been given, since the years of composition are so poorly documented.

Additional information for a work entry contains mostly facts and assumed facts from mixed sources. I have cultivated some moderate speculation, but tried to avoid personal comments pro or against in situations where there are no facts to lean on.

I have used expressions "Frank Zappa" and "Zappa" in the same meaning. Other members of the Zappa family have always their first names mentioned. I have not used the popular abbreviation "FZ", but it can be found in titles and quotes.

Finally, I ask the reader to remember that English or American English is not my native language. I have done my best, but you will find errors, mistakes, misprints and misunderstandings, absolutely. Any corrections are welcomed. In the future this free web publication will offer better language with a little help from you readers. E-mails to info@heikkipoila.fi thank you!

Huomautus suomenkielisille lukijoille. Tässä verkkoversiossa on korjattu suuri määrä painettuun kirjaan *Frank Zappan sävellykset* jääneitä virheitä sen lisäksi, että mukaan on otettu kirjan painatuksen jälkeen tulleita uusia tietoja ja teoksia. Suosittelen lämpimästi tämän verkkoversion käyttämistä painetun kirjan sijasta, kun kysymys on jostain muusta kuin fiilistelystä vanhan tiedon äärellä. Tämä uudistettu laitos on yksinkertaisesti paljon ensimmäistä parempi.

PRINTED SOURCES

It is really hard to list all the sources exploited during over two decades, but here are at least the sources I have directly used and cited. Booklets of Zappa's records should all be on the list, since I have used the liner notes a lot, but this general statement must suffice. It is the same with the hundreds of sources on the internet. However, I want to make it clear that there are a lot of very ambitious and professionally compiled services for Zappa lovers around. Without them this publication would not been possible, it is that simple.

ASCAP (The American Society of Composers, Authors and Publishers)

The database [*ACE Repertory*](#) contains information about more than 1150 Frank Zappa references. The data contains a lot of unreleased and mainly unknown entries. There are obvious mistakes and misunderstandings, but also a lot of works that Frank Zappa or Gail Zappa in some cases wanted to protect with copyright, even they were not used during Zappa's life time. I have not accepted automatically any of these entries, but if there have been other sources as well, I have added them to the main catalog as a possible composition entry. The database searches were done mostly in 2015, and it is possible that some details have changed after that and mistakes have been corrected.

Barrow, Arthur

Of Course I Said Yes! : The Amazing Adventures of a Life in Music. – S.l. : Cydonian Music, 2016. – ISBN 978-1522-97983-8 (Barrow 2016)

Bashe, Philip

To be Frank. – In: Society Pages 33, 1986, p. 14-16 (Bashe 1986)

Benediktsson, Jón

Interview from Iceland. – In: Society Pages 9/1991. (Benediktsson 1991)

Butcher, Pauline

Freak out! : My life with Frank Zappa. – London : Plexus, 2011.– ISBN 978-0-85965-479-1 (Butcher 2011)

Chevalier, Dominique

Viva! Zappa. – London : Omnibus Press, 1986. – ISBN 0-7119-0821-4 (Chevalier 1986)

Gray, Michael

Mother! The Frank Zappa story. – London : Plexus, 1993. – ISBN 0-85965-119-3 (Gray 1993)

Greenaway, Andrew

Frank talk : The inside stories of Zappa's other people. – Bedford : Wymer Publishing, 2017. – ISBN 978-1-908724-67-0 (Greenaway 2017)

Zappa The Hard Way. – Bedford : Wymer Publishing, 2010. – ISBN 978-0-9557542-4-1 (Greenaway 2010)

James, Billy

Necessity is... – London : SAF Publishing, 2000. – ISBN 0-946719-14-4. – (James 2000)

Kofsky, Frank

Frank Zappa: The Mothers of Invention. – In: *Giants of rock music.* – S. l. : Jazz Press, 1970. – ISBN 0-306-80148-6. (Kofsky 1970)

Lennon, Nigey

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Lowe, Kelly Fisher

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Zappa : A biography. – New York : Grove Press, 2005. – ISBN 978-0802142153 (Miles 2005)

Zappa : Frank Zappa – a visual documentary. – London : Omnibus Press, 1993. – ISBN 0-7119-3099-6 (Miles 1993)

Ocker, David

The David Ocker Internet Interview 1994-1995. (Ocker 1994)

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Blessed relief: The recordings of Frank Zappa : Volume three : 1972-1973. – Waterbury : SPB Publishing, 2009. – (Parker 2009)

A Freak Out In The Making : The true story of rock's first concept album. – Waterbury : SPB Publishing, 2014. – (Parker 2014)

The Hook : The recordings of Frank Zappa : Volume Four : 1973-1974. – Waterbury : SPB Publishing, 2010. – (Parker 2010)

Hungry Freaks, Daddy : The recordings of Frank Zappa : Volume One : 1959-1969. – Waterbury : Parker Books, 2007. – (Parker 2007a)

The Return of Rondo Hatton : The recordings of Frank Zappa : Volume Five : 1974-1975. – Waterbury : SPB Publishing, 2012. – (Parker 2012)

Strictly Genteel : The recordings of Frank Zappa : Volume Two : 1970-1971. – Waterbury : Scott Parker Books, 2007. – (Parker 2007b)

Your five closest relatives : The recordings of Frank Zappa : Volume Six : 1975-1976. – Waterbury : SPB Publishing, 2015. – (Parker 2015)

The Zappa supplement one : A box of History and the Mud Shark Saga. – Waterbury : SPB Publishing, 2008. – (Parker 2008)

Russo, Greg

Cosmik Debris: The collected history and improvisations of Frank Zappa. – Floral Park : Crossfire Publications, 1998. – ISBN 0-9648157-4-5 (Russo 1998)

Cosmik Debris: The collected history and improvisations of Frank Zappa : The return of the son of revised. – Floral Park : Crossfire Publications, 2017. – ISBN 978-0-9983550-1-6 (Russo 2017)

Salvo, Patrick

Dialogue: Frank Zappa. – In: COQ. Vol. 1 # 2, February 1974 (Salvo 1974)

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They're doing the interview of the century / Den Simms, Eric Buxton, Rob Samler. – In: Society Pages, April 1990. – (Simms 1990)

The Obsessive Analyst. – In: Society Pages USA #9, May 1992. – (Simms 1992)

Society Pages 7/1991, p. 21

Svenson, John

Frank Zappa : The interview. – In: Guitar World, March 1982 (Svenson 1982)

Troccoli, Tom

200 Motels. – *The "Complete" Epic.* – In: Society Pages, 5, 1991 p.53-54 (Troccoli 1991)

Watson, Ben

The Negative Dialectics of Poodle Play. – London : Quarter Books, 1994. – ISBN 0-7043-7066-2 (Watson 1994)

Zappa! / Editor Don Menn. – San Francisco : Miller Freeman, 1993. – (Zappa! 1993)

Zappa, Frank

Interview with Frank Zappa. – In: Los Angeles Times 1.10.1992 (Zappa 1992)

The Real Frank Zappa Book / by Frank Zappa with Peter Occhiogrosso. – London : Pan Books, 1989. – ISBN 0-330-31073-9 (Zappa 1989)

Them or us (The Book) / Frank Zappa (Zappa 1984)

Zappa Interview. – In: International Times, August 31, 1978, p. 28-29 (Zappa 1978)

Zonx : Texte 1977-1994 / Frank Zappa ; Deutsch von Carl Weissner. – Frankfurt am Main : Zweitausendeins, 1996. – ISBN 3-86150-179-1 (Zappa 1996)

USED AUDIOVISUAL PUBLICATIONS

Used numbering refers to the official release discography by the Zappa Family Trust. Other exploited publications are in rough chronological order between the numbered titles. Of unofficial recordings only those are mentioned, which contain officially unreleased entries. This is not a Frank Zappa discography.

It is not always easy to know, what category a release really belongs to. In this catalog the category **official release** is used for the ones numbered by the Zappa Family Trust. Then there are **semi-official releases** by the Zappa Family Trust and Zappa's record companies without numbering (like the *The Frank Zappa AAAFNRAA Birthday Bundles*). The third category is the complex world of **legitimate releases**. This group includes several legal tribute releases and the often partially legal releases of Zappa's concerts and other performances, which were aired by some radio or television company and are now legal for release on CD's. I have not really entered the world of copyright details here, since the fundamental thinking in copyright is so different in the United States of America and The United Kingdom compared to the European copyright legislation. It is therefore possible that a certain release is legitimate in the United States of America, but not in Europe or Japan and vice versa. Since I am not a copyright lawyer, I am happy with the concept of legitimate release.

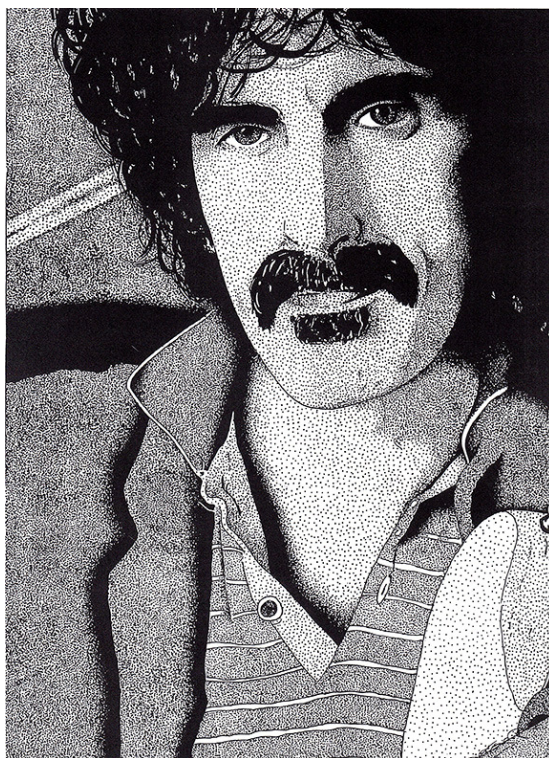
The last category includes all **illegitimate releases** like counterfeits (not a relevant group here) and bootlegs (a very relevant group in some cases). It is not my task to moralize the production and selling of bootlegs, but an illegitimate release is interesting only if it contains otherwise unreleased and generally hard-to-access material. The listing of other bootlegs in this catalog is for general awareness only.

Title of the release	Published
1 <i>Freak Out!</i>	June 27, 1966
2 <i>Absolutely Free</i>	May 26, 1967
3 <i>Lumpy Gravy</i>	May 13, 1968
4 <i>We're Only In It For The Money</i>	March 4, 1968
5 <i>Cruising with Ruben & the Jets</i>	December 2, 1968
6 <i>Uncle Meat</i>	April 21, 1969
7 <i>Mothermania – The Best Of The Mothers</i>	March 24, 1969
8 <i>Hot Rats</i>	October 15, 1969
9 <i>Burnt Weeny Sandwich</i>	February 9, 1970
– <i>King Kong – Jean-Luc Ponty Plays The Music Of Frank Zappa</i>	May 25, 1970
10 <i>Weasels Ripped My Flesh</i>	August 10, 1970
11 <i>Chunga's Revenge</i>	October 23, 1970
12 <i>Fillmore East, June 1971</i>	August 2, 1971
13 <i>200 Motels</i>	October 4, 1971
14 <i>Just Another Band From L.A.</i>	March 26, 1972
15 <i>Waka/Jawaka – Hot Rats</i>	July 5, 1972
16 <i>The Grand Wazoo</i>	November 27, 1972
17 <i>Over-Nite Sensation</i>	September 7, 1973
18 <i>Apostrophe(')</i>	March 22, 1974
19 <i>Roxy & Elsewhere</i>	September 10, 1974

20	<i>One Size Fits All</i>	June 25, 1975
21	<i>Bongo Fury</i>	October 2, 1975
22	<i>Zoot Allures</i>	October 29, 1976
23	<i>Zappa in New York</i>	March 13, 1978
24	<i>Studio Tan</i>	September 15, 1978
25	<i>Sleep Dirt</i>	January 12, 1979
26	<i>Sheik Yerbouti</i>	March 3, 1979
27	<i>Orchestral Favorites</i>	May 4, 1979
28	<i>Joe's Garage Act I</i>	September 3, 1979
	– <i>Touch Me There</i> (L. Shankar)	September 23, 1979
29	<i>Joe's Garage Act II & III</i>	November 19, 1979
30	<i>Tinsel Town Rebellion</i>	May 11, 1981
31	<i>Shut Up 'N' Play Yer Guitar</i>	May 11, 1981
32	<i>Shut Up 'N' Play Yer Guitar Some More</i>	May 11, 1981
33	<i>Return Of The Son Of Shut Up 'N' Play Yer Guitar</i>	May 11, 1981
34	<i>You Are What You Is</i>	September 23, 1981
35	<i>Ship Arriving Too Late To Save A Drowning Witch</i>	May 3, 1982
	– <i>Rare Meat – Early Works Of Frank Zappa</i>	February 7, 1983
36	<i>The Man From Utopia</i>	March 28, 1983
37	<i>Baby Snakes</i>	March 28, 1983
38	<i>London Symphony Orchestra, Vol. 1</i>	June 9, 1983
39	<i>Boulez Conducts Zappa – The Perfect Stranger</i>	August 23, 1984
40	<i>Them Or Us</i>	October 18, 1984
41	<i>Thing-Fish</i>	November 21, 1984
42	<i>Francesco Zappa</i>	November 21, 1984
43	<i>The Old Masters, Box One</i>	April 19, 1985
44	<i>Frank Zappa Meets The Mothers Of Prevention</i>	November 21, 1985
45	<i>Does Humor Belong In Music?</i>	January 1986
	– <i>Frank Zappa Meets The Mothers Of Prevention – European version</i>	January 27, 1986
46	<i>The Old Masters. Box Two</i>	November 25, 1986
47	<i>Jazz From Hell</i>	November 25, 1986
48	<i>London Symphony Orchestra, Vol. 2</i>	September 17, 1987
49	<i>The Old Masters, Box Three</i>	December 30, 1987
	– <i>The Guitar World according to Frank Zappa</i>	June 2, 1987
50	<i>Guitar</i>	April 26, 1988
51	<i>You Can't Do That On Stage Anymore, Vol. 1</i>	May 9, 1988
52	<i>You Can't Do That On Stage Anymore, Vol. 2</i>	October 25, 1988
53	<i>Broadway The Hard Way</i>	October 14, 1988
54	<i>You Can't Do That On Stage Anymore, Vol. 3</i>	November 13, 1989
55	<i>The Best Band You Never Heard In Your Life</i>	April 16, 1991
56	<i>You Can't Do That On Stage Anymore, Vol. 4</i>	April 16, 1991
57	<i>Make A Jazz Noise Here</i>	June 4, 1991
	– <i>Beat The Boots [I]: As An Am</i> (1981-1982) – <i>The Ark</i> (1969) – <i>Freaks & Mothers*#@%!</i> (1970) – <i>Unmitigated Audacity</i> (1974) – <i>Anyway The Wind Blows</i> (1979) – <i>Tis The Season To Be Jelly</i> (1967) – <i>Saarbrücken 1978</i> – <i>Piquantique</i> (1973)	July 19, 1991
	– <i>Beat The Boots II: Disconnected Synapses</i> (1970) – <i>Tengo Na Minchia Tanta</i> (1970) – <i>Electric Aunt Jemima</i> (1968) – <i>At The Circus</i> (1978, 1970) – <i>Swiss Cheese / Fire!</i> (1971) – <i>Our Man In Nirvana</i> (1968) – <i>Conceptual Continuity</i> (1976)	June 19, 1992

58	<i>You Can't Do That On Stage Anymore, Vol. 5</i>	July 10, 1992
59	<i>You Can't Do That On Stage Anymore, Vol. 6</i>	July 10, 1992
60	<i>Playground Psychotics</i>	October 27, 1992
	– <i>Ruth Is Sleeping : Jeffrey Burns Plays Frank Zappa</i>	1992
61	<i>Ahead Of Their Time</i>	April 20, 1993
62	<i>The Yellow Shark</i>	November 2, 1993
63	<i>Civilization Phase III</i>	December 2, 1994
	– <i>Music by Frank Zappa (Omnibus Wind Ensemble)</i>	1995
	– <i>Strictly Commercial</i>	1995
64	<i>The Lost Episodes</i>	February 27, 1996
65	<i>Läther</i>	September 24, 1996
66	<i>Frank Zappa Plays The Music of Frank Zappa</i>	October 31, 1996
67	<i>Have I Offended Someone?</i>	April 8, 1997
	– <i>Prophetic attitude (Le concert impromptu & Bossini)</i>	1997
	– <i>Cucamonga Years</i>	February 1998
68	<i>Mystery Disc</i>	September 15, 1998
69	<i>Everything Is Healing Nicely</i>	December 21, 1999
70	<i>FZ:OZ</i>	August 16, 2002
71	<i>Halloween</i>	February 4, 2003
	– <i>Ensemble Modern Plays Frank Zappa : Gregger Peccary & Other Persuasions</i>	March 23, 2003
72	<i>Joe's Corsage</i>	May 30, 2004
73	<i>Joe's Damage</i>	October 1, 2004
74	<i>QuAUDIOPHILIAC</i>	September 14, 2004
75	<i>Joe's XMASage</i>	December 21, 2005
76	<i>Imaginary Diseases</i>	January 13, 2006
77	<i>The MOFO (4CD)</i>	December 12, 2006
78	<i>The MOFO (2CD)</i>	December 5, 2006
79	<i>Trance-Fusion</i>	October 24, 2006
	– <i>The Frank Zappa AAAFNRAA Birthday Bundle 2006</i>	December 5, 2006
80	<i>Buffalo</i>	April 1, 2007
81	<i>The Dub Room Special</i>	August 24, 2007
82	<i>Wazoo</i>	October 30, 2007
83	<i>One Shot Deal</i>	June 13, 2008
84	<i>Joe's Menage</i>	October 1, 2008
	– <i>The Frank Zappa AAAFNRAA Birthday Bundle 2008 (digital download)</i>	December 21, 2008
85	<i>The Lumpy Money</i>	January 9, 2009
	– <i>Beat The Boots III (digital download)</i>	Jan 25 – Febr 2, 2009
86	<i>Philly '76</i>	December 15, 2009
87	<i>Greasy Love Songs</i>	April 4, 2010
88	<i>Congress Shall Make No Law...</i>	September 19, 2010
89	<i>Hammersmith Odeon</i>	November 6, 2010
	– <i>The Frank Zappa AAAFNRAA Birthday Bundle 2010 (digital download)</i>	December 21, 2010
	– <i>Paul Buff Presents The Pal And Original Sound Studio Archives 1-4, 6-8, 13, 16, 20 (digital download)</i>	2010
	– <i>Penguin In Bondage + The Little Known Story Of The Mothers Of Invention (digital download)</i>	May 10, 2011
90	<i>Feeding The Monkeys At Ma Maison</i>	September 23, 2011
91	<i>Carnegie Hall</i>	November 14, 2011
	– <i>The Frank Zappa AAAFNRAA Birthday Bundle 2011 (digital download)</i>	November 21, 2011

92	<i>Road Tapes, Venue #1</i>	November 7, 2012
93	<i>Understanding America</i>	October 31, 2012
94	<i>Finer Moments</i>	December 18, 2012
95	<i>Baby Snakes Soundtrack (AAAFNRAA Birthday Bundle 2012) (digital download)</i>	December 21, 2012
	– <i>Puttin' On The Ritz 17.11.1981</i>	May 20, 2013
96	<i>Road Tapes, Venue #2</i>	November 4, 2013
97	<i>A Token Of His Extreme</i>	November 25, 2013
98	<i>Joe's Camouflage</i>	January 30, 2014
99	<i>Roxy By Proxy</i>	March 13, 2014
	– <i>The Frank Zappa AAAFNRAA 2014 Birthday Bundle (digital download)</i>	December 21.12.2014
100	<i>Dance Me This</i>	June 21, 2015
101	<i>200 Motels The Suites</i>	November 2015
102	<i>Roxy The Soundtrack (Roxy The Movie)</i>	October 2015
	– <i>Masked Turnip Cyclophony</i>	2015
103	<i>Road Tapes, Venue 3</i>	May 27, 2016
104	<i>The Crux Of The Biscuit / Project/Object</i>	July 15, 2016
105	<i>Frank Zappa For President</i>	July 15, 2016
106	<i>ZAPPAtite : Frank Zappa's Tastiest Tracks</i>	September 23, 2016
107	<i>Meat Light : The Uncle Meat Project/Object Audio Documentary</i>	November 4, 2016
108	<i>Chicago '78</i>	November 4, 2016
109	<i>Little Dots</i>	November 4, 2016
	– <i>Dutch Courage – Rotterdam May 24th 1980</i>	2016
	– <i>Vancouver Workout</i>	2016
110	<i>Halloween 77</i>	October 20, 2017



ZAPPA'S MANUSCRIPTS AND MUSIC PUBLISHING COMPANIES

Frank Zappa concentrated in releasing audio products, but he found it necessary to have a music publishing companies as well. The exact details of *Munchkin Music* or *Frank Zappa Music* are hard to find, but both have been there to sell and hire arrangements of Zappa's compositions. Munchkin Music used to be an essential part of Zappa.com, but it seems that the Zappa Family Trust has now made a contract with Schott, one of the leading music publishers in the world. The older Munchkin Music catalog codes are no longer used by Schott, but I have left them for historical reasons. If you are interested in Zappa scores, please visit [Schott Music's web site](#). The deal with Schott Music is for Zappa's classical output only. All other publishing rights were represented by the music publisher Kobalt Music from August 2013 on. However, in 2017, Frank Zappa is no more a Kobalt artist. The current owner of the publishing rights is unknown.

An interesting question that nobody seems to have asked or answered seriously, is the whereabouts of Zappa's manuscript notes and the copied material that Frank Zappa handed to the people coming for an audition. Since Zappa expected a true memorizing of his compositions from his musicians, this material must have been properly prepared and taken to musicians' homes in large quantities. Of course a couple of songs were created on the spot and learned without any charts, but most of Zappa's compositions played in concerts are so complex that the musicians had to have the details on paper as well.

A natural answer to this question would be The Vault. However, nobody seems to have talked, as far as I know, about massive collections of manuscripts and copies of them on the shelves of The Vault. There's only one exception to this, BILLY "ANT-BEE" JAMES, who made some copying work for Zappa in 1980's. In an interview with FRED TOMSETT he opened the curtain a little bit: "Frank had a bunch of file cabinets with charts in, some very early stuff, like the drum piece 'Mice' that Frank wrote as a kid, and he saw a couple of my charts in there which made me feel pretty neat at that time. I was happy about that." (T'Mershi Duween #31, June 1993). Probably the amount of people interested in manuscripts and scores is not as big as the amount of people hungry for unreleased recordings in Zappa's tape collections. For the one studying the compositions any manuscript material would be valuable. Let's hope that the digitizing project by ALEX WINTER will sometime in the future give us hundreds of now unknown and unpublished manuscripts.

Meanwhile, here is an old listing of the products Munchkin Music used to offer via Barfko Swill. I have organized the titles according to their original publisher's code. As mentioned above, ask Schott Music, if you are interested.

M 001 **Alien Orifice**

MK 001 Piano
MG 001 Guitar
MP 001 Vibes
MB 001 Bass
MBb 001 Bb instruments
MD 001 Drumsets

Wind Quintet

MQ 001 Score
MQ5 001 Parts

M 002 **Black Page #1**

ML 002 Lead sheet
MD 002 Drumset

- Black Page #2**
 MK 002 Keyboard
 MP 002 Percussion
 MB 002 Bass
 MBb 002 Bb instruments (clarinet or tenor sax)
- M 003 **Bogus Pomp**
 MS 003 Full orchestra score
 MD 003 Drumset
- M 004 **Bob In Dacron/Sad Jane**
 MS 004 Full orchestra score
 MRPP 004 Two piano reduction
 MD 004 Drumset
- M 005 **Dog Breath Variations**
 MSW 005 Wind ensemble
 MD 005 Drumset
- M 006 **Drowning Witch Interlude**
 MK 006 Keyboard 1
 MKK 006 Keyboard 2
 MP 006 Percussion
 MB 006 Bass
 MGS 006 Solo guitar
 MG 006 Guitar 1
 MGG 006 Guitar 2
 MD 006 Drumset
6 (Wind Quintet)
 MQ 006 Score
 MQ5 006 Parts
- M 007 **Envelopes**
 MS 007 Full orchestra score
 MSW 007 Wind ensemble score
 MD 007 Drumset
- M 008 **Mo 'N' Herb's Vacation**
 MS 008 Full orchestra score
 MC 008 Clarinet 1 part
 MD 008 Drumset
- M 009 **Pedro's Dowry**
 MS 009 Full orchestra score
 MRP 009 Two piano reduction
 MSS 009 Conductor score (Suitable for use as study score)
 MSC 009 Chamber orchestra score
 MD 009 Drumset
- M 010 **Penis Dimension/I'm Stealing The Room**
 MS 010 Full orchestra score
 MRP 010 Piano reduction
 MD 010 Drumset
- M 011 **Sinister Footwear**
 MS 011 Full orchestra score
 MRPP 011 Two piano reduction
- MRP 011 One piano reduction
 MD 011 Drumset
- M 012 **Strictly Genteel**
 MS 012 Full orchestra score
 MD 012 Drumset
- M 013 **What's The Name Of Your Group?**
 MD 013 Drumset
- M 014 **Be Bop Tango**
 MK 014 Piano/Melody
 MBb 014 Bb instruments/melody (Tenor sax or clarinet)
- M 015 **The Dangerous Kitchen**
 ML 015 Lead sheet
- M 016 **Dupree's Paradise**
 MSC 016 Chamber ensemble score
- M 017 **Freak Out Collection** (Any Way The Wind Blows – Hungry Freaks Daddy – Wowie Zowie – Motherly Love – I'm Not Satisfied – You're Probably Wondering Why I'm Here – You Didn't Try To Call Me – I Ain't Got No Heart – Go Cry On Somebody Else's Shoulder – Who Are The Brain Police?) ML 017 Lead sheet
- M 018 **It Can't Happen Here**
 MS 018 Transcription score (for 5 vocalists, piano & drumset)
- M 019 **Jazz Discharge Party Hats**
 ML 019 Lead Sheet
- M 020 **Naval Aviation In Art?**
 MS 020 Chamber ensemble score
- M 021 **Perfect Stranger**
 MSC 021 Chamber ensemble score
- M 022 **Revised Music For Low Budget Symphony Orchestra**
 MSS 022 Conductor score (Suitable for use as study score)
- M 023 **Jumbo Go Away Interlude**
 M6 023 Keyboards & Bass (1 part)
- M 024 **Fembot In A Wet T-Shirt Contest**
 M8 024 Keyboard
- M 025 **# 7**
 M7 025 Keyboard
- M 026 **# 8**
 M8 026 Keyboard
- M 027 **# 9**
 M9 027 Keyboard
- M 028 **# 9**
 M9 028 Harp

FONTS

I have used several fonts and layout tricks to make a difference between information categories.

Introductory texts	12 p Garamond Premium Pro
The catalog body text	11 p Times New Roman
Titles (compositions and albums)	<i>In Italics</i>
Main entry	20 p Gloucester MT Extra Condensed (in Zappa's favorite color purple)
First line text	Arial Narrow
Secondary entry	14 p in grey tone
Other reference entries	Myriad Pro Cond
Main entries in SEE references	In Bold
Personal name (for the first time)	WITH CAPITALS

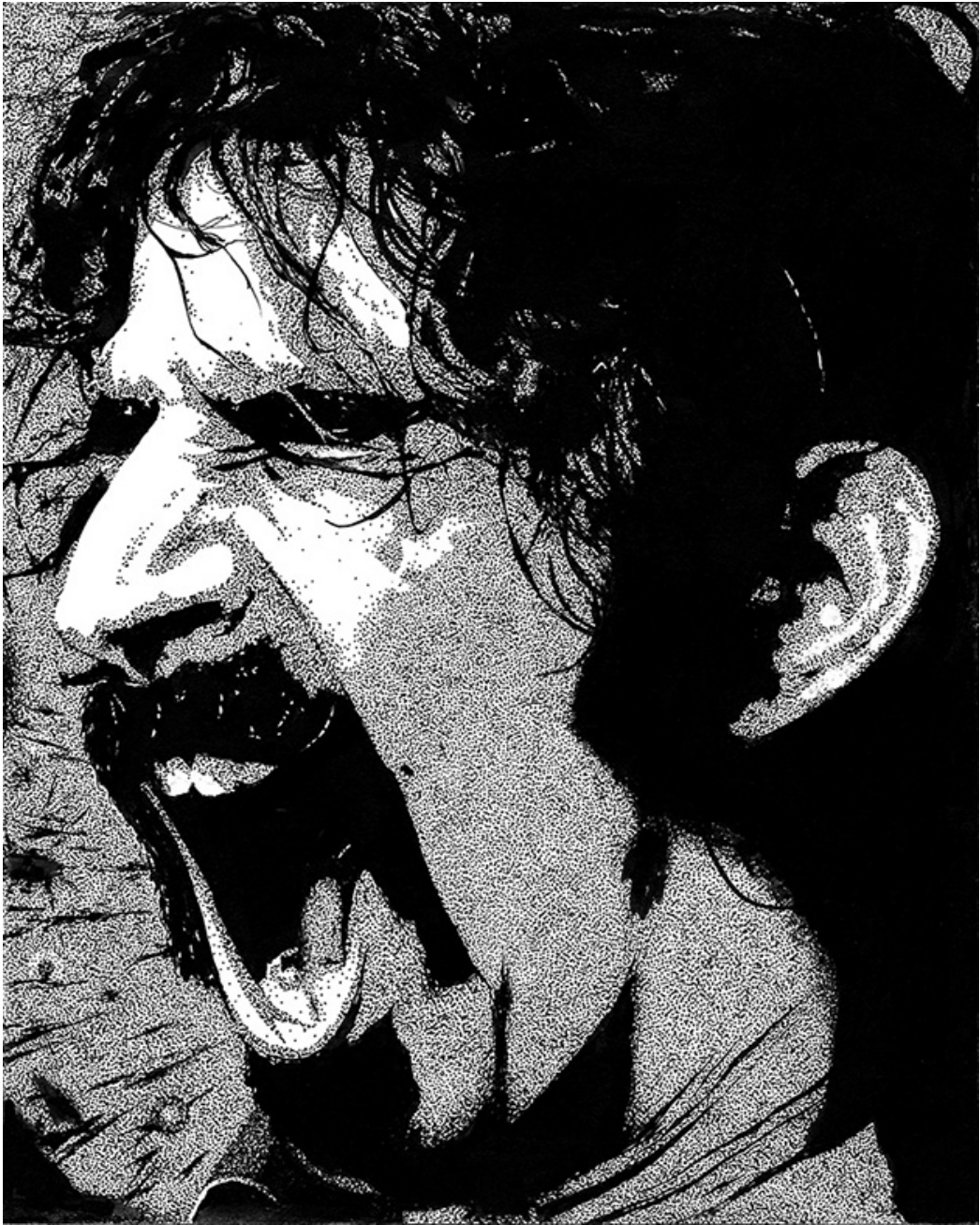
Note!

This publication has been constructed to be used (read) with a computer and a reasonable size screen. If you choose to use a pad or even a smartphone, do not blame me for the too small to read text.

DATES AND PLACES

I have tried to make date and place notes as easy as possible to the English speaking and reading audience. I have therefore used one of the dating styles I have found in authentic sources, namely "October 28, 1978", though also other styles do occur. I let the Zappa fans in UK and USA to determine, which one is the most authentic, or easier to use and perceive.

Places are a little bit easier. I have tried to use always the authentic name of the venue regardless of the language of the name. Name of the city or other "big" place is instead in the form that also the people in UK and USA can understand (Köln = Cologne, München = Munich and Venezia = Venice). "New York", "New York City" and "NYC" all refer to the same thing, the city, not the state. Names of the US states have been used only occasionally, when the venue has been located in a less known city. I trust that my readers are educated enough to understand the rest.



COMPOSITIONS BY FRANK ZAPPA



A Minor Blues

Unofficial title for a 13 minutes improvisation by THE PETIT WAZOO recorded December 2, 1972.

Aaawk

(John Lennon & Yoko Ono & Frank Zappa)

Album: *Playground Psychotics* (1992)

Frank Zappa and JOHN LENNON together June 6, 1971 at Fillmore East. This part entitled by Zappa contains The Mothers playing and YOKO ONO making background noise.

AAAFNRRAA

Aired in September 17, 1992, this 30-minute documentary by VAN CARLSON captures the creation of The Yellow Shark music in rehearsals with Ensemble Modern in 1991 and 1992. The program contains compositions, which were later released on *Everything Is Healing Nicely* and *The Yellow Shark*, but also some unreleased and untitled segments. There are no commercial releases, but the program has been circulating for years as a valuable insight documentary.

The title “Anything Anytime Anywhere For No Reason At All” is the well known musical-ideological motto by Frank Zappa. The Zappa Family Trust used the acronym for several digital download releases entitled *The Frank Zappa AAAFNRAA Birthday Bundle*.

Absolutely Free

Album: *We're Only In It For The Money* (1968)

First line: Discorporate and come with me / Shifting, drifting, cloudless, starless velvet valleys and a sapphire sea

It is possible to read the lyrics as praise for hallucinatory drugs, but in case of Frank Zappa the correct interpretation is probably a merciless laughter at the hippie jargon. The key phrase is no doubt “YOU’LL BE ABSOLUTELY FREE / ONLY IF YOU WANT TO BE”. The song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. The lyrics were censored by MGM (“balling” and “flower power sucks” were too much). It is possible that the working title *Electric Banana* referred to *Absolutely Free*.

Absolutely Free (official release)

Absolutely Live (tribute release)

Absolutely Zappa At The Circus (bootleg)

Adieu C. A. SEE **Improvizace v A dur s Frankem Zappou**

The Advance Bebop Jam Session

Unofficial title for an improvised section (D.A.R. Constitution Hall, Washington, May 4, 1974), where ”FZ directs Bruce Fowler to play Charlie Parker’s ‘Ornithology’ while Walt Fowler is given John Coltrane’s ‘Giant Steps’. Napoleon is instructed to play Guy Lombardo’s ‘Little Coquette’ on sax while Don Preston gets Bing Crosby’s ‘Sweet Leilani’. The result, as you may guess, is absolutely brilliant chaos.” (Parker 2010, p. 198)

Advance Romance

Album: *Bongo Fury* (1975)

First line: No more credit from the liquor store

A bitter story of a failed romance – and a mean and straight blues composition. The refrain "Advance romance / I can't use it no more" is from a JOHNNY OTIS song *All Night Long* from the 1950's and also *Bacon Fat* by ANDRE WILLIAMS & DOROTHY BROWN is quoted. The song was recorded at Armadillo World Headquarters, Austin, May 20-21, 1975, but it was performed for the public already at Bridges Auditorium, Pomona College, Claremont, April 11, 1975.

Advanced Study World Pop Domination (bootleg)

The Adventures Of Greggery Peccary

Albums: *Studio Tan* (1978) – *Joe's Damage* (2004)

First line: The adventures of Greggery Peccary! Oh here comes Greggery!

The first version on *Studio Tan* was recorded at Caribou Ranch, Nederland, December 1974, The Record Plant, January 3-14, 1975 & Royce Hall, UCLA, September 18-19, 1975, but the first ideas were presented already in 1969 and the whole suite was performed in Boston, September 24, 1972. On the original album the title is simply *Greggery Peccary* due to Warner Brothers' decision without Zappa's permission. Zappa has described the initial ideas of this work: "It was originally conceived as a ballet with recitation telling the adventures of a little pig who belongs to a doomed race. Not much potential in this idea." (Chevalier 1986, p. 115)

The work is divided in six parts: I *Greggery's Apartment*, II *The Steno Pool At Big Swifty's*, III *Greggery Invents The Calendar*, IV *Greggery Is Attacked*, V *The New Brown Clouds*, VI *The Philostopher Speaks* Part *The New Brown Clouds* was rehearsed and performed as an independent song as well. On *Joe's Damage* there is some documentation of the process of recording. The bootleg *The Lone Ranger* offers us the title *The Adventurous Stories*. GREG RUSSO believes that the title plays on the name of actor GREGORY PECK (Russo 2017, p. 149).

Adventures of Paladin and Hey Boy SEE **Paladin Routine**

Adventures Of The Space Booger SEE **Space Boogers**

Adventurous Stories SEE **Adventures Of Greggery Peccery**

Aerobics In Bondage

Album: *Frank Zappa Meets The Mothers Of Prevention* (1985)

A Synclavier composition, recorded at UMRK, c. 1985. An arrangement for orchestra by HUBERT STEINER has been published by Munchkin Music.

Many compositions by Frank Zappa have been arranged after his death to fit different groups of performers. It is hardly possible to trace them in any reasonable way. I have added this kind of information only in those cases, where the arrangement is well documented and is of general interest. So if you wonder why I have omitted some nice performances of Zappa's music played using the bow and a saw, there is no reason to get nervous.

After Dinner Smoker

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *The Torture Never Stops* at Palasport, Genova, June 9, 1988.

Agency Man

Albums: *Mystery Disc 2* (1992/1998) – *Ahead Of Their Time* (1993)

Probably recorded in 1967 at Apostolic Studios and usually released on bootlegs as a longer version than on official releases. In concerts 1968 this was part of the larger set *Progress?*

The text has been seen as a prophecy of RONALD REAGAN's presidency. More likely Zappa was just trying to imagine the worst possible alternative. In 1989 he explained the text like this: "Agency Man is about advertising agencies selling political candidates. The song was written because at a certain point in American political history, politicians discovered Madison Avenue, and it changed the face of American politics. Because the Republicans always had more money than the Democrats, they were the first to hire a real Madison Avenue agency. I believe it was BBD&O, Batten, Barton, Durston, and Osborne, that took on the Republican campaign. I think it was for the Nixon campaign. The amount of money they started to spend on the campaign became science fiction." (Simms 1990)

Ah, look, you know they tried SEE **Bathtub Man**
Ahead Of Their Time (official release)
Ahoy Eighties (bootleg)
Ahoy Rotterdam (bootleg)

The Air

Album: *Uncle Meat* (1969)
First line: The air escaping from your mouth
The song was recorded at Apostolic Studios, 1967-1968. For some reason practically nothing has been said or written about the lyrics, which seem to be about a violent man on the run.

The Air escaping from your mouth SEE **Air, The**
Airline Debris SEE **Cosmik Debris**
Albert In Paris (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Alcohol + Razor Blades (entry on Zappa's MUST RECORD list)
Alice In Blunderland SEE **Chronicle**

Alien Orifice

Albums: *Frank Zappa Meets The Mothers Of Prevention* (1985) – *You Can't Do That On Stage Anymore, Vol. 6* (1992)
This is a combination of the Synclavier and the band playing. Earliest known version (The Palladium, New York City, October 31, 1981) was released in *You Can't Do That On Stage Anymore, Vol. 6*. The recording location of the version on *Frank Zappa Meets The Mothers Of Prevention* is unknown, date is c. 1981-1982.

All Aboard For The Electric Banana

Unreleased track from MGM 1966 sessions (Russo 2017, p. 327).

All Night Long

Album: *Animalism* (The Animals, 1966)
First line: I ain't go nobody
TOM WILSON asked Zappa to arrange two songs to THE ANIMALS album *Animalism* (the other was *Other Side Of This Life* by FRED NEIL). The recordings were made at TTG Studios, June 4, 1966. Zappa used the melody with new words in *No Matter What You Do*, released on *Tis The Season To Be Jelly*.

All Over The Road (tribute release)

All Skate/Dun-Dun-Dun (The Finnish Hit Single)

Album: *Road Tapes Venue #2* (2013)
This is a long improvised section (*All Skate*) ending with Zappa inciting the Finnish audience to imitate voices from monster movies (*Dun-Dun-Dun*). The recording has been done at the Finlandia Hall, Helsinki in August 1973, but it is unknown, if the title is authentic.

All The Equipment In The World

There are a lot of references to assumed documentary recordings – like this one – in the ASCAP database. Zappa wanted to protect them at least in cases he wanted to use them in his own releases. In this catalog these titles have not been treated as Zappa's composition, even though he usually credited them for himself.

All The Way Down To The Tonsils

Title for a short snippet of sound effects on a demo version of *Uncle Meat* vinyl album. This has been released on some bootlegs (e.g. *The Basic Primer: Z to A*).

All you fine young honeys SEE **Mr. Clean**

All You Need Is Glove (bootleg)

All You Need To Know

Album: *Baby Snakes Soundtrack* (2012)

A short documentary part following the song *Conehead*. This is not included in the original CD release of *Baby Snakes*.

Alley Cat

(Composed by Don Van Vliet and Frank Zappa, words by Don Van Vliet)

Album: *The Lost Episodes* (1996)

First line: You made bad to me

A home recording by Frank Zappa from 1969. Additional musicians were ELLIOT INGBER (slide guitar) and JOHN FRENCH (drums). "That's (...) recorded downstairs in the basement in 1969. On a Scully 2-track with a couple of mikes." (Frank Zappa in the liner notes of *The Lost Episodes*)

Almost Chinese

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

Almost Grown SEE **Chronicle**

Alpha Therapeutic Cadenza (entry in the ASCAP database)

Although you don't want me no more SEE **Valarie**

The Amazing Mr. Bickford

A documentary of clay animator BRUCE BICKFORD and his artistic work. The movie contains a lot of background music mainly extracted from Zappa's known orchestral compositions, but some enthusiastic have found also unreleased portions. The movie was written, produced, directed and composed by Frank Zappa, who can be seen with Bickford in action as well. It was released by Honker Home Video possibly in 1987, and then by Video For Nations VFN 4 in 1989. This movie has not yet been released as a DVD or Blu-Ray.

Amen

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

America (entry in the ASCAP database, probably a misspelling of *Amnerika*)

America Drinks

Album: *Absolutely Free* (1967)

First line: One, two, buckle my shoes / Da-doop doop doop

Frank Zappa made a comment on this song in his interview August 31, 1978: "On this side of the album there are two versions of this set of lyrics. This version, which opens side two, is in effect an abstraction (in

advance of) the set of lyrics which close side two. The opening lines of ‘One, two, buckle my shoes’ and ‘doopie doopie’ are derived from a tune called ‘My Little Red Book’.” (Zappa 1978) The working title of this song was “No Regrets”.

America Drinks & Goes Home

Album: *Absolutely Free* (1967)

First line: I've tried to find how my heart could be so blind, dear

”America Drinks & Goes Home is an unsubtle parody of adult conduct in neighborhood cocktail lounges in America. The humor is aimed at (1) the type of music your parents like to listen to, (2) the manner in which they like to have it performed (the insincerity of the night-club crooner in his closing address the alcoholics at the bar), (3) the manner in which the audience persists in talking above the level of the music while it is being performed (which belies their disrespect as an art and for anyone involved in the performance of music).” (Zappa 1978)

According to Greg Russo, HERB COHEN was operating the cash register and the club patrons were TERRY GILLIAM and his girlfriend. (Russo 2017, p. 65)

America The Beautiful

(Composed by Samuel A. Ward, words by Katharine Lee Bates, some new words by Frank Zappa)

Album: *Beat The Boots III* (2009) – *Frank Zappa For President* (2016)

First line: O beautiful for spacious skies

The performances were recorded in Burlington March 12, 1988 and at Nassau Coliseum, Uniondale, March 25, 1988. Zappa did not rewrite the whole text, but changed the line ”God shed his grace on thee” to ”The only place to be”. Zappa justified the change saying: ”I’m not sure God did shed his grace on this country.” (Greenaway 2010, p. 141) The ASCAP database contains an entry of *America The Beautiful* credited to Frank Zappa. This could refer to the changed lyrics.

The music was composed by SAMUEL AUGUSTUS WARD (1847-1903) in 1882, as *Materna*. The poem was written in 1893 by KATHARINE LEE BATES (1859-1929) and published for the first time 1895. It was not until 1910 when *Materna* and the poem were published together with the title *America The Beautiful*. Before that the poem was sung to just about any popular tune that would fit with the lyrics, like *Auld Lang Syne*.

An American Dissident

An extract from this video program in *Video From Hell* is all we now have of this video release, which Frank Zappa planned for 1988. It is still possible that the material exists.

American Pageant – Nullis Pretii (bootleg)

Am-nerika SEE **Amnerika**

Amnerika

Album: *Thing-Fish* (1984) – *Civilization Phaze III* (1994)

First versions of this composition can be heard as Synclavier renditions in *Thing-Fish* songs *That Evil Prince*, *The White Boy Troubles* and *Drop Dead*, all recorded at UMRK, c. 1982-84. On *Civilization Phaze III* there is a simple Synclavier version recorded at UMRK, 1991-92. For the chamber orchestra arrangement see *Amnerika Goes Home*.

Amnerika Goes Home

Album: *Everything Is Healing Nicely* (1999)

Zappa arranged his Synclavier composition *Amnerika* for a chamber orchestra to be performed as a part of *The Yellow Shark* concerts, but the performances were not good enough for the official *Yellow Shark* album, even though SPENCER CHRISLU believed that an accurate version could be edited using all the material (Russo 2017, p. 222). The Zappa Family Trust has not yet released any concert version of it, just a rehearsal version recorded in July, 1992. The new title is probably by Gail Zappa.

Amnerika (Vocal Version)

Album: *Frank Zappa For President* (2016)

This vocal version was recorded at UMRK, c. 1982-84 with just NAPOLEON MURPHY BROCK adding his voice on top of Zappa's Synclavier. The quite dreadful text, in which the Evil Prince declares the death sentence to the "creatives" and "natives", has been published in *The Yellow Shark* concert booklet and in the text book *Zonx* (Zappa 1996, p. 614).

Brock has told that the character of The Evil Prince was more or less portrayed by him: "I have the original tape of 'The Evil Prince' that Frank and I did together. He and I were sitting there at the piano laughing with Frank plunking it out, creating the melody with words in front of him." (Russo 2017, p. 170) In an interview with ANDREW GREENAWAY in 2002 Brock described the process in more details: "But the whole Evil Prince thing we developed together. We did that before he did *Thing-Fish*, because he hadn't even met Ike Willis yet. (...) The whole idea of the Evil Prince came just by chance. (...) I would turn into this person who was a mad scientist [in *The Torture Never Stops*] that I found out later was called the Evil Prince." (Greenaway 2017, p. 57)

That "later" was in 1983, when Zappa called Brock again: "'Okay, come on, into my studio to the piano and we're gonna do the song *The Evil Prince*.' He says, 'Bring your tape recorded', which I always did. I put in on. He says, 'Here are the lyrics, now I'm gonna play the notes. I'm creating it right now and I need you to tape it so you can learn it and when you come back I'll have the tracks ready and you can sing on it'. So he played one line at a time, then I'd record it. That's how we did the whole song. And it's a very long song." (Greenaway 2017, p. 71) It is not known why Zappa did not want to release this version. The recording was not released until 2016.

Amnesia Vivace

Album: *Absolutely Free* (1967)

First line: Duke, Duke, Duke, Duke of Prunes, Prunes, Prunes, Prunes

Middle part of the three-part suite (The other parts are *The Duke Of Prunes* and *The Duke Regain His Chops*), recorded at TTG Studios, November 1966. Its working title was "Remember".

Ancient Armaments

Album: *Halloween* (2003)

Zappa's guitar solo from the concert at The Palladium, October 31, 1978. Exceptionally this musically rich solo was heard as the starting number. The solo was originally released on B-side of *I Don't Want To Get Drafted* (Zappa Records, ZR 1001, April 28, 1980) as a shorter edit.

The content of the *Halloween* DVD-Audio disc was compiled and mixed with four channels by Frank Zappa for the first time in 1978 and released in 2003 in cooperation with the DTS Entertainment and its 5.1-channel technique. Dweezil Zappa produced the album, which contained mostly well known songs, but also a couple of rare items like *Ancient Armaments* and *Zeets*. There are thirteen audio tracks plus two videos, *Dancin' Fool* from Saturday Night Live, October 21, 1978, and *Suicide Chump* in black and white footage. The extras include also a 10-minutes radio interview with MARK SIMONE on the eve of Halloween 1978, the transcript lyrics and spoken texts of all tracks ("The Libretto"), the discography and more or less the whole liner notes text on your screen.

And all around, at the side... SEE **Any Downers?**

And if his dick is a monster SEE **Bwana Dik**

And if these words SEE **Heavenly Bank Account**

And in your dreams SEE **Son Of Orange County**

And like reach and like squat and like crawl SEE **Valley Girl Aerobic Exercise Record, The**

And That's The Way I Do My Business SEE **Sonora (Compact Disc)**

And Very True SEE **Duke Of Prunes, The**

And you'll be my Duchess SEE **Duke Regains His...**

Andy

Album: *One Size Fits All* (1975)

First line: Is there anything good inside of you?

Traditional but quite meagerly proved interpretation has been that *Andy* is about Western actor ANDY DEVINE. According to NIGEY LENNON, this song is Zappa's bitter "answer" to Lennon, who had put an end to their long lasting and secret affair. (Lennon 1995, p. 136 and 151) The first known public performance was February 16, 1974 at Berkeley Community Theatre, Berkeley with working title *Something /Anything*. A couple of weeks later (March 5, 1974, Convention Center, Dallas) the title was *Is There Anything Good Inside Of You?* The released version was recorded at The Record Plant, January 8, 1975.

Another Cheap Aroma SEE **For The Young And Sophisticated**

Another Variation Of The Formerly Secret

Album: *The Frank Zappa AAAFNRRAA 2011 Birthday Bundle* (2011)

Zappa's guitar solo in *City Of Tiny Lites* at The Palladium, October 30, 1980. The title is probably not by Frank Zappa himself.

Another Whole Melodic Section

Album: *Joe's Damage* (2004)

This music – entitled at that time simply *Interlude* – was performed for the first time April 20, 1968 (Fillmore East, NYC, early show). SCOTT PARKER describes the performance of February 8, 1969 like this: "... a beautifully melodic instrumental piece in the vein of some of FZ's 'nice tunes' pieces such as 'Holiday in Berlin' and 'Peaches En Regalia'." It is possible the same music, which Zappa let DENNY WALLEY to listen to and tape in August 1971 and which is circulating by the name *Boogie For Berkeley*. The version on *Joe's Damage* was recorded c. 1972.

Scott Parker has been one of the key figures for this catalog, because he has opened the content of officially unreleased concerts. His invaluable series *The Recordings of Frank Zappa* (1-6 up to this point plus a few special bonus books) is simply irreplaceable for a lazy fan like me, who has never got the time and energy to obtain and listen to all of those lovely tapes circulating. I would like to add that Scott Parker has constantly improved the quality of his books and he publishes corrections promptly. So, thank you, thank you, and thank you!

Another Pickup (entry in the ASCAP database)

Ant Man Bee

A composition by DON VAN VLIET, credited incorrectly to Frank Zappa in the ASCAP database.

Anthology (entry in the ASCAP database)

Anthropology Of A Rock & Roll Band

According to some unconfirmed information Frank Zappa had mentioned this documentary project in his interviews in 1993.

Anxiety Of Influence (tribute release)

Any Downers?

Album: *You Are What You Is* (1981)

First line: And all around, at the side of the grave

The better known version of this song was part of the 1980 tour medley of songs criticizing the empty life of white, wealthy society circles and drug use. This version was recorded at UMRK, July-September 1980. For the earlier version see *Any Downers* (1974).

Any Downers? (1974)

Album: *Joe's Camouflage* (2014)

First line: Are you holding any downers

The world premiere of this early version of *Any Downers?* was at Spectrum Theater, Philadelphia, November 17, 1974. The released version was recorded August 25, 1975 at Sunset Boulevard studios. This early version is so different musically and for the lyrics that I have given it an own entry. Officially there is only one *Any Downers?*.

Any Kind Of Pain

Album: *Broadway The Hard Way* (1988)

First line: You are the girl someone invented in a grim little office on Madison Ave

The song was performed already in concerts in 1976 and 1981, but only in 1988 Zappa decided to release it officially. The released version is a combination of four performances (February 12, Tower Theater, Upper Darby, February 9, Warner Theatre, Washington DC, March 5, Music Hall, Cleveland & April 25, 1988, Falkoner Teatret, Copenhagen).

Any Vegetable SEE **Call Any Vegetable**

Any Way The Wind Blows

Album: *Freak Out!* (1966) – *The Lost Episodes* (1996) – *MOFO* (2006)

First line: Any way the wind blows, Is-a fine with me

In the original album's sleeve note Zappa tells: "Any Way The Wind Blows is a song I wrote about three years ago when I was considering divorce. If I had never gotten divorced, this piece of trivial nonsense would never have been recorded. It is included in this collection because, in a nutshell, kids, it is... how shall I say it? ... it is intellectually and emotionally ACCESSIBLE for you. Hah! Maybe it is even right down your alley!"

The standard version on *Freak Out!* was recorded at TTG Studios, March 9 & 11, 1966. On *MOFO* (2CD) there is a new mix by Zappa in 1978 (the ASCAP database gives it an individual entry). On *The Lost Episodes* there is an early version recorded at Pal Recording Studio, Cucamonga, March 1963 (probably the year of composition as well). RAY COLLINS sings and Zappa takes care of drums, bass and guitar.

Songs on *Freak Out!* were most likely written in 1965 and recorded as demo versions (see *I'm Not Satisfied* for extra information).

Anything SEE **Covers**

Anything Anytime Anywhere For No Reason At All SEE **AAAFNRRAA**

Anything you say, Master! SEE **Briefcase Boogie**

Anything You Wanna Do

Album: *Roxy & Elsewhere* (1974)

First line: Anything you wanna do is alright

This is very simple blues harping, but still Napoleon Murphy Brock stated in 2012 that he had written "part of the words". Zappa placed the song in the end of *Be-Bop Tango (Of The Old Jazzmen's Church on Roxy & Elsewhere)* without mentioning it in the sleeve note. Not a big harm done. The performance was recorded in Los Angeles, December 8-10, 1973.

Anyway The Wind Blows (semiofficial release)

Anzoh Ay SEE **Ya Hozna**

Apocrypha : 30 Years Of Frank Zappa (bootleg)

Apostolic Studios

A recording studio founded by JOHN TOWNLEY on Tenth Street, New York City, opened in 1967. Frank Zappa recorded some of his early albums (*Cruising With Ruben & The Jets*, *Uncle Meat*, *Weasels Ripped My Flesh*, *We're Only In It For The Money*) in Apostolic Studios using especially the services of sound engineer Dick Kunc.

Apostrophe (') (official release)

Apostrophe (')

(Jack Bruce & Jim Gordon & Frank Zappa)

Album: *Apostrophe (')* (1974)

Result from a jamming session by three talented musicians. The basic track was recorded at Electric Lady Studios, NYC, November 8, 1972 with overdubs at an unknown studio and date. Probably JACK BRUCE was big enough name not to be “forgotten” from the credits. See also *Energy Frontier* for the early versions of this composition.

The Appleton Album (bootleg)

Approximate

Album: *Zappa In New York* (1978)

In this composition only the rhythm values are defined, the musicians may choose any key they like, which make the results different every time. On the CD version of *Zappa In New York* the title is incorporated with the title *The Purple Lagoon*. It was recorded at The Palladium, December 26-29, 1976

April '88 Sampler

A promo release by Frank Zappa from 1988.

Arabesque SEE **Toads Of The Short Forest**

Archie's Home

According to some press information (Jazz & Pop, 1967) The Mothers Of Invention had in their repertoire for 1967 a composition by this name (and “Archie” being a reference to ARCHIE SHEPP). Possibly this is just a journalistic mistake, since no material evidence has surfaced.

Arduous Journey (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Are you holding any downers? SEE **Any Downers? (1975)**

Are You Hung Up?

Album: *We're Only In It For The Money* (1968)

First line: Are you hung up?

This song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. The voice whispering in the beginning is recording engineer GARY KELLGREN.

Are You Upset?

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

The Mothers of Invention improvising at Fillmore East, NYC, February 21, 1969 and a member of the audience is yelling “You're fucked!”. Zappa: “I'm fucked? That's the nicest thing anybody's said to me all day.”

Arf Society's Black CD (tribute release)

ARFTS

A series of compilation albums released by American Forces Radio & Television Service (ARFTS) in 1970-1971. The first, “ARFTS Weasels Ripped My Flesh” (RL 23-1), side one contains six tracks from *Weasels Ripped My Flesh* (*Oh No, Orange County Lumber Truck, Weasels Ripped My Flesh, Prelude To The Afternoon Of A Sexually Aroused Gas Mask, Dwarf Nebula Processional March & Dwarf Nebula* and *Toads Of The Short Forest*). On side two there are track by PEARLS BEFORE SWINE.

The second album, “ARFTS Chunga’s Revenge” (RL 23-1 as well) contain the tracks *Tell Me You Love Me, Transsylvanian Boogie, Chunga’s Revenge* and *Twenty Small Cigars*. On side two there are tracks by STEVE DAVIS.

The third album, “ARFTS Fillmore East, June 1971” (RL-11-2) was released in 1971. The side one contains *Little House I Used To Live In, Lonesome Electric Turkey, Willie The Pimp, Tears Began To Fall, Happy Together* and *Peaches En Regalia*. On side two there are tracks by the band JO MAMA.

The Ark (bootleg & semiofficial release)

Arooh, Who Did It?

Audience participation segment from the concert November 23, 1972 at Felt Forum, NYC, in which Zappa makes people to compete in reading aloud comics. This recording can be found e.g. on the bootleg *Grand Wazoo Comic Book Extravaganza*.

Around The World (bootleg)

The Arrangement

Album: *Uncle Meat (The Mothers Of Invention Movie)* (1987)

First line: Watch him eat, and while he’s eating, talk to me while he is eating

A mixture of talking and music in the end of the film *Uncle Meat*.

Artificial Rhonda

Album: *Thing-Fish* (1984)

First line: Don’t look, Ob’Dewlla

The music is based on the song *Ms. Pinky*, recorded at The Record Plant, c. May-June 1976 with overdubs recorded at UMRK, c. 1982-1984. The text contains references to *Valley Girl* and *Dancin’ Fool*.

Arrogant Mop (bootleg)

Arrogant Mop

The working title for the *Joe’s Garage* album until the story was really developed.

The Artisan Acetate

An acetate recording, manufactured by Artisan Sound Recorders in Hollywood in 1969, and sold in 2008, probably by Zappa’s former manager Herb Cohen. The record contains unreleased concert recordings of 1968-1969. One bootleg of this material is entitled *The Original Mothers Of Invention*. In this catalog the title *The Artisan Acetate* has been used, if the content of the original acetate recording is referred.

As A Matter Of Fact SEE **Kill Ugly Radio**

As An Am (semiofficial release)

As I was out sweeping the streets of Fontana SEE **Streets Of Fontana, The**

Asakusa Night (bootleg)

Ask Dr. Stupid

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *Easy Meat* March 21, 1979 at Rhein-Neckarhalle, Eppenheim. The title refers to a segment in animation series *The Ren and Stimpy Show*. In the ASCAP's database there is also variant "Ask Mr. Stupid".

Assault on New York – Toxic Shock Trilogy (bootleg)

Assortment Of Perverse Subconscious Desires, An SEE **Mo 'N Herb's Vacation**

Astronomy Domine (bootleg)

At Loreley (bootleg)

At The Circus (semiofficial release)

At The Gas Station

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

At The Olympic (bootleg)

Athletic dance, An SEE **Mo 'N Herb's Vacation**

Atomic Paganini SEE **Tink Walks Amok**

Atsushi Yanaka from Tokyo Ska Paradise Orchestra Meets FZ SEE **Panta From Brain Police Meets FZ**

Attack, Attack, Attack

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991 with some Synclavier music.

Attack Of The Knick Knack People SEE **Revenge Of The Knick Knack People**

Au SEE **Covers**

Audience Participation

Album: *Hammersmith Odeon* (2010)

Documentary talking segment from the concert in London February 25.-28, 1978.

The Aura Will Prevail (tribute release)

Auspicious Occasion

Album: *Carnegie Hall* (2011)

Documentary talking segment from the concert at Carnegie Hall, October 11, 1971.

Austin 26 Oct 1973 (bootleg)

Australian Yellow Snow SEE **Don't Eat The Yellow...**

Autographe 1982 (bootleg)

Autumn Love (entry in the ASCAP database)

Au20

Special audiophile release of albums *Apostrophe (')* and *One Size Fits All* in July 1997. Both were published as 24 carat gold plated CDs. *Au* is for gold, *20* for the amount of digital bits used.

Ave Maria

Zappa used to activate his audiences by making them to sing according to the MC's suggestions. During 1978 and 1980 one of these suggestions was "Ave Maria" without any reference to a specific composition, just to imitate some "church music" (see Zappa 1989, p. 178). This is also the name of a bootleg recording.

Aybe Sea

Album: *Burnt Weeny Sandwich* (1970)

IAN UNDERWOOD plays piano and harpsichord, Zappa some acoustic guitar. Especially the impressionistic ending might be Underwood's improvisation, which would be a good reason for shared credits. At least it is stylistically very unusual for Zappa. The exact date of the recording is not known, but probably this was recorded during the *Hot Rats* sessions in 1969.

Aybe Sea was not performed in concerts often, but at least at Convocation Hall, Toronto, c. February-March 1969 it was heard: "Played by Frank and (presumably) Don Preston solo, this sweet, delicate piece is an absolute treat to hear live. It makes you wish they had developed it further!" (Parker 2007a)



B

Babbette SEE **Babette**

Babette

Album: *You Can't Do That On Stage Anymore, Vol. 1* (1988)

First line: Don't tell me no, Babette

This 1950's style ballad is from the beginning of 1970's. Probably the first public performance was at State University of New York, Stony Brook, December 1, 1973 (late show). The released version was recorded at Capitol Theatre, Passaic, November 8, 1974.

The song is dedicated to roadie MARTY PERELLIS, who had an important role in Zappa's tour stories. *Babette* is also part of the unrealized set *The Red Throbbler*, in which Babette is the sniffer dog of a customs officer. (Troccoli 1991, p. 54) The title is sometimes spelled *Babbette*.

Baby, baby, why you cryin'? SEE **For The Young Sophisticate**

Baby, Don't You Want A Man Like Me? SEE **Honey, Don't You Want A Man Like Me?**

Baby Snakes

Album: *Sheik Yerbouti* (1979) – *Baby Snakes* (1983)

First line: Late at night is when they come out

The released version was recorded at Hammersmith Odeon, London, January 25, 1978 with overdubs later. There are very different readings of this text. Some believe that “baby snakes” is a reference to the endless mess of power lines and plugs in a recording studio, since there is a reference to Society of Motion Picture & Television Engineers. The other interpretation is that “baby snakes” is a reference to young prostitutes or even more graphically to anatomic details of female genitals because of the text “Sure you know what I'm talkin about / Pink n wet / They make the best kinda pet”.

The “sexy” pose on cover of *Baby Snakes* album is, according to Zappa, just a coincidence: “That was the make-up girl. It was a candid shot, y'know. She just happened to have her tongue stickin' out when she was touchin' up my make-up on the thing.” (Simms 1990)

Baby Snakes (official release)

Baby Snakes Rehearsal

Album: *Baby Snakes Soundtrack* (2012)

Documentary part of the official *Baby Snakes* soundtrack.

Baby Snakes Soundtrack (official release)

Baby Snakes (The Movie)

In October 1987 Zappa released a documentary film about his own Halloween concert at The Palladium, 1977. According to some sources a 90 minutes long version was released already in 1985 (the original version is two hours and 47 minutes). The film was released on DVD in 2003, but many of the talking sections on CD *Baby Snakes Soundtrack* only in 2012.

Baby Snakes – The Song SEE **Baby Snakes**

Baby Take Your Teeth Out

Album: *Them Or Us* (1984)

First line: Baby take your teeth out, try it one time

This pop song with its explicit text of sexual desires was written during a soundcheck at Alte Oper, Frankfurt, June 11-12, 1982. When MATT GROENING interviewed Zappa for *Zappa!*, he remembered the occasion well: “That particular song was concocted at a soundcheck at the place where this concert was taking place in Frankfurt.”

Baby What’s You Doin’ (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Back about a hundred years ago SEE **Diphtheria Blues**

Back On The Straight And Narrow (bootleg)

Back Page #1 SEE **Black Page #1**

Back To The Red World (entry in the ASCAP database)

Bacon Fat

(Andre Williams & Dorothy Brown, new words by Frank Zappa)

Album: *Our Man In Nirvana* (1968) – *Broadway The Hard Way* (1988)

This song, originally released by Andre Williams & His New Group in 1956 (Fortune 831), was a popular cover song both in the beginning and in the end of The Mothers of Invention. The released versions were recorded in Fullerton, November 8, 1968 with original lyrics and at Frauenthal Auditorium, Muskegon, Michigan, March 1, 1988 with totally new text by Zappa.

Bad Acting

Album: *Playground Psychotics* (1992)

Documentary talking from the film *The True Story Of 200 Motels*.

Baked-Bean Boogie

Album: *You Can’t Do That On Stage Anymore, Vol. 5* (1992)

Zappa’s guitar solo, probably in *King Kong* July 8, 1969 in Boston.

Baker’s Dozen (tribute release)

Bamboozled By Love

Album: *Tinsel Town Rebellion* (1981)

First line: Bamboozled by love, oh Lord, the shit done hit the fan

A realistic story of the violent and chauvinistic male jealousy. The song was written and performed already in 1978, but the released version was recorded at Hammersmith Odeon, February 19, 1979.

The Band From Utopia : A Tribute To The Music Of Frank Zappa (tribute release)

Band Introduction At The Fillmore West

Album: *Mystery Disc I* (1991/1998)

Band presentation recorded in the end of 1965 or in the beginning of 1966, while The Mothers of Invention was the warm-up band for LENNY BRUCE.

Barcelona The Hard Way (bootleg)

Barking Pumpkin Goes Digital

A promotional 12” single released in 1983 (AS 1670). It contains alternate mixes of *The Man From Utopia Meets Mary Lou* and *Cocaine Decision* on side A, while the whole B-side is filled by the third movement of *Mo’N Herb’s Vacation*.

Basement Music #1

Album: *The Lost Episodes* (1996)

A home recording realized with a synthesizer c. 1977-1978. This and *Basement Music #2* can be seen as the predecessor of Zappa's work with his Synclavier in 1980's. Some bootlegs – e.g. *Apocrypha* – offer a longer version of the same music.

Frank Zappa talks about this music in the liner notes of *The Lost Episodes*: “At the time Warner Bros. made it impossible for me to record anywhere, I had a 4-track and decided to record in my basement. That's me wasting time with a very primitive rhythm box, a Rhythm Ace, fed into a flanger. The music was done on a synthesizer called a Synkey. It was all played live, with no overdubs.”

Basement Music #2

Album: *QuAUDIOPHILIAC* (2004) – *Baby Snakes Soundtrack* (2012)

According to the album booklet this music has been released in the film *Baby Snakes*. It seems that this is the same as *She Said* on *Baby Snakes Soundtrack*. In the film it is preceded by *City Of Tiny Lites*. The version on *QuAUDIOPHILIAC* was recorded at Zappa basement, c. 1977-1978 and mixed at Village Recorders, LA, April 30, 1978.

The Basic Primer: Z to A (bootleg)

Bass And Drum Song

Album: Officially unreleased

This song was recorded at The Record Plant, March 3, 1970 with Zappa, Ian Underwood, DON HARRIS and MAX BENNETT. At the same session were recorded *The Clap*, *Sharleena* and *I'm A Rolling Stone*, another otherwise unknown title. It is also possible that *Bass And Drum Song* is just a working title for a song we now know with another title.

Bathtub Man

(Napoleon Murphy Brock & George Duke & Frank Zappa)

Album: *One Shot Deal* (2008)

First line: Ah, look, you know they tried to tell me

Improvised segment at Palais des Sports, Paris, September 26, 1974. Napoleon Murphy Brock and GEORGE DUKE are chatting on top of a simple blues accompaniment.

Bavarian Extravaganza (bootleg)

Bavarian Sunset

Album: *Trance-Fusion* (2006)

A duo guitar performance by Frank and Dweezil Zappa in *I Am The Walrus* May 9, 1988 at Rudi-Sedlmeyer Sporthalle, Munich. On the background there is a guitar loop done by Frank Zappa (Greenaway 2010, p. 98).

BBYNHIYL SEE **Best Band You Never Heard In Your Life**

Be a jerk, and go to work SEE **Brown Shoes Don't Make It**

Be Bop Tango SEE **Be-Bop Tango**

Be Bop Tango Contest Live (bootleg)

Be In My Video

Album: *Them Or Us* (1984) – *You Can't Do That On Stage Anymore, Vol. 1* (1988)

First line: Be in my video, darling, every night

Some think that the text is mocking DAVID BOWIE's music videos *China Girl* and *Dance The Blues* (Watson 1994, p. 454). The song was recorded at UMRK, c. 1982-84. On *You Can't Do That On Stage Anymore, Vol.*

I (recorded at The Pier, NYC, August 26, 1984) there is a current rendition of the text, while the refrain "and then we'll dance the blues" has turned to "and then we'll mine the harbor", a reference to the mining of Nicaragua's harbors in president Reagan's attempt to isolate the poor country.

The Beach Song SEE **Lemme Take You To The Beach**

Beat Club SEE **Lieder-Liches**

Beat It With Your Fist

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *The Torture Never Stops* October 30, 1980 at The Palladium. Arthur Barrow has told that during this performance he played his bass trying on purpose to disrupt the rhythmic flow because he was pissed at Zappa's remarks of him playing "too busy". (Barrow 2016, p. 113)

Beat The Boots [I] (semiofficial release)

Beat The Boots II (semiofficial release)

Beat The Boots III (semiofficial release)

Beat The Boots

Frank Zappa did not appreciate the work of the bootleggers much. In 1990's he started a campaign to encourage his fans to stop buying illegal released by releasing them by himself. Zappa did not do any hard work, he just picked up the "best" titles from a list a Rhino Records official gave him. Zappa's idea was to release and sell his "legal bootlegs" just as the originals without enhancing the quality in any way (the cover details were corrected a little).

The first box was released in July 7, 1991, the second in June 16, 1992, both by Rhino Records. The third and presumably the last box was released by Amazon.com as digital downloads between January 21 and February 2, 2009. The construction of this box was different. While the two first contained exact replicas of bootleg released with original covers, the third one was compiled from several bootlegs without using them as such. This must have been a decision by Gail Zappa. Frank Zappa did not make any comments on the selections he chose, but as the result of these releases several unreleased tracks are now legally released.

It is, however, important to remember that while hating to be ripped off Zappa also understood very well the need to "find out": "Well, look, it depends on what the intent is. If the intent is to rip me off, then I hate it. If the intent is to find out what's going on, then I think it's fabulous. I'm glad that somebody takes an interest in it, and I'm glad they enjoy it, and whatever I do is for other people's enjoyment here, y'know? But just like anybody else, who wants to get ripped off? I'm not interested in bending over. So ... there you have it." (Simms 1990)

Beat The Reaper

Album: *Civilization Phaze III* (1994)

Frank Zappa describes this Synclavier composition recorded at UMRK, 1991-1992 in the liner notes like this: "With the thunderclap, various types of inexplicable social actions break out all over the piano. Each of the nine movements within this piece should alternate the focus from piano interior, region by region, with the exterior, region by region. The actions should illustrate the current fetish for life extending or 'youthening' trends, including meditation, bizarre diets, pill and algae consumption, violent aerobics, 'The Easy Glider', stair-steppers, etc."

An arrangement for chamber orchestra was performed in *The Yellow Shark* concerts, but it was omitted from the CD release for unknown reasons. Maybe there were no excellent performances available, but probably the Zappa audience would warmly welcome any of them even over 20 years later.

The Beatles Medley SEE **Texas Medley**

Beauty is not love SEE **Packard Goose**

Beauty Knows No Pain

Album: *You Are What You Is* (1981)

First line: Beauty knows no pain, so what you're cryin' about, girl?

Part of the 1980 tour medley of songs criticizing the empty life of white, wealthy society circles. The song was recorded probably at Tower Theater, Upper Darby, Philadelphia, April 29, 1980 (late show), with overdubs recorded at UMRK, July-September 1980.

The creating of the song started in December 26, 1975 at Paramount Theater, Oakland, where Zappa's band touched the musical material of it inside *Chunga's Revenge*.

Be-Bop Tango

Album: *The Yellow Shark* (1993)

This is a shorter arrangement of the *Be-Bop Tango (Of The Old Jazzmen's Church)* for chamber orchestra and with a shorter title. It was recorded in September 1992 in Europe by Ensemble Modern.

The performances on *The Yellow Shark* album are all composites of best performances from different concerts melded together by Frank Zappa. "And when you listen to the CD, it's quite amazing were able to pull it off. The way it all fell together, Frank was able to make some very suave edits. You really can't hear the ambience change." (Spencer Chrislu in the liner notes) This is why the recording place information is always "in Europe". There were eight concerts, three in Frankfurt (Alte Oper, September 17-19), two in Berlin (Philharmonie, September 22-23), and three in Vienna (Konzerthaus, September 26-28, 1992).

Be-Bop Tango Contest

Album: *Transmission Impossible* (2015)

This audience participation routine with lots of band playing was performed and recorded at University of Waterloo, Canada, November 18, 1973.

Be-Bop Tango (Of The Old Jazzmen's Church)

Album: *Roxy & Elsewhere* (1974)

First line: Some of you may know that the tango, which is not a very popular dance anymore

The released version, recorded at Roxy, Los Angeles, December 8-10, 1973, contains an introduction to tango's history by Zappa. After five minutes Zappa introduces the rhythmically tough melody to which the audience is supposed to dance.

Been To Kansas City In A Minor

Album: *Imaginary Diseases* (2006)

A group improvisation at Cowtown Ballroom, Kansas City, December 2, 1972. This music is also known among the tape-traders as "KC Blues".

Beer Shampoo

Album: *Playground Psychotics* (1992)

Documentary tour chatting recording from the beginning of 1970's.

Before The Beginning SEE **History And Collected Improvisations Of The Mothers Of Invention**

The Beltway Bandits

Album: *Jazz From Hell* (1986)

A Synclavier composition from 1985-1986.

The title refers to a term that was used of private companies around Washington DC, whose major business was to provide consulting services to the US government. The phrase was originally an insult, implying that the companies preyed like bandits on the largesse of the federal government.

Beneath Contempt

Album: Officially unreleased

First line: So low / you go very low / Low is where you come from / Low is where you go / Beneath contempt! / Beneath contempt! / You're the vicious sleaze / We call *The Government*

These lyrics are in the text book *Zonx* (Zappa 1996, p. 620). Nothing is known about possible music to these words. Since *Zonx* is most likely produced in cooperation with the Zappa Family Trust, all similar texts in the book have been regarded as genuine Frank Zappa works.

Bennett Gets Down (unreleased and generally unspecified item, see Russo 2017, p. 328-329, also an entry in the ASCAP database)

Benson's Groove SEE **Secret Greasings**

Berglers Balz (bootleg)

The Berkeley Concert

This double album, recorded by Lenny Bruce December 12, 1965, was assembled and co-produced by Frank Zappa. The album was released in February 1, 1969 on Bizarre Records (Reprise 2XS 6329).

The Best Band In USA (bootleg)

Best Band You Never Heard In Your Life (official release)

The Best Of Frank Zappa (semiofficial release October 30, 2004)

The Best Of The Mothers SEE **Mothermania**

The Best Slidin' is Horse Ridin' (bootleg)

Better look around SEE **Hot Poop & Mother People**

Beyond Boundaries, Guitar Solos (tribute release)

Beyond The Fringe Of Audience... (bootleg)

Beyond The Reef SEE **Getting Stewed**

Bicycle concerto SEE **Concerto for Two Bicycles**

The Big Ball

A Warner-Reprise Loss Leader double album (PRO-358) that includes *WPLJ* from *Burnt Weeny Sandwich*. This was released in 1970.

Big Klown Dancer (entry in the ASCAP database)

Big Mother Is Watching You (bootleg)

Big Leg Emma

Album: *Absolutely Free* (1967)

First line: There's a dilemma about my big leg Emma

We have an official statement from Zappa that at least sometimes he was "in it for the money": "(...) it was a straight commercial attempt to just go in with a piece of absolute shit for a market that is based on shit. It is an experiment." (Kofsky 1970, p. 27) The song was first released only as a single that was recorded at TTG Studios, March 6, 1967. Unofficially the song was called *Dilemma*.

Big Oil In America (entry in the ASCAP database)

Big Sequence

Album: Officially unreleased

Unreleased Synclavier composition from 1986, the beginning of which Zappa used later as *Religious Superstition*. This and other unreleased Synclavier stuff have been circulating as a cassette (see *Resolver + Brutality*). All of its music is from 1986 and is thematically linked with the albums *Frank Zappa Meets The Mothers Of Prevention* and *Civilization Phaze III*.

The Big Squeeze

Album: *The Lost Episodes* (1996) – *Finer Moments* (2012)

In 1967 animator ED SEEMAN, who was also a great fan of Frank Zappa, asked him to do the music for a *Luden's Cough Drop* ad. Zappa wanted \$2000 and a studio. The result won a Clio Award for "Best Use of Sound". Zappa used Ed Seeman also for filming 14 hours of footage for the movie *Uncle Meat*. The ad was recorded at Mayfair with DICK BARBER (voices and noise) and Frank Zappa (kazoo, celesta and percussion), with ending voice by Ed Seeman. On *The Lost Episodes* the title is *The Big Squeeze* and on *Finer Moments* for some reasons *Music from The Big Squeeze* although it is the same recording.

The Big Surfer

Album: *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 1* (2010) – *Masked Turnip Cyclophony* (2015)

First line: It is a great pleasure to be back on the beach here at Santa Monica

BRIAN LORD, Frank Zappa, PAUL BUFF and Ray Collins recorded this song in May 1963 under the pseudonym Brian Lord & The Midnighters. Brian Lord was a radio personality, who was known for his impersonation of JOHN F. KENNEDY. In this song "JFK" is visiting the beach people at Santa Monica. The single (Capitol Records 4981) had to be withdrawn in a couple of weeks, when Kennedy was shot in Dallas.

Big Swifty

Album: *Waka/Jawaka* (1972)

Frank Zappa performed this instrumental composition from 1971 to 1988. The released version was recorded at Paramount Recording Studios, LA, April 17, 1972. The title has been taken from the world of *The Adventures Of Gregory Peccary*, in which there is an advertising agency by that name. Italian release of the album (Bizarre 44203 / 2094) gives the title in short form *Swifty*.

Billboard Frolics SEE **Merrily We Roll Along** (Covers)

Bill's Corpse

A composition by Don Van Vliet, incorrectly credited to Frank Zappa in the ASCAP database.

Billy The Mountain

Album: *Just Another Band From L.A.* (1972) – *Carnegie Hall* (2011)

First line: Billy the Mountain, Billy the Mountain

This story about a mountain called Billy and a tree called Ethel can be found in the book *Them Or Us* (Zappa 1984). Collectors and traders of concert tapes have found several slightly different concert versions, but probably the earliest public performance was in the concert May 18, 1971 at Bridges Auditorium, Pomona College, Claremont. Zappa used much time for explaining the storyline to the audience: "This material is so new that we don't even know it. (...) The name of the song is 'Billy The Mountain', which is an extended oratorio-type item. It tells the story of a mountain that has posed for years for all of these picture postcards, you see?" The released version was recorded in Los Angeles, August 7, 1971. On *Carnegie Hall* there is a big solo segment, which has been entitled *Billy The Mountain – The Carnegie solos*.

The composition includes a lot of quotations, e.g. *Pomp and Circumstance March No. 1 in D major* by EDWARD ELGAR, *Johnny's Theme* by PAUL ANKA, *Off We Go Into The Wild Blue Yonder* by ROBERT CRAWFORD, *O Mein Papa* by PAUL BURKHARD, *Over The Rainbow* by HAROLD ARLEN, *Star-Spangled Banner* and *Suite: Judy Blue Eyes* by STEPHEN STILLS. The ASCAP database mentions a part entitled *Night Of The Freak Mountain*.

Billy The Mountain – The Carnegie solos SEE **Billy The Mountain**

Binder Logo

The ASCAP database contains several entries credited to “Thunes” and “Zappa Frank Vincent”. The publisher of these entries is Fighty-Bitey Music, which has published at least compositions by Dweezil Zappa. It is possible and even probable that these entries have nothing to do with Frank Zappa and are all in fact works by Dweezil Zappa and Scott Thunes, who worked with Dweezil in the beginning of his career.

The other “Thunes-Zappa” titles in the ASCAP database are *Bone Daddy* – *Bones March In Phone Booth* – *Brahms Lullaby* – *Car Pulls Up To House* – *Card Trick Fails* – *Cleaning Piano Tickle* – *Curtain Opens* – *End Credits* – *Gong Mark Falls* – *Hand Door Lock Sting* – *Hand Now Appearing Marc’s Pict* – *Head* – *It’s Just A Trick* – *Lance Produces A Deck Of Cards* – *Magic Marc* – *Marc Levitates Lance’s Second* – *Mystery Magical Tour* – *Mystery Theme Creaking Door* – *No One On Phone Sting* – *Phone Ring Sting* – *Piano Hello Tri Tone* – *Pork Sword* – *Primavera From The Four Seasons* – *Rock Mysterioso Thru John Asti* – *Skeleton In Phone Booth Sting* – *Where Are We*.

The Birth Of Captain Beefheart

Album: *Mystery Disc 1* (1991/1998)

Documentary story about how Don Van Vliet turned into Captain Beefheart. It was recorded at Studio Z, Cucamonga, 1964.

LORRAINE BELCHER is one of the few people who still remembers the interior of Studio Z, which was torn down already in the 1960’s: “Upon entering, there was an office to the left, control room to the right, then double swinging doors which led to the recording area, which was a huge room. To the left were dilapidated couches, to the right a grand piano. Musical instruments and drum sets, cords running everywhere. Past the piano was a long rectangular area where he projected films on the back wall. Past the couches there was a wall with a window and door that led into the bedroom, which was festooned with a myriad of wacky items, including a huge aquarium filled with decapitated dolls... heads & arms filling it to the brim. On the back wall was a glittering jukebox.” (Greenaway 2017, p. 9)

Bit Of Nostalgia

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set, which includes a fragment of the original recording of *Hurricane* by ED SIGARLAKI (released 1964).

Black Beauty

Album: *Mystery Disc 2* (1992/1998)

Zappa’s guitar solo in *King Kong* February 7-8, 1969 at Thee Image, Miami.

Black Napkins

Album: *Zoot Allures* (1976) – *Frank Zappa Plays The Music Of Frank Zappa* (1996) – *Joe’s Camouflage* (2014)

Black Napkins is one of the three Zappa’s signature compositions (the other two are *Zoot Allures* and *Watermelon In Easter Hay*). The released version was recorded at Kōsei Nenkin Kaikan, Osaka, February 3, 1976. On *Frank Zappa Plays The Music Of Frank Zappa* there is an earlier concert version from Ljubljana November 22, 1975. On *Joe’s Camouflage* there is an even earlier version, recorded in August 25, 1975 at Sunset Boulevard studios. This version includes a solo for viola by NOVI NOVOG.

Dweezil Zappa explained the concept of “signature composition” in the liner notes of *Frank Zappa Plays The Music Of Frank Zappa*: “When Frank was asked whether or not he felt he had written or recorded anything that was unique or special to him he replied, ‘Yes.’ He then mentioned the names of 3 guitar instrumentals; *Black Napkins*, *Zoot Allures* and *Watermelon In Easter Hay*. He considered these his ‘signature pieces’.”

The real public world premiere, unfortunately still unreleased, of this composition was in September 18, 1975 at Royce Hall, UCLA with the Abnuceals Emuukha Electric Symphony Orchestra. The performance was in many ways exceptional, since the orchestra had not rehearsed the composition at all, all was done impromptu. Audience low-fi tape recordings of these concerts have been circulating. Even in following con-

certs, like at Capital Theater, Passaic in October 25, Zappa introduced it as unnamed work: “This here is a new song that we’ve got, it doesn’t have a name yet, but it’s the kind of song where I have to get my hair up I think. This is for lovers only. You know what I mean?”

By the way, if you thought that “Abnuceals Emuukha” means something, you are wrong. FZ: “I made ‘em up.” [Den Simms: Just made up words?] FZ: “Where do you think words come from? Somebody’s gotta make ‘em up, y’know. They’re only made out of letters.” (Simms 1990)

Black Page #1

Album: *Zappa In New York* (1978) – *Beat The Boots III* (2009)

The released version was recorded at The Palladium, December 28, 1976. The version on *Beat The Boots III* is a Synclavier recording from 1986. Terry Bozzio has told the following in 1992: “He wrote it because we had done this 40-piece orchestra gig together and he was always hearing the studio musicians in LA that he was using on that talking about the fear of going into sessions some morning and being faced with ‘the black page’. So he decided to write his ‘Black Page’. Then he gave it to me, and I could play parts of it right away. But it wasn’t a pressure thing, it just sat on my music stand and for about 15 minutes every day for 2 weeks before we would rehearse I would work on it. And after 2 weeks I had it together and I played it for him. And he said, ‘Great!’ took it home, wrote the melody and the chord changes, brought it back in. And we all started playing it.” (To Andrew Greenaway, September 29, 1992).

Bootleg *The Lone Ranger* contains the composition under title *Last And Least*. In the ASCAP database it is also with a misspelled title “Back Page #1”.

Black Page #2

Album: *Zappa In New York* (1978)

This was recorded at The Palladium, December 28, 1976 as was *Black Page #1*. This is how Zappa introduced the #2: “This song was originally constructed as a drum solo. That’s right. Now, after Terry learned how to play ‘The Black Page’ on the drum set, I figured, well, maybe it would be good for other instruments. So I wrote a melody that went along with the drum solo, and that turned into ‘The Black Page, Part 1, The Hard Version.’ Then I said, well, what about the other people in the world who might enjoy the melody of ‘The Black Page’ but couldn’t really approach its statistical density in its basic form? So, I went to work and constructed a little ditty which is now being set up for you with this little disco type vamp. This is ‘The Black Page, Part 2, The Easy Teen-age New York Version’.”

Black Page (1984)

Album: *You Can’t Do That On Stage Anymore, Vol. 4* (1991)

A concert version from Vancouver (Queen Elizabeth Theatre) December 18, 1984 (guitar solo from The Pier, NYC, August 26, 1984). Nobody knows, why Zappa wanted to identify this rendition with the year in the title, but so he did.

The Black Page Drum Solo

Album: *Zappa In New York* (1978)

Terry Bozzio’s rendition of the Franz Zappa composition *The Black Page #1* recorded at The Palladium, December 28, 1976.

The Black Page (New Age Version)

Album: *Make A Jazz Noise Here* (1991)

This version of *Black Page #1* was recorded at Tower Theater, Upper Darby, February 12, 1988, at Le Summum, Grenoble, May 19, 1988 (the guitar solo) and at Palasport, Modena, June 5, 1988.

Black Tongue

(Gene Simmons & Frank Zappa)

Album: ****hole* (Gene Simmons, 2004)

This is a rare example of the Zappa Family Trust's view in licensing Zappa's music to be used in new compositions (Extraordinary Teamwork). In this case it is a GENE SIMMONS composition, which contains Zappa's voice and guitar riffs from *Underground Freak-Out Music* and *Black Napkins*. Dweezil Zappa is playing lead guitar and there are voices by Gail, Ahmet and MOON ZAPPA as well. No other examples have since emerged.

Black Water (tribute release)

The Blackouts

Album: *The Lost Episodes* (1996)

Documentary talking from 1958 or 1959, when Frank Zappa was the drummer of THE BLACKOUTS. The other musicians were WAYNE LYLES (vocals), TERRY WIMBERLY (piano) and ELWOOD JR. MADEO (guitar). In this short snippet they briefly discuss recent participation in an NAACP (The National Association for the Advancement of Colored People) benefit concert starring EARL BOSTIC and LOUIS ARMSTRONG at the Shrine Auditorium.

Blessed Relief

Album: *The Grand Wazoo* (1972) – *Joe's Damage* (2004)

The official release was recorded at Paramount Studios, Los Angeles, April 18, 1972. On *Joe's Damage* there is a rehearsal version recorded in 1972 and combined with *New Brown Clouds*.

The Blimp

(Composed by Frank Zappa, words by Don Van Vliet)

Album: *Trout Mask Replica* (Captain Beefheart, 1969)

This composition combines a poem by Captain Beefheart and a snippet of music from Zappa's *Charles Ives* as a concert performance. This is how Zappa himself remembered the recording in the Guitar Player interview in 1993: "I was in the studio mixing some other tapes, and the band that's playing on The Blimp is actually The Mothers. The vocal on The Blimp was recorded by telephone. He had just written these lyrics, and he had one of the guys in the band recite it to me over the phone. I taped it in the studio, and recorded it onto the piece of tape that I had up at the time, which was my track. So that's how that came about." The guy reciting the words was JEFF COTTON (or ANTENNAE JIMMY SEMENS, as he was known at the time).

Blood On The Canvas

(Composed by Frank Zappa, words by Eric Bogosian)

Album: *Blood On The Canvas* (MOCA, p1987)

Blood On The Canvas is a strange case. Frank Zappa made this work with performance artist ERIC BOGOSIAN and a cassette was released by Museum of Contemporary Art (MOCA) in Los Angeles in 1987 and it was meant to be available from the book store of the museum. Possibly 10.000 copies were made, but none were officially sold (Russo 2017, p. 177).

Frank Zappa did not later admit that *Blood On The Canvas* even existed. According to Bogosian the cassette was never released, since Zappa and later the Zappa Family Trust did not accept a shared copyright and either Bogosian was ready to give up. At least some copies of the cassette do exist and here is a summary of it. On A-side there is *Blood On The Canvas*, a 28 minutes long combination of strongly blasphemous text by Bogosian and some Zappa's Synclavier music. According to the cassette liner notes it was "Written by Frank Zappa and Eric Bogosian" and "Directed and produced by Frank Zappa". The cassette belongs to a series "Special Edition: Territory of Art, II". The B-side contains an interview (16'14) with Zappa and Bogosian by GREG FITZGERALD (WGBH, Boston), recorded November 7, 1986. The ASCAP database gives credits to Zappa for the whole work.

The music by Zappa is mostly very short snippets of Synclavier (7 cues), but there is also a one minute version of *Massaggio Galore* and a short (19 seconds) snippet of *Reagan At Bitburg*. The total amount of music is less than 3 minutes. According to JOHN HUTCHISON (alt.fan.frank-zappa, January 5, 2003), the text contains the following parts: *Bobby, This Is Tony – WXTC – It's The Eighties – Get The Makeup – I Can Get Us In – I'm Going To Have To Put You On Medication – We're Going To Kill Ya – Chewing On The Wires*. The title information the ASCAP database is something so different that I have decided not to take it seriously.

Blood Unit

Album: *Meat Light* (2017)

A short band instrumental segment in the general style of the *Uncle Meat* album and Dick Kunc in the beginning giving the music its title: "This would be the unbelievable Blood Unit". It was recorded at Apostolic Studios, New York City, October, 1967 – February, 1968.

In 1989 Frank Zappa talked obviously about this music: "Well, I remember the cue is something with a lot of sixteenth notes in it, sextuplets that had something to do with, uh, it's been so long since I saw the movie, it was for a plane taking off, and that part was used, and also, the trail of blood sequence in *World's Greatest Sinner*, where the guy stabs the host and there's supposed to be a trail of blood on the lawn. That was called 'Blood Unit', in the scoring list, and that whole unit was done with electric instruments for *Uncle Meat*, but I can't remember what I called it. I know it's in the album." (Simms 1990)

Blow Job SEE **Mo 'N Herb's Vacation**

Blue Danube SEE **An der schönen blauen Donau, op. 314** (Covers)

The Blue Light

Album: *Tinsel Town Rebellion* (1981)

First line: Your ethos! Your pathos! Your Porthos! Your Aramis! Your Brut Cologne! (You're writing home?)

The song text mocks the miserable and drug filled life of the young generations of 1960's, there is e.g. a reference to DONOVAN's song *Atlantis* from 1968. Zappa is using the meltdown style here for the first time. The released track was recorded at Berkeley Community Theater, December 5, 1980 (early and late shows) and Santa Monica Civic Auditorium, December 11, 1980 (late show). The music includes quotations from *My Sharona* by DOUG FIEGER & BERTON AVERRE and *Jaws* by JOHN WILLIAMS.

Blue Whale (tribute release)

Blues For A Minute

Audience recording title for a segment in a concert at Deutschlandhalle, Berlin, September 15, 1972.

The expression "audience recording title" is used in this catalog to cover any title given to segments of music in different (illegal) recordings made by the members of concert audience. These titles are of course unofficial and unstable, since nobody is keeping discipline. I have incorporated these titles simply because they exist and may be encountered by any active Frank Zappa fan.

Blues Shuffle In The Key Of C

Audience recording title for the opening blues jam in a concert at Sports Arena, San Diego, February 8, 1970 with Zappa, Max Bennett, ED GREENE and Ian Underwood.

Bob In Dacron

Album: *The London Symphony Orchestra, Vol. II* (1987)

This ballet music was composed already in 1970's, but it was not recorded before January 12-14, 1983 at Twickenham Studios, London. Some listeners have found quotations from *Wind Quintet*, *Pedro's Dowry* and *Thirteen* in the second movement of *Bob In Dacron*.

Bobby Brown

Album: *Sheik Yerbouti* (1979)

First line: Hey there, people, I'm Bobby Brown

This song was one of the biggest commercial hits for Zappa, but the text is so blunt and graphic that the radio stations in English speaking countries did not want to air it (Watson 1994, p. 351). Also the listeners have had very mixed feelings. Some people think that it is extremely chauvinistic while others read it as a rude mock of chauvinistic men. At The Palladium, October 28, 1977 Zappa introduced the song as a new one and explained in length its background (there were three "asshole journalists" who tried to irritate Zappa with talking about his "sexists" lyrics). He also reminded the audience about his attitude: there are dumb people on both sides, and in the end dedicates the song to these three "assholes".

The released version was recorded at Hammersmith Odeon, January 27, 1978 with overdubs in the studio. The title has been *Bobby Brown Goes Down* on many releases, or *Bobby Brown (Goes Down)*.

Bobby Brown (Goes Down) SEE **Bobby Brown**

Bognor Regis

Album: Officially unreleased

Zappa planned to release this instrumental as the B side of *Sharleena* in 1970, but did not do it in the end. The recording has been made probably in August – September 1969 with the *Hot Rats* session musicians and some acetate copies have been circulating. Bootleg *Hot Rat Sessions* contains this song – basically "merely a blues in E major" – as well.

JEFF DEXTER has described, how Zappa let Dexter listen to the song and then asked for an evaluation: "Frank hands me a 10" Artisan Sound Recorders acetate. Printed on side one, is 'Sharleena' (vocal) 3:54 which has been crossed out but written in ballpoint it says 2.54, a real single edit, under three minutes. (...) As the record finishes Frank comes closer to the stage, he doesn't look too convinced. I quickly flip the disk and play side two 'Bognor Regis' (instrumental) 4:48. I crack up laughing at the title, it just seemed so funny, but I loved it. I then plopped on another record and put Frank's acetate back in its brown bag to hand it back. Frank holds up his hand and say, 'you keep it, play it again if you want, it's the only one, let me know what you think,' then he heads off round the back of the stage." (Jazzwise #71, 2003-2004).

Bogus Pomp

Album: *Orchestral Favorites* (1979) – *London Symphony Orchestra Vol. II* (1987)

Frank Zappa described his composition *Bogus Pomp* as a parody of traditional film music. In this case the musical themes are mostly from the movie *200 Motels*. The eight parts are: I (*Overture/Holiday In Berlin – Semi-Fraudulent/ Direct-From-Hollywood Overture*) – II (*Touring Can Make You Crazy*) – III (*Centerville*) – IV (*Prologue*) – V (*Redneck Eats – Like It Or Not – Piece One – Piano/Drum Duet*) – VI (*Sealed Tuna Sandwich Suite - This Town Is A Sealed Tuna Sandwich (prologue) - Tuna Fish Promenade - The Sealed Tuna Bolero*) – VII (*Dance Of The Just Plain Folks – The Rejected Mexican Pope Leaves The Stage and Undaunted, The Band Plays On – Piece Two*) – VIII (*The Pleated Gazelle Finale – Bogus Pomp Finale*).

Orchestral Favorites, recorded at Royce Hall, UCLA, September 18-19, 1975, contains only parts 4-8, while *London Symphony Orchestra Vol. II*, recorded at Twickenham Studio, London, January 12-14, 1983, contains the whole work. The orchestration on the latter recording is by DAVID OCKER.

A Bolero In G

Album: Officially unreleased

An early and quite different version of *Chunga's Revenge*, which Zappa introduced at San Diego Sports Arena, February 2, 1970 like this: "It's a Bolero and it's in the key of G for those of you who like to be harmonically oriented."

Bondage

Album: Officially unreleased

A Synclavier composition, which contains same samples as *Porn Wars*. On *Resolver* + *Brutality* there is also another version of the same material entitled *Bondage (Maniac Mix)*.

Bondage (Maniac Mix) SEE **Bondage**

Bongo Fury (official release)

Bongo Fury In El Paso (bootleg)

Bongo Madness

A band improvisation by The Mothers Of Invention at Copenhagen Tivoli Gardens, October 3, 1968, containing the usual Roy Estrada's "Gas mask frenzy" and Zappa singing *God Bless America*.

Booger Freaks Of America

Album: Officially unreleased

The Columbia test record 6477 (*We Are The Mothers & This Is What We Sound Like*) contains this 1'22 minutes long performance, which has been released on several bootlegs.

The Booger Man

(Napoleon Murphy Brock & George Duke & Frank Zappa)

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

First line: (White juice on his beard) / Well the Booger Man

This is Duke, Zappa and Brock doing their thing at Capitol Theater, Passaic, November 8, 1974 (early show).

The expression "booger" was used in Zappa's world at least in two meanings. When Zappa's friends Kenny and Ronnie were dealing with "boogers", it was a euphemism for snot from their noses. Later a "booger" or more precisely "booger bear" was usually a not so nice name for any groupie, who was not enough "beautiful".

Boogie

Audience recording title for a long improvisation by LOWELL GEORGE and Frank Zappa at Rockpile, Toronto, May 24, 1969 (early show). Zappa introduced it like this: "And now teenagers, as a change of pace, we're preparing at this very moment to boogie for you. I'm sorry. Stuck under a rock. It takes a while for us to build up to a boogie. (...) Lowell will begin our boogie in the key of G". (Transcription in Parker 2007a)

Boogie For Berkeley

Album: Officially unreleased

KWST aired this composition November 1, 1975 and Frank Zappa introduced it like this: "The name of the song is 'Boogie For Berkeley.' It was never released on a record – in fact it was only performed in concert twice."

It is unclear, if this is the same as *Interlude* or *Another Whole Melodic Section* which have sometimes been called *Boogie For Berkeley* as well. Because it is an early composition (1968), introducing it seven years later sounds a little peculiar. The ASCAP database knows only one *Boogie For Berkeley* entry.

Boogie for Berkeley (1968) SEE **Interlude**

Boot The Beats (bootleg)

Boppa dooaydoo SEE **No, No, No**

Bored Out 90 Over

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

Born To Suck SEE **The Mammy Anthem**

Bossa Nova Pervartamento

Album: *Mystery Disc 1* (1991/1998) – *Joe's XMASage* (2005)

A Studio Z jam March 25, 1963 with Zappa's acoustic guitar, LES PAPP on drums and BOBBY SALDANA on bass. On bootleg *Apocrypha* it is entitled *The Story Of Electricity*. On *Joe's Xmasage* it has been entitled *GTR Trio*. The recording was made just one day before the notorious police raid.

Boston Tea Party (bootleg)

Los Botas Graciosas Marchan Sobre Polonia (bootleg)

Botulism On The Hoof

Album: *Playground Psychotics* (1992)

Documentary field recording from the beginning of 1970's. The ASCAP database offers a misspelled title "Botylism On The Hoot".

Boulez Conducts Zappa – The Perfect Stranger (official release)

Bow Tie Daddy

Album: *We're Only In It For The Money* (1968)

First line: Bow tie Daddy, doncha blow your top

This authentic telephone conversation that was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967, was extracted as an individual song entitled *Telephone Conversation* in the CD version of the album.

Bowling On Charen

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *Wild Love* October 28, 1978 at The Palladium, also known as *The Squirm* (e.g. on bootleg *Halloween In The Big Apple*).

According to Scott Parker, Zappa created the main riff in the concert at Olympen, Lund, in March 2, 1976 while playing *Zoot Allures*. (Parker 2015, p. 280)

Boy Wonder, I Love You

Album: *Boy Wonder, I Love you* (MGM Records K13632, single, November 14, 1966)

First line: Boy Wonder, I love you

Zappa wrote, arranged and produced this little song, which was performed by BURT WARD, better known as Batman's sidekick Robin. The song was recorded at TTG Studios, June 9, 1966.

Brahms' Lullaby SEE **Wiegenlied, op. 49, no 4** (Covers)

The Brain (bootleg)

Breakfast (entry in the ASCAP database)

Breaktime

(Frank Zappa & Ronnie Williams & Paul Buff)

Album: *Breaktime* (Emmy Records E-1008, single, June 1961)

This song is possibly the earliest official release of any Zappa's composition. It was recorded in May 1961, performed by THE MASTERS alias Paul Buff on piano, RONNIE WILLIAMS on bass and drums and Frank Zappa on guitar.

Breast (bootleg)
Brest (bootleg)
Brian Brian SEE **Louie Louie** (Covers)

Briefcase Boogie

Album: *Thing-Fish* (1984)
First line: Anything you say, Master! Take me, I'm yours!
Zappa's bitter comments on women's liberation movement merged in the story of Thing-Fish. It was recorded at UMRK, c. 1982-84.

Brixton Still Life

Album: *Playground Psychotics* (1992)
Zappa's guitar solo in *A Pound For A Brown (On The Bus)* at Rainbow Theatre, December 10, 1971.

Broadway The Hard Way (official release)
The Broccoli Shower (bootleg)
Broken Eagle (entry in the ASCAP database)

Broken Hearts Are For Assholes

Album: *Sheik Yerbouti* (1979)
First line: Hey! Do you know what you are? – Some of you might not agree
Strict and ruthless story of a man seeking for new experiences in a gay bar called The Gilded Grape. In the end Zappa changes the point of view and starts talking about anal sex with women. The basic track was recorded at Hammersmith Odeon, January 27, 1978 with overdubs. The song was a popular concert number in 1977-1982 with 138 known performances.
Dweezil Zappa affirmed in 1991 that he used to re-write the lyrics of this particular songs for topical reasons. Among the ones already known were "Starting Wars Is For Assholes" and "George Bush Is An Asshole" and Dweezil Zappa provided another one as well, "Daryl Gates Is An Asshole" (a reference to the famous Rodney King beating by LAPD in 1991; Gates was the chief of LAPD at that time). (Greenaway 2017, p. 335)

Broth reminds me of nuns SEE **Little Green Scratchy Corduroy**

Brown Moses

Album: *Thing-Fish* (1984)
First line: What wickedness is dis?
Zappa wrote this spiritual obviously just for the needs of *Thing-Fish*. The song was recorded at UMRK, c. 1982-84. In 1993 Zappa recalled the song like this: "I love 'Brown Moses', it's a great song to sing. Actually, I'm a pretty decent composer of Negro spirituals." (Watson 1994, p.447, footnote 75)

Brown Shoes Don't Make It

Album: *Absolutely Free* (1967) – *Tinsel Town Rebellion* (1981)
First line: Brown shoes don't make it – Quit school, why fake it? – TV dinner by the pool – Be a jerk, and go to work – We see in the back of the City Hall mind, the dream of a girl about thirteen
Frank Zappa commented this song in his interview August 31, 1978: "Brown Shoes Don't Make It is a song about the people who run the government, the people who make the laws that keep you from living the kind of life you know you should lead. These unfortunate people manufacture inequitable laws and ordinances, perhaps unaware of the fact that the restriction they place on the young people in a society are a result of their own hidden sexual frustration. Dirty old men have no business running your country." (Zappa 1978)
The libretti printed with the original album did not contain the following line: "We see in the back / Of the City Hall mind / The dream of a girl about thirteen / Off with her clothes and into a bed / Where she tick-

les his fancy / All night long.” These words were printed for the first time in the liner notes of *Tinsel Town Rebellion*. The song was recorded at TTG Studios, November 1966. There is a quotation of *Little Deuce Coupe* by Brian Wilson & Roger Christian.

The question about pedophilia in Zappa’s lyrics has been raised by KELLY FISHER LOWE: “The reading of this song is complicated by Zappa’s insistence that the girl is somehow willing participant in these events: ‘She’s nasty! She’s nasty! She digs it in bed!’ . Although many critics cite the beginning of the song, all are fairly silent about the almost pedophilic relationship between Fred and the girl. (...) Lest one think it is easy, the song then takes another twist when Zappa himself enters the narrative. Zappa asks, ‘If she we’re my daughter, I’d...’ and leaves the question hanging. (...) Zappa lists a number of things he would do to the girl, all of which are socially unacceptable.” (Lowe 2006, p. 42) Lowe introduces different explanations without taking a clear stand. Maybe he did not fully understand Frank Zappa’s methods as a social critic. It should be quite clear to anybody that it is not “Frank Zappa” speaking in the quotes, he is merely describing the predator attitude and dirty dreams of males in power. Also the atmosphere for discussion in 1960’s and in the beginning of 2000’s was quite different. Pedophilia was illegal then as it is now, but when JERRY LEE LEWIS in 1958 fell for his second cousin MYRA BROWN and married her, who was on 13 years old, it was obviously not illegal then and nobody talked about pedophilia, though Lewis was beaten badly in the public because of this affair. The marriage lasted 13 years.

Brutality

Album: Officially unreleased

A Synclavier composition, which contains same samples as *Porn Wars*. On *Resolver* + *Brutality* there is also another version of the same material entitled *Brutality (Maniac Mix)*.

Brutality (Maniac Mix) SEE **Brutality**

Bubble Cream Cheese (bootleg)

Buffalo (official release)

Buffalo Drowning Witch

Album: *Buffalo* (2007)

First line: There’s a ship arriving too late, to save a drowning witch

This is an early version of the composition *Drowning Witch* performed at The Memorial Auditorium, Buffalo, October 25, 1980 and entitled by someone else but Frank Zappa.

Buffalo Voice

Album: *Civilization Phaze III* (1994) – *Feeding The Monkeys At Ma Maison* (2011)

In the liner notes of *Civilization Phaze III* Zappa gives the following description: “The ghost of some former female piano-dweller rises from the grave, dances with the piano structure, leaves it (Peter Pan Style) for a preview visit to the next few tableau sites, finally returning to her resting spot under the resonator.” This version was recorded at UMRK, 1991-1992. On *Feeding The Monkeys At Ma Maison* there is a slightly longer version recorded at UMRK c. 1986, which Zappa planned to release already during the 1980’s. It is probably this version that Zappa let his audience to hear during his lecture at California State University in November 1986.

Speaking about lectures, Frank Zappa was so popular as a speaker that he had to constrain the flood of requests: “Well, the thing about lecturing is there’s no overhead. It’s, like, probably eighty percent profit, what you get for going out, but at the same time, I’ve got a rate that I charge for going out and speaking, and it’s a minimum of fifteen thousand dollars, so there’s only certain places that have the ability to pay that kind of rate, because in order for me to go there, I have to stop working here. It takes two days out of my life to go and come back and to do this kind of stuff. That’s what it costs to get me to show up some place and talk.” (Simms 1990)

Building A Girl

Album: *You Can't Do That On Stage Anymore, Vol. 2* (1988)

An improvisation for flute, percussion and keyboards, realized according to Zappa's hand signals. The released performance was recorded at Kulttuuritalo in Helsinki, September 22-23, 1974, but the first ever public performance was a few days before at KB Hallen, Copenhagen, September 20, 1974. *Building A Girl* was in the concert program through the Fall 1974 tour, though the performances were often quite different.

The Bun Hill Shuffle SEE **Little Dots**

A Bunch Of Adventures

Album: *Playground Psychotics* (1992)

Documentary segment from *The True Story Of 200 Motels*.

A Bunch Of Stuff

Album: *Meat Light* (2017)

A slowed down voice is making some advertising speech for the Mothers of Invention.

Burnt Weeny Sandwich (official release)

Burnt Weeny Sandwich (Box) SEE **Hot Rats (Box)**

Burnt Weeny Sandwich (The Film)

Zappa produced in 1969 an 18 minutes long "fantasy film" to the national educational television network (The Dilexi Series, KQED TV, San Francisco, aired April 30, 1969, and then by Pacific Film Archives in Berkeley in 1991). There is a variety of footage from Frank Zappa's own archives (1958-1969), home movies, several The Mothers Of Invention concert performances, GTO's, Captain Beefheart & His Magic Band, Berlin 1968 riot etc. The music contains familiar parts from the album *Uncle Meat* (*Uncle Meat, A Pound For A Brown, Dog Breath, King Kong, Dog Breath Variations* and *God Bless America*), the theme of *Burnt Weeny Sandwich* and some unidentified percussion parts. There seems to be no plans for a modern release, though it is quite possible that Zappa used material from this movie in his other movie projects, especially in *The Uncle Meat Movie*.

The Bust SEE **Cops & Buns**

Bust His Head SEE **I'm Gonna Bust His Head**

But Who Was Fulcanelli?

Album: *Guitar* (1988)

Zappa's guitar solo in *Drowning Witch* May 21, 1982 (Sporthalle, Cologne).

The titles on *Guitar* were obviously invented just for the release, and as one can guess, they are just imaginary titles for abstract solo improvisations without any further intentions.

But your Mommy SEE **Lonely Little Girl**

Butter Or Cannons

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *Let's Move To Cleveland* August 25, 1984 at The Pier, New York City.

BW Picture Disc Scandinavia (bootleg)

Bwana Dik

Album: *Fillmore East, June 1971* (1971)

First line: And if his dick is a monster / I've got the thing you need

The music is a new version of *Duodenum* from *Lumpy Gravy*. The song depicts the ridiculous and compulsive behavior of men in talking about the size of their penises. The performance was recorded at Fillmore East, NYC, June 5-6, 1971.



C Instruments SEE **Melody From Sinister Footwear**

Calculus

Album: *Dance Me This* (2015)

This Synclavier composition was recorded at UMRK, c. 1991-1993. According to TODD YVEGA in the liner notes, it seems that shared credits to Zappa and himself would have been the correct way. Anatoli Kuular's throat singing is an inseparable ingredient of the result as well.

It is possible that Zappa composed and compiled the music on *Dance Me This* to be performed at Vienna Festival in May 1994. (Russo 2017, p. 196) The festival event did not happen in the end, and we had to wait for the "last Frank Zappa album" for two decades.

California Hotel SEE **Carol, You Fool**

Call Any Vegetable

Album: *Absolutely Free* (1967)

First line: Call any vegetable, call it by name

Frank Zappa made a comment on this song in his interview August 31, 1978: "The best clue to this song might lie in the fact that people who are inactive in a society... people who do not live up to their responsibilities are vegetables. I feel that these people, even if they are inactive, apathetic or unconcerned at this point can be motivated toward a more useful sort of existence. I believe that if you call any vegetable then it will respond to you." (Zappa 1978)

The song was probably composed during a holiday in Hawaii after *Freak Out!* release and recorded at TTG Studios, November 1966. The ASCAP database offers a variant title *Any Vegetable*. Zappa's 1988 tour band played the song in sound check 12.2.1988 with the title *Ketchup Is A Vegetable*.

Lorraine Belcher has a totally different story about this song. Without going here into the graphic details (just buy the source book and have a look), Zappa wrote this song because his first wife KAY SHERMAN preferred vegetables (especially a specially carved potato) to his man. (Greenaway 2017, p. 11)

Call Me (entry on Zappa's MUST RECORD list)

Call On Me SEE **Chronicle**

Camarillo SEE **Camarillo Brillo**

Camarillo Brillo

Album: *Over-Nite Sensation* (1973)

First line: She had that Camarillo Brillo, flamin' out along her head

According to BEN WATSON this song is "a cartoon sketch of sex with a hippie mama" (Watson 1994, p. 220). The song was premiered May 6, 1973 at Syria Mosque, Pittsburgh, but the released version was recorded at Whitney Studios, Glendale, already April 4, 1973.

“Camarillo” is obviously a reference to the medical establishment Camarillo State Mental Hospital, where many celebrities like CHARLIE PARKER tried to get rid of their drug addiction. “Brillo” is the trade name of a scouring pad, most likely a reference to the fluffy hair of this hippie mama. On a Mexican vinyl version the song has been renamed *Éxito Repentino* and a German vinyl version (DiscReet DIS 41000, p1973) entitles the song simply as *Camarillo*.

According to Nigey Lennon, she was acting an active part in creation of this song: “On *Camarillo Brillo*, Frank basically came into the studio with some lyrics and a simple chordal riff – V, IV, I, etc. (...) he asked me to sit down at the piano and play some chords to help him flesh out the song – he was basically a one-fingered keyboard player. I ended up adding a minor-chord change and fleshing out the voicings and suggesting a rhythm guitar part, which he then asked me to play on his guitar. He had tape rolling during both the piano and guitar parts and later he copied the parts exactly.” (Greenaway 2017, p. 146)

Can I Help You With This Dummy?

Album: *200 Motels The Suites* (2015)

First line: Oh! You startled me!

This song was intended to be in *200 Motels*, but Zappa omitted it in the end. The full score of the song has been published as a facsimile version in *The Frank Zappa Songbook Vol. 1* (Los Angeles : Frank Zappa Music & Munchkin Music, 1973).

Canada 1973 (bootleg)

Canadian Customs

Album: *Guitar* (1988)

Zappa’s guitar solo in *Let’s Move To Cleveland* December 18, 1984 at Queen Elizabeth Theatre, Vancouver (late show). This solo is available on album’s CD versions only.

Already in the concert at War Memorial Gymnasium, Vancouver, October 1, 1975, during the long performance of *Any Downers?* (1975), Zappa put up a long and very mocking routine about the Canadian Customs. This concert and *Canadian Customs Routine* was released in 2016 on *Vancouver Workout*.

Canadian Customs Routine SEE **Canadian Customs**

Canard Du Jour

(Frank Zappa & Jean-Luc Ponty)

Album: *Shut Up ‘N Play Yer Guitar* (1981)

This is the only known sample of Frank Zappa playing anything on an amplified Greek bouzouki. The performance was recorded at Paramount Recording Studios, LA, July, 1972 with Jean-Luc Ponty on baritone electric violin. Both are probably improvising all the time, since Zappa has agreed to share the credits.

Canard Toujours

Album: *FZ:OZ* (2002)

This is an early and quite short version of *Let’s Move To Cleveland* performed at Hordern Pavilion, Sydney January 20, 1976.

Canarsie

Album: *Shut Up ‘N Play Yer Guitar* (1981)

Zappa’s guitar solo from an unknown concert with overdubs at Village Recorders, spring 1979. Unlike what the album liner notes insists, the solo is not from the concert at Hammersmith Odeon, February 19, 1979.

Can't Afford No Shoes

Album: *One Size Fits All* (1975)

First line: Have you heard the news?

The prototype of the song was played May 1, 1974 at Broome County Arena, Binghamton as a part of *Dupree's Paradise*. In this phase the working title was *Ralph Stuffs His Shoes*, a reference to drummer RALPH HUMPHRIES. The released version was recorded at Caribou Ranch, Nederland, December 1974 & at The Record Plant, January 9, 1975.

Can't Stand Up

(Frank Zappa & Paul Buff)

Album: *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 1* (2010) – *Masked Turnip Cyclophony* (2015)

This simple instrumental with Zappa's solo guitar in the spotlight was recorded at Pal Recording Studio, April, 1963. Frank Zappa in on guitars and Paul Buff on drums.

Captain Beefheart vs. The Grunt People

Zappa planned this movie in 1964 and the story and screenplay got ready (a copy of the latter corrected by Zappa is known), but the movie itself was never realized. Zappa used parts of the music in *Lumpy Gravy* and parts of the text in *Them Or Us (The Book)* (Zappa 1984).

Caress Me (bootleg)

Carnegie Hall (official release)

Carol, You Fool

Album: *You Can't Do That On Stage Anymore, Vol. 3* (1989)

First line: You was a fool, Carol, you fool!

The released version of this song was recorded at Bismarck Theater, Chicago, November 23, 1984. On bootleg *Do The Hip Shake* the song is called *California Hotel*.

Carolina Hardcore Ecstasy

Album: *Bongo Fury* (1975)

First line: I coulda swore her hair was made of rayon

According to Zappa this song is based on a true story about a masochistic woman, who wants the narrator to step on her back with high heels. The musical ideas were ready in spring 1973 and Zappa included it in the performance of *Dupree's Paradise* March 8, 1974 at Soldiers and Sailors Memorial Hall, Kansas City (Parker 2010, p. 165). As a ready song it was performed for the first time at Bridges Auditorium, Pomona College, Claremont, April 11, 1975: "Now folks, how many pervs do we have in the audience? (...) How many people in the audience would really consider themselves to be, perhaps not flagrantly perverted, but marginally perverted? Just so we know who we're sending this out to, anyone in this audience who feels that he is marginally perverted – that is to say, interested in sexual activities above and beyond the missionary position – would you please indicate your interest by saying ARF! at this time." (Transcription in Parker 2012, p. 321)

Carousel (bootleg)

Carved In The Rock

Album: *Roxy by Proxy* (2014)

Frank Zappa introducing the band and *Inca Roads* in concerts December 9-10, 1973.

CASH SEE The Church Of American Secular Humanism

Castro Boy Valley Girl Adaptation (entry in the ASCAP database)

Catherine The Great

In concert May 16, 1973 at Auditorium Theatre, Chicago Zappa started an improvisation with a long story of CATHERINE II THE GREAT, her sexual manners and the rumored tragical consequences. Even Scott Parker has not named this section in his analysis (Parker 2009, p. 266-267), but in view of Zappa's efforts I have added this working title here for any possible need.

Catholic Girls

Album: *Joe's Garage* (1979)

First line: Catholic girls with a tiny little mustache

This song about catholic Mary is Zappa's non-apologetic answer to the angry attention from the Anti-Defamation League, which argued that singing about "Jewish princess" is somehow anti-Semitic. The song was recorded at Village Recorders, LA, April 1979. Some people have found "catholic" quotations of *All The Way* by JIMMY VAN HEUSEN, *Jewish Princess*, traditional melody *Calabrian Tarantella*, *Funiculì funicula* by LUIGI DENZA, *Vesti la giubba* by RUGGERO LEONCAVALLO and *La donna è mobile* by GIUSEPPE VERDI.

Centerville

Album: *200 Motels* (1971) – *200 Motels The Suites* (2015)

Frank Zappa has given a generous description of this composition in the liner notes of *The London Symphony Orchestra Vol. II*: "This piece is a parody of movie music clichés and mannerisms. It is derived from themes first performed by members of the BBC Symphony during a MOTHERS OF INVENTION concert October 28, 1968 at the Royal Festival Hall in London (the original recording has been included in the Mystery Disc of THE OLD MASTERS, BOX II). (...) Built into the compositions is a little psychodrama based on the idea that in an orchestra, the principal violist never gets a good solo. What happens in the minds of the other principal string players when the lowly viola gets all the hot licks? Something stupid, of course, culminating in the principal cellist's improvised emotional outburst near the end of the piece. All of this is supported by cheesy fanfares, drooling sentimental passages and predictable 'scary music.'"

Central Park Jam

Audience recoding title for a segment in the concert at Central Park, NYC, August 2, 1969.

The Central Scrutinizer

Album: *Joe's Garage* (1979)

First line: This is the Central Scrutinizer

The dystopian society of the music hating autarchy in *Joe's Garage* is here introduced by the transformed voice of Frank Zappa and the backing track of *My Guitar Wants To Kill Your Mama*. The track was recorded at Village Recorders, April 1979. The formal title of this part is *Entrance Of The Central Scrutinizer*.

Chairs & Brooms

Album: Officially unreleased

According to unofficial and unverified information a Synclavier composition by this name was aired in The Yellow Shark concerts in 1992 through the speakers. More documentation about this is needed.

Chalk Pie

Album: *Guitar* (1988)

Zappa's guitar solo in *Zoot Allures* December 7, 1981 at Terrace Ballroom, Salt Lake City. This solo is in the album's CD version only.

Chalk Pie (The Album)

Frank Zappa planned a live album by this title in 1982, but did not realize it. The content however was released mostly on other albums as different mixes. Many bootlegs have offered the following content: 1. *Drowning Witch*, 2. *Envelopes*, 3. *Teen-Age Prostitute*, 4. *The Dangerous Kitchen*, 5. *Chalk Pie*, 6. *We're Turning Again*, 7. *Alien Orifice*, 8. *The Jazz Discharge Party Hats*, 9. "The Torture Never Stops" guitar solo, 10. *What's New in Baltimore?*, 11. *Moggio*, 12. "The Black Page #2" guitar solo, 13. *Clownz on Velvet*, 14. *Frogs with Dirty Little Lips*.

Chamber Music

A large body of music, also known among enthusiastic fans as *June 1969 Chamber Music*, *Little House Chamber Music*, *Some Chamber Music* and *Weasel Chamber Music*, which The Mothers of Invention played in concerts in London and New York City during the summer 1969. It is known that this music contained parts of *Music For Guitar And Low Budget Orchestra* and *Little House I Used To Live In*, but probably also some unreleased stuff. It is unknown, whether Zappa himself thought all of this as "a composition".

Chamber Music Piece 1 & 2 SEE **Unknown Studio Piece #1 & #2**

Champagne Lecture

Album: *Playground Psychotics* (1992)

The band is playing *Call Any Vegetable* and Zappa is telling stories about the band adventures in Jacksonville in 1970's.

Chana In De Bushwop

(Frank Zappa & Diva Zappa)

Album: *You Can't Do That On Stage Anymore, Vol. 3* (1989)

First line: Chana in de bushwop

The basic lyrics come from a story Diva Zappa told his dad as a five years old kid. The released version was recorded at Bismarck Theater, Chicago, November 23, 1984. On bootleg *Do The Hip Shake* the title is misspelled *Charda In The Bushwa*.

The Character I Play

Some talking from *200 Motels*. Zappa did not include this in the soundtrack album.

Charda In The Bushwa SEE **Chana In De Bushwop**

Charlelle, a fragile little creature SEE **Lobster Girl**

Charles Ives

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

A snippet of this composition was released already on *Weasels Ripped My Flesh* (see *Didja Get Any Onya?*) and Zappa also used the thematic material of it in *The Blimp* on *Trout Mask Replica* by Captain Beefheart. The released version was performed and recorded at McMillin Theater, Columbia University, February 14, 1969. This was also the first time that Zappa used the title *Charles Ives* in public.

Charlie's Enormous Mouth

Album: *You Are What You Is* (1981)

First line: Charlie's enormous mouth, well, it's awright

Part of the 1980 tour medley of songs criticizing the empty life of white, wealthy society circles. The song was recorded at UMRK, July-September 1980.

Charlie's Favourite (bootleg)

Charva

Album: *Mystery Disc 1* (1991/1998) – *The Lost Episodes* (1996)

First line: Charva, I loved ya

A parodic love song that Frank Zappa recorded alone at Studio Z in 1964. The version on *The Lost Episodes* is a remix by Spencer Chrislu. Zappa talked about the title in the liner notes of *The Lost Episodes*: “Charva is a mispronunciation of a girl’s name ‘Sharva’, who was a friend of Motorhead’s. As it turns out, it also happens to be British slang for ‘fuck’”.

Chatka

An entry in the ASCAP database credited to Frank Zappa and Munchkin Music, while the performer is “PM Magazine”. *PM Magazine* was a television program in the end of 1970’s and in the beginning of 1980’s. Maybe Zappa wrote a tune for them as well?

Che cazzo di piccione SEE **Questi Cazzi Di Piccione**

Cheap Shot (bootleg)

Cheap Thrills (semiofficial release April 28, 1998)

Cheap Thrills

Album: *Cruising With Ruben & The Jets* (1968)

First line: Darling, darling, please hear my plea / Cheap thrills, in the back of my car

The lyrics describe in an ironic way the teenagers’ practice of having sex in the back of a car, far from the resentful eyes of the parents. The recording was made in 1968.

Chee poppa doodly woppa SEE **World’s Greatest Sinner**

Cheepnis

Album: *Roxy & Elsewhere* (1974)

First line: I ate a hot dog, it tasted real good

Zappa’s tribute to the cheap horror, monster and science fiction movies of his youth. The main character is FRUNOBULAX, a giant poodle. In some concerts during 1974 Zappa introduced the song as *A Little More Cheepnis, Please*. The released version was recorded at Roxy, Los Angeles, December 8-10, 1973 and at Bolic Sound, December, 1973, with overdubs from Bolic Sound and Paramount Recording Studios, LA.

Cheepnis – Percussion

Album: *Roxy By Proxy* (2014)

The rhythm track of *Cheepnis* recorded at Roxy, Los Angeles, December 8-10, 1973 before the song itself. RUTH UNDERWOOD is playing the melodic parts while Ralph Humphrey and CHESTER THOMPSON are beating out their own shares. Zappa was thrilled: “Now, that little thing there is nothing more and nothing less than the rhythm track of the next song that we’re gonna play, which is a song about monster movies and it’s called “A Little More Cheepnis Please.”

Cheryl’s Canon

THE SOOTS, consisting of Frank Zappa, Captain Beefheart, VIC MORTENSON and ALEX SNOUFFER, recorded five tracks at Studio Z c. late 1964: *Metal Man Has Won His Wings*, *Tiger Roach*, *Cheryl’s Carol*, *I’m Your Nasty Shadow* and a cover of LITTLE RICHARD’s *Slippin’ And Slidin’*. Nothing specific is known about *Cheryl’s Carol* or *I’m Your Nasty Shadow*, but it is possible that they were compositions by Frank Zappa, maybe with words by Don Van Vliet.

Cherry Pie SEE **No, No Cherry** (Covers)

Chester’s Gorilla SEE **Florentine Pogen**

Chestnut Roasting On An Open (entry in the ASCAP database)

Chicago ‘78 (official release)

Chicago Walk-On

Album: *Chicago '78* (2017)

This track combines the father & son conversation on *Läther* with some new sound effects and voices. This all has obviously nothing to do with the concert at Uptown Theatre, Chicago September 29, 1978 (late show), where the rest of the album was recorded. Probably just a whim of Gail Zappa.

Chicken Soda (entry on Zappa's MUST RECORD list)

Childish Perversion

Album: *Playground Psychotics* (1992)

Documentary field recording from the beginning of 1970's.

Children Of The Corn

According to unofficial and unverified claims Zappa has written a song with this title. No documents have been found, however.

Child's Play (bootleg)

Chocolate Halvah

(Composed by Frank Zappa, words by Lowell George and Roy Estrada)

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992).

First line: Hal-a-vah, hal-a-vah, chocolate haalvah

Live performance at Thee Image, Miami, February 7, 1969 with Lowell George and Roy Estrada wailing with some "oriental" background music.

Choice Morsels SEE **Zappa's Universe Choice Morsels**

Choose Your Foot

Album: *Joe's Camouflage* (2014)

Documentary talking from the rehearsals recorded in September, 1975 at Sunset Boulevard studios. According to Scott Parker, this is just the beginning of *Swallow Your Pride* and the title is by Gail Zappa (Parker 2015, p. 63). The released segment of 1'20 minutes does not contain anything related to *Swallow Your Pride*, but obviously Parker has listened to a cassette recording, which contains a longer version.

Chop a line now! SEE **Cocaine Decisions**

Chrissie Puked Twice SEE **Titties & Beer**

Chrissy Puked Twice SEE **Titties & Beer**

Christmas In New Jersey

An entry ("book & lyrics") in the ASCAP database. The book *Them Or Us* includes a chapter by this name.

Christmas in New York in '76 (bootleg)

A Christmas Story

The concert at Concertgebouw, Amsterdam, December 6, 1970 (early show) opened unusually with an acappella "Christmas Story" with Howard Kaylan as the narrator. Zappa introduced this treat like this:

"While we are fixing the electric organ we would like to present to you a Christmas story that's very popular with Germans because of the way it ends. And it's a story of the noble oak tree and the munchkin reindeer."

This unconventional story was most likely improvised on the spot by Kaylan.

The Chrome Plated Megaphone Of Destiny

Album: *We're Only In It For The Money* (1968)

The title of this sound collage refers to a small device in doll's tummy, but according to Zappa the composition is a sounding description of Franz Kafka's short story *In the Penal Colony* (*In der Strafkolonie*, 1919). In his liner notes Zappa makes also a current comment: "As you listen, think of the concentration camps in California constructed during World War II to house potentially dangerous oriental citizens... the same camps which many say are now being readied for use as part of the Final Solution to the Non-Conformist (hippy?) Problem today."

Chronicle

This bootleg has been repeatedly credited incorrectly to Frank Zappa, though it contains Captain Beefheart stuff like *Alice In Blunderland*, *Almost Grown*, *Call On Me*, *Peon*, *Plastic Factory*, *Somebody's Walking*, *Sure 'Nuff & Yes I Do* and *Yellow Brick Road*.

Chucha

Album: *Mystery Disc 2* (1992/1998)

First line: Chucha, why won't you accept my proposal?

A doo wop ballad recorded November 1969 at Criteria Studios, Miami.

Chunga Basement

Album: *QuAUDIOPHILIAc* (2004)

Zappa's home recording of *Chunga's Revenge* as an 11 minutes long version with Ian Underwood, Max Bennett and AYNLEY DUNBAR. It was recorded March 1, 1970.

Chunga's Revenge (official release)

Chunga's Revenge

Album: *Chunga's Revenge* (1970) – *Trance-Fusion* (2006)

Chunga's Revenge was regularly used as the starter for several concerts and it was also an environment for many guitar solos. The released version was recorded at The Record Plant, March 1970. On *Trance-Fusion* we can hear a duet by Frank and Dweezil Zappa recorded at Wembley Arena, London, April 19, 1988. Zappa renamed early versions of this composition as *A Bolero In G* and *The Clap [II]*.

Possibly the first time that Zappa's audiences heard the tune of *Chunga's Revenge* was at Musicarnival, Warrensville Hights, Ohio, August 10, 1969: "At this point FZ brings the band down low, and closes out the piece with the most telling moment of the last Mothers Of Invention recording; softly and sweetly, he plays the chords to what would soon become the melodic theme to 'Chunga's Revenge', a future Zappa classic." (Parker 2007a)

Chunnel Mr. Boogins

Album: Officially unreleased

In an interview by RIP RENSE (Los Angeles Times October 1, 1992) the content of *The Yellow Shark* concerts was introduced by Rense and as "new compositions" were listed *Amnerika*, *Get Whitey*, *Welcome To America*, *None Of The Above* and *Chunnel Mr. Boogins*. If the last one was not a mistake by the interviewer, what composition could it be? The liner notes of the album *The Yellow Shark* contain a possible hint by PETER RUNDEL, who is commenting *Pentagon Afternoon*: "This was part of a bigger piece, and we did a lot of work on it. Then in the end, most of it was eliminated except for some music theater effects, like the shooting business." If *Pentagon Afternoon* really is just a part of *Chunnel Mr. Boogins*, there must be manuscript documents somewhere. Let's hope for the best.

Church Chat

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

First line: You know, today the church is in a terrible state

An improvised mocking sermon with the band accompanying with shouts and organ chords. This was recorded at Le Parc des Expositions, Metz, June 22, 1982, and of course Zappa did not miss the opportunity to mock France as well.

City Of Tiny Lights SEE **City Of Tiny Lites**

City Of Tiny Lites

Album: *Sheik Yerbouti* (1979)

First line: City of tiny lites, don't you wanna go

According to Ben Watson this is a satire of an aspiration to a perfect personal life with a little help from religion, drugs or something similar. (Watson 1994, p. 349). The title is often written *City Of Tiny Lights*. The released recording was made at Hammersmith Odeon, probably January 27, 1978, with later overdubs in the studio.

Civilization Phase III (official release)

The Clap

Album: *Chunga's Revenge* (1970)

This is Frank Zappa alone with a lot of percussion at The Record Plant, March, 1970. The title might refer to the onomatopoeic percussion sounds, but it is also a much used term for a very usual sexually transmitted disease *gonorrhea*. The clap was familiar to Frank Zappa during the 1960's, as Gail Zappa publicly admitted while interviewed by VICTORIA BALFOUR in 1986 for the book *Rock Wives*.

The Clap (Chunga's Revenge)

Album: *Road Tapes Venue #3* (2016)

This is the early and quite different version of *Chunga's Revenge*, which Zappa introduced by the name *The Clap*, though he did not mean the percussion composition by the same name. The released version was recorded at Tyrone Guthrie Theater, Minneapolis July 5, 1970 (late show).

Clap And Vomit

Audience recording title on bootleg *Gas Mask*.

Classic Albums: Apostrophe (') / Over-Nite Sensation

This program covering the two Zappa albums was aired for the first time in December 8, 2006 by NRK 1, Norway and released later on DVD by Eagle Vision in 2007. The released version contains much bonus material.

Clean American Version (semiofficial release)

Clean Cuts From *Sheik Yerbouti* (semiofficial release 1979)

Clean Cuts From *Tinsel Town Rebellion* (semiofficial release 1981)

Clean Cuts From *You Are What You Is* (semiofficial release 1981)

Clean Up Your Act (entry in the ASCAP database)

Cleanser

Talking segment in the movie *Uncle Meat (The Mothers Of Invention Movie)*.

Cletus Awreetus-Awrightus

Album: *The Grand Wazoo* (1972)

This composition contains some singing, but not any meaningful words. It was recorded at Paramount Recording Studios, LA, April-May, 1972. The composition is sometimes referred to as *The Legend of Cletus Awreetus-Awrightus*.

Clock upon the wall, The SEE **Half A Dozen Provocative Squats**

Clouds are really cheap, The SEE **Excentrifugal Fortz**

Clowns On Velvet (bootleg)

Clowns On Velvet (Thing-Fish)

Album: *Thing-Fish* (1984)

First line: Thass right, folks! We talkin' de hypocritical Jeezis-jerknuh paradise dey call LAS VAGRUS NEVADRUH!

The basic track was recorded at The Ritz, NYC, November 17, 1981 with AL DiMEOLA as the guest star.

Vocal overdubs were recorded at UMRK c. 1982-1984.

Clownz On Velvet

Album: *Beat The Boots III* (2009) – *Puttin' On The Ritz* (2014)

The released versions are from the same concert at The Ritz, NYC, November 17, 1981 with Al DiMeola as the guest star. *Puttin' On The Ritz* contains a version captured and broadcasted by WLIR and this version is longer than that on *Beat The Boots III*. For unknown reasons the first word of the title on the latter album is “Clownz” instead of “Clowns”.

Cluster 4 (entry in the ASCAP database)

Cobo Hall (bootleg)

Cocaine Blues

In 1983 Zappa found time to give an anti-drug interview for a documentary called *Cocaine Blues*, directed by MALCOLM BARBOUR and JOHN LANGLEY. The document was released as a VHS cassette in 1987 (Barbour/Langley Productions). The title of the movie refers probably to the song by T. J. ARNALL and made famous by JOHNNY CASH.

Cocaine Decisions

Album: *The Man From Utopia* (1983) – *You Can't Do That On Stage Anymore, Vol. 3* (1989)

First line: Chop a line now!

An outspoken and even a little bit sententious warning about cocaine use or about the affects of cocaine users' messy life in Zappa's own business. The song was recorded at UMRK, c. 1981-1982.

This is among the few songs outside Zappa's Captain Beefheart repertoire, where the harmonica has an audible role to play. Zappa's choice for this task was CRAIG “TWISTER” STEWARD, who played also on *Joe's Garage* and *You Are What You Is*.

Cock-sucker Sammy, get your mother fuckin' mamm SEE **Cock-Sucker's Ball**

Cock-Suckers' Ball

(The Clovers, new arrangement by Frank Zappa)

Album: *Does Humor Belong In Music* (1986)

First line: Hey, this is for all the Republicans in the audience! – Cock-sucker Sammy, get your mother fuckin' mammy, we're goin' downtown to the Cock-Suckers' Ball

This is a rhythmically and harmonically different version of *Cocksuckers Ball* or *The Rotten Cock-Suckers' Ball* that THE CLOVERS recorded probably 1954 or 1957 (the sources are few and the information scarce). Is possible that The Clovers made their obscene song as a parody of *Darktown Strutters' Ball* by SHELTON

BROOKS and published 1917. Since the line-up of The Clovers has changed densely and the discographic details are uncertain, it is quite impossible to give the credits to the individual writers of the original song.

A Cold Dark Matter

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *Inca Roads* March 19, 1988 at Memorial Hall, Allentown.

Cold Light Generation

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991 with some Synclavier sounds.

Collage 1

Album: Officially unreleased

The exact contents of the famous concert at Mount St. Mary's College in Los Angeles May 19, 1963 is really not known, since Frank Zappa did never feel it important to release the material nor particularize the compositions performed. According to several bootleg recordings *Collage 1* was performed instead of *Variables II for Orchestra* or *Variables I for Any Five Instruments* mentioned in the program booklet. In his introduction Zappa says: "The next piece we're going to perform will be *Collage 1 For A String Group Accompanied With Woodwinds*." *Collage 2*, which is mentioned by Zappa as well, might be one of these *Variables* compositions. The booklet advertised the following program: I. Variables II for Orchestra / II. Variables I for Any Five Instrument / Intermission / III. Opus 5, for Four Orchestra / IV. Rehearsalism / V. Three Pieces of Visual Music with Jazz Group / Question and Answer Period.

The recording made by CARLOS HAGEN contains both music and the discussions. According to that recording the real content of the concert was: 1. Piece #2 of Visual Music 1957 for Jazz Ensemble and 16mm Projector (9'54) – 2. Piano Pieces from Opus 5 (4'29) – 3. Collage #1 for Stringed Instruments (3'44) – 4. Fragments of the Prepared Tape to be used in Opus 5 (5'41) and 5. Opus 5 (15'09). It is unclear, if the recording of *Piece #2* was made in May 19 or in the earlier concert May 4, in which *Piece #2* was the only composition by Zappa performed. I believe that it was not performed in the concert May 19, Hagen has just combined the Zappa parts from the two concerts he recorded.

Collage 2

Album: Officially unreleased

In the concert at The Little Theater, Mount St. Mary's College Zappa introduced *Collage 2* like this: "Anyway, the next piece that we're going to play is in standard notation, and it's actually pretty tame compared to the *Opus 5*. It's called *The Collage Two*, and it was written last Thursday." According to the recording by Carlos Hagen this composition was never performed in that concert or the known recording does not cover it.

The Collected History and Improvisations of the Mothers of Invention SEE **History And Collected Improvisations of the Mothers of Invention**

Colour Me Pop

A BBC 2 television show with 31 minutes of The Mothers Of Invention October 23, 1968. The show included *King Kong* and *O, In The Sky*, a song that Zappa did not release during his life time.

Columbia, S. C.

Album: *Little Dots* (2017)

This is a band improvisation at Township Auditorium, Columbia, November 5, 1972. After nine minutes Zappa halts the band and thanks the audience – just to announce that the "song" is not exactly over yet, and the playing goes on an extra 16 minutes. One can hear the band quote HENRY MANCINI's *Peter Gunn* in the first part of the improvisation. The title is most likely not authentic.

Concentration Moon

Album: *We're Only In It For The Money* (1968)

First line: Concentration moon, over the camp in the valley

This creepy song is a rare example of Frank Zappa's self-censoring. When Gary Kellgren is whispering "Also, at the same time, I get to work with the Velvet Underground, which is as shitty a group as Frank Zappa's group" was too much for Zappa and the end was changed to "... Velvet Underground, as Frank Zappa's group". According to unverified information some Canadian albums contain the original uncensored text. The song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967.

Conceptual Continuity (semiofficial release)

Concerthouse '67 (bootleg)

Concerto for Mothers and Orchestra SEE **200 Motels (Contempo 70)**

Concerto for Two Bicycles

Album: *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 1* (2010) – *Masked Turnip Cyclophony* (2015)

An improvised performance for two bicycles, pre-recorded tape and instrumental band, recorded March 14, 1963 for The Steve Allen Show (Channel 5, ABC-TV Studios, Los Angeles) and aired March 27, 1963.

Low-fi copies of this show with Zappa and Steve Allen have been circulating. Memorable performance even if the music is a little bit incidental. The interview contains information about the recording of *The World's Greatest Sinner* and other topics as well. On the legitimate releases the whole 16 minutes has been re-titled as *Cyclophony*. There is no evidence, however, that Frank Zappa would ever have used this name.

Conehead

Album: *You Are What You Is* (1981)

First line: Conehead! She ain't really dumb, she's just a conehead!

The text of this songs tells about girls and coneheads from the planet Remulak. The inspiration for the text has been the recurring sketch *The Coneheads* on Saturday Night Live, seen first time January 15, 1977. The released version was recorded at UMRK, July-September, 1980.

Conehead (Instrumental)

Album: *Halloween 77* (2017)

Before Zappa wrote the lyrics, *Conehead* was performed in 1977-1978 concerts as an instrumental version. On *Halloween 77* there are five different renditions recorded at The Palladium, October 28-31, 1977 with durations from 5'50 to 9'19. Officially there is only one *Conehead*, but I think this instrumental version is so different that it deserves an own entry.

Confidential (bootleg)

Confinement Loaf

Album: *Broadway The Hard Way* (1988)

This talking segment can be found in the beginning of *Dickie's Such An Asshole*, but only in the vinyl versions of the album. The text mocks on the "bread" made of by-products of the bean industry and served to the poor prisoners of the United States of America. Zappa is asking, how soon this "bread" will be on school menus.

Congress Shall Make No Law...

Album: *Congress Shall Make No Law...* (2010)

A documentary album concentrating in freedom of speech and the statement Zappa gave to the senate September 19, 1985. The contents make use of the biblical *Thou shalt not* list of things the congress should

avoid. The only musical track is *Reagan At Bitburg (Some More)*, which is musically different version of the original composition on *Civilization Phaze III*. There are some Synclavier voices sampled in spoken segments as well.

Cookie Jar Lecture, The SEE **Tiny Sick Tears**
Cookin' Turnips SEE **Speed-Freak Boogie**

Convocation

Album: *Hammersmith Odeon* (2010)

Some talking in concerts at Hammersmith Odeon, February 25-28, 1978.

Copenhagen Night Music

Album: Officially unreleased – *The Artisan Acetate* (2008)

This interesting piece of music was recorded at Tivoli Gardens, Copenhagen October 3, 1968, but unfortunately Zappa did not feel it good enough to be entitled and released. Unlike Scott Parker thinks (Parker 2008, p. 28), this is not the same as *Where's Our Equipment*, which was recorded one year earlier at Falkoner Theatret. The only known release of this music is on *The Artisan Acetate*. The title is not authentic.

Cops & Buns

Album: *The Lost Episodes* (1996)

A documentary talking segment recorded during the *Uncle Meat* sessions in 1967. There is a real patrolman LAFAMINE talking seriously to Zappa, Dick Kunc and JOHN KILGORE about the noise they are making at Apostolic Studios. "The woman downstairs was an actress in commercials, and she was constantly calling the police because she was not getting enough sleep so she could be fresh in those commercials." (Frank Zappa in the liner notes)

Corks And Safety's SEE **Down In De Dew**
Cosmic Brewster SEE **Hot-Plate Heaven At The Green Hotel**

Cosmik Debris

Album: *Apostrophe (')* (1974) – *The Best Band You Never Heard In Your Life* (1991)

First line: The mystery man came over an' he said 'I'm outta site'"

The text mocks the charlatans trying to sell you a cure for anything you want. The older listeners might get excited about the fact that TINA TURNER and THE IKETTES did sing the background vocals. An early version with a little different text was performed iOctober 29, 1972 at Men's Gym, Harpur College, Binghampton.

On 1988 tour the song was sometimes performed as *Airline Debris* (Greenaway 2010, p. 99). The released version was recorded at Bolic Sound, Inglewood, May-June, 1973. The version on *The Best Band You Never Heard In Your Life* was recorded at Carl-Diem-Halle, Würzburg, April 22, 1988, and it is full of "Ring Of Fire!" additions.

Cosmik Evolution (bootleg)

Cosmonaut Sean, Space Boy, beware SEE **Space Boy** (Covers)

Cosmos at large! It's so very big! SEE **Radio Is Broken**

Could This Be Joe's Garage Acts IV & V Live? (bootleg)

Cousteau's Rediscovery Of The World Cues (entry in the ASCAP database)

Cover-ups

A bootleg title for a recording of Zappa reading the news for Little Rock interview July 6, 1974.

Cowboy #1 (entry in the ASCAP database)

Cows & Bubbles (entry in the ASCAP database)

The Crab-Crass Baby

Album: *Thing-Fish* (1984)

First line: Stroke me pompadour, pompaduoor, pompaduoor, pompaduoor

The song illustrates the situation in *Them Or Us (The Book)*, where Francesco Zappa is enjoying his Christmas time in middle-class New Jersey. The song was recorded at UMRK, c. 1982-84.

Crazy Little Thing

Audience recording title for a segment in *A Pound For A Brown* April 19, 1975 at Capitol Theater, Passaic.

Cream Cheese SEE **Return Of The Son Of Monster Magnet**

Cream Cheese (Work Part)

Album: *MOFO* (2006, 4CD)

An alternative 7 minutes long and different version of the original *Cream Cheese*. The basic tracks were recorded at TTG Studios, March 12, 1966, but the short talking segment by Zappa is probably from the interview with NIGEL LEIGH for BBC Late Show recorded at UMRK, March, 1993.

Creationism

Album: *Lumpy Money* (2009)

Band improvisation during the *We're Only In It For The Money* sessions at Mayfair, NYC, September 6, 1967. This has nothing to do with the part of same name in *N-Lite*.

Creationism SEE **N-Lite**

Crew Slut

Album: *Joe's Garage* (1979)

First line: Hey hey hey all you girls in these industrial towns

The lyrics tell, how Joe's former band mate Larry is luring Mary to become a crew slut. The song was recorded at Village Recorders, LA, April 1979.

Cruisin' For Burgers SEE **Cruising For Burgers**

Cruising For Burgers

Album: *Uncle Meat* (1969)

First line: I must be free, my fake I.D. freeees me

Zappa makes fun of a teenager's dreams of fake ID card freedom. The song was recorded at Apostolic Studios, NYC, 1967-1968.

The first public performance of the song was probably in the concert at Fillmore East, NYC, April 20, 1968 (late show). Zappa did not introduce it, though it was the closing number and not familiar to the listeners at all.

Cruising with Ruben & the Jets (official release)

Crush All Boxes

In the end of 1980's Zappa planned an album by this name, which he aired at the radio and then rejected because of an instant bootleg release. According to an acetate recording by Zappa the release would have contained the following program: *Doreen*, *Fine Girl*, *Easy Meat*, *Goblin Girl*, *Society Pages*, *I'm A Beautiful Guy*, *Beauty Knows No Pain*, *Charlie's Enormous Mouth*, *Any Downers?* and *Conehead*. The contents of this album was later released on *Tinsel-Town Rebellion* and *You Are What You Is*, though as different mixes. Also bootleggers have made use of this catchy title.

The Crux Of The Biscuit (official release)
Cucamonga (legitimate release)

Cucamonga

Album: *Bongo Fury* (1975)

First line: Out in Cucamonga, many years ago

Zappa is here singing of his days of youth with a quite gently irony. The music comes from the third part of *Farther O'Blivion*. The song was recorded at The Record Plant, January 8, 1975.

Cucamonga Era, The SEE **History & Collected Improvisations Of The Mothers Of Invention**

Cuccurullo Brillo Brullo (bootleg)

Cucuroo caruch (Chevy '39) SEE **Dog Breath In The Year Of The Plague**

Cum Together (bootleg)

Cupid's Delight (bootleg)

Curse Of The Knick Knack People SEE **Revenge Of The Knick Knack People**

Curse Of The Zombads

Album: Officially unreleased

Frank Zappa, George Duke, TOM FOWLER and RALPH HUMPHREY recorded a few unreleased songs at Bolic Sound, Inglewood, March 19, 1973. *Curse Of The Zombads* might also be a working title for a song we know now with another name.

Cyclophony SEE **Concerto for Two Bicycles**



D.C. Boogie

Album: *Imaginary Diseases* (2006)

Zappa's long guitar solo November 11, 1972 at DAR Constitution Hall, Washington DC (early show) plus Zappa asking the audience, which kind of ending they would prefer. The preferred boogie.

Daddy, Daddy, Daddy

Album: *200 Motels* (1971)

First line: Ooo-ooo, do you like my new car? She's such a dignified lady

A FLO & EDDIE song about groupies, monster dicks etc. The song was recorded at Pinewood Studios, London, January-February 1971.

"Flo & Eddie" is the duo name of Mark Volman and Howard Kaylan. When they joined The Mothers Of Invention, they were also called PHLORESCENT LEECH & EDDIE, because due to some contractual restrictions these ex-Turtles members were not allowed to use their original names in any music business context.

Dance Me This (official release)

Dance With Me SEE **Don't Eat The Yellow Snow**

Damp Ankles

Album: *Jazz From Hell* (1986)

A Synclavier composition from 1986.

Dance Contest

Album: *Tinsel Town Rebellion* (1981)

Frank Zappa is trying to organize a dance contest with the volunteers Butch and Lena at The Palladium, October 27, 1978 (early show).

Dance Me This

Album: *Dance Me This* (2015)

Just before his death Frank Zappa talked about this album like this: "And what I'm working on right at the moment is a Synclavier album called 'Dance Me This', which is designed to be used by modern dance groups. It's probably not going to come out until next year." Well, the album came out 20 years later. This title song combines Tuvan throat singing, Synclavier and probably the last ever guitar playing by Frank Zappa. With that it's the most "rock oriented" composition on the album. All the material on *Dance Me This* album was probably recorded at UMRK in 1993, but it is unknown, when the composing work was started.

Dance Of The Just Plain Folks

Album: *200 Motels* (1971)

Part seven of the *Bogus Pomp* music used in *200 Motels*. It was recorded at Pinewood Studios, London, January-February 1971.

Dance Of The Rock & Roll Interviewers

Album: *200 Motels* (1971) – *Ahead Of Their Time* (1993)

First line: I don't know too much about your stuff

The song was recorded at Pinewood Studios, London, January-February 1971. For a longer version see *What's The Name Of Your Group?* On *Ahead Of Their Time* the song is entitled *Epilogue* (ending part of *Progress?*).

Dancin' Fool

Album: *Sheik Yerbouti* (1979) – *Halloween 77* (2017, costume box set)

First line: Don't know much about dancin', that's why I got this song

This musically very rumbustious composition mocks the disco fever generated by the movie *Saturday Night Fever*. JOHN TRAVOLTA as the main character gives saucy possibilities to Zappa. The track was recorded at Hammersmith Odeon, February 28, 1978 with overdubs in the studio. The world premiere of the song was at The Palladium, October 30, 1977. This performance has been released on *Halloween 77*.

Dancing Zappa

Title for a ballet concert with Frank Zappa's music at Maurice Ravel Auditorium September 20-25, 1990 in Lyon, France. KENT NAGANO and ROBERT HUGHES conducted L'Orchestre de l'Opéra de Lyon. Three works were performed live (*The Perfect Stranger*, *Strictly Genteel* and *Bogus Pomp*) and five rock numbers were heard from pre-recorded tapes. Nagano had planned to perform the whole *Sinister Footwear* as well, but that was in the end impossible for economical reasons.

Danger Ahead SEE **Dragnet Theme (Danger Ahead)** (Covers)

The Dangerous Kitchen

Album: *The Man From Utopia* (1983)

First line: The dangerous kitchen! If it ain't one thing, it's another

Frank Zappa's impractical and alienated attitude at stuff like "kitchen" or "food" is here illustrated with Zappa's meltdown singing. The basic track was recorded at Armadillo World Headquarters, Austin, October 16, 1980 (the last verse from unknown location, 1981) with overdubs at UMRK c. 1981-1985? On bootleg *Good Grief!* the title is *Lisa's Dangerous Kitchen*. Munchkin Music has published a lead sheet of it (ML 015).

Dark Water

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991 with some Synclavier music.

Darktown Strutters Ball SEE **Cock-Sucker's Ball**

Darling, darling, please hear my plea SEE **Cheap Thrills**

Days Of Yore (bootleg)

De white boy troubles! SEE **White Boy Troubles**

Dead Air

Album: *At The Circus* (1992, partially)

An unofficial title for a three minute segment from the concert April 20, 1968 at Fillmore East (early show), where the keyboard player (Don Preston?) plays the famous Lullaby by Brahms to calm down the audience. Zappa tries to explain some elements in his music to the audience: "Some of our electric bullshit is structured. There are certain noise elements and melodic elements, harmonic elements and rhythmic elements. We consider those like little individual mysterious quantities which get tossed into a community pot. After these elements are tossed into a pot and cooked for a while, they often emerge as, well, they're sort of like musical compositions that happen on the spot, you see. An sometimes it comes out to sound like something else again entirely. Crap we call it. Crap you call it. But we do it anyway because we figure that at least that'll give you something to judge the good stuff by. And hypothetically it worked in the past because generally the audience falls asleep in the middle of the instrumentals, so because they're – well, they're stupid. And it will be our pleasure to leave New York. Meanwhile kids, here's a little Dead Air!" (transcribed in Parker 2007a)

Ten years later, September 8, 1978 (Circus Krone, Munich, see *We Don't Mess Around*, a broadcast by Bayerisches Rundfunk July 1, 1980 and August 1996) Zappa introduced the segment like this: "Ladies and gentlemen, we're gonna perform a number, this number hasn't been performed since actually 1968. This piece is 10 years old, and we're gonna give it its 10th Anniversary performance, right here at the Circus Krone. Now the last time this piece was performed was at the Fillmore East, by the old Mothers Of Invention, now the name of this piece is Dead Air." The following text deals with unbelieving customs officers, who keep asking "What are you on?" and Zappa's answer "I'm On Duty!" with sound effects by the band. The recording on *At The Circus* starts from Zappa's answer and omits the beginning. On the original bootleg the title is *I'm On Duty*.

Dead Girls of Glasgow (bootleg)

Dead Girls Of London

(Composed by L. Shankar, words by Frank Zappa)

Album: *Touch Me There* (Shankar, 1979/1992) – *The Frank Zappa AAAFNRAA Birthday Bundle 2011* (2011)

First line: Do you see what they are

This very sour and bitter text about upper-class ladies of London has been rumored to be Zappa's revenge for becoming sexually rejected by one of these ladies. Van Morrison was Zappa's choice for the singer, but for contractual reasons that version, recorded in London, c. 1979, could not be released until 2011. On Shankar's album, recorded at Advision Studios, London, c. 1979 the singers are Frank Zappa and IKE WILLIS. The ASCAP database entry *Dead Girl* refers probably to this song.

LAKSHMINARAYANA SHANKAR, better known as L. Shankar, is an Indian-born American violinist, singer and composer. Shankar and Zappa met in Berlin in September 1978 and developed obviously a mutual friendship, since Shankar was around also in 1993, when The Chieftains & Co. visited Zappa. According to Arthur Barrow, he was the one who introduced Shankar to Zappa already in August 1978 in Ulm. (Barrow 2016, p. 71)

Dead Girls of Munich (bootleg)

Dear Heart SEE **For The Young Sophisticate**

Dear Jeepers

Album: *Rare Meat* (1983)

First line: Oh, what we have here? Oh, a letter! It smells...

In April 1963 Zappa invited the television host and program director of Channel 13 BOB GUY to record two songs, *Dear Jeepers* and *Letter From Jeepers*, both referring to Guy's own show *Jeepers' Creepers Theater* (1962 – 1966). Zappa liked this show, which combined B-movies and horror with ironic comedy. Bob Guy was dressed up as a vampire called Jeepers.

The Deathless Horsie

Album: *Shut Up 'N Play Yer Guitar* (1981)

An instrumental composition with its focus on Zappa's guitar playing, which apart from the main theme is improvisation. The released version was recorded at Hammersmith Odeon, February 19, 1979. On bootleg *Rubber Slices* it is called *Rubber Slices*.

Debra Kadabra

Album: *Bongo Fury* (1975)

First line: Debra Kadabra, say she's a witch

Obviously Zappa wrote this song for Captain Beefheart to sing, since no other band ever performed it. The released version was recorded at Armadillo World Headquarters, Austin, May 20-21, 1975.

Debra Kadabra, say she's a witch SEE **Debra Kadabra**

Dedication

Album: *Baby Snakes Soundtrack* (2012)

A documentary segment, which was deleted from the first CD release of *Baby Snakes*.

Dee dee, bah dam and just wail out the last one SEE **We Can Shoot You**

Demos (bootleg)

The Demise Of The Imported Rubber Goods Mask

Album: *Halloween 77* (2017)

This is an improvised section with Roy Estrada's falsetto as the guest voice in Zappa's "grand opera", which is loosely connected with *Prelude To The Afternoon Of A Sexually Aroused Gas Mask*. The title comes from Zappa's introducing words. It was recorded at The Palladium, October 31, 1977.

Denny & Froggy Relate

Album: *Joe's Camouflage* (2014)

Rehearsal talking in September 25, 1975 at Sunset Boulevard studios and some riffs from *Dirty Love*.

Dense Slight

Album: *Lumpy Money* (2009)

Part of the original *Lumpy Gravy* music. On *Lumpy Money* there are many other technically entitled as well (Unit 3A, Take 3 – Unit, Take 9 – Section 8, Take 22 – Unit 9 – N. Double A, AA), which are not regarded as individual compositions in this catalog. Especially *Unit 3A* might still be worth an own entry.

Dental Hygiene Dilemma

Album: *200 Motels* (1971)

First line: Han-Min-Noon-Toon Han-Toon-Ran

The song was recorded at Pinewood Studios, London, January-February 1971, with overdubs at Whitney Studios, LA, summer 1971.

The text describes the bass player JEFF SIMMONS discussing with his bad conscience, who thinks that Simmons is wasting his time playing this kind of popular crap. Simmons agrees: "You're right! I'm too heavy to be in this group!" The reason for this mocking text was the fact that Simmons left the band during the rehearsals and Zappa did not like Simmons' attitude a bit. And he was right in the end, Jeff Simmons did not achieve anything special after he had left Zappa's band. On the other hand, it seems that Zappa was not too angry with Simmons, since they collaborated during the following years. Usually Zappa understood, if some of his musicians wanted to try something else.

Departure (tribute release)

Deserie SEE **Deseri** (Covers)

Desiccated SEE **When Yuppies Go To Hell**

Desiree (entry on Zappa's MUST RECORD list)

Desperation (entry in the ASCAP database)

Dew On The Newts We Got

Album: *200 Motels* (1971)

First line: Dew on the newts we got

Part 2 in the original film script set *The Pleated Gazelle*.

Deviations

Audience recording title for a segment from a concert March 11, 1973 at Texas Hall Auditorium, Arlington with jamming, audience participation and Zappa's fantasies about future diseases.

The Dick Kunc Story

Album: *The Lost Episodes* (1996)

Documentary recording of Dick Kunc, Zappa's record engineer at Apostolic Studios, talking about the beginning of his career with Zappa. This was recorded c. 1967-1969, nobody seems to remember exactly when.

Dickie's Such An Asshole

Album: *You Can't Do That On Stage Anymore, Vol. 3* (1989)

First line: One 'n one is eleven!

The original title of this song was *The San Clemente Magnetic Deviation* and it was premiered October 26, 1973 at Armadillo World Headquarters, Austin. Zappa used this title to get the audience to guess the target of the song (RICHARD NIXON) by giving it a subtitle *Dickie's Such An Asshole*. In a month Zappa chose to use it as the final title. The released version was recorded at Roxy, Los Angeles, December 8-10, 1973. It includes quotations from *Midnight Sun* by LIONEL HAMPTON & SONNY BURKE, *The Battle Hymn Of The Republic* by WILLIAM STEFFE and *Billy The Mountain*.

Did a vehicle come from somewhere out there SEE **Inca Roads**

Didja Get Any Onya?

Album: *Weasels Ripped My Flesh* (1970)

This track was recorded at Philadelphia Arena, March 2, 1969. It is actually a part of *Charles Ives* and for the CD release Zappa added some more music from *Kung Fu*.

A Different Drum

The working version of *Civilization Phase III* contained material, which Zappa omitted for the final release. In addition to this talking segment there are some unidentified instrumental parts deleted as well – and waiting for the musicologists.

A Different Octave

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991 with some Synclavier music.

Dilemma SEE **Big Leg Emma**

Dinah-Moe Humm

Album: *Over-Nite Sensation* (1973)

First line: I couldn't say where she's comin' from, but I just met a lady named Dinah-Moe Humm

A catchy story about a woman who makes a wager that the male narrator cannot make her to get orgasm, whatever he does. Possibly based on a true story this song was very popular in concerts but also a target for accusations of misogyny and chauvinism. In Spain they solved the possible problem by deleting the song and putting instead *Eat That Question*. The basic track was recorded at Bolic Sound, Inglewood, March 19, 1973.

Dinosaur

(Dweezil Zappa & Frank Zappa)

Released only as a digital download in 2016, the track contains authentic Frank Zappa's guitar solos from 1977 (three different solos, two different concerts), while the other guitar soloists (seven!) are totally from 2016. Dweezil Zappa has released in YouTube a series of short video clips to explain, how this modern xenochrony was done.

Dio Fa

Album: *Civilization Phaze III* (1994)

We have Zappa's own description from the liner notes: "The piano exterior area is now inhabited by dancers-as-ponies, wearing Catholic religious garments. The Pig Pope is dead. He is upside down now, and his wagon is being towed away. The new Pony Pope is being adored. Dancer-ponies team up to pull his splendid new wagon toward the audience." The released version was recorded at UMRK, c. 1991-1992, and Zappa used parts of it in the *Overture of The Yellow Shark*.

The title of this instrumental composition is the same as the opera Zappa was planning to compose for the Football World Cup in Italy 1990. This is how Zappa described this plan in his memoirs: "'It will be an opera, with the premiere performance in La Scala, broadcast via satellite, worldwide. (...) The musical accompaniment will include full orchestral setting, chamber music setting, ethnic choral and instrumental setting (executed via digital sampling and digital tape playback), advanced electronic music techniques and rock music (in styles ranging from doo-wop vocals to heavy metal). The music will be partly acoustic, partly amplified and, in some instances, mimed to digital playback. (...) The theme of the opera is: 'Millions of people believe football is God, but, it is said (at least in Torino), 'God is a liar'. – Dio Fa'.'" (Zappa 1989, p. 343-344) According to Greg Russo, the opera idea was turned down by the Milanese officials. (Russo 2017, p. 182)

Diplodocus

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *King Kong* at Civic Center, Providence, October 26, 1984.

Diphtheria Blues

Album: *Playground Psychotics* (1992)

First line: Back about a hundred years ago / There wasn't anywhere you could go down here in Georgia

Improvisation recorded in Florida, October 9, 1970 (backstage) with Howard Kaylan talking about the band's successful battle to avoid diphtheria epidemic in San Antonio. The tinkling, yelling and harmonica playing behind Kaylan's talking can hardly be called "a composition".

Dirty Love

Album: *Over-Nite Sensation* (1973)

First line: Give me, your dirty love, like you might surrender to some dragon in your dreams

A song about women and poodles, in concerts usually following *The Poodle Lecture*. The released version was recorded at Bolic Sound, Inglewood, March 19, 1973.

Disco Boy

Album: *Zoot Allures* (1976)

First line: Disco boy! Run to the toilet and comb your hair

The earliest versions of this song were instrumental, but Zappa decided to add this text with brutal mockery of the disco culture Zappa so much loathed. The song was recorded at the Record Plant, c. May-June, 1976.

The first public performance was in February 15, 1976 at Friedrich Ebert Halle, Ludwigshafen, when The Mothers Of Invention played an instrumental version of it inside *Zoot Allures*.

Disco Outfreakage

Album: *Baby Snakes Soundtrack* (2012)

This instrumental segment was deleted from the first CD release of *Baby Snakes*, but Zappa used it in his video documentary about Bruce Bickford and his clay animations.

Disconnected Synapses (semiofficial release)

Discorporate and come with me SEE **Absolutely Free**

Diseases Of The Band

Album: *You Can't Do That On Stage Anymore, Vol. 1* (1988)

Introduction of the band and the diseases of the players (Arthur Barrow played the whole set sitting and puking into a bucket) at Hammersmith Odeon, February 19, 1979.

Ditties And Beer (semiofficial release 1995)

Divan

Album: *Swiss Cheese/Fire!* (1971) – *Carnegie Hall* (2011)

A concert set of songs combined together with a story about God, his girlfriend and Squad The Magic Pig. It was performed for the first time at Pauley Pavilion, University of California, August 7, 1971. The set list is: *Once Upon A Time* (introduction) – *Sofa #1* (in German) – *Magic Pig* – *Stick It Out* – *Divan Ends Here*. On *Swiss Cheese/Fire!* and *Carnegie Hall* the title is *Give Me Some Floor Covering, Under This Fat, Floating Sofa* and sometimes people are talking simply about *Sofa Suite*.

Divan Ends Here

Albums: *Swiss Cheese/Fire!* (1971) – *Carnegie Hall* (2011)

First line: Sheets of fire, ladies and gentlemen, sheets of fire

The ending part of the set *Divan*.

Do It In C SEE **Ronnie Sings?**

Do Not Pass Go

Album: *Guitar* (1988)

Zappa's guitar solo in *Drowning Witch* at Hammersmith Odeon, June 19, 1984.

Do Not Try This At Home

Album: *Guitar* (1988)

Zappa's guitar solo in *Black Page* at Redeciesio, Milano July 7, 1982. This solo is available in the CD version of the album only.

Do The Funky Room Service SEE **Room Service**

Do The Hipshake (bootleg)

Do The Twist With Motorhead

Audience recording title for some music at Fillmore East, February 21, 1969.

Do you know what you are? SEE **You Are What You Is**

Do You Like My New Car?

Album: *Fillmore East, June 1971* (1971) – *You Can't Do That On Stage Anymore, Vol. 1* (1988)

First line: You are... you gotta tell me something

A satirical song about groupies, who don't want to admit that sex with a band member is the real thing ("We only like musicians for friends"). In a way it is an introduction to *What Kind Of Girl Do You Think We Are. On You Can't Do That On Stage Anymore, Vol. 1* the song is called *The Groupie Routine*. The released version was recorded at Fillmore East, June 5-6, 1971.

Do you see what they are SEE **Dead Girls Of London**

Does Humor Belong In Classical Music? (tribute release)

Does Humor Belong In Music? (official release)

Does Humor Belong In Music (Box) SEE **Hot Rats (Box)**

Does Humor Belong In Music? (The Movie)

Name of the documentary video recording from the concert August 26, 1984 at The Pier, NYC. It was released as VHS cassette in 1985 and as remastered DVD in 2003. CD album by the same name is a totally different thing.

Does This Kind Of Life Look Interesting To You?

Album: *200 Motels* (1971)

First line: Dwee-doo dee-ooo-poo Pa-dan!

This song was recorded at Pinewood Studios, London, January-February 1971, with overdubs at Whitney Studios, LA, summer 1971. There is a quotation from *Hip Hug-Her* by STEVE CROPPER, DONALD DUNN, AL JACKSON and BOOKER T. JONES. Probably the earliest public performance of the song was at Fillmore East, November 13 or 14, 1970.

Dog Breath

Album: *Just Another Band From L. A.* (1972)

First line: *Primer mi carucha* (Chevy '39), going to El Monte Legion Stadium

This song is basically *Dog Breath, In The Year Of The Plague* with some text changes to fit the Flo & Eddie environment.

Frank Zappa was certainly fond of dogs, as one can find out just counting the number of songs about dogs (e.g. *Evelyn*, *A Modified Dog*, *Rollo*, and all the poodle stuff) – and cats too, just look at the cover of *London Symphony Orchestra, Vol. I!* During the "They're Doing the Interview of the Century" interview in December 1989 there is a funny interruption by the Zappa family bringing in "a very cute Dalmatian puppy". Everybody is enthusiastic, but this is how Frank Zappa greeted the newest member of the family: "Oooh! Fabulous! Oh, boy! You're a beauty! Oh ... it's so adorable ... Can I hold her? What a cute little dog."

When asked about the number of dogs and cats, Zappa answered like this: "Well, that's gonna be dog number two [after Dogess]. Well, let's see. We've got a white cat named Tweezer, which is actually wild,

and it doesn't come in the house very often, 'cause the other cats don't like it, but it eats outside every morning about five or six o'clock ... and then there's the legendary Marsh Moff, the black one that sits on your shoulder and drools. She is now commuting between our house and somebody else's house, and she occasionally comes over and drools all over the place. And then there's two black and white cats. One's named Spot, which is a male, and that's one of the reasons Marsh Moff isn't here so often, because Spot's been chasin' her out. And there's another black and white Persian called Fightey Bitey, which is the cat that rules the roost. She swats everybody else around. And there's a gray and white cat named Bill ..." (Simms 1990)

Dog Breath, In The Year Of The Plague

Album: *Uncle Meat* (1969)

First line: Cucuroo carucha (Chevy '39) going to El Monte Legion Stadium

Zappa in the liner notes: "The weird middle section of *Dog Breath* (after the line 'Ready to attack') has forty tracks built into it. Things that sound like trumpets are actually clarinets played through an electric device."

The song was recorded at Apostolic Studios, NYC, 1967-1968.

The Dog Breath Variations

Album: *Uncle Meat* (1969) – *The Yellow Shark* (1993)

This is the instrumental version of the *Dog Breath* theme, recorded at Apostolic Studios, NYC, 1967-1968.

In *The Yellow Shark* concerts an arrangement for a chamber orchestra by ALI N. ASKIN was heard together with *Uncle Meat*. The released version was recorded in September, 1992 in Europe. "This composition (Dog/Meat) was originally performed at the concert at UCLA's Royce Hall in 1977 with a 40-piece group. A few years later after that I had a request for an arrangement of it for the Netherlands Wind Ensemble, which was twenty-some pieces. It was cut down and re-orchestrated for the size and shape of the group. This version was re-orchestrated from the 1983 ensemble version by Ali Askin. Both of the themes that are used in there date from 1967." (Frank Zappa in the liner notes) The arrangement for brass band available through Munchkin Music (MW 005) might be the one made for the Netherlands Wind Ensemble.

Dog Meat

In his concerts 1973 and 1974 Zappa's band was playing a set called *Dog Meat*. It contained in the beginning *Exercise #4*, *Dog Breath* and *Uncle Meat*, but was abridged to the latter two.

Doggone it, dagnab it SEE **Falling In Love Is A Stupid Habit**

Dolf Hartmann präsentiert die Frank Zappa Story (legitimate release 1973)

Don Interrupts SEE **Progress?**

Dong Work For Yuda

(Composed by Frank Zappa, words by Frank Zappa & John Smothers)

Album: *Joe's Garage* (1979)

First line: This is the story 'bout Bald-Headed John

It is not known why Zappa placed this song inside the *Joe's Garage* story. However, the inspiration to the song was Zappa's bodyguard JOHN SMOTHERS, who had lust for Danish sausages. Zappa gave Smothers fair credits by saying: "John Smothers provided half the word (the good ones)." The version on *Joe's Garage* was recorded at Village Recorders, LA, spring 1979, but the song was already performed in February, 1977.

Donna U Wanna (bootleg)

Don't Be A Lawyer

Album: Officially unreleased

First line: Don't be a lawyer

This is *Tell Me You Love Me* with new words and a new title. This version was performed during the 1984 tour. In 1989 Zappa justified the new lyrics like this: "Well, basically we have too many lawyers in the United States. (...) There are just too many lawyers for our own good. These guys have to earn a living, too, and

so you wind up with people suggesting that you sue somebody else. That's how they earn their money, by generating paperwork. You will pay them money to make somebody else's life miserable and vice-versa. That's what's lurking beneath the surface of American life right now." (Simms 1990)

Don't Care How You Treat Me SEE **No Matter What You Do**

Don't Eat The Yellow Snow

Album: *Apostrophe (')* (1974) – *One Shot Deal* (2008)

First line: Dreamed I was an Eskimo

The starting song of the "Nanook suite", recorded at Bolic Sound, Inglewood, CA, May-June, 1973.

On *One Shot Deal* it is called *Australian Yellow Snow*. Also titles *Dance With Me* and *Yellow Snow* have sometimes been used. Zappa himself did mess up the situation by using the title *Don't Eat The Yellow Snow* also in meaning of the combination with *Nanook Rubs It* and even for the whole suite, more usually known as *Don't Eat The Yellow Snow Suite*. For the single version see *Don't Eat the Yellow Snow (Single)*.

Don't Eat The Yellow Snow (Single)

Album: *Strictly Commercial* (1995)

The story of this single edit from the same recording, which was released on *Apostrophe (')* is a rare twist in the history of Frank Zappa. While Zappa and the Mothers were touring, a disc jockey in Pittsburgh made an edit of the album versions *Don't Eat the Yellow Snow* and *Nanook Rubs It* to be able to play them on his radio show, and the result was very successful. When Zappa heard about this he made his own edited version, which was released as a single with *Cosmik Debris* as the B-side (DiscReet DSS 1312, October 7, 1974). This version, lasting 3'26, contains some of the album version of *Don't Eat the Yellow Snow*, most of *Nanook Rubs It*, and the intro to *St. Alfonzos Pancake Breakfast*.

Don't Eat The Yellow Snow Suite SEE **Don't Eat The Yellow Snow**

Don't Eat There

Album: *Playground Psychotics* (1992)

This track combines edited café chatting from September, 1970 and some improvisation within *A Pound For A Brown (On The Bus)* recorded at Rainbow Theatre, London, December 10, 1971. The music includes quotations from *Sleep Dirt*, *Les feuilles mortes (Autumn leaves)* by JOSEPH KOSMA and *Moonlight Bay* by PERCY WEINRICH.

Don't Fuck Around

Bootlegger's title on *Randomonium* for a part of *Billy The Mountain*.

Don't it ever get lonesome SEE **Road Ladies**

Don't know much about dancing SEE **Dancin' Fool**

Don't look, Ob'Dewlla SEE **Artificial Rhonda**

Don't make me wait til tomorrow SEE **Doreen**

Don't Take Me Down

Album: *Playground Psychotics* (1992)

A documentary field recording from the Flo & Eddie era.

Don't tell me no, Babette SEE **Babette**

Don't you be Tarot-Fied SEE **Token Of My Extreme**

Don't You Ever Wash That Thing?

Album: *Roxy & Elsewhere* (1974)

The first public performance of this instrumental was probably October 29, 1972 at Men's Gym, Harpur College, Binghamton. Later during the 1973 tour it evolved to the nearly 10-minute version we know from the recording at Roxy, Los Angeles, December 8-10, 1973.

Don't you know I'm in love with an older girl SEE **Masked Grandma**

Dope Fiend Music

Album: *MOFO* (2006. 4CD)

Part of an interview Zappa gave to MATTY BIBERFELD of WRVR, NYC in summer 1967.

Doreen

Album: *You Are What You Is* (1981)

First line: Doreen . . . don't make me wait til tomorrow

The song text is one big tirade by a horny and enamored man. The song was recorded at UMRK, July-September 1980.

Doris, get out your poison pen and take a letter SEE **Letter from Jeepers**

Double Dynamite

Unofficial name for the 1975 double album Reprise RRD 11707 containing *Hot Rats* and *Chunga's Revenge*.

Down Beat Award Ceremonial Ballet

Documentary recording of the award ceremony May 16, 1973 at Auditorium Theatre, Chicago. Down Beat magazine wanted to award Zappa and Jean-Luc Ponty, but Zappa made the poor down beaters to participate in an improvised ballet show. The title is by Scott Parker (Parker 2009, p. 266).

Down In De Dew

Album: *The Guitar World According To Frank Zappa* (1987) – *Läther* (1996) – *The Crux Of The Biscuit* (2016)

This Zappa's guitar (and bass) solo was unusually recorded on the drum track JIM GORDON had done November 8, 1972 at Electric Ladyland Studios. Zappa's part was recorded at Paramount Recording Studios, November 18, 1972. The solo was meant to be on the original *Läther* album, but the first release was not until 1987 on a cassette filled with Zappa's guitar working. On *The Crux Of The Biscuit* there is a different mix of the same recordings. On bootleg *Leatherette* the title is *Corks And Safetys*.

The Downtown Talent Scout

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

First line: The kids are freaking out / Everybody's goin' nuts / The heat's out every night / To call up names and kick their butts

The text makes references to the intelligence agents, who spied the Hollywood freaks in the middle of 1960's. The released version was recorded at Fillmore Auditorium, San Francisco, June 24-25, 1966. During the 1969 tour the song was performed as a little bit longer version and entitled *The Heat's Out Every Night*.

Dr. John Routine SEE **Wino Man With Dr. John Routine**

Drafted Again

Album: *You Are What You Is* (1981)

First line: Registered mail! Special delivery!

This is a sequel to *If Only She Woulda* and deals with the desperate feelings of a young man after getting a draft order. This version was recorded at UMRK, c. July-September 1980. Zappa also released a single version of this song, see *I Don't Wanna Get Drafted*.

Drafted SEE **Drafted Again**

Dragon Master

(Composed by Dweezil Zappa, words by Frank Zappa and partly by Dweezil Zappa).

Album: *Via Zammata* (2015, Dweezil Zappa)

First line: The dragon spreads his leather wings / His rancid breath sets fire to things!

The story of this rare collaboration between Frank and Dweezil Zappa started in Stockholm May 1988. Frank Zappa wrote a text mocking heavy metal clichés. His band tried it in rehearsals with some simple prototype music, but to no good results. Dweezil Zappa was in Stockholm to play with his father and so Frank could turn to a better expert of heavy metal: “Frank had put something together, but then after the sound check, that’s when he handed me the lyrics and said, ‘You should write the music for this’, because he didn’t really hiver a riff for it. (...) What I wanted to do was feel like I was playing it deadly serious so that the average metal person – an Iron Maiden, Dio or Judas Priest – they won’t hear a joke in it at all. (...) So it’s got stuff like that, all these metal-isms that, to me, make it funny.” (Greenaway 2017, p. 350-351)

In this interview conducted in 2015, Dweezil Zappa also tells about the changes he made to the text: “Well that crazy ‘dragon masturbate’, all that stuff, that wasn’t in his lyrics. That was something that when we did a version with ‘Z’, that was a thing that just became this joke (...) None of that stuff was in there originally. (...) But even so, the lyrics that are in my version, I did also change it a little bit, because there was ‘Dragon whore! Expose your vent! Your Master’s vengeance must be spent!’ A great lyric, but what I decided to do when I put this together, I wanted it to have the feeling of classic metal tune (...) So I just tweaked a couple of lines so that it still had the overall feel of this master of dragons, but it’s something that could potentially be on metal radio.” (Greenaway 2017, p. 349-350)

What Dweezil Zappa is telling about the version by his and Ahmet’s band Z, obviously explains, why this entry is credited also to AHMET ZAPPA in the ASCAP database. All three text version (the one on Zonx, Z and Via Zammata) can be found on Master Román’s [website](#).

Via Zammata was first released as a digital download entitled *Demos And Rarities*. At this stage *Dragon Master* was an instrumental proto version. The vocals and words are there only in the CD version.

Dragon spreads his leather wings SEE **Dragon Master**

The Dream Machine (bootleg)

Dream of a girl about thirteen SEE **Brown Shoes Don't Make It**

Dreamed I was an Eskimo SEE **Don't Eat The Yellow Snow**

The Dressing Room

Album: *Playground Psychotics* (1992)

Documentary field recording from the beginning of 1970's.

Drive Shaft, The SEE **Lobster Girl**

Drooling Midrange Accountants on Easter Hay

Album: *QuAUDIOPHILIAc* (2004)

Zappa’s critical speech about the records industry, backed by ED MANN’s marimba playing the theme from *Watermelon In Easter Hay* and some of *The Deathless Horsie*. The interview with BEN MANILLA (WLIR) was recorded c. November 17, 1981, the music in c. 1978.

Drop Dead

Album: *Thing-Fish* (1984)

First line: Jesus, that was terrific! I've never experienced anything quite like that in a theater before!

The text criticizes heavily the feministic views on female superiority. The song was recorded at UMRK, c. 1982-84.

Dropping Dildos (bootleg)

Drowning Witch

Album: *Ship Arriving Too Late To Save A Drowning Witch* (1982)

First line: There's a ship arriving too late, to save a drowning witch

Zappa did not appreciate publicly Mother Nature, but this text reflects some concern about the pollution of waters. Zappa was not satisfied with any of the recorded live versions of this technically particularly demanding piece, so he ended up constructing the released version with extractions of 15 different performances, of which only a few have been identified (Santa Monica Civic Auditorium, December 11, 1981, The Ritz, NYC, November 17, 1981 and Uptown Theatre, Chicago, November 27, 1981). The music includes quotations from an anonym *Hawaiian Punch* commercial, *Dragnet* by WALTER SCHUMANN & MIKLÓS RÓZSA and *Le sacre du printemps* by IGOR STRAVINSKY.

Drowning Witch Interlude

Album: Officially unreleased

An arrangement of this interlude music for a rock band has been published by Munchkin Music (MK-006).

Drug Drivers Divorce SEE **Truck Driver's Divorce**

Drum Duet

In early Mothers of Invention concerts the performance of *Uncle Meat* was often followed by some improvised drumming with JIMMY CARL BLACK and Artie Tripp, sometimes even Frank Zappa participated. Not really a title for a composition, merely a hint of the real action.

Drums Are Too Noisy

Album: *Lumpy Gravy* (1968)

Part of the *Lumpy Gravy* set.

Du bist mein Sofa SEE **Sofa #2**

The Dub Room Special (official release)

Dub Room Special (The Movie)

This documentary concert video released in October 1982 (or 1985) was recorded in two concerts: August 27, 1974 (KCET Studio, Los Angeles) and October 31, 1981 (The Palladium, New York City). As bonus material there is a documentary *Valley Girl* by Steve Durgin. The DVD version was released October 17, 2005.

Duck Duck Goose

Album: *Läther* (1996)

A short guitar solo in *Jones Crusher* recorded at Hammersmith Odeon, February 17, 1977, combined with a sound collage from *Lumpy Gravy* sessions. A longer version was released on *Läther* as *Leather Goods*. The music includes a quotation from *Whole Lotta Love* by Led Zeppelin, the beginning of *Kung Fu* and a quotation of *I'm Walkin'* by FATS DOMINO & DAVE BARTHOLOMEW.

Duckman

Frank Zappa did not compose anything for the cartoon series *Duckman* (1994-1997), but his old music was used in it with Synclavier samples by Todd Yvega and SCOTT WILKES. This may be the reason for an entry *Duckman Cues* in the ASCAP database, credited to Zappa. There was music by Zappa in episodes 1-10 and 13. Some of the used versions were realized with Synclavier by Yvega.

The Duke SEE **The Little House I Used To Live In**
Duke, Duke, Duke, Duke of Prunes SEE **Amnesia Vivace**

Duke Of Orchestral Prunes

Album: *Orchestral Favorites* (1979) – *Läther* (1996)

An instrumental version of *The Duke Of Prunes* recorded in concerts at Royce Hall, UCLA, September 18-19, 1975. On *Läther* this arrangement had got a new title *Duke Of Orchestral Prunes*, on *Orchestral Favorites* it is just *Duke Of Prunes*.

The Duke Of Prunes

Album: *Absolutely Free* (1967)

First line: A moonbeam through the prune in June, reveals your chest

Frank Zappa made a comment on this song in 1978: "The Duke of Prunes is a surrealistic love song. Euphemistic sexual imagery popular in country blues with which many of you might already be familiar, is transmuted in this particular piece from the basic 'Fuck me, suck, till my eyes roll back baby' to 'prune me, cheese, go-kart...' or something like that. This song is very strange." (Zappa 1978) The song was recorded at TTG Studios, November 1966. It's working title was "Garbage Eaters".

According to Ray Collins: "Frank had this beautiful tune called 'And Very True', and when we went in to record it, being a little crazy at the time, I just ad-libbed on the spot. The original lyrics I think were something like 'Moonbeam through the night', something very loving, although Frank didn't like love songs. And I changed it to 'Moonbeam through the prune, in June, I can see your tits'." (James 2000, p. 40) In the end, the last words of that line were changed, at once or later, to less graphic "reveals your chest".

The Duke Regains His Chops

Album: *Absolutely Free* (1967)

First line: And you'll be my Douchess, my Douchess of Prunes

This continuation of *The Duke Of Prunes* was recorded at TTG Studios, November 1966.

Dumb All Over

Album: *You Are What You Is* (1981)

First line: Whoever we are, wherever we're from

The text criticizes the politicians mercilessly using the religious minds of ordinary people. "I'd write lyrics when I was travelling. I was on a flight back from Germany when I came up with the idea for the song Dumb All Over. I scrawled out three pages' worth of ideas on the plane. I couldn't wait to get into the studio to record it." (Pulse interview, April 1993). The song was recorded at UMRK, July-September 1980.

Dummy Up

(Napoleon Murphy Brock & Jeff Simmons & Frank Zappa)

Album: *Roxy & Elsewhere* (1974)

First line: I think I'm gonna take a walk downtown

Mostly improvised performance with Brock and Simmons playing the parts of a drug dealer and his customer (Jeff is trying to sell CARL ZAPPA's still moist socks stuffed in a high school certificate). In concerts this song was usually paired with *Pygmy Twylyte*. The released version is much shorter than the one heard in concerts. This was recorded at Roxy, Los Angeles, December 8-10, 1973. It includes a quotation of *College Rhythm* by HARRY REVEL.

Duodenum

Album: *Lumpy Gravy* (1968)

Music from the *Lumpy Gravy* set, recorded at Studio Z, c. 1964, and used both in *Bwana Dik* and *Theme from Lumpy Gravy* on *Make A Jazz Noise Here*.

Duodenum (The Song)

Album: *Lumpy Money* (2009)

First line: Doo-wah-de-NUM / Waddy-one, waddy-num / Yo' mammy nun / Ol' Brown Moses

This is a mix by Frank Zappa from 1984 at UMRK, very different with overdubs by Ike Willis, RAY WHITE, ARTHUR BARROW and CHAD WACKERMAN. Maybe Zappa wanted to hear, how *Duodenum* would sound as a song. The lyrics are just a ragbag of words from songs like *The Mammy Nuns* and *Brown Moses*. The title *Duodenum (The Song)* is not authentic, on *Lumpy Money* it is just the beginning of *Lumpy Gravy, Part 1* on disc 2.

Dump All Over (bootleg)

Dun-Dun-Dun SEE **All Skate/Dun-Dun-Dun**

Dupree's Paradise

Album: *Boulez Conducts Zappa – The Perfect Stranger* (1984) – *Piquantique* (1991) – *Make A Jazz Noise Here* (1991)

Zappa has given the following background story to this orchestral composition: “Dupree's Paradise is about a bar on Avalon Boulevard in Watts at 6:00 AM on a Sunday in 1964, during the early morning jam session. For about seven minutes, the customers (winos, musicians, degenerates & policemen) do the things that set them apart from the rest of society.”

The chamber orchestra version on *The Perfect Stranger* was recorded at IRCAM, Paris, January 10-11, 1984, but The Mothers of Invention was performing it already 10 years earlier. The version on *Piquantique* was recorded in Stockholm, August 21, 1973, the big band version on *Make A Jazz Noise Here* at Rosengarten, Mozartsaal, Mannheim, May 25, Beethovensaal, Liederhalle, Stuttgart, May 24, and Palasport, Modena, June 5, 1988.

Dupree's Paradise 1973 (bootleg)

Dupree's Paradise Lounge (bootleg)

Dupree's Paradise Lounge SEE **The Story Of Dupree's Paradise Lounge**

Dutch Courage : Rotterdam May 24th 1980 (legitimate release)

Dwee-doo dee-ooo-poo Pa-dan! SEE **Does This Kind Of Life Look Interesting To You?**

Dwarf Nebula Processional March & Dwarf Nebula

Album: *Weasels Ripped My Flesh* (1970)

This instrumental was recorded at the Apostolic Studios between December 1967 and February 1968.

Dweezil Has Messed My Mind Up (bootleg)

Dwell

Name of a unrealized movie script project. In 1989 Zappa told about it like this: “‘Dwell’ is a screenplay. It's extracted from the *Them Or Us* book. What I've done is I've put together a 102-page screenplay that I've brought up to date. In fact, I worked on it about five days ago, and made some changes in it. I sent a copy of it to my new agent at ICM to see whether he'll send it around, and then, a couple of days later, Beverly D'Angelo was over here, and we sat around, and we read the whole script. We had a bunch of laughs. She had never seen it before.” (Simms 1990) Zappa does not say anything about the possible music, so obviously “Dwell” was just a script text left unused in the end.



Ear Mind I (tribute release)

East L. A.

A self-titled musical segment on *The Artisan Acetate*. According to Scott Parker it was recorded February 14, 1969 at McMillan Theater, Columbia University (Parker 2008, p. 27).

Easter Hay SEE **Watermelon In Easter Hay**

Easy Meat

Album: *Tinsel Town Rebellion* (1981)

First line: This girl is easy meat

Zappa wrote this song to be used in *200 Motels*, but changed his mind. An early version was heard in December 6, 1970 at Concertgebouw Hall, Amsterdam (late show) with the following introduction: "We have another new song, also from 200 Motels. The name of this song is Easy Meat. And it's, the text of this song is not too hard to decipher." Probably the first public performance of the song was at Fillmore West, San Francisco, November 6, 1970. According to Scott Parker, "Performed here in an early prototype (slightly peppier) arrangement, it is already fairly well-formed musically and lyrically, though obviously missing the intricate 'serious music' sections which would later be a highlight of the song." (Parker 2007b, p. 183)

The released version is a mix of three different performances: Tower Theater, Upper Darby, April 29, 1980, Royce Hall, UCLA, September 18, 1975 (orchestral bit) and Santa Monica Civic Auditorium, December 11, 1980 (early show, the guitar solo).

The liner notes of the release emphasizes that the "massive overdubbing of keyboards on the classical section (all done by TOMMY MARS)." It is possible that "all" includes some creative composing as well, although Zappa did not share the credits.

The Easy Rider Years (bootleg)

An Easy Substitute For Eternity Itself

(Frank Zappa & Don Preston & Ian Underwood & Aynsley Dunbar & Jim Pons)

Album: Officially unreleased

Zappa planned to release this combination of solos by himself and his sidemen on double album *Just Another Band From L.A.*, but only a test pressing version of it has been circulating. It was recorded at Carnegie Hall, October 11, 1971.

Eat That Question

Album: *The Grand Wazoo* (1972)

The title of this composition is a reference to *The Grand Wazoo* story about the ascetic and music hating people called the Questions. Even earlier it was called *Eat That Christian*. The released version was recorded at Paramount Recording Studios, LA, April-May, 1972.

Eat That Question : Frank Zappa In His Own Words

A full-feature documentary by THORSTEN SCHÜTTE, released on DVD January 25, 2016 (Sony Pictures Home Entertainment CDR 5592). It was originally called "Zapped".

Eat your greens, don't forget your beans & celery SEE **Mr. Green Genes**

Echidna's Arf (Of You)

Album: *Roxy & Elsewhere* (1974)

The premiere of this instrumental was at KB Hallen, Copenhagen, August 18, 1973, and at that point Zappa introduced it as *Excentrifugal Forz*. Later Zappa gave that title to another composition. The released version was recorded at Roxy, Los Angeles, December 8-10, 1973.

"Echidna" is the name of a small Australian anteater and a half-woman, half-snake monster in Greek mythology (ἐχιδνα). According to Scott Parker the title is a parody of the pompous progressive rock band style of that time.

Echidna's Arpeggio

Audience recording title for a segment in *Farther Oblivion* on 1973 Australian tour. Probably it is a reference to *Echidna's Arf (Of You)*.

Echo Pie

Album: *Meat Light* (2017)

The frustrated Mothers are arguing about the possibility to tour without Frank Zappa, who's busy in the studio. The result? Jimmy Carl Black: "They come to see you, Frank. That's who they come to see."

Ed Palermo Big Band Plays The Music Of Frank Zappa (tribute release)

Eddie, Are You Kidding?

(Frank Zappa & Mark Volman & Howard Kaylan & John Seiter)

Album: *Just Another Band From L.A.* (1972)

First line: Eddie, are you kidding?

The song was performed for the first time and recorded at Pauley Pavilion, Los Angeles, August 7, 1971 (first set). JOHN SEITER played drums in SPANKY & THE GANG and THE TURTLES.

Scott Parker has explained the background of the lyrics: "This song is based on television commercials for an L. A. clothing store called Zachary All. The owner of Zachary All, Eddie Nalbandian, created a series of earnest commercials promoting the shop's large(st) selection of suites of all sizes." (Parker 2007b, p. 251)

Eddy Loves Frank (tribute release)

Edinboro 5/8/74 (bootleg)

EIHN SEE **Everything Is Healing Nicely**

Electric Aunt Jemima (semiofficial release)

Electric Aunt Jemima

Album: *Uncle Meat* (1969)

First line: Electric Aunt Jemima, Goddess of Love

Zappa rejected allegations of racism and explained the text and title like this: "Electric Aunt Jemima (...) was written about an amplifier. Yes, it's a Standall amplifier, about this big, that I used on a couple of sessions." (Miles 1993, p. 41-42) The song was recorded at Apostolic Studios, NYC, 1967-1968.

"Aunt Jemima" refers to a character (a sweet old black woman) prominent in minstrel shows in the late 19th century and was later adopted by commercial interests as a brand of pancake mix, syrup, and other breakfast foods owned by the Quaker Oats Company of Chicago.

Electric Banana

Album: Officially unreleased

While recording *Big Leg Emma* and *Why Don't You Do Me Right* at TTG Studios March 6, 1967, The Mothers Of Invention laid down two other tracks as well, *Fillmore* and *Electric Banana*. Unfortunately nobody seems to remember or know for sure, if these were written by Frank Zappa (most likely they were) or if these were working titles for songs we know now with another title. According to unverified information *Electric Banana* is in fact *Absolutely Free*.

Electronic Bassoon Concerto

Album: Officially unreleased

An instrumental, probably premiered in concert at Royal Albert Hall, London, June 6, 1969. This version was quite short (less than 5 minutes) and in the beginning there is music that became later the intro to *Music For Low Budget Orchestra*. One week later, June 13-14, 1969 (Fillmore East) the band performed a much longer and more elaborate version (over 16 minutes). It is still unclear, if this *Electronic Bassoon Concerto* was an individual composition by Zappa or just a mine for digging up good music for other projects. At Fillmore East Zappa at least introduced it with this title, though he never released any version of it.

Elektronik Muzik

The television documentary *Peefeeyatko* contains Synclavier music that has been released on some bootlegs (e.g. *Outrageous Muzik*) with this generic title. According to these bootleggers the music was recorded at UMRK studios in 1989. More information – especially about the title – is needed about this case, though it is obvious that we are talking about genuine music by Frank Zappa here. Other titles connected to this music are *Excerptis Frank Zappæ Elektronik MuZik* and *Operation Desert Storm*.

The Elephant Beer

Unofficial name for a band improvisation, probably performed at KB Hallen in Copenhagen November 21, 1971. The title refers to the famous Danish Carlsberg beer trademark.

Elsewhere (bootleg)

Elvis Has Just Left The Building

Album: *Broadway The Hard Way* (1988)

First line: Elvis has just left the building, there are his footprints right there

According to Andrew Greenaway Zappa wrote this song for MIKE KENEALLY during the 1988 tour in Spain. Zappa is not necessarily mocking on Elvis himself, but more on the pompous entertainment industry built around him. The released version was recorded at Beethoven-Saal, Liederhalle, Stuttgart, May 24, 1988 and at Palasport, Genoa, June 9, 1988.

Zappa did not publicly appreciate ELVIS PRESLEY and his output. We do know as well that he did not like Elvis' re-make of *Hound Dog* in 1956, because the original by WILLIE MAE "BIG MAMA" THORNTON was so much better (Greenaway 2010, p. 99).

Emperor Of Ohio

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

It is quite hard to know what the title is referring to, but one can hear the words "Hail Caesar! Emperor of Ohio! Zits! Torpedo!". The released version was recorded in Salt Lake City, Utah December 3, 1980, but the premiere was two years earlier September 15, 1978 at Convention Hall, Miami. The orgiastic voices come mostly from a tape.

Encore Rap

Album: *Halloween 77* (2017)

Recorded at The Palladium, October 30, 1977. This is Frank Zappa tuning his guitar and talking with the audience about the next song, *Dinah-Moe Humm*.

The Ending Line

Album: *Joe's Damage* (2004)

Documentary recording of Zappa and the band rehearsing *It Just Might Be A One-Shot Deal* in 1972.

Energy Frontier

(Jack Bruce & Jim Gordon & Frank Zappa)

Album: *The Crux Of The Biscuit* (2016)

Before *Apostrophe* (‘) was born, there was *Energy Frontier*, or at least that is the name the Zappa Family Trust has given to the early takes. The anniversary album gives us three different versions (Take 4, Take 6 with overdubs and the Bridge). The recordings were made at Electric Lady Studios, November 8, 1972 with overdubs at Paramount Recording Studios, November 18, 1972.

English Tea Dancing Interlude

Album: *Electric Aunt Jemima* (1968)

Zappa's guitar solo at Family Dog, Denver May 3, 1968. The solo contains parts of *Octandre* by EDGARD VARÈSE. The title is not by Zappa.

Enigmas 1 Thru 5

Album: *Finer Moments* (2012)

This collage of ARTHUR TRIPP's percussion and electronic sounds was recorded at Sunset Sound, Los Angeles in September 1968. It was meant to be on double album *Just Another Band From L. A.*, which was never realized.

Ensemble Modern Plays Frank Zappa : Greggery Peccary & Other Persuasions (tribute release March 23, 2003)

Entertainment All The Way

Album: *Baby Snakes Soundtrack* (2012)

Documentary segment following the song *I'm So Cute*. This was not released on the official CD version of *Baby Snakes*.

Entire Libretto (entry in the ASCAP database)

Entrance Of The Central Scrutinizer SEE **The Central Scrutinizer**

Envelopes

Album: *Ship Arriving Too Late To Save A Drowning Witch* (1982) – *London Symphony Orchestra, Vol. I* (1983)

This composition started as a song (see *Envelopes (The Song)*), but was years later arranged for a symphony orchestra by Zappa to be released on the album *The London Symphony Orchestra, Vol. I*. Munchkin Music has published versions for a full orchestra (MS 007), wind band (MSW 007) and as a drumset (MD 007). The band version was recorded at an unknown location c. September-December, 1981.

Envelopes (The Song)

Album: *Hammersmith Odeon* (2010)

First line: You are, are my desire / You come to me

This prototype of *Envelopes* was performed during the tours 1977-1978 with words of mock-romantic and very graphic sexual content. The released version, recorded at Hammersmith Odeon January 26, 1978, features falsetto voice of Tommy Mars. The title *Envelopes (The Song)* is not authentic.

Envelops The Bath Tub

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

Epilogue SEE **Progress?**

Erdbeben in München (bootleg)

‘Ere Ian Whips It/JCB Spits It/Motorhead Rips It

Album: *Meat Light* (2017)

This is a combination of three musicians talking. First there is the famous Ian Underwood story about his audition to Frank Zappa, the same we can hear in the beginning of *Ian Underwood Whips It Out*. The second segment combines Jimmy Carl Black and MOTORHEAD SHERWOOD talking in different situations and some modified sounds.

The Eric Dolphy Memorial Barbecue

Album: *Weasels Ripped My Flesh* (1970)

This instrumental was one of Zappa’s personal favorites:”Just the head is written, all the rest of it is conducted. I used to listen to Eric Dolphy albums and I really liked ‘em. Most of the people I knew didn’t. And then, he was dead. So, this is a memorial barbeque for Eric.” (Stix 1986) The released version was recorded at A&R Studios, NYC, June, 1969.

Eternal Motherly Goodbye Collage

This documentary recording of Frank Zappa talking to Ruth Underwood in 1974 was released with *Cosmik Debris* and *Tush Tush Tush* on a bonus CD of Urban Gwerder’s book *Im Zeichen des Magischen Affen* (1998, ISBN 3-9512180-2-9).

Eulogy To Bimbo (unreleased and generally unspecified item, see Russo 2017, p. 328-329)
Europe, Backstage & The Mystery Side (bootleg)

Evelyn, A Modified Dog

Album: *One Size Fits All* (1975)

First line: Evelyn, a modified dog viewed the quivering fringe of a special doily draped across the piano

This song about the dog – a collie – that Zappa described in his book *Them Or Us (The Book)*, was recorded at Record Plant, January-February 1975. No public performances of this song are known.

Evening In Detroit, An (tribute release)

Ever Shall It Be

According to Dick Kunc Zappa had a plan to release recordings of 1968-1969 with this title.

Everybody in the orchestra and the chorus SEE **200 Motels Finale**

Everything Is Healing Nicely (official release)

Everytime I See You

(Frank Zappa & Ray Collins)

Album: *Rare Meat* (1983)

First line: Everytime I see you, whenever you walk by

This romantic pop song was recorded at Pal Recording Studios, March, 1963 with THE HEARTBREAKERS (Benny & Joe Rodriguez) and THE ROMANCER. There is even a short guitar solo by Frank Zappa in the middle. The single (Donna 1381) was released April 1963. The basic melody is much the same as in *Love Of My Life*, maybe accidentally or just because the general style was the same.

The Evil Prince SEE **That Evil Prince**

Evolver (entry in the ASCAP database)

Excentrifugal Fortz

Album: *Apostrophe (')* (1974) – *The Crux Of The Biscuit* (2016)

First line: The clouds are really cheap

Zappa used this title while performing *Echidna's Arf (Of You)* in 1973, but later he gave it to this odd little piece, the base of which was recorded at Paramount Recording Studios, LA, July, 1972 with overdubs recorded probably the summer of 1973.

Zappa researchers have tried to understand the lyrics with quite lean results. The version on *The Crux Of The Biscuit* is the same recording but a different mix, so the title *Excentrifugal Fortz (Mix Outtake)*.

Excerpt From The Uncle Frankie Show SEE **The Uncle Frankie Show**

Excerptis Frank Zappæ Elektronik MuZik SEE **Elektronik Muzik**

Exercise Three

Unreleased track from MGM 1966 sessions (Russo 2017, p. 327).

Exercise #4

Album: *The Yellow Shark* (1993) – *Road Tapes Venue #2* (2013) – *Meat Light* (2017)

This short instrumental comes from the first part of *The Uncle Meat Variations*. On *Meat Light* there are versions of the whole, but also a *No. 4*, which seems to be an experimental version of this *Exercise #4* music, and *Exercise #4 Variant*, which is in fact a variant of the whole *The Uncle Meat Variations*, not just *Exercise #4*, with mostly keyboards and percussions. The performance on *Road Tapes Venue #2* was recorded at Finlandia Hall, Helsinki, August 23-24, 1973 (early show). The version on *The Yellow Shark* is a chamber orchestra arrangement, recorded in September 1992. It seems that here Zappa had at last found a musically satisfying form for this idea. This version is so different, than one has to listen carefully to hear that it really is the theme from *Uncle Meat* music.

Exercise #4 Variant SEE **Exercise #4**

Éxito Repentito SEE **Camarillo Brillo**

The Experimental Music Of Frank Zappa

Title for the concert at Mount St. Mary's College May 19, 1963. For the individual compositions see *Variables I-II*, *Opus 5*, *Rehearsalism*, *Collage I-II*, *Three Pieces of Visual Music* and *Piece #2 For Visual Music With Jazz Group*.

Extemporaneous

Bootleg *King Biscuit Flower Hour* (1986, "Barking Pumpkin Records") contains most of the performances at Olympiahalle, Munich (on label "Monaco/Bav.") July 3, 1980. The portion between *The Illinois Enema Bandit* and *You Didn't Try To Call Me* is a track entitled "Extemporaneous", which is not a musical composition of Zappa.

Exxon (entry in the ASCAP database)

The Eyes Of Osaka (bootleg)

F

F Sharp SEE **The Orange County Lumber Truck**

Fallin' Ditch

A Don Van Vliet composition incorrectly credited to Zappa in the ASCAP database.

Falling In Love Is A Stupid Habit

Album: *Beat The Boots III* (2009)

First line: Now I see I've should've run like a rabbit / Love comes along and I reach out and grab it / Doggone it, dagnab it / Falling in love is a stupid habit

Even before Zappa Family Trust released this home recording from c. May 1981, copies of it had been circulating. Frank Zappa publicly denied the whole thing ("That's not me. Never.", Simms 1990), but Jimmy Carl Black remembered the occasion very well, though he did not explained, why he turned Zappa's song offer down (see Greenaway 2017, p. 30). The song was registered for copyright June 1, 1981. It seems that the song was simply a reaching out by Zappa. The song is musically and literally quite simple, but it could have been just the right thing sung by the ex-Indian of the ex-group.

The Famous X-mas Flower Hour (bootleg)

Fancy Stinky SEE **Wild Love**

Farther O'Blivion

Album: *Imaginary Diseases* (2006) – *Road Tapes #2* (2013)

This music was probably premiered October 29, 1972 at Men's Gym, Harpur College, Binghamton with a working title of *The Malcolm McNab* (McNab was the trumpet player of the band) and *Further O'Blivion*, as Zappa introduced it. The name *Farther O'Blivion* was adopted already a couple of days later October 31, 1972 at Capitol Theatre, Passaic (early show).

There are three parts in this work so that it begins with some music from *Steno Pool* (*The Adventures of Greggerly Peccary*), then follows a very early version of *BeBop Tango* and the whole ends with the music Zappa later provided with text and released as *Cucamonga*. The exact date and venue of the version on *Imaginary Diseases* are unknown, c. October 27-December 15, 1972. The version on *Road Tapes #2* was recorded at Finlandia Hall, Helsinki, August 23-24, 1973 (late show).

This composition has nothing to do with the *Nanook Suite* and *Father O'Blivion*, the title just happens to be very similar, like Zappa explained in 1989: "It's all these are arbitrary decisions that you make, because if you write a piece of music, how is it finally going to be deployed on a record? Sometimes the way the thing is originally conceived, the idea mutates, and you do something else with it, but you gotta call it something, otherwise you can't tell the guys in the band, 'Get out the music for... you remember that one that has the...'. You gotta give it a name." (Simms 1990)

Father O'Blivion

Album: *Apostrophe (')* (1974)

First line: Father Vivian O'Blivion resplendent in his frock

The last song of the *Nanook Suite* on *Apostrophe (')*. In concert August 21, 1973 in Stockholm Zappa started this part with the slogan *Join The March And Eat My Starch*. The released version was recorded at Bolic Sound, Inglewood, May-June, 1973.

Father Vivian O'Blivion resplendent in his frock SEE **Father O'Blivion**

Father's a nazi in Congress today, The SEE **Idiot Bastard Son, The**
Feeding The Monkeys At Ma Maison (official release)

Feeding The Monkeys At Ma Maison

Album: *Feeding The Monkeys At Ma Maison* (2011)

This Synclavier composition was born some time after *Jazz From Hell* was released and it was recorded at UMRK, c. 1986. Zappa planned a vinyl release, but nothing came of it. The work is on the unreleased cassette *Resolver + Brutality* entitled *Resolver ED*. An orchestral arrangement by ANDREW DIGBY has been released by Munchkin Music.

The title of the composition and the album is obviously not by Frank Zappa, who's working name for the music was *Resolver ED*. Most likely the inspiration for this strange title was an oil painting by JOHN ALEXANDER from 1985 called "Feeding the monkey at 'Ma Maison'". It was sold through Sotheby's in 1996. Alexander also made a lithograph of the same subject in 1986 entitled "Feeding the monkeys at Ma Maison".

Feel The Food (tribute release)

Feel the steam, see the steam, hear the steam SEE **Latex Solar Beef**

Feeling sorry, feeling sad SEE **I'm So Cute**

Feet Light Up

Album: *Our Man In Nirvana* (1968)

This is Frank Zappa asking the audience to remove themselves from the front of the amplifiers and look out for power lines in a concert November 8, 1968 at California State University Fullerton.

Fembot In A Wet T-Shirt

Album: *Joe's Garage* (1979)

First line: Looks to me like something funny is going on around here

This song about a wet-T-shirt-contest with Joe's former girlfriend Mary was recorded at Village Recorders, Los Angeles, April 1979. Some collectors and traders of concert tapes have found quotations from Zappa's own *No. 8* and *Mo'N Herb's Vacation*.

The title of the song was changed in the insert of the CD version to *Fembot In A Wet T-Shirt*, while it is still *The Wet T-Shirt Contest* in the libretto, where there are no references to fembots of any kind. Munchkin Music has been selling an arrangement for keyboards as *Fembot In A Wet T-Shirt* (M8 024). When asked in 1989, Frank Zappa was sure about it: "Do you remember 'The Six Million Dollar Man', or 'The Six Million Dollar Woman', those two shows? You remember, there was an episode where they were being attacked by 'Fembots'? These female robots? Fembots. Well, If you've got a robot full of electrical circuitry, and she enters a wet T-shirt contest, what happens to her? (..) Well, that was the original title. 'Fembot'. In fact, it was just called 'Fembot'." (Simms 1990) It seems that Zappa chose to use first the title, which was based directly on the lyrics, and then changed his mind and introduced his original idea in the CD version, even though the story line does not contain any fembots and the libretto is still offered with the headline "Scene Five – The Wet T-Shirt Contest" and the lyrics twice "WET T-SHIRT NITE".

A Few Moments With Brother A. West

(Composed by Frank Zappa, word by Andrew West Reid Jr.)

Album: *The Best Band You Never Heard In Your Life* (1991)

Frank Zappa hired comedian and illustrator Brother A. West (real name ANDREW WEST REID JR.) to act as a right-wing extremist and give a speech with Zappa's Synclavier offering sound effects February 14, 1988 at Tower Theater, Upper Darby. Not everyone in the audience got the idea and Zappa had to convince that they had heard a fictional sermon. Zappa used West also to design the cover of *Broadway The Hard Way* album and illustrate *The Real Frank Zappa Book*.

A Few Minutes With Norma Bell

An unofficial title for a solo by saxophonist NORMA BELL October 31, 1974 at Felt Forum, New York City, released on bootleg *Show And Tell*. Bell played in Zappa's band from September to the end of the year.

Fick mich du miserabler Hurensohn SEE **Stick It Out**

Fifty-Fifty

Album: *Over-Nite Sensation* (1973)

First line: Well, my dandruff is loose, an' my breath is chartreuse

This is Zappa's disgust realistic "love song" with RICKY LANCELOTTI as the solo singer. There are solos by Zappa and Jean-Luc Ponty as well. The first public performance of the composition was in concert February 24, 1973 at Cameron Stadium, Duke University, Durham, but at that time there were no lyrics yet. The released version was recorded at Whitney Studios, Glendale, April 3, 1973, & Bolic Sound, Inglewood, May 29 & June 1, 1973.

Fillmore

Album: Officially unreleased

While recording *Big Leg Emma* and *Why Don't You Do Me Right* at TTG Studios March 6, 1967, The Mothers Of Invention laid down two other tracks as well, *Fillmore* and *Electric Banana*. Unfortunately nobody seems to remember or know, if these were written by Frank Zappa (most likely they were) or if these were working titles for songs we better with another title.

Fillmore East, June 1971 (official release)

Fillmore East June 1971 Double Album

One of the many unrealized release plans by Frank Zappa.

Fillmore Sequence SEE **Trouble Every Day**

Filthy Habits

Album: *Sleep Dirt* (1979)

This instrumental composition ends the suite about women and dogs (the other parts being *Stink-Foot*, *Poodle Lecture* and *Dirty Love*). The released version was recorded at The Record Plant, L.A., c. May-June 1976. On bootleg *The Lone Ranger* it is entitled *Karl's Guitar*. The first public performance of this song – or it's prototype – was most likely in November 30, 1975 at Auditorium Theater, Chicago (late show). This version included an alto saxophone solo by NORMA JEAN.

Find A Way To Bore Nearly Everyone (bootleg)

Find Her Finer

Album: *Zoot Allures* (1976)

First line: Find her finer, sneak up behind her

This humoristic and maybe a little bit self-critical song offers tips for men who want to conquer a woman's heart – or something like that. The released version was recorded at The Record Plant, c. May-June, 1976.

The world premiere of the song was in December 26, 1975 at Paramount Theater, Oakland. Zappa introduces it like this: "Now ladies and gentlemen, we have some new songs that have never been played for real people, ever. And you're the first." (Parker 2015, p. 171)

Finding Higgs' Boson

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *Hot-Plate Heaven At The Green Hotel* May 8, 1988 at Stadthalle, Wien. The actual "Higgs boson" was found in 2013.

Fine Girl

Album: *Tinsel Town Rebellion* (1981)

First line: Oh yeah! She was a fine girl!

Before releasing the song Zappa performed it as *Some More Like That*. This version can be found on many bootleg albums like *Advanced study: World pop domination*. According to Scott Parker *Some More Like That* was meant to be on *Crush All Boxes*. The released version was recorded at UMRK, July-September, 1980.

The text about this kind of “fine” girls has puzzled the critics. Both Zappa and Ike Willis are singing in “a sort of African American dialect” and “The song seems to celebrate the kind of subservient woman that contemporary U.S. men might, after a number of years of feminism, imagine themselves longing for.” (Lowe 2006, p. 161) According to Barry Miles the text is “an unconscious expression of Zappa’s violent dislike of the women’s liberation movement.” (Miles 2005, p. 284)

Finer Moments (official release)

Finnish Hit Single, The SEE All Skate/Dun-Dun-Dun

Fire!

Album: *Swiss Cheese/Fire!* (1971)

An outsider’s audio documentary of the end of Zappa’s concert in Montreux, December 4, 1971 with the famous fire. One can hear Zappa calmly guiding people to walk towards the exit. DEEP PURPLE documented the same incident in a more artistic way in *Smoke On The Water*.

Fire And Chains

Album: *Make A Jazz Noise Here* (1991)

Zappa’s guitar solo in *A Pound For A Brown (On The Bus)* at Warner Theatre, Washington, February 9, 1988 after a sound effect collage repeating the words “Fire and chains” (senators Hawkins & Hollings).

First Tango In Paris (bootleg)

Fits Your 34B, No Matter What Which 34B You Are (bootleg)

Five-Five-FIVE

Album: *Shut Up ‘N Play Yer Guitar* (1981)

Zappa’s guitar solo in *Conehead* at Hammersmith Odeon, February 19, 1979.

In this catalog all references to Zappa’s first collection of guitar solos published as three separate vinyl albums with original names have been done to the CD version, which combines three albums under one title.

Flakes

Album: *Sheik Yerbouti* (1979)

First line: They don’t do no good, they never be workin’

The text bashes lazy and overpriced reshuffle men with a very “baroque” instrumental music in the middle section. The BOB DYLAN imitation was ADRIAN BELEW’s idea and it amused Zappa. The released version was recorded at Hammersmith Odeon, January 25, 1978 with lots of studio overdubs. On bootleg *Rubber Slices* the beginning of the song bears a title *Morons*.

Flambay

Album: *Studio Tan* (1978/1991) – *Läther* (1996)

First line: He used to be very kind, in his own crude way

Originally this and other songs from the unreleased musical *Hunchentoot* (*Spider Of Destiny* and *Time Is Money*) were released as instrumental versions recorded at Caribou Ranch, Nederland, December 1974, with bass overdubs recorded at the Record Plant, 1976. Zappa did however change his mind and in the CD version of 1983 he had added the lyrics recorded at UMRK, c. 1982-1983, which was fair enough considering

their origin. On *Läther* the instrumental version is entitled *Flambé*, though it is just a shorter version of the *Studio Tan* recording. On bootleg *The Lone Ranger* this song is called *Jazz Improvisation Part 1*.

Probably the first time for the public to hear this song was at Konserthuset, Gothenburg, in September 25, 1974 (late show), when “At this point, these gently-played chords act as the introduction to ‘Flambay’, a piece from FZ’s unrealized 1972 musical *Hunchentoot*. The band knows this quite well, and with Napoleon singing the lyrics (beautifully, I might add).” (Parker 2012, p. 213)

When Zappa was looking for a female singer to do the overdubs for the *Hunchentoot* songs, the audition was realized with Napoleon Murphy Brock as the foresinger: “Well, he had me sing the songs for these women, then we would do them together, then they would sing them on their own – it was like ‘Next!’ He was such a hard taskmaster.” (Greenaway 2017, p. 75)

Flambé SEE **Flambay**

Flash One SEE **Gypsy Airs**

Flashing Man (entry in the ASCAP database)

Flies all green ‘n buzzin’, in his dungeon of despair SEE **Torture Never Stops, The**

Flies all green ‘n buzznin’, in his dunjing of despair! SEE **Torchum Never Stops, The**

Flight Of Their Lives (entry in the ASCAP database)

Floating Sofa (entry in the ASCAP database)

Flopsmash Musics

Album: *Road Tapes Venue #1* (2012)

This is a improvised segment from a concert at Kerrisdale Arena, Vancouver, August 25, 1968 with a solo by Zappa’s guitar in between quite avant-garde playing. The title is probably unauthentic, since Zappa decided not to release this concert.

Florentine Pogen

Album: *One Size Fits All* (1975)

First line: She was the daughter of a wealthy Florentine Pogen

The prototype of this song was premiered February 16, 1974 at Berkeley Community Theatre, Berkeley. At that time Zappa had not yet decided the title and introduced it as *Chester’s Gorilla*, which is a reference to one particular groupie of CHESTER THOMPSON. Many performances included also some verbal references to this “gorilla”, while the music was not so much altered. The released performance was recorded at KCET, Los Angeles, August 27, 1974.

The lyrics touch many ideas important to Zappa: “It is a nice mash-up of Zappa’s obsessions (cars, the spoiled rich) and extreme progressive-rock clichés. Lyrically it’s a celebration of the liberated rich woman who goes slumming with a member of the band and the band’s road manager. This is the kind of liberation that Zappa has been arguing for. (...) Throughout the song, it is the woman who is in control of the action. (...) Zappa is still subtly critiquing American women and their sexual hang-ups.” (Lowe 2006, p. 121)

The Florida Airport Tape

Album: *You Can’t Do That On Stage Anymore, Vol. 1* (1988)

Frank Zappa, Mark Volman, Howard Kaylan, Aynsley Dunbar and Jeff Simmons just talking, obviously at an airport in Florida, October 9, 1970.

The Flower Power Hippie Years (bootleg)

Flower Punk

Album: *We’re Only In It For The Money* (1968)

First line: Hey Punk, where you goin’ with that flower in your hand?

As any attentive listener may easily find out, Zappa quotes here the melody of *Hey Joe* by BILLY ROBERTS, though the new lyrics and different rhythm justify the credits to Frank Zappa. The sound collage in the end was described by Zappa like this: “Just at this moment the 2700 micrograms dose of STP ingested by Flower

Punk shortly before the song began takes effect: before your very ears his head blows up leaving a bizarre audial residue all over your teen-age record player.” It is clear that Zappa is making faces at both hippie movement and the use of “mind blowing” drugs like LSD. The song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967.

Flowing Inside-Out

Album: *Civilization Phaze III* (1994)

Discussion segment “inside the piano” in 1967 and 1991 with some Synclavier sounds.

Fly

Album: Officially unreleased

According to JOE TRAVERS (Kickstarter, April 9, 2016), there are tapes in The Vault entitled “Fly #1”, “Fly #2” and “Fly #3” and they are possibly connected with the movie *The Fly* (John Carpenter, released in 1986). Gail Zappa told Travers that it is possible that Frank Zappa made some music for the movie with his brand new Synclavier. Travers has listened to the tapes, which really exist and remind us of the possibilities of The Vault.

Foamy Soaky

Album: *Lumpy Money* (2009)

Part no 7 in *Lumpy Gravy*’s orchestral version. Researchers have found parts of *A Vicious Circle* and *King Kong* but also some unreleased parts.

Food Gathering In Post-Industrial America, 1992

Album: *The Yellow Shark* (1993)

First line: Food gathering in post-industrial America, 1992

This is viola player HILARY STURT of Ensemble Modern reciting the critical text about poverty and waste disposal in the United States with instrumental background. One of the special effects used in “tritium-enriched sewage” was a didgeridoo played underwater by CATHERINE MILLIKEN. The performance was recorded at Alte Oper, Frankfurt, September 17, 1992, which was the only performance of it. That was also one of the few moments, when Frank Zappa was conducting Ensemble Modern in public.

Fool (entry on Zappa’s MUST RECORD list)

For Calvin (And His Next Two Hitch-Hikers)

Album: *The Grand Wazoo* (1972)

First line: Where did they go?

A horror story about two hitch-hikers who get a ride in Cal Schenkel’s car, but disappear leaving just some bread crumbs. The music contains the theme from *The New Brown Cloud*. The released version was recorded at Paramount Recording Studios, April 14, 1972.

For Duane

Album: *The Guitar World According To Frank Zappa* (1987) – *Guitar* (1988)

Zappa’s guitar solo in *Whippin’ Post* at Atlanta Civic Center, November 25, 1984. The same solo was released originally as a longer version and entitled as *A Solo From Atlanta* on *The Guitar World According To Frank Zappa*.

For Giuseppe Franco

Album: *Trance-Fusion* (2006)

Zappa’s guitar solo in *Hot-Plate Heaven At The Green Hotel* at Paramount Theatre, Seattle, December 17, 1984 (late show). The listing in the album liner notes gives the title incorrectly as “Guiseppe Franco”.

For Guiseppe Franco SEE **For Giuseppe Franco**
For Sharleena (bootleg)

For The Young Sophisticate

Album: *Tinsel Town Rebellion* (1981)

First line: Baby, baby why you cryin'?

The released version, recorded at Hammersmith Odeon, February 18, 1979 (late show), contains a couple of verbal interjection for drummer VINNIE COLAIUTA. The song includes a quotation from *The Woody Woodpecker Song* by GEORGE TIBBLES and RAMEY INDRIESS. On some bootlegs the song has been entitled *Another Cheap Aroma* and *Dear Heart*. An very early version of the song was recorded March 13, 1973 at the Boltic Sound, Inglewood.

For you, I could do anything SEE **Anything** (Covers)

Fórmula Explosiva

Promo box released by Rykodisc in Brazil in 1998. The box contained four albums, *Zoot Allures*, *Sheik Yerbouti*, *The Grand Wazoo* and *Cheap Thrills*.

Forty Birthday (bootleg)

Forty-Four

Album: Officially unreleased

Zappa tried to make his 1988 tour band to play this Synclavier composition with no success. According to Mike Keneally it was simply impossible to play: "*Forty-Four* was indeed an unreleased Synclavier piece. As I recall, the song title came from the impossible-to-play rhythmic figure in the opening bar: 44 notes spaces evenly across the bar – I don't remember the time signature though. We probably attempted to play about fifteen seconds of the song in the rehearsal before Frank waved it to a halt!" (Greenaway 2010, 22).

Fountain Of Love

(Frank Zappa & Ray Collins)

Album: *Cruising With Ruben & The Jets* (1968) – *The Lost Episodes* (1996)

First line: It was September, the leaves were gold

According to Zappa "[It] simultaneously has quotes from background chants sung by The Moonglows, the opening theme of 'The Rite of Spring' (...) it's on the fadeout but nobody ever heard that as 'The Rite of Spring' because there's like five different levels of musical accompaniment going on, not counting the band." (Miles 1993, p. 36-37) The version on *Cruising With Ruben & The Jets* was recorded at Apostolic Studios, NYC, 1968.

On *The Lost Episodes* there is an early version, recorded in 1963 with Ray Collins singing and Zappa playing on all instruments. Frank Zappa describes his bass sound in the liner notes: "This was possibly the first recording of a fuzz bass. We plugged a Sears electric bass into a phono pre-amp, then the pre-amp was plugged into the board. It was Paul Buff's idea."

Four Generations Of Mothers

Unrealized release plan, which Zappa made publicly known in 1974. It was a reduced version of the gigantic *History And Collected Improvisations* box.

Fragment One

Unreleased track from MGM 1966 sessions (Russo 2017, p. 327).

Fragments Of The Future (entry in the ASCAP database)

Framingham '69 (bootleg)
 Francesco Zappa (official release)
 Frank In Frankfurt (bootleg)
 Frank Zappa AAAFNRAA Birthday Bundle 2006 (semiofficial release)
 Frank Zappa AAAFNRAA Birthday Bundle 2008 (semiofficial release)
 Frank Zappa AAAFNRAA Birthday Bundle 2010 (semiofficial release)
 Frank Zappa AAAFNRAA Birthday Bundle 2011 (semiofficial release)
 Frank Zappa AAAFNRAA Birthday Bundle 2012 SEE **Baby Snakes Soundtrack**
 Frank Zappa AAAFNRAA Birthday Bundle 2014 (semiofficial release)
 Frank Zappa Brings Yellow Snow To Rochester & Buffalo (bootleg)
 The Frank Zappa Concert That Knocked The World Silly SEE **The Torture Never Stops (The Movie)**

The Frank Zappa E.P.

A promo disc released by CBS in June 1982.

Frank Zappa For President (official release)
 Frank Zappa Gets His Shit Together (bootleg)
 Frank Zappa & Hot Rats At The Olympic (bootleg)
 Frank Zappa Live at Fox Theatre 1977 (bootleg)
 Frank Zappa Meets The Mothers Of Prevention (official release)

Frank Zappa Meets The Mothers Of Prevention – European version

This is the official version of *Frank Zappa Meets The Mothers Of Prevention* Zappa found suitable for his European listeners in the first place. It was released January 27, 1986 (originally November 21, 1985). The content and order of the tracks is the following (* not on the original album): *We're Turning Again – Alien Orifice – Yo Cats – What's New In Baltimore? / I Don't Even Care** – *One Man – One Vote** – *H.R. 2911** – *Little Beige Sambo – Aerobics In Bondage*. The omitting of *Porn Wars* was explained like this on the back cover of the vinyl release: "The original version of this album contained political material, which would not have been interesting to listeners outside the U.S. The special European edition contains three new songs not available in the U.S. album. We hope you appreciate the difference." The CD version of the album in 1995 put the versions together in the end.

Frank Zappa Plays The Music of Frank Zappa (official release)
 Frank Zappa & The Mothers of Invention (Reprise D116/0) (legitimate release 1971)

Frank Zappa: The Radio Is Broken

A five-part radio program by JAMES GARDNER for the Radio New Zealand in March, 2001. "With its expert editing and insightful analysis by Gardner, the program is the most definitive radio-oriented work created on Zappa." (Russo 2017, p. 214) Anyone can listen to or download these programs from [here](#).

Frank Zappa Vs. The Tooth Fairy (bootleg)

Frank Zappa : Vybral a sestavil Petr Dorůžka

This is a Czech release from 1976 (Supraphon 9 23 0234), selected and assembled by PETR DORŮŽKA, a broadcaster and music journalist in Prague. According to the label, the release was licensed by Warner Brothers and WEA. There is in fact no real title, just "Frank Zappa" and the text "selected and assembled by Petr Dorůžka" in Czech. The cassette contains the following songs as standard versions: *Silnice Inků (Inca Roads)*, *Nemůžu si dovolit boty (Can't Afford No Shoes)*, *Lidé Po-Jama (Po-Jama People)*, *Evelyn, modifikovaný pes (Evelyn, A Modified Dog)*, *San Ber'dino, Andy*, *Pohovka č. 2 (Sofa No. 2)*, *Broskve po královsku (Peaches En Regalia)*, *Pasáček Willie (Willie The Pimp)*, *Deštníčky (Little Umbrellas)* and *Variace na Gumbo (The Gumbo Variations)*.

Frank Zappa With Friends (bootleg)
 Frank Zappa's Best Band (bootleg)

Frank Zappa's Hot Licks (And Funny Smells) (tribute release)
Frank Zappa's Unmined Nuggets SEE **Rare Episodes**
Frank Zappa's 200 Motels SEE **200 Motels**
Frankie Boy (bootleg)
Frankie Goes to Düsseldorf (bootleg)
Frankie Goes To Paris (bootleg)
Frankie Goes to Rotterdam (bootleg)
Frankie Meets Bobby (bootleg)
Frankincense (tribute (bootleg)
Frankly A Cappella : The Persuasions Sing Zappa (tribute release)
Frank's Place (bootleg)

Frank's Wildest Years

Title of a CD EP released in 1999 by the Greek *Zoo Magazine*.

Fraternity Of Man (tribute release)

Freak Choufflé

Album: *The Frank Zappa AAAFNRAA 2014 Birthday Bundle* (2014)

A concert improvisation, probably from a September, 1966 Mothers of Invention performance with a guest guitarist DEL CASHER (born Delton Kacher), the inventor of Wah-wah pedal. A shared credit with Del Casher would possibly have been the right decision here.

Freak Me Out Frank

Zappa imitates his loyal and tireless fan at Capitol Theatre, Passaic November 8, 1974. This guy attended several concerts in a row, sitting there in the back and yelling out "Freak me out, Frank!" at each concert. This bit can be found on bootleg albums like *Remington Electric Razor (Version one)* and *Mother Universe*.

Freak Out! (official release)

Freak Out Drum Track With Timp. & Lion

Album: *MOFO* (2006)

Documentary recording from the *Freak Out!* sessions March 12, 1966.

Freak Out Zilofone

Album: *MOFO* (2006)

Documentary recording from the *Freak Out!* sessions, in this case from a party in the studio March 11, 1966. The band is playing just one chord, but there are some "solos" as well. The title is by Gail Zappa.

Freak Trim (Kim Outs A Big Idea)

Album: *MOFO* (2006, 4CD)

Documentary recording from the *Freak Out!* sessions party March 11, 1966, now with KIM FOWLEY and others messing around. The main title is by Frank Zappa, the subtitle by Gail Zappa.

Freaks & Mother*#@%! (semiofficial release)

Fred Zappelin (bootleg)

Fred Zeppelin

An unofficial name for the unrealized Zappa project *Crush All Boxes* documenting the 1980 tour.

French Horn Grind (entry in the ASCAP database)

Fric Out! (tribute release)

Friendly Little Finger

Album: *Zoot Allures* (1976) – *The Guitar World According To Frank Zappa* (1987)

Zappa's guitar solo, which is recorded in the locker room of Hofstra University, Long Island, in 1975 and builded up with the xenochrony technique in 1976.

The Frog Song

Album: *Joe's Damage* (2004)

A documentary recording of Zappa and the band rehearsing in 1972. This vast (17'23) segment contains short parts of several compositions, especially *It Just Might Be A One-Shot Deal*.

Frogs With Dirty Lips

(Frank Zappa & Ahmet Zappa)

Album: *Them Or Us* (1984)

First line: Frogs with dirty little lips! Dirty little warts on their finger-tips!

Probably recorded at UMRK, c. 1981-1984, this song uses words from a spontaneous singing by Ahmet Zappa (born 1974) as a kid.

The music contains references to Italian composer FRANCESCO LANDINI, who lived in 14th century. Frank Zappa: "The secret part of 'Frogs with Dirty Little Lips' is there's a musical joke in there. That is a type of cadence that was used in very ancient music. It's called the Landini cadence. So, the Landini has this funny resolution, and it's the sound of medieval music that I always enjoyed. But, if you do it over and over again, it's no longer a cadence. It's a hook. Now it's the Landini hook that's in that song." (Simms 1990)

From Madam Wong's to Starwood, to the Whisky on the Strip SEE **Tinsel Town Rebellion**

From The Vaults To The Biggest Halls (bootleg)

Frownland

The ASCAP database gives credits to both Frank Zappa and Don Van Vliet, though it is widely believed that Zappa had nothing to do with the songs on album *Trout Mask Replica* except *The Blimp*.

Frunobulax (bootleg)

Fuck all you writers with a pen in your hand SEE **Packard Goose**

Fuck me, you ugly son of a bitch SEE **Stick It Out**

Funny

This is a movie directed by BRAN FERREN with a few celebrities and many ordinary people telling jokes and stories. Frank Zappa was one of the over 120 performers. A half-professional CD-R was released in 1989, but details about the Zappa joke are still missing.

Furnished Singles

Album: Officially unreleased

This is the proto composition, which later offered the world *Mōggio* and *What's New In Baltimore*. This large scale set of music has often been called as *Mystery Studio Song* or *Ne Pas Deranger*. None of the tree titles is "correct", they are all just working titles.

Further O'Blivion SEE **Farther O'Blivion**

Fusions (entry in the ASCAP database)

Futility (entry in the ASCAP database)

Fuzzy dice & bongos SEE **Uncle Meat Variations**

FZ At Artisan (bootleg)

FZ Changes Strings & Tries Out The New Floyd Rose

A documentary video recording of Zappa changing some guitar strings, chatting and trying his new Floyd Rose vibrator at UMRK April 20, 1982.

FZ Explains... The Radio Show

A radio program hosted by Frank Zappa in 1973 and released in 2006 by the web site of the Zappa Family Trust. Zappa is talking and airing parts of his project *The History and Collected Improvisations*. Most of this program was released on *Mystery Disc* albums.

F.Z./JCB Drum Duet

(Frank Zappa & Arthur Tripp & Jimmy Carl Black)

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

A percussion improvisation recorded at Fillmore East, February 21, 1969. Zappa is playing the first drum solo, while Arthur Tripp takes care of the second one. Whatever the title is, Black was offering just the back beat.

FZ UN (bootleg)

FZ Uncle Penguin (bootleg)

FZ:0Z (official release)

FZ 25

A special three-song release by Rykodisc in Japan 1991 (*Trouble Every Day*, *Cosmik Debris* and *Porn Wars*).

FZ's Cadillac Extravaganza

Part of the documentary movie *Ohne Maulkorb* by RUDI DOLEZAL in March 1978. Dolezal is arguing if it is appropriate for an underground icon like Frank Zappa to ride a Cadillac. Zappa does not answer, but makes it short: "Ladies and Gentlemen, this is a classic example of a jerk for an interviewer."

FZ's Last Words

Album: *The Crux Of The Biscuit* (2016)

No, this is not a recording of Frank Zappa's last words in 1993, but a documentary from the ending of the *Apostrophe (')* recordings at Bolic Sound, Inglewood, May-June, 1973. Zappa is pleased, so is George Duke and Ruth Underwood plays some xylophone: "Okay, I think we got it. Ha ha ha. Stop the tape."





G-Spot Tornado

Album: *Jazz From Hell* (1986) – *The Yellow Shark* (1993)

This Synclavier work was composed in 1985 and recorded at UMRK, c. 1985-86. It was arranged for chamber orchestra by Ali N. Askin, and this version can be heard on *The Yellow Shark*. The booklet contains a facsimile of the first score page of *G-Spot Tornado*. The idea of performing it in 1992 came from the musicians: “During the ’91 rehearsals, I came in one day, and a few of the musicians were trying to play that tune. They really liked it for some reason, and asked whether they could have an arrangement of it for the concert. (...) I printed out the data, turned it over to Ali, and he orchestrated it. The rest is history.” (Frank Zappa in the liner notes of *The Yellow Shark*)

Gallery Jazz Black Napkins (entry in the ASCAP database)

Galoot Co-Log-nuh! SEE **Galoot Up-Date**

Galoot Up-Date

Album: *Thing-Fish* (1984)

First line: Galoot Co-log-nuh!

The music comes from *Blue Light*, but the text is modified to carry the story of *Thing-Fish* on.

A Game Of Cards

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

Dressing room documentary with Zappa, Motorhead Sherwood, Art Tripp and Ian Underwood, in Providence 1969.

Garbage Eaters SEE **The Duke Of Prunes**

Gas (entry in the ASCAP database)

Gas Mask (bootleg)

Gas Mask SEE **Prelude To The Afternoon Of A Sexually Aroused Gas Mask**

Gas Mask Variations SEE **Kung Fu**

Gee, I Like Your Pants

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *Inca Road* at Hammersmith Odeon, February 18, 1979 (late show).

Geneva Farewell

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

Documentary recording of the infamous concert ending in Geneva of the 1982 tour. Zappa terminates the concert at Patinoire des Vernets June 30, 1982, since some members of the audience won't stop throwing stuff on the stage.

Genie Frank Zappa SEE **Leben Als Extravaganza**

Genius At Work (bootleg)

George's Boogie

Album: Officially unreleased

In the concert at Bridges Auditorium, Pomona College, Claremont, April 11, 1975 (early show) The Mothers played this composition, which is not Duke's improvisation, though he is the main soloist in this short instrumental. Unfortunately this was the only ever performance and Zappa did not find it worth a retry or a release.

German Lunch

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

A "play" in studio in 1969, starring Lowell George as a German customs officer. The released version is a cut down of the original 9-minute recording.

Get A Life

Album: *Civilization Phaze III* (1994)

Zappa gives us the following description in the liner notes: "Gilly does a bad imitation of Martha Graham wrist-to-forehead choreography, hanging from the piano strings and punching back at the hammers as they oppress her." The recording was made at UMRK, 1991-1992.

MARTHA GRAHAM was modern dancer and choreographer, who created a special "Graham technique".

Get A Little

Album: *Weasels Ripped My Flesh* (1970)

A gentle guitar solo just before the break with lots of wah wah playing from Frank Zappa. The concert was At The Factory, The Bronx, February 28, 1969. The title comes from Motorhead Sherwood's talking in the beginning (most likely an overdub): "(...) so I figured I'd rip off her . . . her drawers and get a little."

Get A Little [II]

Album: Officially unreleased

According to Scott Parker, this is an unreleased composition from the *Uncle Meat* sessions and only available on bootleg *Advanced study: World Pop Domination*. The title "Get A Little [II]" is not authentic.

Get Whitey

Album: *The Yellow Shark* (1993)

The original version (see *Whitey (Prototype)*) was composed in 1991, and the title refers to the fact that one could play it on white keys of a piano. The released version for a chamber orchestra, recorded in September 1992 is more chromatic, but the title remained untouched: "I was thinking about changing the title to something else, but the general opinion of people in the group was they liked 'Get Whitey'." (Frank Zappa in the liner notes)

Getting Stewed

Album: *Playground Psychotics* (1992)

Documentary field recording from a tour in the beginning of 1970's. On the background there is *Beyond The Reef* by JACK PITMAN, performed by NAPUA STEVENS in 1949.

Giraffe

Album: Officially unreleased

First line: Wanda Larue, Harry Atley too

This song was publicly performed only once, June 12, 1970 at Municipal Auditorium, San Antonio. The tape collectors use titles like *Wanda Larue* and *Jewish & Small*, but Zappa introduced it by the name *Giraffe*, "a fantasy about indiscriminate use of ovens in America" (Greenaway 2010, p. 6). The text seems to refer to the holocaust in Germany, but all is happening in the United States of America. The (Jewish?) names listed in

the beginning of the text (Wanda Larue, Harry Atley, Frieda McDougall, Nola Zemonsky) are fictional, not historical persons. The dreary atmosphere continues while *Giraffe* turns to *The Air*.

Zappa tried this song with Flo & Eddie in the 1987 audition for the 1988 tour, but nothing came out of that.

Gipsy Air SEE **Gypsy Airs**

Girl From The East SEE **Gotta Find My Roogalator!** (Covers)

Girl, in a statement to the press, The SEE **Girl's Dream**

The Girl In Magnesium Dress

Album: *Boulez Conducts Zappa – The Perfect Stranger* (1984) – *The Yellow Shark* (1993)

According to Frank Zappa in the liner notes, the background story of this composition is this: “The Girl In The Magnesium Dress is about a girl who hates men and kills them with her special dress. Its light-weight metal construction features a lethally pointed sort of micro-Wagnerian breastplate. When they die from dancing with her, she laughs at them and wipes it off.” “The piece was made from Synclavier digital dust.” (Menn 1994, p. 84). The released version was recorded at UMRK, c. February-April, 1984.

On *The Yellow Shark* there is an arrangement for chamber orchestra by Ali N. Askin, recorded live in September 1992. “I didn’t know whether human beings would ever be able to play it, but we took the chance and generated the paperwork so people could try and play it. (...) To translate that into something people could read off of paper required quite a bit of manipulation.” (Frank Zappa in the liner notes of *The Yellow Shark*)

The Girl Wants To Fix Him Some Broth

Album: *200 Motels* (1971)

First line: The girl wants to fix him some broth – Tinsel cock!

Part 5 of the original set *The Pleated Gazelle*. The music is repeated in part 8, *Tinsel Cock!*.

Girl you thought he was a man, but he was a muffin SEE **Muffin Man**

The Girl's Dream

Album: *200 Motels* (1971)

First line: The girl, in a statement to the press, explains

Part 6 of the original set *The Pleated Gazelle*.

Give Me Some Floor Covering, Under This Fat, Floating Sofa SEE **Divan**

Give me, your dirty love SEE **Dirty Love**

Give People Somewhere To X-Scape Thru

Album: *Baby Snakes Soundtrack* (2012)

Documentary segment, which is not contained in the original CD version.

Glare Gipsys

(Frank Zappa & Gyula Babos?)

Album: Officially unreleased

In 1991 Frank Zappa visited Hungary and played with guitarist GYULA BABOS and his band (JÁNOS EGRI, bass, BÉLA ‘SZAKCSI’ LAKATOS, keyboard and IMRE KÖSZEGI, drums) at Taban Jazz Festival, Budapest, in June. A very rare bootleg *My Gypsy Friend* (Stink Foot Disc SFD CD 010) contains two long improvisations from this concert, in which *Glare Gipsys* is from the encore and *One Of A Kind* is from the main program. It is not known if the titles are by the bootleggers, Babos or Zappa.

Go Cry On Somebody Else's Shoulder

(Frank Zappa & Ray Collins)

Album: *Freak Out!* (1966) – *Joe's Corsage* (2004)

First line: Go cry on somebody else's shoulder

In his liner notes Zappa did not pay much attention to this satirical tear jerker: " *Go Cry On Somebody Else's Shoulder* is very greasy. You should not listen to it. You should wear it in your hair." Zappa probably took this seriously, since the song, recorded at TTG Studios, March 9, 1966 was indeed deleted from vinyl versions released in Europe. The original album gave credits to Zappa and Collins, but in CD version only to Zappa. It is widely believed that the song was a collaboration work from the early years of 1960's at Studio Z and the version on *Joe's Corsage* an earlier one, recorded c. 1965-1966.

GOA

Album: *Guitar* (1988)

Zappa's guitar solo in *Let's Move To Cleveland* November 23, 1984 at Bismarck Theater, Chicago (late show).

Goat Polo

Album: *Dance Me This* (2015)

A Synclavier composition recorded at UMRK c. 1991-1993 with strong emphasis on samples of Tuvan throat singers.

Goblin Girl

Album: *You Are What You Is* (1981)

First line: Hob-noblin, with de goblin!

The text is about a Halloween girl in goblin's costume, just what the narrator happens to like so much. The song was recorded at UMRK, July-September 1980.

God Bless America (Live At The Whisky A Go Go)

(Irving Berlin & Frank Zappa)

Album: *Uncle Meat* (1969)

First line (refrain): God bless America, land that I love

The released version was probably recorded at Whisky A Go Go July 23, 1968 with studio overdubs (the percussion part), but Zappa had quoted the melody already in *Soft-Sell Conclusion*, recorded at TTG Studios, November 1966. In Zappa's rendition the short sung version is augmented by a percussion part, which has nothing to do with the original song. The Mothers Of Invention performed *God Bless America* also in some concerts during 1968 tours, presumably with the same mock-patriotic attitude as on *Uncle Meat*.

IRVING BERLIN wrote this patriotic song already in 1918, but he revised it in 1938.

God Shave The Queen (tribute release)

The Godfather in Full Metal Jacket (bootleg)

The Godfather Meets the Untouchables (bootleg)

Godfather Theme SEE **Speak Softly Love** (Covers)

Goin' back home to the Village of the Sun SEE **Village Of The Sun**

Going For The Money

Album: *Playground Psychotics* (1992)

Talking segment from the movie *The True Story Of 200 Motels*.

Golden Arches SEE **The Legend Of Golden Arches**

Good Evening, Vienna! (bootleg)

Good Grief! (bootleg)

Good Lobna

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *Let's Move To Cleveland* December 4, 1984 at Orpheum Theater, Memphis. Title of the solo refers to an episode of The Simpsons called "New Kid on the Block", where BART SIMPSON makes a comment about "good lobna" while talking about dipping sauce, which in fact is *labna*, a combination of yoghurt and cheese. The author of that episode was by the way CONAN O'BRIEN.

Good Night

Album: *Baby Snakes Soundtrack* (2012)

Documentary segment from the very ending of the movie, not included in the original CD version.

Gorgeous Inca

Album: *The Frank Zappa AAAFNRAAA Birthday Bundle 2008* (2008)

Zappa's guitar solo in *Inca Roads* March 23, 1979 at Liebenau Stadion, Gratz, Austria. Most likely the title is by Gail Zappa.

Gorgo

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *The Torture Never Stops* May 1, 1988 at Johanneshovs isstadion, Stockholm.

Got Enuff (entry on Zappa's MUST RECORD list)

Got no place to go SEE **I'm Not Satisfied**

Got Zapped Back in '69 (bootleg)

Got Zapped In '76 (bootleg)

The Grand Wazoo (official release)

The Grand Wazoo

Album: *The Grand Wazoo* (1972) – *Wazoo* (2007)

An instrumental version of *Think It Over*, part of the musical *Hunchentoot*. Zappa has provided an extensive background story in the album sleeve notes. This version was recorded at Paramount Recording Studios, LA, April 14, 1972. On *Wazoo* there is a performance recorded in Boston, September 24, 1972 and entitled *The Grand Wazoo (Think It Over)*.

Grand Wazoo Band At Hollywood Bowl (bootleg)

Grand Wazoo Comic Book Extravaganza (bootleg)

Grand Wazoo Orchestra (bootleg)

The Grand Wazoo Radio Spots

Radio ad release in 1972 by Warner.

The Grand Wazoo (1969/1992)

Album: *The Lost Episodes* (1996)

First line: You may think that my hat is funny

This special treat combines a story about male stupidity read by Captain Beefheart in 1969 and a Synclavier composition from 1992. The latter has nothing to do with the big band composition by the same name, as far as we know, thus the years in the title.

But who is The Grand Wazoo? "Anybody in any one of those lodge organizations with a stupid hat on, actually, the guy with the biggest, dumbest hat is the Grand Wazoo". (Frank Zappa in the liner notes of *The Lost Episodes*) It is not known if Zappa had any real experiences with freemasons or other "lodge organizations", but according to this text his negative attitude was ready in 1969.

Greasy Love Songs (official release)
Great Googly Moogly (bootleg)

A Great Guy

Album: *Playground Psychotics* (1992)

Documentary talking segment in the movie *The True Story Of 200 Motels*.

Great Wazoo (bootleg)
The Greatest Flops!!! (bootleg)
Greek Guy #1 (entry in the ASCAP database)

Green Genes Snoop

Album: *Meat Light* (2017)

This is probably BUNK GARDNER rehearsing his bassoon part with Zappa during the *Uncle Meat* sessions 1967-1968. “Do that ‘bop-bop-bop shoop.’ Aim at the microphone. – Eeeeh . . . It’s hard to get back to that B. – You’ll find a way . . . Save your chops, it will be okay.”

Green hocker croakin’ in the Pygmy Twylyte SEE **Pygmy Twylyte**
Green Hotel (entry in the ASCAP database)
Greggery Invents The Calendar SEE **The Adventures Of Greggery Peccary**
Greggery Is Attacked SEE **The Adventures Of Greggery Peccary**
Greggery Peccary SEE **The Adventures Of Greggery Peccary**
Greggery Peccary & Other Persuasions (tribute release)
Greggery’s Apartment SEE **The Adventures Of Greggery Peccary**

Gregorian Chant

Album: Officially unreleased

The Mothers of Invention performed this song only once in concert February 8, 1969 at Thee Image, Miami. Scott Parker has described the performance like this: “... it’s very pretty, a full band excursion led by FZ on guitar. The melody is also sung slightly off-mic, possibly by Lowell. This leads to a breakdown wherein FZ plays nearly unaccompanied, playing a melody that sounds at times very much like the instrumental ‘Aybe Sea’ from 1970’s *Burnt Weeny Sandwich* album.” (Parker 2007a) The other explanation is heard at the end of the audience recording when Zappa says “That tune was a Gregorian chant they were playing.”

Gross Man

Album: *Civilization Phaze III* (1994)

Exceptionally the liner notes do not contain any Zappa’s description about this part, the title of which is derived from a vocal sample in the beginning. The composition was recorded at UMRK, 1991-1992.

Groupie Bang Bang

Album: *MOFO* (2006, 4CD)

First line: She’s my groupie bang bang!

Unused song from the *Freak Out!* sessions at TTG Studios March 8, 1966. No wonder, if one knows the Rolling Stones version of *Not Fade Away* by CHARLES HARDIN & NORMAN PETTY. Who knows if Zappa used that riff on purpose or not. At least the lyrics include the following verse: “Byrds and Stones dig the way she dance / And ev’ry damn one gets in her pants / Paul McCartney and Ringo too / Say she balls better than Epstein do”. There is also a hilarious verse “Had her boogie on my lap / Four days later I had the clap”, which alone would have made the censors wake up. Interestingly enough, Zappa himself did not think this song as a waste but considered it to be recorded in 1967 including it in the MUST RECORD list.

The Groupie Opera

Unofficial title for a group of Flo & Eddie songs on bootleg album *Beyond The Fringe Of Audience Comprehension*. Also *The Opera* has been used, also by Zappa himself, though not on any release.

Groupie Routine The SEE **Do You Like My New Car?**

Grunion Run

Album: *Cucamonga Years* (1998)

This instrumental was recorded in June 1963 at Pal Recording Studio by Frank Zappa (guitar, bass and drums) and Paul Buff (saxophone) under the pseudonym THE HOLLYWOOD PERSUADERS. In Mexico this track has been released entitled *El gruñón*.

El Gruñón SEE **Grunion Run**

Grünfinger SEE **Manx Needs Women**

GTR Trio SEE **Bossa Nova Pervertamento**

Guitar (official release)

Guitar Event

Album: *Transmission Impossible* (2015)

Unofficial title for an improvisation with a twanging guitar solo in the concert at Lowell Tech Institute Gym, Lowell, November 30, 1973.

Guitar Hernia (bootleg)

Guitar Waltz SEE **Walz For Guitar**

The Guitar World According To Frank Zappa (semiofficial release)

Gum Joy

Album: *Lumpy Money* (2009)

Part 2 of the orchestral *Lumpy Gravy*, which contains parts of *Oh No* and *At The Gas Station*.

The Gumbo Variations

Album: *Hot Rats* (1970)

One chord and three solos (Ian Underwood, SUGAR CANE HARRIS, Frank Zappa), but only one of them gets the credits. The CD version of the album contains a 4 minutes longer version, mostly by Ian Underwood. The jam was recorded in Los Angeles, August-September 1969.

Guy on The Staten Island Terry SEE **Kill Ugly Radio**

Gypsy Airs

Album: *Lumpy Money* (2009)

Part 5 of the orchestral *Lumpy Gravy*, which contains parts of *I Don't Know If I Can Go Through This Again* and *Envelops The Bath Tub*. According to Greg Russo, the original title of this part was *Flash One*. (Russo 2017, p. 70)



Ha ha! Ned has a brainstorm! SEE **Ned Has A Brainstorm!**

Hail Caesar

Incorrectly entitled *A Pound For A Brown* recorded in London February 28, 1978 and released on bootleg *Good Grief!* Also *The Hail Caesar Variations* have been released on some bootlegs.

Half A Dozen Provocative Squats

Album: *200 Motels* (1971)

First line: The clock upon the wall, has struck the midnight hour

The music is the same as in *She Painted Up Her Face*, only lyrics have changed.

Half A Dozen Provocative Squats (The Album)

A promo disc released by Rykodisc in 1997 to advertise the re-release of *200 Motels* album.

Hal-a-vah, hal-a-vah SEE **Chocolate Halvah**

Halloween (official release)

Halloween Audience Participation

Album: *Halloween 77* (2017)

Recorded at The Palladium, October 31, 1977. This is a long one with Janet The Planet, John and some whipping. There are several other similar type of documentary recordings entitled *Halloween Encore Audience, Audience Participation #1-5* and *Encore Audience #1-5*. Most of these are available only on the special “Costume Box Set” version of the release.

Halloween In The Big Apple (bootleg)

Halloween NYC 1978 (bootleg)

A Halloween Treat with Thomas Nordegg

Album: *Halloween 77* (2017)

PETER WOLF and THOMAS NORDEGG are having fun partly in German and Zappa is trying to describe the incidents on stage. This was recorded at The Palladium, October 30, 1977.

Halloween 1972 (bootleg)

Halloween 77

This official release offers six Halloween shows between October 28 and 31, 1977. For usual listeners there is a 3CD box offering the Halloween concert in its entirety plus selected tracks from the five other concerts. For the hard core fans there is a package of all six concert in full format, stored into a memory stick with a digital booklet and entitled *Costume Box Set*. Anyone familiar with the *Baby Snakes* movie knows a lot of this material already, but of course there are a lot of unreleased music as well.

Hammersmith Odeon (official release)

Hanky Panky (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Han-Min-Noon-Toon SEE **Dental Hygiene Dilemma**

Happening Im Studio mit Frank Zappa & The Mothers Of Invention SEE **Lieder-Liches**

Happy Halloween (bootleg)

Hard Cheese

Documentary talking with Zappa at WABX May 25, 1971, released on bootleg *Soup & Old Clothes*.

Harder Than Your Husband

Album: *You Are What You Is* (1981) – *Beat The Boots III* (2009)

First line: We must say good-bye; there's no need for you to cry

Satirical and stereotyped country song with lots of bawdy expressions with innocent words. One must admit that Zappa mastered composing fine country songs as well. The song was recorded at UMRK, c. July-September 1980. The version on *Beat The Boots III* is a rolling instrumental from rehearsals in August-September 1980.

Hare Krishna Tmershi Duween

Entry in the ASCAP database, credited to SCOTT LAWRENCE WILK, Todd Yvega and Frank Zappa.

Harmonia Meets Zappa (tribute release)

Harmonica Fun

Album: *Mystery Disc 2* (1992/1998)

The Mothers Of Invention singing and playing at Criteria Studios, Miami in February 1969. The music consists mostly of traditional songs and noise. Another version of the same situation has been released on *Finer Moments* as *You Never Know Who Your Friends Are*.

Harry & Rhonda

Album: *Thing-Fish* (1984)

First line: Harry, this is not Dream Girls!

Weird things are happening, Broadway's is not what it used to be and Rhonda wants to exit. But stingy Harry has paid a lot for the tickets and is willing to stay. As we all know, stinginess has many consequences, especially in the world of *Thing-Fish*. The song was recorded at UMRK, c. 1982-84.

Harry-As-A-Boy

Album: *Thing-Fish* (1984)

First line: Harry? Harry, is that you as a boy?

The song illustrates Harry as a young boy. The text contains references to *Teen-age Wind* and *Bobby Brown*. The song was recorded at UMRK, c. 1982-84.

Harry? Harry? Is that you as a boy? SEE **Harry-As-A-Boy**

Harry, this is not Dream Girls! SEE **Harry & Rhonda**

Harry, You're A Beast

Album: *We're Only In It For The Money* (1968)

First line: I'm gonna tell you the way it is

This song about relationship problems was in fact censored by Zappa himself. He deleted the sentence repeated four times "Don't come in me, in me" just before the text "Madge, I... Madge... I couldn't help it... I ... doggone it!". The song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967.

Hart Genossen Von Abba Bis Zappa (tribute release)

Have A Bun (tribute release)

Have Gun Will Travel SEE **Paladin Routine**

Have I Offended Someone? (official release)

Have you heard the news? SEE **Can't Afford No Shoes**

Have You Heard Their Band?

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991 with some Synclavier music.

Havin' A Bad Day

This debut album by Dweezil in 1986 was realized with family efforts, but Frank Zappa's only role was to be the producer with Bob Stone, all music was done by Dweezil Zappa and Scott Thunes.

He is risen SEE **N-Lite**

He used to be very kind, in his own crude way SEE **Flambay**

He Used To Cut The Grass

Album: *Joe's Garage* (1979)

First line: I'm out at last

The text is about Joe just after releasing from special jail and noting that music has been made illegal while he was away. The basic track was recorded at Village Recorders, Los Angeles, April 1979, the guitar solo probably in Graz, March 23, 1979.

Heat's Out Every Night SEE **Downtown Talent Scout**

Heavenly Bank Account

Album: *You Are What You Is* (1981)

First line: And if these words you do not heed

The text is an outspoken attack on greedy televangelists cheating unsuspecting people. It was recorded at UMRK, July-September, 1980.

Heavy Business Record SEE **History & Collected Improvisations Of The Mothers Of Invention**

Heavy Duty Judy

Album: *Shut Up 'N Play Yer Guitar* (1981) – *The Best Band You Never Heard In Your Life* (1991)

Zappa's guitar solo is from the concert December 5, 1980 at Berkeley Community Theater (late show). This version includes an excerpt from *Hands With A Hammer* and some "leather conversation". The 1988 tour version is much different and longer. It was recorded at Carl-Diem-Halle, Würzburg, April 22, 1988 and at The Ahoy, Rotterdam, May 3, 1988. This version includes a quotation from *Ring Of Fire* by JUNE CARTER CASH and MERLE KILGORE.

Heidelberg SEE **Solo From Heidelberg**

Heidi Ho SEE **Saddle Bags**

Hello, is this Room Service? SEE **Room Service**

Hello, teenage America SEE **Voice Of Cheese**

Hello (to FOH) & Radt?! (to the BAND)

Album: *Carnegie Hall* (2011)

Talking segment in concert October 11, 1971 at Carnegie Hall.

Help, I'm A Rock

Parts: 1. Okay To Tap Dance – 2. In Memoriam Edgard Varèse – 3. It Can't Happen Here

Album: *Freak Out!* (1966) – *Mothermania* (1969) – *MOFO* (2006, 4CD)

First line: Help, I'm a rock

Zappa's description in the sleeve notes is quite enigmatic: "Help, I'm A Rock is dedicated to Elvis Presley. Note the interesting formal structure and the stunning four-part barber shop harmony towards the end. Note

the obvious lack of commercial potential. Ho hum.” The song was initially recorded at TTG Studios, March 11, 1966 with later overdubs at least April 3, 1966. On *Mothermania* there is a longer and slightly different mix of *It Can't Happen Here*. In Rykodisc 1995 release the part *It Can't Happen Here* is an independent composition, due probably to the fact that Zappa had done the same in *Old Masters, Vol. 1* box. On *MOFO* there is a trial version entitled *Help, I'm A Rock – FZ Edit*. Munchkin Music has published a lead sheet of the part (ML 018).

The improvised lyrics were chanted and/or spoken by Frank Zappa, Ray Collins and the assorted members of the “freak” group gathered in the studio, especially Kim Fowley.

The Helsinki Tapes

Subtitle of the album *You Can't Do That On Stage Anymore, Vol. 2* and also the original title for a three disc box Zappa planned to release of these concerts.

Helsinki '76 (bootleg)

Helsinki '88 (bootleg)

Here Comes The Gear, Lads

Album: *Playground Psychotics* (1992)

Documentary field recording from the beginning of 1970's.

Here It Is, The Music

A promo disc released by Rykodisc in 1988 with just one Zappa composition (*G-Spot Tornado*).

Here's a phrase that makes me fry, often used by Georgie-pie SEE **New World Order, The**

Hermitage

Album: *One Shot Deal* (2008)

This music was performed and recorded at Royce Hall, UCLA, September 18, 1975 with the Abnuceals Emuukha Electric Symphony Orchestra. In the concert it was part of *Sink Trap*. According to Scott Parker, the title is by Gail Zappa (Parker 2015, p. 73).

He's Right

Album: *Playground Psychotics* (1992)

Talking segment from the movie *The True Story Of 200 Motels*.

He's So Gay

Album: *Thing-Fish* (1984)

First line: He's so gay

Depending on the listeners' expectations, this is a song mocking the subcultures of sexual minorities or a song mocking anyone reacting seriously to VILLAGE PEOPLE type exploiting of sexual stereotypes. At least Zappa himself required the song to be performed "semi-disguised in bits of Village People costume". The song was recorded at UMRK, c. 1982-84.

He's Watching Us

Album: *Playground Psychotics* (1992)

Talking segment from the movie *The True Story Of 200 Motels*.

Hey hey hey all you girls in these industrial towns SEE **Crew Slut**

Hey Joe, who did you blow? SEE **Packard Goose**

Hey Nelda

Album: *Buff Presents The Pal And Original Sound Studio Archives: The Collection 1* (2010) – *Masked Turnip Cyclophony* (2015)

First line: Hey Nelda, I love you true

This is “Ned & Nelda”, in other words Frank Zappa, Ray Collins and Paul Buff making a merciless parody of PAUL AND PAULA, a very popular duo, who had a big hit in February 1963 with their song *Hey Paula*. Zappa recorded his response in May 1963 at Pal Recording Studio and the single (Vigah! V-002) was released in June 1963.

Hey Punk, where you goin’ with that flower in your hand? SEE **Flower Punk**

Hey there people, I’m Bobby Brown SEE **Bobby Brown Goes Down**

Hey! Do you know what you are? SEE **Broken Hearts Are For Assholes**

Hey! I’m only fourteen, sickly ‘n thin SEE **Tryin’ To Grow A Chin**

Hey! What’s new in Baltimore SEE **What’s New In Baltimore?**

Hey, they’re really dancin’, they’re on auto-destruct SEE **Mudd Club**

Hey, this is for all the Republicans in the audience! SEE **Cock-Sucker’s Ball**

Hey, who are these dudes? Are you a boy, or a girl? SEE **Redneck Eats**

Hi and howdy doody, I’m the union man SEE **Rudy Wants To Buy Yez A Drink**

Hierarchy Of Failure (entry in the ASCAP database)

High Steppin’

Album: *Buff Presents The Pal And Original Sound Studio Archives: The Collection 1* (2010) – *Masked Turnip Cyclophony* (2015)

The recording was made in January 1961 at Pal Recording Studios with Zappa on guitar, CHUCK GLAVE on drums and CHUCK FOSTER & TONY RODRIQUEZ on trumpets. Zappa used this recording later as a part of *Lumpy Gravy* as a double speed version (see *It’s From Kansas*).

Hip Hop

Talking segment that Zappa deleted from the final version of *Civilization Phase III*.

His name is Bobby, he looks like a potato SEE **San Ber’dino**

His name is Stevie Vai SEE **Stevie’s Spanking**

His-Story #2 (bootleg)

The History & Collected Improvisations Of The Mothers of Invention

Title of the unrealized 12 album box that Zappa planned to release in 1969 through a special “Mothers of Invention Record Club”. The exact contents of the box is and possibly remains unknown, but most likely the following album titles were in Zappa’s plans: *Before The Beginning* – *The Cucamonga Era* – *Show & Tell* – *What Does It All Mean* – *Rustic Protrusion* – *Several Boogie* – *The Merely Entertaining Mothers Of Invention Record* – *The Heavy Business Record* – *Soup & Old Clothes* – *Hotel Dixie* – *The Orange County Lumber Truck* – *The Weasel Music*. Most of the material has been presumably released on other live albums. To make things even more complex the titles have been used by bootleggers as well.

Hit Him With Toilet Brushes

Talking segment in the movie *Uncle Meat* (*The Mothers Of Invention Movie*).

Hmmm! Dat quite a massive improve'lence, dah-lin'! SEE **Massive Improve'lence**

Hob-noblin, with the goblin! SEE **Goblin Girl**

Hobi Chang Ba

Don Van Vliet composition *Hobo Chang Ba* incorrectly written and credited incorrectly to Frank Zappa in the ASCAP database.

Hog Heaven

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *Illinois Enema Bandit* October 18, 1980 at The Brady Theater, Tulsa.

Hold On To Your Small Tiny Horsies

Album: *MOFO* (2006, 4CD)

This is a slower rehearsal version, recorded at TTG Studios, March 12, 1966, of *Nullis Pretii* (*The Return Of The Son Of Monster Magnet*), or like it is expressed in the liner notes: "Nullis Pretii at non-Composer speed". Title is most likely by Gail Zappa.

Holding Back The Group SEE **Progress?**

Holding The Group Back SEE **Progress?**

Holiday In Berlin

Album: *Freaks & Motherf*#@%!* (1970)

First line: Went on the road for a month, touring / Look at all the Germans

Holiday In Berlin, Full Blown with words Zappa wrote for Flo & Eddie and recorded in New York City, November 1970.

Holiday In Berlin, Full Blown

Album: *Burnt Weeny Sandwich* (1970)

In the beginning the title of this music was *Shortly* (e.g. April 20, 1968, Fillmore East, late show). Zappa used the music in *Semi-Fraudulent/Direct-From-Hollywood-Overture* and *Would You Like A Snack? on 200 Motels*. The released version was recorded in studio, probably in 1968, except for the Zappa's guitar solo in the middle that is from a concert at The Ark, Boston, July 8, 1969.

The title is a reference to a 1968 concert in Berlin, where Zappa had argument with some leftist students in the audience. Zappa refused to condemn the capitalistic system as the audience demanded.

Honey, Don't You Want A Man Like Me?

Album: *Zappa In New York* (1978)

First line: Honey-honey! Baby don't you want a man like me?

The story is about an everyday love story with it's all unpleasant turns. The original personality of the woman's favorite artist ended up being changed in concerts from HELEN REDDY to TWISTED SISTER or ECHO & THE BUNNYMEN to the common amusement of Zappa and the current audience. Also the title of the song was at least once changed to *Honey, Don't You Want A Schmuck Like Me?* (November 6, 1976, Rensselaer Polytechnic Institute, Troy). Maybe this repeated variability was the reason behind the obvious difficulties by Zappa to remember the lyrics in concerts. The released version was recorded at The Palladium, December 26-29, 1976. When performed for the first time in public (September 27, 1975, Robertson Gymnasium, Santa Barbara), Zappa introduced the song with the title "Baby, Don't You Want A Man Like Me?".

Honey-honey! Baby don't you want a man like me? SEE **Honey, Don't You Want A Man Like Me**

The Hook

Frank Zappa used this expression to illustrate a special part in compositions like *Farther O'Blivion* and later *The Be-Bop Tango*. In Vienna September 11, 1974 he introduced it like this: "We're gonna start this program off with something a little bit unusual, we're gonna begin this program with 'The Hook.' Now, this is a very special tune. This is sort of a abstract, Mod à Go-Go, non-objective tune. The melody is played by the bass drum. Just watch Ruth. Here we go!" On *Road Rapes #2* (recorded at Finlandia Hall, Helsinki, August 24, 1973) Zappa explains "The Hook" in *Farther O'Blivion* referring also to the broader meaning of the phrase as the catchy part of any song.

Hordern Intro SEE **Incan Art Vamp**
Horrible Part Of It Is SEE **Kill Ugly Radio Some More**

Hot & Putrid

Album: *Civilization Phaze III* (1994)

No description of this music by Frank Zappa, but here he has put some Synclavier music behind the talking in piano. This composition was recorded at UMRK, 1991-1992.

Hot-Plate Heaven At The Green Hotel

Album: *Does Humor Belong In Music* (1986)

First line: I used to have a job, an' I was doin' fairly well

The song berates both big parties of the United States of America, but in a quite funky way. The released version was recorded at The Pier, NYC, August 26, 1984. On bootleg *Instructional Wanking* (September 28, Düsseldorf) the title is not less than *Cosmic Brewster*.

Hot Poop

Album: *We're Only In It For The Money* (1968)

This short interlude contains recording engineer Gary Kellgren whispering "He is working the controls because all producers love to turn knobs ... They think it is the way they can create ... I wonder what everyone else is whispering about ..." and the text Zappa deleted from the song *Mother People* reversed (Better look around before you say you don't care / Shut your fuckin' mouth about the length of my hair / How would you survive / If you were alive / Shitty little person?). In many vinyl versions released in the United States the text was deleted even in this form. The track was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967.

Hot Rats (official release)

Hot Rats

Frank Zappa liked the expression "Hot Rats" so much that he used it several times for different objects. The original album *Hot Rats* was the first one, *Waka/Jawaka* was the second ("Hot Rats" being the subtitle) and *Sleep Dirt* ("Hot Rats III") the third. He also called *The Eric Dolphy Memorial Barbeque* first by the name "Hot Rats", and – according some unverified information, also *Revised Music For Low Budget Symphony Orchestra* was sometimes called "Hot Rats #2".

Hot Rats (Box)

A Japan company VideoArts released in the beginning of the 2000's several promotional boxes with Zappa albums in CD format but visually looking like LP's. At least seven boxes were released: *Hot Rats (Box)* (8CD, 2001), *Uncle Meat (Box)* (7CD, 2006), *Burnt Weeny Sandwich (Box)* (6CD, 2006), *Does Humor Belong In Music (Box)* (7CD, 2007), *Sheik Yerbouti (Box)* (9CD, 2008), *Lumpy Gravy (Box)* (10CD, 2008) and *Bongo Fury (Box)* (10CD, 2008).

Hot Rats Radio Spots

Four radio spots released in 1969 (Bizarre/Reprise Records PRO-366) to promote *Hot Rats*. One of the spots contains some unreleased live performances by The Mothers of Invention.

Hotel Atlanta Indimentals

Album: *Guitar* (1988)

This Zappa's guitar solo in *Hot-Plate Heaven At The Green Hotel* at Atlanta Civic Center, Atlanta, November 25, 1984, is only available on CD versions of the album.

Hotel Dixie (bootleg)

Hotel Dixie SEE **History And Collected Improvisations Of The Mothers Of Invention**

How Could I Be Such A Fool

Album: *Freak Out!* (1966) – *Mystery Disc 1* (1991/1998)

First line: When I won your love, I was very glad

The original description by Frank Zappa from the sleeve notes: "*How Could I Be Such A Fool* is based on a modified nanigo rhythm. We call it a Motown Waltz. It stays in $\frac{3}{4}$ time throughout, but shifts in the accents occur from section to section. As an American teen-ager (as an American), this means nothing to you (I always wondered if I could write a love song)". The song was recorded at TTG Studios, March 10-11, 1966. It was omitted from the European single LP releases. Zappa made several different renditions of the song during the following decades, but the one released on *Mystery Disc 1* is a rehearsal version that was recorded at Tim Sullivan Studio, Los Angeles, late 1965 or early 1966. Also the version on *Joe's Corsage* is an early recording, possibly c. 1965.

How Did That Get In Here?

Album: *Lumpy Money* (2009)

This long (25 minutes) potpourri was constructed by Frank Zappa of the material he recorded at Capitol Studios, February 13, 1967. There are lots of familiar themes (at least *The World's Greatest Sinner*, *Run Home Cues #2* and *Help, I'm A Rock*), but also some unreleased music. It is not known if Zappa planned a release or if the title is authentic.

How long? How long? SEE **Mystery Roach**

How Much Rot Can You Handle? (bootleg)

How The Pigs' Music Works?

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991.

How We Made It Sound That Way

Album: *MOFO* (2006, 4CD)

An interview fragment November 13, 1967 (WDET, Detroit).

However (entry in the ASCAP database)

How's Your Bird?

Album: *Rare Meat* (1983)

First line: You dirty fink! Hey baby, a... what's the word

The song was recorded at Pal Recording Studio, March 1963 by Ray Collins, Paul Buff and Frank Zappa under the pseudonym BABY RAY & THE FERNS. The original single (Donna 1378) was released April 1963.

H.R. 2911

Album: *Frank Zappa Meets The Mothers Of Prevention* (1985)

This Synclavier composition was originally released only on European album versions. It's music is mostly contained also in *Porn Wars*, which Zappa omitted from the European albums as understandable of for citizens of The United States Of America. The title refers to the bill trying to tax empty cassette tapes. The material was recorded at Apostolic Studios, NYC, October 1967 (the piano people), at UMRK, c. 1982-84 (Thing-Fish section and rock band track), UMRK, c. 1985 (Synclavier); Committee on Commerce, Science and Transportation, September 19, 1985.

The Human Mind Is The Ultimate Power

Album: Officially unreleased

Part of the unrealized musical *Hunchentoot*.

Hunchentoot

Album: Officially unreleased

Frank Zappa worked on this science fiction stage work ("some kind of opera") during the summer 1972 and the libretto was published by Munchkin Music the same year. Though it was never realized on stage or as a whole recording, Zappa was apparently serious about it, since he designed the costume and all the details on stage. He also contained the story and libretto of *Hunchentoot* in his book *Them Or Us (The Book)* (Zappa 1984, p. 184-253).

Almost half of the songs were released as individual works (*Think It Over*, *Time Is Money*, *Flambay*, *Spider Of Destiny*, *Planet Of My Dreams* and *Cheepnis*). The unreleased – poorly documented except for the libretto – parts are *The Overture – The Human Mind Is The Ultimate Power – We Are The Force-Lings – Hunchentootin' Blues – Spider Lady – Spider-Pussy – Hunchentoot The Pimp – It Will Fall Down – Space Boogie* (instrumental). Nobody seems to know, if Zappa had composed these parts ready, or if they were just titles in the script. In 1989 Zappa said that "the other songs that Hunchentoot sings, like 'The Hunchentootin' Blues', and, 'Oh Me, Oh My, Lonely Spider Wanna Die', those have never been recorded." (Simms 1990)

Before his death Frank Zappa had plans to realize *Hunchentoot* as a movie (possibly with Terry Gilliam), but unfortunately nothing happened. If the Zappa Family Trust needs proposals for new releases, the whole *Hunchentoot* would be more than wanted.

Hunchentoot The Pimp

Album: Officially unreleased

Part of the unrealized musical *Hunchentoot*.

Hunchentootin' Blues

Album: Officially unreleased

First line: Oh me, oh my, lonely spider wanna die

Part of the unrealized musical *Hunchentoot*. The title is sometimes *Hunchentoot Blue*.

Hunchy Punchy

Album: *Lumpy Money* (2009)

Part 6 of the orchestral *Lumpy Gravy*, containing parts of *Switching Girls* and *Amen* plus some unreleased bits.

Hungry Freaks, Daddy

Album: *Freak out!* (1966)

First line: Mister America, walk on by

The song was recorded at TTG Studios, March 9, 1966. In the concert at Fillmore East, NYC, April 20, 1968 (early show) Frank Zappa introduced the song, last in the concert: "This piece of teenage trivia is called 'Those Hungry Freaks, Daddy'".

According to the liner notes of *Freak Out!* the song *Hungry Freaks, Daddy* was written for CARL ORESTES FRANZONI (b. 1934), a father figure of the freak movement in Los Angeles in 1960's. He has been described in several Zappa books. The expression "The Great Society" in the lyrics refers to the social programs launched by president LYNDON B. JOHNSON in 1964-1965. They were partly successful, but also too ambitious and doomed to fail ("The left-behinds of the Great Society").



I Ain't Got No Heart

Album: *Freak Out!* (1966)

First line: I ain't got no, I ain't got no heart to give away

The liner note by Frank Zappa gives this short description: “*I Ain't Got No Heart* is a summary of my feelings in social-sexual relationships.” The song was recorded at TTG Studios, March 10-11, 1966. An interesting fact is that Zappa did not perform the song with the original Mothers Of Invention at all, but he changed his mind during the 10th Anniversary Tour 1974, and after that he continued till 1988 with over 200 public performances of it.

I ain't got no, I ain't got no heart to give away SEE **I Ain't Got No Heart**

I am gross and perverted SEE **I'm The Slime**

I Am The Clouds (bootleg)

I am the heaven SEE **Sofa #2 & Ya Hozna**

I ate a hot dog SEE **Cheepnis**

I came in your mouth SEE **I Came On Your Face**

I Came On Your Face

Album: Officially unreleased

First line: I came in your mouth and broke your nose it's true

This song performed during the rehearsals April 6, 1982 is musically quite similar to *The Closer You Are* and *He's So Gay*, but much slower. The text is straight sexual machismo – or a parody of such attitude.

I Can't Get Me No Satisfaction

A short improvised section in concert October 15, 1978 at Stony Brook, released and entitled like this on bootleg *Remington Electric Razor*.

I can't stand the way he pouts SEE **Punky's Whips**

I Come From Nowhere

Album: *Ship Arriving Too Late To Save A Drowning Witch* (1982)

First line: I come from nowhere, and you should go there!

According to Scott Parker this song was quite ready in the concert May 9, 1973 at Capitol Theatre, Passaic, where it was part of *Big Swifty* (Parker 2009, p. 258). Tape collectors have also noticed that the riff called *The Nowhere Riff* and *Mystery Song #1* is an extract of this composition, first time heard June 13, 1969 in New York. The released track was recorded at UMRK, early 1982.

I could be a slave for the rest of my life SEE **No Matter What You Do**

I Could Be A Star Now

Album: *Playground Psychotics* (1992)

Documentary talking section in the movie *The True Story Of 200 Motels*.

I coulda swore her hair was made of crayon SEE **Carolina Hardcore Ecstasy**

I couldn't say where she's comin' from SEE **Dinah-Moe Humm**

I Cried When I Died (entry on Zappa's MUST RECORD list)

I Do A Bunch Of Other Things

A snippet of some Zappa interview, released at least on bootleg *The Basic Primer: Z to A*.

I Don't Care How You Treat Me SEE **No Matter What You Do**

I Don't Even Care

(Composed by Frank Zappa, words by Johnny Guitar Watson)

Album: *Frank Zappa Meets The Mothers Of Prevention* (1985) – *Understanding America* (2012)

First line: Would ya b'lieve it, uh-huh, don't even care

According to Ben Watson JOHNNY GUITAR WATSON is also the singer of the released version, though his name has been omitted (Watson 1994, p. 466). The song was deleted from the first album releases in the United States. The basic track was recorded at a soundcheck from c. 1981-82, overdubs recorded at UMRK, c. 1982-84. The version on *Understanding America* is the same recording, but a shorter edit.

At least the prototype of the song is much older. In a concert at Robinson Auditorium, Little Rock (Zappa's first concert ever in Little Rock), June 7, 1974, the performance of *Wowie Zowie* (a final one for that song, by the way) included themes of *I Don't Even Care*. (Parker 2012, p. 114)

I Don't Know If I Can Go Through This Again

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set, recorded at Capitol Studios, Hollywood, March 1967.

I don't know too much about your stuff SEE **Dance Of The Rock & Roll Interviewers**

I don't know very much about you SEE **What's The Name Of Your Group?**

I don't need you SEE **Little Rubber Girl**

I Don't Wanna Get Drafted

Album: *The Lost Episodes* (1996)

First line: Special delivery ... registered mail ... you're gonna hafta sign for this buddy ...

This is the original version of *Drafted Again*, which Zappa thought should deserve an own title. The song was recorded at Ocean Way Recorders, Hollywood, February, 1980 and released as a single (Zappa Records, ZR 1001, April 28, 1980) as a different mix. Mercury, the normal distributor of Zappa Records, refused to release it – for maybe “patriotic” reasons?

Tommy Mars has illustrated the composing process in the liner notes: “The tune started out with FZ obsessively repeating a guitar riff (...) Frank was just doing in incessantly, like he did all the time once he found a lick he liked. You felt the band was pregnant. (...) One day we were taking a dinner break from rehearsals, and Ike Willis started talking about a news broadcast about the draft. And it just infuriated Frank into talking politics. (...) And goddamn it, the next day he comes in with this song. The baby was delivered.”

I don't want no doctor to stick no needle in me SEE **Why Does It Hurt When I Pee?**

I Don't Want You Anymore (unreleased and unspecified item, see Russo 2017, p. 328-329)

I Filled It All (entry in the ASCAP database)

I go out there and give 'em everything that I can SEE **Kill Ugly Radio Some More**

I got a girl with a little rubber head SEE **Ms Pinky**

I Had A Dream About That

Album: *Civilization Phaze III* (1994)

Discussion segment “inside the piano” in 1967 and 1991 with some Synclavier music.

I Have Been In You

Album: *Sheik Yerbouti* (1979)

First line: I have been in you, baby, and you have been in me

This song is a response to the hit song *I'm In You* by PETER FRAMPTON released in 1977. Obviously Zappa thought that the original text was too prudish, although it was written about Frampton's divorce. The basic track was recorded at Hammersmith Odeon, January 25, 1978 with overdubs.

I have just found the most beautiful love SEE **Like I Never Had**

I Have Seen The Pleated Gazelle

Album: Officially unreleased

First line: I have seen the pleated Gazelle

The first song in the original *The Pleated Gazelle* segment in *200 Motels*, which Zappa omitted from the final version.

I Heard A Note!

Album: *Joe's Camouflage* (2014)

Documentary talking during the rehearsals in August 25, 1975 at Sunset Boulevard studios.

I Love

While Burt Ward recorded Zappa's song *Boy Wonder I Love You* at TTG Studios June 9, 1966, Ward and the band recorded five other tracks as well, and Frank Zappa was the arranger and conductor of them all. One of them was the flipside of the *Boy Wonder* single *Orange Colored Sky* (see *Covers*). From the remaining four tracks *Teenage Bill of Rights* was written by ROBERT JOHN and RUSS REGAN, but the three others are still anonym: *I Love*, *The Comedian* (known also as "Variant I") and *Tears Come From Loving You*. (Russo 2017, p. 61)

I met Pinky, I fell in love SEE **Song For Pinky**

I might be moving to Montana soon SEE **Montana**

I must be free, my fake I.D. frees me SEE **Cruising For Burgers**

I Need Your Love

Name of an album by Warren Cuccurullo and AL MALKIN, which Frank Zappa was editing before his death. Joe Travers has confirmed that Zappa got the editing work ready and the tapes are "sitting on the shelf" waiting for a possible release decision. (Greenaway 2017, p. 86)

I Play A Version Of Myself

Album: *Playground Psychotics* (1992)

This documentary talking part was deleted from the original *200 Motels* soundtrack, but released on *Playground Psychotics*.

I Promise Not To Come In Your Mouth

Album: *Zappa In New York* (1978)

The music consists of two solos, Frank Zappa on guitar and EDDIE JOBSON on Moog. Zappa released the same performance, recorded at The Palladium, December 27-29, 1976, on *Läther* as well, but for some reasons re-named it as *Läther* – and made this catalog one entry longer.

I signed on the line, for seven long years SEE **Nig Biz**

I think I'm gonna take a walk downtown SEE **Dummy Up**

I think the first thing that I did SEE **Kill Ugly Radio Some More**

I Told You So (entry in the ASCAP database)

I used to have a job SEE **Hot-Plate Heaven At The Green Hotel**

I Used To Watch Him Eat

Talking section in the movie *Uncle Meat (The Mothers Of Invention Movie)*.

I Wanna Have A Little Tush (bootleg)

I Wanna Lay You

According to Denny Walley (while interview by John French for his book *Beefheart : Through The Eyes Of Magic*, 2010, p. 36) Frank Zappa "had this cowboy song called 'I Wanna Lay You', and it was a yodeling thing". No material documents have surfaced yet.

I want a nasty little Jewish princess SEE **Jewish Princess**

I Was A Teen-age Malt Shop

Album: *Mystery Disc 1* (1991/1998)

First line: I was a Teen-age Malt Shop! Ha ha!

The first song in the "mini opera" by the same name, which was described by Zappa in 1974 like this: "It was about an old man who has a daughter named Nelda, a cheerleader. The old man has a recording studio that hasn't had a hit, and there's an evil landlord who's going to foreclose on him. So there's this group that comes in with a high school hero called Ned the Mumbler, who's a teenage Lone Ranger." (Salvo 1974) The other songs were *The Birth Of Captain Beefheart*, *Charva*, *I'm Losing The Status At High School*, *Ned The Mumbler* and *Ned Has A Brainstorm*, which was later to become *Toads Of The Short Forest*. The songs were recorded at Studio Z in 1964.

I Was In A Dream (entry in the ASCAP database)

I Was In A Drum

Album: *Civilization Phaze III* (1994)

The line notes contain the following description by Frank Zappa: "All three tableau areas become part of a game show set, reminiscent of 'The American Gladiators'. Pigs and Ponies battle each other for exciting cash prizes." The track was recorded at UMRK, 1991-1992.

I Wish Motorhead Would Come Back

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991.

I would be so delighted SEE **Sharleena**

Ian Underwood Whips It Out

(Frank Zappa & Ian Underwood)

Album: *Uncle Meat* (1969)

This is practically a solo by Ian Underwood in *King Kong*, though credited on *Uncle Meat* only to Frank Zappa. It was recorded at Falkoner Theater, Copenhagen, October 1, 1967. In this case the released recording itself contains a descriptive speech by Underwood: "One month ago I heard The Mothers of Invention at the theater. I heard them on two occasions, and on the second occasion I went up to Jim Black and I said, 'I like your music, and I'd like to come down and play with you.' Two days later I came up to the recording session, and Frank Zappa was sitting in the control room. I walked up and said, 'How'd you do, my name is Ian Underwood and I like your music and I'd like to play with your group.' Frank Zappa says, 'What can you do that's fantastic?' I said, 'I can play alto saxophone and piano.' He said, 'All right, whip it out.'"

Ich bin deine Ritze SEE **Ya Hozna**

Ich bin der Dreck unter deinen Walzer SEE **Sofa #2**

Idiot Bastard Snoop

Album: *Lumpy Money* (2009)

Documentary recording from 1967 about some singing rehearsal.

The Idiot Bastard Son

Album: *We're Only In It For The Money* (1968) – *Mothermania* (1969)

First line: The idiot bastard son – The father's a nazi in Congress today

One of the more serious texts by Zappa and a song, which has been covered a lot. On *Mothermania* the mix is different and the spoken part has been omitted. The basic track was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. In 1974 Zappa wrote new lyrics mocking president Richard Nixon. For this version see *That Arrogant Dick Nixon*.

If a froggy comes up-a with his Satchel in his hand SEE **It Just Might Be A One-Shot Deal**

If I Could Only Be Your Love Again

Album: *For Real* (Ruben and The Jets – Mercury SRM-1-659, March 12, 1973)

First line: Oh, if I only could be your love again

This a nod and thanks to the real life band RUBEN AND THE JETS. Zappa not only gave them this song, but also produced, arranged and played with the band. The song was recorded at Paramount Recording Studios, LA, May 1972 and Sun West Recording Studios, Hollywood.

If I Was President

Album: *Frank Zappa For President* (2016)

The background Synclavier was recorded at UMRK c. 1985 and the presidential speech in 1990. I believe Frank Zappa is talking here seriously, though the text is satirical at the same time. As we know, Zappa had to abandon all his social projects due to his illness, but this statement contains a lasting document of a different presidency. It is not known if this combination of speech and Synclavier music was realized by Frank Zappa himself.

If it ain't one thing, it's another SEE **Dangerous Kitchen**

If it doesn't show, think you'd better know, I'm an Other Person SEE **Mother People**

If Only She Woulda

Album: *You Are What You Is* (1981)

First line: You took a chance on Jumbo's love

The song deals with drafting and the story continues in *Drafted Again*. The released version was recorded at Tower Theater, Upper Darby, April 29, 1980, with overdubs at UMRK, July-September 1980. On tours the song was also called *Variations on the Robby Krieger Secret Chord Progression* or just *Robby Krieger Secret Chord Progression*.

If something gets in your way, just think it over SEE **Think It Over**

If We'd All Been Living In California...

Album: *Uncle Meat* (1969)

Documentary field recording of The Mothers of Invention nattering and Zappa taping it all.

If you decide to leave me SEE **Stuff Up The Cracks**

If You Get A Headache (bootleg)

If You Like Chickens SEE **Soft-Cell Conclusion**

If you say goodbye SEE **Twenty Small Cigars**

If You're Not A Professional Actor

Album: *Playground Psychotics* (1992)

Talking section in the movie *The True Story Of 200 Motels*.

Igor SEE **This Is A Test**

Igor's Boogie, Phase One

Album: *Burnt Weeny Sandwich* (1970)

Zappa's tribute to Igor Stravinsky, recorded c. 1968-1969. In early concert performances phases one and two were usually combined together with a short singing interlude, which the collectors have called *Little Doo-Wop*. At Rockpile, Toronto, February 22, 1969 The Mothers Of Invention played the tune probably for the first time: "This quickly moves into a new piece 'Igor's Boogie', an instrumental piece for woodwinds." (Parker 2007a)

Igor's Boogie, Phase Two

Album: *Burnt Weeny Sandwich* (1970)

Part two of Zappa's Stravinsky tribute, written for trumpet and woodwind in 1969 (Parker 2008, p. 17).

Illegal, Immoral And Fattening (tribute release)

The Illinois Enema Bandit

Album: *Zappa In New York* (1978) – *Läther* (1996) – *Joe's Camouflage* (2014)

First line: The Illinois enema bandit, I heard he's on the loose

This song is based on a true story about a man who molested academic women with an enema. According to the blues tradition Zappa however exaggerates the story a lot. On *Läther* the title is *The Legend Of The Illinois Enema Bandit*. The song was recorded at The Palladium, December 29, 1976. It includes quotations from *Charlie Brown* by JERRY LEIBER and MIKE STOLLER and *It Can't Happen Here*.

The world premiere of the song was at Robertson Gymnasium, Santa Barbara, September 27, 1975. This performance has not been released, but the rehearsal version on *Joe's Camouflage*, recorded August 25, 1975, gives a good understanding of this earliest version.

I'm A Band Leader

Album: *The Lost Episodes* (1996)

Captain Beefheart reads out a speech, which was written by Zappa in 1968-1969 about cocky band leaders ("When I play and sway in rhythm to the catchy little tunes that I know all the girls for five miles around get hot pants for me, hotcha!"). The recording was made c. 1969. "I was writing about bar bands that I used to play in, where you'd wear a white coat and strum chords, sitting on bar stools. There'd be one twist number per night. It's about the mentality of guys who do that kind of shit and love it. The stuff about kissing the sax player really happened." (Frank Zappa in the liner notes of *The Lost Episodes*)

I'm A Beautiful Guy

Album: *You Are What You Is* (1981)

First line: I'm a 'Beautiful guy', and you have walked by

Part of the 1980 tour medley of songs criticizing the empty life of white, wealthy society circles. The released version was recorded probably at Tower Theater, Upper Darby, April 29, 1980 (late show), with overdubs at UMRK, July-September 1980.

I'm a little pimp with my hair gassed back SEE **Willie The Pimp**

I'm A Rolling Stone

Album: Officially unreleased

This song was recorded at The Record Plant, March 3, 1970 with Zappa, Ian Underwood, DONALD F. HARRIS and Max Bennett (and again March 11, 1970, now without Harris). At the same session were recorded *The Clap*, *Sharleena* and *Love Will Make You Lose Your Mind*, another otherwise unknown title. It is possible that *I'm A Rolling Stone* is just a working title for a work we now know with another title.

I'm all alone, feeling so blue SEE **Memories Of El Monte**
I'm asleep, these heaters I'm using are really neat SEE **Knee-Deep In Heaters**
I'm cryin', I'm cryin', cryin' for Sharleena, don't you know? SEE **Sharleena**

I'm Doomed

Album: *Playground Psychotics* (1992)

Documentary field recording from the beginning of 1970's.

I'm Gonna Bust His Head

(Frank Zappa & Ray Collins)

Album: Officially unreleased

The tape collectors have found two performances of this song, August 3, 1968 at Wollman Rink, Central Park, and May 8 or 9, 1970 at Fillmore East. Shared credits between Zappa and Collins have not been proved with documents, it is just a supposition. The song was listed as *Bust His Head* on Zappa's list "MUST RECORD" and it even started the unreleased concert May 15, 1970 with ZUBIN MEHTA.

I'm gonna tell you the way it is SEE **Harry, You're A Beast**

I'm Losing Status At The High School

Album: *Paul Buff Presents The Pal And Original Sound Studio Archives, Vol. 7* (2010) – *Masked Turnip Cyclophony* (2015)

First line: I'm losin' status at the high school

This is a very early version of *Status Back Baby*, recorded at Pal Recording Studio, Cucamonga, Fall 1963. The lead vocalist is ALLISON BUFF, obviously not because of her vocal abilities. Husband Paul Buff plays both bass and piano, Frank Zappa provides some background singing and the drums.

I'm new at this you see SEE **What's The Name Of Your Group?**

I'm new at your high school SEE **Ned The Mumbler**

I'm Not (entry on Zappa's MUST RECORD list)

I'm Not Satisfied

Album: *Freak Out!* (1966) – *Cruising With Ruben & The Jets* (1968)

First line: Got no place to go, no, love left for me to give

Zappa made it short with his description in the sleeve notes: "*I'm Not Satisfied* is okay and safe and was designed that way on purpose." It was recorded at TTG Studios, March 10, 1966. The released versions are quite different, as were the several renditions in concert performances.

The Zappa Family Trust celebrated the Mother's Day of 2004 by releasing a very early version of *I'm Not Satisfied*. It is not available anymore, but one can listen to it [here](#). Scott Parker has in vain tried to find the exact date of this demo recording. According to Joe Travers, it was recorded "most likely" at ART LABOE's Original Sound Studios in Los Angeles in the fall of 1965 and maybe engineered by Paul Buff. At the same time were probably recorded demos for several other songs as well (*Motherly Love*, *Plastic People*, *Any Way The Wind Blows*, *I Ain't Got No Heart*, *How Could I Be Such A Fool*, *I'm So Happy I Could Cry*, *Go Cry on Somebody Else's Shoulder* and *Trouble Every Day*). (Parker 2014, p. [24]) (There is no page numbering in this book!)

I'm On Duty SEE **Dead Air**

I'm out at last SEE **He Used To Cut The Grass**

I'm So Cute

Album: *Sheik Yerbouti* (1979)

First line: Feeling sorry, feeling sad

The released version was recorded at Hammersmith Odeon, January 25-27 or February 28, 1978. According to Ben Watson the song is Zappa's critical opinion about punk rock (Watson 1994, p. 357). When Zappa performed the song for first time in October-November 1976, the arrangement and lyrics were different.

I'm So Happy I Could Cry

Album: *Joe's Corsage* (2004)

First line: Goin' back again to see that girl

An alternative version of *Take Your Clothes Off When You Dance* with more traditional romantic lyrics and recorded c. 1965-1966.

I'm So Real (entry on Zappa's MUST RECORD list)

I'm Stealing The Room

Album: *200 Motels The Suites* (2015)

More music from the original *200 Motels* score.

I'm Stealing The Towels

Album: *200 Motels* (1971)

First line: 200 motels, I'm stealing the towels

This is basically orchestral music with the singers repeating the sentence "200 motels, I'm stealing the towels".

I'm The Slim SEE **I'm The Slime**

I'm The Slime

Album: *Over-Nite Sensation* (1973) – *Zappa In New York* (1978)

First line: I am gross and perverted

This song was recorded at Bolic Sound, Inglewood, probably March 19 or 20, 1973. The text criticizes the power of television ads and shopping channels in the United States. On *Zappa In New York* the song is on CD versions only. On German vinyl release of 1973 (DiscReet DIS 41000) gives the title as *I'm The Slim*. The single version (DiscReet REP 1180, October 1973) is a different mix and also the guitar solo is different.

In the concert at Soldiers And Sailors Memorial Hall, Kansas City, October 14, 1975, Zappa rendered the words to "I'm The Sleaze".

I'm Your Nasty Shadow

The Soots, consisting of Frank Zappa, Captain Beefheart, Vic Mortenson and Alex Snouffer, recorded five tracks at Studio Z c. late 1964: *Metal Man Has Won His Wings*, *Tiger Roach*, *Cheryl's Carol*, *I'm Your Nasty Shadow* and a cover of Little Richard's *Slippin' And Slidin'*. Nothing specific is known about *Cheryl's Carol* or *I'm Your Nasty Shadow*, but it is possible that they were compositions by Frank Zappa, maybe with words by Don Van Vliet. See also Russo 2017, p. 328-329.

I'm tore to the core, I can't make it any more SEE **Tore To The Core**

Im Zeichen des magischen Affen (bootleg)

Image Of Death (entry in the ASCAP database)

Imaginary Diseases (official release)

Imaginary Diseases

Album: *Imaginary Diseases* (2006)

This long big band composition was performed by The Petit Wazoo and recorded at Palace Theater, Waterbury, November 1, 1972.

Imagine me and you SEE **Happy Together** (Covers)

The Importance Of An Earnest Attempt (By Hand)

Album: *Road Tapes Venue #1* (2012)

An improvised starter for the concert August 25, 1968 at Kerrisdale Arena, Vancouver, containing Roy Estrada “singing” and the band playing. The title is a Zappa’s sentence in his introduction.

Improvisation Full Of Landini Cadenzes

Audience recording title for the segment in concert November 30, 1980 (Des Moines).

Improvisation In Q SEE **Key Of Q**

Improvizace v A dur s Frankem Zappou

Album: *Adieu C. A. – Live* (Pražský Výběr – AP 0001-2311, March 3, 1992)

Zappa’s guitar solo June 24, 1991 at Sports Hall, Prague with MICHAEL KOCÁB and his PRAŽSKÝ VÝBĚR. Because it was released in Czechoslovakia, obviously by Zappa’s permission, he appreciated the solo at least a little bit, though he had not played guitar since 1988 tour. Zappa’s playing is very powerful, but at the same time he is aware of the other musicians and let’s attentively them to play their own solos. Zappa also “battles” politely a little bit with the local guitarist MICHAEL PAVLICEK. All this is done with relaxed reggae backing. This performance was released also in 1995 on double CD “Komplet” by Pražský Výběr. The title of this improvisation is naturally not authentic but descriptive.

In-A-Gadda-Stravinsky

Album: *Guitar* (1988)

Zappa’s guitar solo in *Let’s Move To Cleveland* November 25, 1984 (Civic Center, Atlanta). It was released only on the CD version of the album. The title refers to composer Igor Stravinsky and the IRON BUTTERFLY song *In-A-Gadda-Da-Vida* composed by DOUGLAS INGLE, and there are quotations from *In-A-Gadda-Da-Vida* and *Le sacre du printemps*, plus from *Taps* by DANIEL BUTTERFIELD.

In-A-Gadda-Da-Voodoo Butter

Audience recording title for the segment in concert November 30, 1980 at Des Moines.

In Basle & Elsewhere (bootleg)

In Conclusion

Album: *Lumpy Money* (2009)

This odd little speech by a nameless British musician was recorded at Mayfair studios.

In Europe (bootleg)

In France

Album: *Them Or Us* (1984)

First line: We’re playin’ in a tent, it’s payin’ the rent

Frank Zappa did not like France much, probably due to negative experiences. This song is a summary of his feelings, recorded at UMRK, c. 1982-1983. According to Arthur Barrow it was originally written to mock *In Cars* by GARY NUMAN, but the lyrics reflect also the general tour feelings. (Barrow 2016, p. 104)

In memoriam Edgard Varèse SEE **Help, I'm A Rock**

In memoriam Hieronymus Bosch

Album: *Beat The Boots III* (2009)

Band improvisation segment in television program *The Bitter End* (WOR-TV) October 10, 1967. It is not known if the title is authentic, but it is also mentioned in the session records of MGM in 1967.

In New York & San Francisco (bootleg)

In the beginning God made the light SEE **Poodle Lecture, The**

In the dark, where all the fevers grow SEE **Stink-Foot**

In The Pygmy Twylyte SEE **Pygmy Twylyte**

In The Sky SEE **Oh, In The Sky**

In You Rap

Album: *Baby Snakes Soundtrack* (2012)

A documentary segment, which was deleted from the first CD release of *Baby Snakes*.

Inca Roads

Album: *One Size Fits All* (1975) – *You Can't Do That On Stage Anymore, Vol. 2* (1988) – *Roxy By Proxy* (2014)

First line: Did a vehicle come from somewhere out there, just to land in the Andes?

The released version is based on the performance in television concert *A Token Of My Extreme* August 27, 1974 (KCET TV, Los Angeles), but Zappa's guitar solo in an outtake from a concert at Kulttuuritalo, Helsinki September 22. or 23. 1974 (the whole solo is on *You Can't Do That On Stage Anymore, Vol. 2 – The Helsinki Tapes*). The theme after the solo originates from the beginning of 1970's, when Zappa used it in the end of *Holiday In Berlin*. On *Roxy By Proxy* there is a short and very jazzy version, called "cocktail lounge version" by the collectors, recorded in Los Angeles, December 8-10, 1973. For the instrumental version from 1973, see *Inca Roads (Instrumental)*.

The song text is commenting the fashionable and totally unconfirmed claims by Swiss author ERICH VON DÄNIKEN that the Nazca patterns in Peru are signs made by extraterrestrial aliens.

Inca Roads (Instrumental)

Album: *The Lost Episodes* (1996)

Before Zappa wrote the lyrics, *Inca Roads* was an instrumental, which was recorded at Whitney Studios April 3, 1973. Ian Underwood has reminded in the liner notes that what they recorded, was not a "working version": "The pieces were done different ways at different times. Frank was trying different approaches. It may seem to have a certain evolution, or actually have that, but I don't have the feeling that the earlier versions were sort of sketches for the later ones."

Incan Art Vamp

Album: *FZ:OZ* (2002)

Officially entitled *Hordern Intro* (by Gail Zappa) this introduction to the concert January 20, 1976 (Hordern Pavilion, Sydney) is better known by the name *Incan Art Vamp*. The music was pre-taped and can be heard when the band comes on stage and Zappa starts his speaking.

This music was premiered December 31, 1975 at Great Western Forum, Inglewood. At the time this intro was nameless, though it's origin in *Inca Roads* was clear at once.

Incognito (bootleg)

Indiscreet Picture Show (bootleg)

Information is not knowledge SEE **Packard Goose**

Inna-Gadda-Da-Poodle

Audience recording title for a segment October 24, 1976 (Boston Music Hall, Boston) in *Advance Romance*.

Innerview

A Californian company Sound Communication released an (non-commercial) album in 1976 with 50 minutes of interview radio show hosted by JIM LADD (Series # 4, show # 12). There is both talking and Zappa's music.

Insanity Sauce (tribute release)

Instructional Wanking (bootleg)

Instrumental & Improvisations (bootleg)

Instrumental In Memory Of Jimi Hendrix

Audience recording title for an improvisation September 18, 1977 (Fox Theater, Atlanta).

Intelligent Design

Album: *Lumpy Money* (2009)

The uncensored version of the whispering section by Gary Kellgren in the beginning of *We're Only In It For The Money*. The title is probably by Gail Zappa.

Interlude SEE **Another Whole Melodic Section**

Interstellar Overdrive SEE **If I Could Do It All Over Again, I'd Do It All Over You** (Covers)

Inter-Zappa Overdrive (bootleg)

Interview SEE **What's The Name Of Your Group?**

Interview & Band Introduction

Album: *Transmission Impossible* (2015)

Snippet of a live radio broadcasting June 18, 1970 at VPRO (Uddel, Netherlands).

Introcious

Album: *Road Tapes Venue #2* (1992)

A band introduction with Zappa asking the musicians to give short samples of their instruments.

Introduction For Piano (entry in the ASCAP database)

Intro Intros

Album: *Wazoo*

Zappa's introduction September 24, 1972 (Music Hall, Boston).

Intro Rap

Album: *Baby Snakes* (1983)

A short documentary recording of a nameless Zappa fan being lured to sing *Baby Snakes*.

Invocations (bootleg)

Invocation And Ritual Dance Of The Young Pumpkin

Album: *Absolutely Free* (1967)

Middle part of the three-part suite was recorded at TTG Studios, November 1966. This instrumental is famous for the direct quotation from *Jupiter*, part of the orchestral suite *The Planets*, op. 32 by Gustav Holst.

Iphigenia (bootleg)

Iron man! That's fine! SEE **Tiger Roach**

Is That All There Is?

Album: *Guitar* (1988)

Zappa's guitar solo in *Let's Move To Cleveland* May 22, 1982 at Philipshalle, Düsseldorf. The solo is available on CD version only.

Is That Guy Kidding Or What?

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

Zappa's Halloween introduction to the song *I Have Been In You* in 1977. During 1978 tour the same introduction was a regular routine.

Is there anything good inside you? SEE **Andy**

Is There Life After MGM?

A composition mentioned on a list made for the promotional use of 1981 *You Are What You Is* tour. The list was most likely compiled by Zappa himself, though there are some typos.

It Ain't Necessarily The Saint James Infirmary

Album: *Guitar* (1988)

Zappa's guitar solo in *A Pound For A Brown (On The Bus)* July 8, 1982 (Stadio Comunale, Pistoia) uses material from two famous standards *It Ain't Necessarily So* by GEORGE GERSHWIN and anonym *St. James Infirmary*. The solo was released on CD version only.

It Ain't Real So What's The Deal

Album: *Joe's Damage* (2004)

Documentary recording of Zappa and the band in rehearsals 1972.

It is a Portuguese lunar landing SEE **Portuguese Lunar Landing, The**

It Can't Happen Here SEE **Help, I'm A Rock**

It Has Just Been Passed SEE **Kill Ugly Radio**

It Just Might Be A One-Shot Deal

Album: *Waka/Jawaka* (1972) – *Joe's Damage* (2004)

First line: If a froggy comes up-a with his Satchel in his hand

Probably a song about drug user's hallucination filled life. A riff called *Mystery Song #2* by the collectors and traders of concert tapes comes from this composition. The song was recorded at Paramount Recording Studios, LA, April 19 & 21, 1972. The version on *Joe's Damage* is from rehearsals in 1972.

It Must Be A Camel

Album: *Hot Rats* (1970)

This is mostly multi instrumentalist Ian Underwood and some Jean-Luc Ponty's violin. The performance was recorded in Los Angeles, August-September 1969.

It Must Be Your Breath SEE **Weasels Ripped My Flesh**

It take a reg'luh SPIDER LADY Fo' de maximum potentum SEE **Spider Lady**

It was September, the leaves were gold SEE **Fountain Of Love**

It was the blackest night SEE **Titties & Beer**

It wasn't very large, there was just enough room to crumb the drum SEE **Joe's Garage**

It Will Fall Down

Album: Officially unreleased

Part of the unrealized *Hunchentoot*.

The Italian Song

Audience recording title for a song in concert August 31, 1973 at Palasport, Rome. Probably Zappa is covering here some Italian song.

It's A Good Thing We Get Paid To Do This

Album: *Playground Psychotics* (1992)

Exceptionally a documentary field recording made secretly by Mark Volman, while the band members are accusing Zappa's music for its lack of commercial potential.

It's a great pleasure to be back on the beach here at Santa Monica SEE **Big Surfer, The**

It's a miserable Friday night! I gotta be free, free as the wind SEE **Teen-age Wind**

It's Been A Long Time Comin' (bootleg)

It's From Kansas

Album: *Lumpy Gravy* (1968)

Part of the *Lumpy Gravy* set. For the original version, see *High Steppin'*. The recording was made in January 1961 at Pal Recording Studios.

It's his voice on the radio SEE **Lonely Little Girl**

It's More Than A Burp (bootleg)

It's Not Even A Wurlitzer

A talking segment that Zappa did not release on *Civilization Phase III*.

It's OK to be smart SEE **Kill Ugly Radio Some More**

It's the middle of the night and your mommy & daddy are sleeping SEE **Sleeping In A Jar**

I've been looking for a woman SEE **Lady**

I've Got A New Composition

Talking segment in the movie *Uncle Meat* (*The Mothers Of Invention Movie*).

I've got the thing you need SEE **Bwana Dik**

I've tried to find how my heart could be so blind, dear SEE **America Drinks & Goes Home**



Jam After Concert

(Frank Zappa & Warren Cuccurullo)

Album: Officially unreleased

The exact details are unknown, but this long jam (17'41) was recorded c. 1978 (Cuccurullo played with Zappa from 1977 till 1980) with just Zappa and Cuccurullo and their guitars. The unofficial tape, which has been circulating, contains no more information, and the title is just a generic name used, when this jam is referred to.

Warren Cuccurullo has talked about this jam to Andrew Greenaway in 1994: "Later on, in a dressing room, we picked up a couple of guitars and he showed me a riff, I played it and we carried on like that for about twenty minutes. A friend taped this and when Frank heard it he went 'Wow! Do you know this song?' and we continued to jam." (Greenaway 2017, p. 86)

Jam Band Tribute To Frank Zappa (tribute release)

Jam Nacht (entry in the ASCAP database)

Jamrag SEE **King Kong**

Janet's Big Dance Number

Album: *200 Motels* (1971)

An instrumental following the song *She Painted Up Her Face*.

Jazz collection #7 SEE **Toad Of The Short Forest**

The Jazz Discharge Party Hats

Album: *The Man From Utopia* (1983)

First line: Once upon a time (It was in Albuquerque, New Mexico)

The song uses Zappa's meltdown singing technique and tells the story – probably mostly a true story – about the adventures of the underwear fetish members of the band in Albuquerque. The basic track was recorded at Southern Illinois University, Carbondale, November 15, 1980 with later overdubs. At least STEVE VAI's guitar was recorded at UMRK c. 1981-1982. Zappa also overdubbed the original bass and drum tracks (Arthur Barrow and Vinnie Colaiuta) with new ones (JAY ANDERSON, double bass and Chad Wackerman, drums) c. 1981-1985 for the CD's remixed version. Munchkin Music has published a lead sheet of the song (ML 019).

Jazz From Hell (official release)

Jazz From Hell

Album: *Jazz From Hell* (1986)

A Synclavier composition from 1986, recorded at UMRK, c. 1985-86. There is a snippet from *The Perfect Stranger* as well. Zappa won a 1988 Grammy Award for "Best Rock Instrumental Performance" for the album by the same name.

The title of the composition and the album was obviously inspired from the attacks by Parents Music Resource Center. On *Frank Zappa Meets The Mothers Of Prevention* is the famous "Warning/Guarantee" sticker on the cover saying "The language and concepts contained herein are GUARANTEED NOT TO CAUSE ETERNAL TORMENT IN THE PLACE WHERE THE GUY WITH THE HORNS AND POINTED STICK CONDUCTS HIS BUSINESS. This guarantee is as real as the threats of the video fundamentalist who use attacks on rock music in their attempt to transform America into a nation of check-mailing nincompoops (in the name of Jesus Christ). If there is a hell, its fires wait for them, not us."

Jazz Improvisation 1 SEE **Flambay**
Jazz Improvisation 2 SEE **Pedro's Dowry**
Jazz Is Not Dead, It Just Smells Funny SEE **Whät**

Jazz Rock Heavily Influenced By Al Kooper

Audience recording title for a flute solo in concert in Central Park 1968.

Jazz Rock Improvisation

Title for the band members having fun and Zappa joking on *Wollman Rink, Central Park, NY, August 3rd 1968*.

JCB & Kansas On The Bus

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

Jim Carl Black, Kansas J. Kansas, Dick Kunc and Dick Barber chatting in the tour bus in 1969.

Jean-Luc Ponty Plays The Music Of Frank Zappa SEE **King Kong**

Jeff Quits

Album: *Playground Psychotics* (1992)

Talking segment in the movie *The True Story Of 200 Motels*.

Jeff Simmons Bass Solo

Audience recording title for a bass solo November 13. or 14, 1970 at Fillmore East.

Jeff Simmons Whips It Out

Audience recording title for a bass solo May 8.-9, 1970 at Fillmore East.

Jeffrey Burns Plays Frank Zappa SEE **Ruth Is Sleeping**
The Jelly SEE **Kung Fu**

Jelly Roll Gum Drop

Album: *Cruising With Ruben & The Jets* (1968)

First line: Oh, Jelly roll gum drop, got my eyes on you

An elegant combination of blues, doo wop and 1960's pop lyrics, recorded at Apostolic Studios, NYC, 1968.
"Jelly roll" is a slang expression for a sexy lady, but also a name for a male, greasy hairdo of 1950's

Jessica Hahn SEE **Jezebel Boy**

Jessie Lee

Album: *Cucamonga Years* (1998)

First line: Jessie Lee, Jessie Lee, girl, you're so fine

This song, recorded at Pal Recording Studio, was released July 15, 1963 as a single (Original Sound OS-40) by Mr. Clean, who was in fact LEE DAVIS from Seattle.

Jesus, that was terrific! SEE **Drop Dead**

Jesus Thinks You're A Jerk

Album: *Broadway The Hard Way* (1988)

First line: There's an ugly little weasel 'bout three-foot nine

This song is a direct attack on three televangelists (PAT ROBERTSON, JIMMY SWAGGART and TAMMY BAKKER). There is 14 hours footage of the composing process, and Zappa considered to release it: "it would

be the best way to show how a song starts from nothing, and then turns into this major spectacle featuring Eric Buxton! But it would take a lot of editing... fourteen hours of rehearsal that has to be squeezed down so that you could see each little section being developed.” (Simms 1990, p. 25-26).

Zappa compiled the released version from at least 10 different performances (Tower Theater, Upper Darby, February 13 & 14, Royal Oak Music Theatre, Detroit, February 26, Cumberland County Civic Center, Portland, March 15, Rothman Center, Teaneck, New Jersey, March 20, Civic Center, Providence March 16, Nassau Coliseum, Uniondale, March 25, Warner Theatre, Washington DC, February 9, Wembley Arena, London, April 19, Shea’s Theater, Buffalo, March 9, and War Memorial Auditorium, Rochester, March 11, 1988). The song is full of short musical quotations: *Leichte Kavallerie* by FRANZ VON SUPPÉ, *The Battle Hymn Of The Republic* by William Steffe, *The Twilight Zone Theme* by MARIUS CONSTANT, *Einzug der Gladiatoren*, op. 68 by JULIUS FUČÍK, *The Old Rugged Cross* by GEORGE BENNARD, *Dixie* by DANIEL EMMETT, *Louie Louie* by RICHARD BERRY, *Rock Of Ages* by THOMAS HASTINGS and a fragment of *One Man – One Vote*. (Greenaway 2010, p. 19)

Jewish Princess

Album: *Sheik Yerbouti* (1979) – *Halloween 77* (2017)

First line: I want a nasty little Jewish Princess

This outspoken text irritated some influential Jewish organizations like Anti-Defamation League of B’nai B’rith (they demanded the radio stations ban the airplay of the song, obviously unfamiliar with the fact that Zappa had in general no airplay anyway), but Zappa rejected their claims by saying: “Well, I didn’t make up the idea of Jewish Princess. They exist, so I wrote a song about them.” (Watson 1994, p. 360) The song was performed in public for the first time and recorded at The Palladium, October 30, 1977. The released version includes a lot of overdubs recorded at UMRK. On *Halloween 77* the title of the song is *Jewish Princess* (*Prototype*) because there are no overdubs.

Jewish & Small SEE **Giraffe**

Jezebel Boy

Album: *Broadway The Hard Way* (1988)

First line: Jezebel boy! You know all the guys in the sheriff’s patrol

This song was performed only once at Tower Theater, Upper Darby, February 13, 1988. The text is about the depravity of upper-class people and boy prostitution. There are musical quotes from *Perry Mason* by FRED STEINER and *Jingle Bells* by JAMES PIERPOINT. According to Mike Keneally in rehearsals the title was *Jessica Hahn*. In real life JESSICA HAHN is an American model and actress, who accused televangelist JIM BAKKER of rape while she was employed as a church secretary.

Jim & Calvin’s Group

Talking segment in the movie *Uncle Meat* (*The Mothers Of Invention Movie*).

Jim & Tammy’s Upper Room

Album: *Guitar* (1988)

Zappa’s guitar solo in *Advance Romance* July 1, 1982 at La Patinoire, Bordeaux. The title is referring to televangelist couple Jim and Tammy Faye Bakker.

Jim/Roy SEE **Progress?**

Jimmy Carl Black Philosophy Lesson SEE **Progress?**

Joe’s Camouflage (official release)

Joe’s Corsaga

An unofficial name for a series of releases by The Zappa Family Trust: 1. *Joe’s Corsage* (2004) 2. *Joe’s Damage* (2004), 3. *Joe’s Xmasage* (2005), 4. *Joe’s Menage* (2008) and 5. *Joe’s Camouflage* (2014). *Joe’s Menage* had two working titles, *Joe’s Corsaga # 4* and *Joe Menage A Trois*.

Joe's Corsaga # 4 SEE **Joe's Menage**

Joe's Corsage (official release)

Joe's Demoge (bootleg)

Joe's Domage (official release)

Joe's Garage

Album: *Joe's Garage* (1979)

First line: It wasn't very large, there was just enough room to crumb the drum

The first song of *Joe's Garage* album tells about the starting points of Joe, who just wanted to play his guitar. The song was recorded at Village Recorders, April 1979. Arthur Barrow has told that Zappa got the idea for the song from a band hang around after the concert in Munich, March 31, 1979. (Barrow 2016, p. 89)

Joe's Garage Act I (official release)

Joe's Garage Act II & III (official release)

Joe's Garage : The Musical

A musical version of *Joe's Garage* by the Open Fist Theatre Company in California was announced in September 18, 2008. The director was PAT TOWNE. The producer MICHAEL FRANCO let us know in August, 2008 that "I can promise there will be no alteration of the language and that my band is up to it. (...) I can promise you that the lady Z has been a crucial supporter of the show and our advisor on all things Zappa. Pic's are up on our Myspace and Facebook sites and more will be coming." The premiere was September 26, 2008 in the presence of Gail Zappa.

Already in 1999 a live stage production of *Joe's Garage* by Cosmosis Production was done at the University of Michigan JOE GROSSMAN as the general director and JORDAN SHAPIRO as the music director.

Joe's Menage (official release)

Joe's XMASage (official release)

Johnny Velvet SEE **Where's Johnny Velvet**

Johnny's Theme SEE **Toot Sweet** (Covers)

Join The March And Eat My Starch SEE **Father O'Blivion**

Jolly Good Fellow

Album: *Everything Is Healing Nicely* (1999)

Documentary recording of the rehearsals with Ensemble Modern in July 1991 at Joe's Garage, Los Angeles. The other rehearsals were at Fabrik, Frankfurt July 1992. There was a segment with the same name in working version of *Civilization Phase III*, but it is unclear, if it was the same as this.

Jones Crusher

Album: *Sheik Yerbouti* (1979)

First line: My baby's got Jones crushin' love

The song text is about the male fear of becoming castrated. "Jones" is here an euphemism for the penis. The basic track was recorded at The Palladium, October 31, 1977, with overdubs later.

Jonestown

Album: *Boulez Conducts Zappa – The Perfect Stranger* (1984)

Zappa explained the background of this orchestral composition like this: "Jonestown concludes the album with a boring, ugly dance evoking the essential nature of all religions. A person pretending to be a messenger from God bangs on the side of the communal beverage tub with the skull of a former child, silently mouthing the words, 'Come and get it!'. Zappa is referring directly to JIM JONES and his religious sect Peoples Temple, the members of which were all poisoned to death in a ritual in November 1978 in Jonestown, Guyana. The track was recorded at UMRK, February-April 1984.

Joy To The World

Audience recording title for a musical segment from *Billy The Mountain* in concert October 16, 1971 at State University of New York, Stony Brook.

Jumbo Go Away

Album: *You Are What You Is* (1981)

First line: Jumbo, go away! Jumbo, leave me alone!

A song about a groupie, who tries to blow reluctant Denny Walley in a restaurant. Zappa's text is very one-sided and the groupie – probably based on a true person – is described in a nasty way. The song was recorded at UMRK, July-September 1980. The song contains music of *No. 6*.

Jumbo Go Away Interlude

Album: Officially unreleased

This music is extracted from *Jumbo Go Away*. Munchkin Music has published a version of it for keyboard and bass (M6 023).

Jun Shimoyama Ex The Roosters Meets Frank Zappa SEE **Panta From Brain Police Meets...**

June 1969 Chamber Music SEE **Chamber Music**

Jungle Boogie

Audience recording title for an improvised segment from a concert July 21, 1984 at Palace Theater, Los Angeles. Someone in the audience asks Zappa to leave the guitar and start conducting the band. Zappa makes the audience vote and we hear an avant-garde improvisation with Zappa conducting with hand signals. For some reason the audience starts to shout "Jungle boogie".

Jungle Folksongs With Zappa & Kong (bootleg)

Junier Mintz Boogie

Album: *Junier Mintz Boogie* (single Bizarre/Reprise Records R1027/1052)

B-side of a single released in August 1971. For some obviously stupid "commercial" reasons the producer, guitarist and composer on the label of R1027 is "Billy Dexter" and the performer is "Junier Mintz", though the music is a Zappa's guitar solo in *Latex Solar Beef* May 25, 1971 at Olympia Stadium, Detroit. This was corrected later.

The phrase "Junier Mintz" might be a rendition of "Junior Mints", a candy that entered the market in 1949 and possibly familiar to Frank Zappa.

Just Another Band From L.A. (official release)

Just Another Band From L4 (tribute release)

Just Another Band From L.A. Double Album

Name for an unrealized double album that Zappa was originally planning to release in 1972. The content of an acetate pressing has been circulating, and according to that the extra content would have been *The Subcutaneous Peril* (released on *Finer Moments*) and *An Easy Substitute For Eternity Itself*.

Just Another Live Album (bootleg)

Just Imagine SEE **Kill Ugly Radio**

Just One More Time

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.



Kaiser Rolls

Album: *FZ:OZ* (2002)

First line: This is the story, tell it quick as I can

The released version was recorded at Hordern Pavilion, Sydney, January 20, 1976. *Kaiser Rolls (Du jour)* on *FZ:OZ* is just a rehearsal version of the song recorded January 6, 1976 at Zappa's rehearsal studio in Los Angeles. Zappa's band played the song also during 1981 tour.

The title and text refer probably to a car model Kaiser, introduced in 1951 as a cheap alternative. Also Zappa's dad had a Kaiser. The other possible reference is to a "Kaiser size" roll.

The world premiere of the song was in December 26, 1975 at Paramount Theater, Oakland, though the composition is many years older. Says Frank Zappa: "This is actually an old song that I tried to get together a number of times with a number of different bands, and it never really worked, and it may not even work this time. The name of the song is 'The Kaiser Rolls'. It's a delicate, tender, sensitive song about a man who encounters a shell-shocked person in the park." (Parker 2015, p. 171)

Kangaroos

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

Kansas & The BT0's (entry in the ASCAP database)

Kansas City Shuffle

Album: *Little Dots* (2016)

A band improvisation with solos on a simple blues progression at medium tempo. It was performed and recorded at Cowtown Ballroom, Kansas City, December 2, 1972 (early show).

A Kayak (On Snow)

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991.

Karl's Guitar SEE **Filthy Habits**

KC Blues (bootleg)

KC Blues SEE **Been To Kansas City In A Minor**

Keep It Greasey

Album: *Joe's Garage* (1979)

First line: Keep it greasey, so it'll go down easy

The song text describes Joe's life in the special jail as the girlfriend of the tough and rough jailbirds. The title is sometimes given as *Keep It Greasy*. The released version was recorded at Village Recorders, LA, April 1979. The world premiere of the song was in December 26, 1975 at Paramount Theater, Oakland. "The arrangement heard here is funkier than the released model, but once again it is complete and the crowd likes what they hear." (Parker 2015, p. 170)

Kenny's Booger Story

Album: *The Lost Episodes* (1996)

Recorded in Ontario (California) c. 1961-1962. This is Kenny Williams telling about the snot ("booger") habits of his brother Ronnie and his friend DWIGHT BEMENT.

Key Of Q

(Frank Zappa, Tommy Mariano, L. Shankar & Arthur Barrow)

Album: Officially unreleased

This improvisation was recorded at The Palladium, October 27, 1978 (late show). The title comes from Tommy Mars' answer to Zappa in which key he would like to play ("Q"). The title has been mentioned in a list of Zappa's compositions for the 1981 tour fact book, but since this is Mars & Co playing their solos, I have ended up with a shared responsibility. Variant titles *Improvisation In Q* and *Mars' Extravaganza In Q* are used among collectors and traders of concert tapes.

Khaki Sack

Album: Officially unreleased

This song was recorded at The Record Plant, March 10, 1970 with Zappa, Ian Underwood and Max Bennett. At the same session was recorded *Bass And Drum Song*, another otherwise unknown title, for a second time. It is possible that *Khaki Sack* is just a working title for a song we now know with another title.

Kids are freaking out SEE **Downtown Talent Scout**

Kidz Cereal

Entry in the ASCAP database, with shared credits to Dweezil and Frank Zappa. In the real world *Kidz Cereal* on *Shampoohorn* (1993) was written by Dweezil and Ahmet Zappa.

Kill Ugly Radio

A collection of released song by Rykodisc in 1995 with extra material from a radio program January 22, 1994 (*As A Matter Of Fact – Just Imagine – It Has Just Been Passed – You Can Get A Point Across – Yeah, Well – The Guy on The Staten Island Terry – Radio Has Helped To*).

Kill Ugly Radio Some More

A collection on released song by Rykodisc in 1995-1996 with extra material from radio programs (*It's OK to be smart – Obscenity is a legal term – Once Upon A Time – I think the first thing that I did – I go out there and give 'em everything that I can – The horrible part of it is – You have any last words*).

King Biscuit Flower Hour (bootleg)

King Biscuit Flower Hour

The *King Biscuit Flower Hour* was a syndicated radio show presented by the D.I.R. Radio Network that featured concert performances by artists like Frank Zappa. He was presented twice, first at April 30, 1978 with music from the Halloween concerts October 28-31, 1977 and then in 1980 with music from concerts at Olympiahalle, Munich, July 3, 1980 and at Festhalle, Frankfurt, July 2, 1980. Several bootlegs from this material have been released (e.g. *Songs Einstein Jr. Never Heard*, *Things Wayne Newton Never Told You*, *The Famous X-Mas Flower Hour*, *King Biscuit Flower Hour*, *Erdbeben in München*, *Bavarian Extravaganza*, *Welcome to the Mudd Club* and *Frank in Frankfurt*).

King Biscuit Plus (bootleg)

King Kong

Album: *Uncle Meat* (1969) – *Lumpy Money* (2009)

It is hard to say, what is the "original form" of *King Kong*, but on *Uncle Meat* there are five solo parts, recorded at Apostolic Studios, NYC, 1967-1968 except for the "Underwood ramifications", which was recorded at Gulfstream Race Track, Hallandale, May 18, 1968 ("it's magnificence as interpreted by Dom DeWild, as Motorhead explains it, the Gardner variations, as played by 3 deranged Good Humor Trucks, live on a flat bed diesel in the middle of a race track at a Miami Pop festival... the Underwood ramifications") and *King Kong Itself*, which is "as played by the Mothers in a studio". In other instances the title is usually just *King*

Kong. On *Lumpy Money* there is a segment of *King Kong* recorded March 14, 1967 and entitled *Section 8, Take 22*.

At Konserthuset, Stockholm, September 30, 1967 Zappa introduced *King Kong* like this: “It’s the story of a very large gorilla who lived in the jungle. And he was doing OK until some Americans came by and thought they would take him home with them. They took him to the United States, and they made some money by using the gorilla. Then they killed him.” (Transcription in Parker 2007a)

When John Lennon used the joint performances on his *Some Time In New York City*, he entitled *King Kong* as *Jamrag*, possibly unaware of the origin of the music. Zappa was not at all happy about it, especially because the Lennon versions were in every way unsatisfying. And indeed, if you listen to the same tracks side by side, it’s hard to believe that they come from the same performance. A tricky mixer creates wonders.

King Kong Itself SEE **King Kong**

King Kong – Jean-Luc Ponty Plays The Music Of Frank Zappa (tribute release)

King Kong Ripped My Flesh (bootleg)

Kiss My Broccoli (bootleg)

Kiss My Volcano (bootleg)

Klowns & Lions (entry in the ASCAP database)

Knee-Deep In Heaters

(Composed by L. Shankar, words by Frank Zappa)

Album: *Touch Me There* (Shankar, 1979/1992)

First line: I’m asleep, these heaters I’m using are really neat

This pop song is something that Frank Zappa would hardly have done without being the producer of the album. L. Shankar is not really a singer and the lyrics give the feeling of an impromptu work by Zappa.

Shankar’s album was produced and released by Frank Zappa. The music was recorded at Advision Studios, London with overdubs at AIR Studios, London. Zappa explained his decision to sign Shankar like this: “I wanted to sign him because I like the way he plays. But the stuff I like best – the classical Indian stuff – he didn’t want to put on the album. Shankar insisted that he didn’t want to make a fusion-jazz album – he wanted to make a rock and roll record.” (Zappa in an interview by Dan Forte, M.I. Magazine, Vol. 1 No. 3, November 1979)

Knick-Knack SEE **Revenge Of The Knick Knack People**

Knowledge is not wisdom SEE **Packard Goose**

Known/Unknown (bootleg)

Kong’s Revenge (tribute release)

Kreega Bondola (bootleg)

Kreegah Bundola SEE **Let’s Move To Cleveland**

Kung Fu

Album: *Weasels Ripped My Flesh* (1970) – *Piquantique* (1973) – *The Lost Episodes* (1996) – *Road Tapes Venue #2* (2013)

This short composition has a quite complex history. It was performed in concerts already 1968-1969, probably as a part of *Charles Ives*. This version has been released in the end of *Didja Get Any Onya?*, but only in the CD version of 1989 and without a specific title (Parker 2008, p. 21). This performance was recorded March 2, 1969 at Philadelphia Arena. A few years later the composition was performed with the title *Kung Fu* in August 1973 in Copenhagen, Stockholm and Helsinki, the last one released on *Road Tapes Venue #2*. The version in Stockholm August 21, 1973 was musically different and longer, since there were themes from *The Eric Dolphy Memorial Barbecue* as well. This performance was released on *Piquantique*. Then we have the version on *The Lost Episodes*, which was recorded at Bolic Studios during 1972. On bootleg *We Are The Mothers And This Is What We Sound Like* it is entitled *The Jelly*.

According to Rip Rense (in the liner notes of *The Lost Episodes*), *Kung Fu* was composed in the late 1960’s and “possibly named because of the martial arts-like moves required to play it”.



L. A. in the summer of '69 SEE **Wonderful Wino**

L. A. Night Piece

Before his music career Frank Zappa made a very short time sidestep to the realm of beat poetry. In 1959 he wrote under the pseudonym VINCENT BELDON a poem *L. A. Night Piece*, which was published by Three Penny Press from Studio City in a collection called *Split From Twinkling Hell* the same year (the two other poets were W. MAURICE LACY and WALTER C. BROWN). Besides the manuscript of the poem also Zappa's letter to the publisher has survived. In the correspondence with the publisher Zappa first asked to be credited as Frank Zappa, but then in another letter changed his mind and asked to be "Vincent Beldon". I have not seen the full poem yet, but the fifth part of it is called "El Monte League Stadium", which alone connects the poem to his musical works (*Dog Breath, In The Year Of The Plague*).

Lactic Decay (bootleg)

The Lad Searches The Night For His Newts

Album: *200 Motels* (1971)

First line: The lad searches the night for his newts

Part 3 in the original *The Pleated Gazelle* set.

Lady

Album: Officially unreleased

First line: I've been looking for a woman I can treat like a dog

Zappa mentioned this song in an interview with TONY BACON in May 1977 (International Musician): "There is a new piece we're working on in the soundchecks at the moment, it's called 'Lady,' although I only have the first few words of it, it goes something like, 'I've been looking for a woman I can treat like a dog / So I can call her lady, lady, lady, lady / Lift her leg.' It's one of those sort of things that suits Bozzio's voice."

The song was probably tried in rehearsals in the beginning of 1977, but more documented information about this one is really needed.

Lagoon (entry in the ASCAP database)

LAGZ Frank Zappa Archive (bootleg)

Laid Back

An interview with Zappa, possibly from 1977, on bootleg *Advanced study: World pop domination*.

Lance Loud Routine (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Landscape Forever Changed (bootleg)

Larry The Dwarf

Talking segment in the movie *200 Motels*.

Last And Least SEE **The Black Page # 1**

Late at night is when they come out SEE **Baby Snakes**

The Late Show SEE **Salad Party 93**

Later That Night

Album: *Cruising With Ruben & The Jets* (1968)

First line: You surely must be trying to break this heart of mine

According to Barry Miles the song is a parody of *The Letter* by THE MEDAILLON. (Miles 1993, p. 37) According to Ben Watson "Mr. B. collar" refers to a collar patented by the band leader and trumpet player BILLY ECKSTINE, which lets the neck swell without a need to open the collar. (Watson 1994, p. 123-124) The song was recorded at Apostolic Studios, NYC, 1968 with overdubs at UMRK c. 1982-83 in the remix version of the album.

Later We Can Shoot You SEE **We Can Shoot You**

Latex Solar Beef

Album: *Fillmore East, June 1971* (1971) – *Tengo Na Minchia Tanta* (1992)

First line: You can hear the steam, baby – Feel the steam, See the steam, Hear the steam

The released version was recorded June 5-6, 1971 at Fillmore East. On *Tengo Na Minchia Tanta* there is an early and quite different version, which was performed at Fillmore East November 13, 1970. The lyrics were not very stable and maybe from beginning more or less improvised by Flo & Eddie.

Lather SEE **Läther**

Learning Penis Dimension

Album: *Playground Psychotics* (1992)

Documentary field recording from the beginning of 1970's. Howard Kaylan and Mark Volman are practicing the spoken parts of *Penis Dimension*.

Leather Goods

Album: *Läther* (1996)

Zappa's guitar solo in *Jones Crusher* January 17, 1977 at Hammersmith Odeon with some material from KROQ, Pasadena, December 1977, released as a bonus track on the CD version of *Läther*. A shorter version of the same solo is entitled *Duck Duck Goose*. The track includes quotations from two Led Zeppelin songs, *Dazed And Confused* by JIMMY PAGE and *Whole Lotta Love* by Page, ROBERT PLANT, JOHN PAUL JONES and JOHN BONHAM.

Leatherette (bootleg)

Leave Me Alone

(Ray Agee, Shuggie Otis & Frank Zappa)

Album: Officially unreleased

Frank Zappa visited *The Johnny Otis Show* November 2, 1970 aired by KPPC-FM, Pasadena. During the program Zappa participated in two musical performances. The first was an improvised blues *Leave Me Alone* by the vocalist RAY AGEE with SHUGGIE OTIS and Frank Zappa on guitars. Audience recordings of this program have been circulating. See also *Rare Acoustic Jam*.

Ein Leben Als Extravaganza – Das Genie Frank Zappa

Documentary movie compiled, edited and directed in 1993 by Rudi Dolezal and HANNES ROSSACHER for DoRo, and aired December 1994 (ZDF).

Lecture

Album: *Mystery Disc 2* (1992/1998)

A short talking segment in the concert at Royal Festival Hall, London, October 28, 1968. Zappa is directing an unsatisfied member of the audience to go out and fuck himself.

Lectures (bootleg)

Left Of The Dial (semiofficial release)

Legend of Cletus Awreetus-Awrightus, The SEE **Cletus Awreetus-Awrightus**

The Legend Of The Golden Arches

Album: *Uncle Meat* (1969)

This is just another version of *A Pound For A Brown (On The Bus)* with a bit of Suzy Creamcheese, which Zappa wanted to re-title. It was recorded at Apostolic Studios, NYC, 1967-1968. On *Dutch Courage* the very short performance at Olympiahalle, Munich, July 3, 1980 is entitled *Golden Arches*.

Legend Of The Illinois Enema Bandit, The SEE **Illinois Enema Bandit**

Legendary Night (bootleg)

Lemme take a minute and tell who I am SEE **Mother People**

Lemme Take You To The Beach

Album: *Studio Tan* (1978)

First line: Lemme take you to the beach

A parody of a light pop song, recorded already in July-August 1969 with overdubs at The Record Plant in 1976. On bootleg *The Lone Ranger* the title is *The Beach Song*.

Lend Me Your Ears (tribute release)

Let's Dance

Talking segment that Zappa deleted from the final version of *Civilization Phase III*.

Let's Drink Some Beer And Hear F. Zappa (bootleg)

Let's Eat Out

Album: *Lumpy Money* (2009)

Part 8 of the orchestral *Lumpy Gravy* containing parts of *At The Gas Station*, *Oh No Again*, *Oh No, Drums are too noisy*, *I Don't Know If I Can Go Through This Again* and some unreleased bits.

Let's Make The Water Turn Black

Album: *We're Only In It For The Money* (1968)

First line: Now believe me when I tell you that my song is really true

Zappa is telling here the true story of his childhood friends Ronnie and Kenny Williams. Censors at MGM deleted the line "And I still remember Mama with her apron and her pad / feeding all the boys at Ed's café", because they thought that "pad" was a reference to a sanitary napkin. Zappa's protests were useless, the record company did not want to take the risk of a scary "napkin" talk. The song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967.

Let's Move To Cleveland

Album: *Does Humor Belong In Music* (1986) – *Beat The Boots III* (2009)

This composition has a very long and exceptionally complex history. In about 1968 Zappa promised to compose a piece for violin and piano, possibly by a request of Jean-Luc Ponty. This work was never realized, but Zappa let his band to play the completed material in 1975-1976 as *Canard Toujours* (or *Canard Du Jour*, the title Zappa had recorded as a duo with Ponty in 1973). During the 1980 tour Zappa performed the same music as *Young & Monde* (this version can be heard on *As An Am*) and not before on *Does Humor Belong In Music?* the title was ready and stable. This version is a combination of four performances (Universal Amphitheater, Universal City, December 23, Bayfront Center Arena, St. Petersburg, Florida, December 1, Queen

Elizabeth Theatre, Vancouver, December 18, and Fine Arts Center Concert Hall, Amherst, Massachusetts, October 28, 1984).

A version of this composition was released on *Beat The Boots III* as *Kreega Bundola*. There is an entry of *So Young And Mode* in the ASCAP database, which most likely refers to *Let's Move To Cleveland*. The world premiere of *Let's Move To Cleveland* was in December 26, 1975 at Paramount Theater, Oakland, though still entitled *Canard Toujours/Canard Du Jour* and as a quite short, simple and primitive version.

This composition was exceptionally fruitful base for several good guitar solos. On *Guitar* there are no less than seven of them: *Is That All There Is?* (Düsseldorf May 22, 1982), *Republicans?* (Philadelphia November 10, 1984), *GOA* (Chicago November 23, 1984), *In-A-Gadda-Stravinsky* (Atlanta November 25, 1984), *Sunrise Redeemer* (Sunrise November 30, 1984), *Canadian Customs* (Vancouver December 18, 1984), *Once Again, Without The Net* (Portland December 20, 1984) and on *Trance-Fusion* three more: *Butter Or Cannons* (NYC August 25, 1984), *Good Lobna* (Memphis December 4, 1984) and *Light Is All That Matters* (Seattle December 17, 1984).

In 1989 Zappa explained the evolution of the title and music in details. The story is quite long, but interesting enough to be referred to here: "In 1968 ... I can't remember the guy's name, but he was a concert violinist. He asked me to write something for him, so I started writing a piece for violin and piano and that's where 'Monde' came from. I never completed the piece for violin and piano, but there was enough if a group of sketches for the thing that I could, at the point where I had a band who could actually play it, I could build a stage arrangement out of the group of sketches that were originally destined for violin and piano. The first band that tried to play it was the band with Roy Estrada, Terry Bozzio, Napoleon and Andre Lewis. At that time, it was called 'Canard Du Jour', 'Duck of the Day'. So ... that didn't go very far, and the next time I had a band that was capable of playing it, it was the band with Vinnie as the Drummer. 'Monde' is a concept that was developed by Colaiuta. You know the drummer on the Tonight Show, ED SHAUNESSY? Ed Shaunessy is 'monde'. A guy who wears a leisure suit with an enormous medallion, that's 'monde' according to Colaiuta. So, the title was 'Young and Monde', the idea that a person could be monde before their time, OK? And that's why we used to sing at the end 'So young and monde', OK? 'Kreeg-ah Bundolo' came about as a result of a conversation with Ike about the old Tarzan books, where all the fake native talk that they used to have in the books. (...) And then, 'Bon-do-lay-boffo-bonto' was contributed by Ray White, who claims that it is a Swahili expression meaning 'white people taste good', or 'white people are good eating', or something, I don't know what ... but, that was the joke that he contributed, so ... we did that for a tour. And then, 'Let's Move To Cleveland', we got tired of singing 'kreeg-ah bundolo' at the end of the end of the song, and it was just, like, the secret word would be, on those shows in '84, we would change what we would sing at the end of that song. It wouldn't always be 'Let's Move to' something else. It could be anything. You get a bunch of syllables that'll fit that part of the song, and you just sing it. That audience in Cleveland was so good, that's the reason we sang it and the end of that performance ... 'Let's Move To Cleveland'. (Simms 1990)

Let's Move To Cologne, The City Of Tiny Lights (tribute release)

Letter from Jeepers

Album: *Rare Meat* (1983)

First line: Doris, get out your poison pen and take a letter

The second song Zappa recorded with Bob Guy in April 1963 (see also *Dear Jeepers*).

Library Card

Album: *Everything Is Healing Nicely* (1999)

Documentary recording of rehearsals with Ensemble Modern in July, 1991. The name comes from the fact that Hermann Kretzschmar is reading the text from his own library card.

Library Cues (entry in the ASCAP database)

Licht scheint vom Himmel herab, Ein SEE **Magic Pig**

Lieder-Liches

Name of a concert and television program organized by Radio Bremen TV October 6, 1968 at Beat Club Bremen. The Mothers of Invention performed four untitled improvised sections, which have been circulating as low-fi video recordings. This concert was important, since it was the premiere of the early *Uncle Meat*. The program was aired by Radio Bremen TV October 15, 1970 with the title “Happening Im Studio mit Frank Zappa & The Mothers Of Invention” directed by MICHAEL LECKEBUSCH. This version includes also some interview parts recorded June 19, 1970.

The Life and Times Of Nicolas Slonimsky SEE **Yes: Turn Left**

The Life Of Francesco Zappa (bootleg)

The Lifestyle You Deserve SEE **N-Lite**

Light Is All That Matters

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *Let's Move To Cleveland* December 17, 1984 at Paramount Theatre, Seattle (late show).

Light shines down from Heaven, A SEE **Magic Pig**

Like I Never Had

Album: Officially unreleased

First line: I have just found the most beautiful love

According to JAVIER MARCOTE (April 2, 2017), the archives of late Herb Cohen included this song text, “words & music: Frank Zappa” and “copyright 1966 Frank Zappa Music BMI”. No documents about the music for this song are yet known.

Like It Or Not

Album: *Ahead Of Their Time* (1993) – *Mystery Disc* (1998)

This orchestral composition was recorded at Royal Festival Hall, London, October 25, 1968. On *Mystery Disc* the same recording is entitled *Piece One*.

The music is part V of *Bogus Pomp*. The reason for many different names is not known, but in this catalog three independent releases of this part have been adopted (the two others are *Redneck Eats* on *200 Motels* and *Piano/Drum Duet* on *YCDTHOSA Vol. 5*).

Lil' Clanton Shuffle

Album: *The Lost Episodes* (1996)

A simple three chord boogie recorded in Los Angeles in August-September 1969 and featuring Don Sugar Cane Harris. Zappa explains the title in the liner notes: “This is named after a gang in East L.A. We used to see ‘Lil’ Clanton’ sprayed on the walls there in the ‘50s and ‘60s. It’s a blues jam left off of *Hot Rats* in ‘69, featuring Sugar Cane Harris. To me, he was a legend. While making the *Hot Rats* LP, I thought ‘Wouldn’t it be great if I could find that gang and put him on the album?’.”

Link Track

Name of a short sound effect on *Uncle Meat's* demo version and released on bootleg *The Basic Primer: Z to A* without a title.

Lion Roar & Drums

Album: *MOFO* (2006, 4CD)

Documentary recording from the *Freak Out!* sessions March 12, 1966, containing Frank Zappa and Jimmy Carl Black recording the drum track for *The Return Of The Son Of Monster Magnet*.

The Lion Sleeps Tonight SEE **Mbumbé** (Covers)
Lisa's Dangerous Kitchen (bootleg)
Lisa's Dangerous Kitchen SEE **The Dangerous Kitchen**

Lisa's Life Story

(Composed by Frank Zappa, words by Lisa Popeil)

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

First line: Now I'm here to tell you my life story / When I was young, I was a skinny neurotic bitch

This is soprano LISA POPEIL telling her self-confessing life story with Zappa's background music partly singing, partly in meltdown style. The performance was recorded at Santa Monica Civic Auditorium, December 11, 1981 (late show).

The background of this performance was in an unsuccessful audition and three weeks trial earlier in 1981 (BOBBY MARTIN was in the end Zappa's choice). This is how Popeil remembered her situation in 2010: "The one thing I think I brought to the picture, besides being female, was that I was funny – I really knew how to crack up Frank. I was later thrilled to receive his phone call and invitation to perform live with the band in December of 1981. The lyric idea in *Lisa's Life Story* was to make it seem as though Frank was the 'perfect hunk', but then in the end, throwing in the zinger 'I like them tall... and BLOND' to deflate the build-up." (Greenaway 2017, p. 190)

Listen and Find Out The SECRET WORD !!! (bootleg)

Listen carefully, Spider of Destiny! SEE **Spider Of Destiny**

Little Beige Sambo

Album: *Frank Zappa Meets The Mothers Of Prevention* (1985)

A Synclavier composition with very fast passages, maybe too fast for a human musician? It was recorded at UMRK, c. 1985.

Little Chamber Music I Used To Play SEE **The Little House I Used To Live In**

Little Doo-Wop

Album: Officially unreleased

A short doo wop song by Roy Estrada between *Igor's Boogie* phases one and two in four concerts between November 1968 and May 1969.

Little Dots

Album: *Little Dots* (2016)

A long big band composition, which was not released during Frank Zappa's life time. The Petit Wazoo performed it eight times in October-December 1972, the premiere being most likely at Harpur College, Binghamton October 29, 1972. While introducing the song Zappa tries to make the audience to snap their fingers and imitate the horns and even promises to re-name the song for *The Bun Hill Shuffle*, if the performance will be released. It was not. The released version was recorded at Park Center Arena, Charlotte November 4, 1972 and it has been divided in two parts in the release.

According to Scott Parker *Little Dots* is one of the most difficult compositions Zappa ever created (Parker 2009, p. 160).

Little Dots (official release)

Little Green Rosetta

Album: *Joe's Garage* (1979) – *Läther* (1996)

First line: With a green rosetta, you'll make a muffin betta

The original, very short version of the lilting song on *Läther* was recorded at The Record Plant, January-February 1975 with music from *Ship Ahoy* recorded at Kōsei Nenkin Kaikan, Osaka, February 3, 1976. On *Joe's Garage* the text is longer and acts as an example of music causing big trouble (The Central Scrutinizer is singing in his regular voice). This version was recorded at Village Recorders, Spring 1979.

Little Green Scratchy Sweaters & Courduroy Ponce

Album: *200 Motels* (1971)

First line: Broth reminds me of nuns

Part 7 of the original set *The Pleated Gazelle*.

Little Hunks Of Stuff (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Little House Chamber Music SEE **Chamber Music**

The Little House I Used To Live In

Album: *Burnt Weeny Sandwich* (1970) – *You Can't Do That On Stage Anymore, Vol. 5* (1992)

There are three parts in this work, all composed at different times c. 1968-1970: 1. *Little House Piano Solo*, 2. *The Return Of The Hunch-Back Duke* or *The Return Of The Son Of The Hunch-Back Duke* or just *Duke* and 3. *Little Chamber Music I Used To Play*. The released version on *Burnt Weeny Sandwich* is mostly from Royal Albert Hall, London, June 6, 1969, but it begins with Ian Underwood's piano solo, probably recorded in studio c. 1969-1970. The second part includes a short guitar solo by Zappa, a long violin solo by Sugar Cane Harris and a long piano solo by Don Preston. The third part is probably recorded partly at the studio, though the furious organ solo by Zappa is definitely from the London concert. On *You Can't Do That On Stage Anymore, Vol. 5* there is just the second part as an individual composition entitled *Return Of The Hunch-Back Duke* and recorded at The Factory, The Bronx, February 28, 1969.

Zappa's bands did not perform the whole work in concerts. *Little House Piano Solo* was performed 1970 only once in May and then during the 1978 tours 32 times. The middle part was performed from December 1967 to August-October 1971 in about 20 concerts, but the *Little Chamber Music I Used To Play* only twice May-August 1969.

An anonym arrangement for two pianos was performed by ANTHONY DEMARRE and Mr. BARTHUIS in October 24, 1987 in Amsterdam. Unfortunately more detailed information is still lacking.

Little House Piano Solo SEE **The Little House I Used To Live In**

The Little Known History Of The Mothers Of Invention

Album: *Penguin In Bondage* (2011)

This story was recorded May 10.-12., 1974 (Auditorium Theater, Chicago) and released only through iTunes. In honor of Mothers' Day Zappa tells about Paul Buff and his PAL Studio in Cucamonga and how Zappa bought the studio and formed the first band, THE MUTHERS. He goes on and the story covers making of *Freak Out* and *Absolutely Free*. The band is playing simple blues background, which is first "taught" to George Duke. In the end of his story Zappa plays a short guitar solo.

Little March, The SEE **Run Home, Slowly**

Little More Cheepnis, Please, A SEE **Cheepnis**

Little Red Book SEE **My Little Red Book** (Covers)

Little Rubber Girl

(Frank Zappa & Denny Walley)

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

First line: A year ago today was when you went away – I don't need you

The text tells the story of an angry and disappointed man who replaces his biological girlfriend with a rubber one. The music is just a couple of riffs and Zappa and Denny Walley are singing by turns, probably with improvised and very coarse lyrics. The released version was recorded at The Palladium October 31, 1978 and it is preceded by a short intro from *Go Cry on Somebody Else's Shoulder* recorded at Bismarck Theater, Chicago, November 23, 1984.

Little Shuffle

Unofficial title for a musical part in band rehearsals August 7, 1981.

Little Umbrellas

Album: *Hot Rats* (1970)

This instrumental was recorded in August-September 1969 during the *Hot Rats* session.

Live Ahoy! (bootleg)

Live am Rhein (bootleg)

Live At County Coliseum, El Paso, TX – May 23, 1975 (bootleg)

Live At Fox Theatre (bootleg)

Live At The Los Angeles (bootleg)

Live Downunda (bootleg)

Live From Radio 1968 (bootleg)

Live In Brest, France (bootleg)

Live In Europe (bootleg)

Live In Framingham '69 (bootleg)

Live In Holland & Elsewhere (bootleg)

Live In Holland 1971 (bootleg)

Live In Hollywood (bootleg)

Live In Leeds (tribute release)

Live In Melbourne (bootleg)

Live In Osaka (bootleg)

Live In Oslo (bootleg)

Live In Paris (bootleg)

Live In Schüttorf (bootleg)

Live In Stockholm (bootleg)

Live In The Netherlands (bootleg)

Live On Air – The Early Years (legitimate release 2017)

Live Over 20 Years Old (Oldies But Goldies) (bootleg)

The Living Garbage Truck

Album: *Playground Psychotics* (1992)

Documentary field recording from Vancouver, September 19, 1970.

Lobster Girl

(Patrick O'Hearn & Vinnie Colaiuta & Frank Zappa)

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

First line: Charlelle, a fragile little creature in a hard-ass nightclub

This is a bass solo by Patrick O'Hearn with Vinnie Colaiuta on drums recorded at The Palladium October 29, 1978. Zappa is not playing at all, his creative part might be limited to the short text in the end, when O'Hearn talks about this girl: "Charlelle. A fragile little creature in a hard-ass nightclub. The Drive Shaft. Three

blocks down from the Ram Rod. One thin dime, a mere tenth of a dollar would buy you a peek at Lobster Girl!” On bootleg *Warts & All* the song is entitled *The Drive Shaft*.

Local Butcher

Album: *Lumpy Money* (2009)

Part 4 of the orchestral *Lumpy Gravy* containing snippets of *Oh No* and *I Don't Know If I Can Go Through This Again* plus some unreleased bits.

Lock Jaw Rap

Audience recording title for Frank Zappa's talking in London June 19, 1982 released on bootleg *Good Grief!*

The London Cab Tape

Album: *Playground Psychotics* (1992)

Documentary field recording from the beginning of 1970's.

London Symphony Orchestra, Vol. 1 (official release)

London Symphony Orchestra, Vol. 2 (official release)

The Lone Ranger (bootleg)

Lonely Little Girl

Album: *We're Only In It For The Money* (1968)

First line: You're a lonely little girl / But your Mommy & your Daddy don't care

The song version on *We're Only In It For The Money* was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. The single version is not identical, but contains snippets of other recordings as well, especially *Take Your Clothes Off When You Dance*. A variant title *It's His Voice On The Radio* was printed on top of the lyrics part of the original album.

Lonely Little Girl (Instrumental)

Album: *Lumpy Money* (2009)

The earliest, instrumental version of the song was recorded at Mayfair studios 1967 and released on *Lumpy Money* ("Original Composition – Take 24"). Though the familiar elements are already there, this must be regarded as a proto version.

Lonely Person Devices

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

Zappa's long speech at Tivoli Gardens, Copenhagen, about the background history of *Ms. Pinky*, March 3 1975 before playing *Black Napkins*. Earlier in Finland an amateur autograph collector "Erik" (known in Finland as Eki-setä [Uncle Eki], the real name was ERKKI RAPO, 1946-2004) had handed Zappa a Finnish porn magazine with a sex toy ad and Zappa just had to write a song about it. This speech about the subject is quite long and explicit: "Ms. Pinky is shorter than the average girl because she doesn't have a BODY, all she's got is a HEAD. She's got a rubber head and her eyes are closed and her mouth is WIDE OPEN and she's got her lips rolled back over her teeth so she doesn't hurt you very much. And she's washable. So we're gonna dedicate this song to Ms. Pinky for all the good work that she has done for everybody who sent away for her in the Finnish magazine, and especially for the guy in the back who has probably got Ms. Pinky sitting in his lap right now, tucked away underneath of his overcoat, just down there, having a good time. The name of the song – and the reason why I'm dedicating this song to Ms. Pinky is, the name of the song is something that you can use to wipe Ms. Pinky off later. It's called 'Black Napkin'".

Lonesome Cowboy Burt

Album: *200 Motels* (1971)

First line: My name is Burtram, I am a redneck, all my friends, they call me Burt

Since Jimmy Carl Black was a Native American, Zappa let him to play the part of the redneck Burtram with his strong social and sexual views. The track was recorded at Pinewood Studios, UK, January-February 1971. The earliest known public performance was at Pepperland, San Rafael, September 25, 1970.

Lonesome Cowboy Burt (Swaggart Version)

Album: *The Best Band You Never Heard In Your Life* (1991)

First line: My name is Swaggart, I am an asshole

Another version of *Lonesome Cowboy Burt*, this time modified to mock mercilessly televangelist Jimmy Swaggart, who at that time was caught with prostitutes several times. As we know, Zappa loathed hypocritical religious clowns. The performance was recorded at Syria Mosque, Pittsburgh, February 25, 1988.

Lonesome Cowboy Nando

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

First line: My name is Nando, I'm a marine biologist. All my friends, They call me "doh"

Lonesome Cowboy Burt was a frequent victim of Zappa's secret word routine. This Nando version was recorded in last concert of the 1988 tour in Genova June 9, 1988. The text has lots of changes, which all refer to an Italian Zappa fan, marine biologist FERDINANDO BOERO, to which Zappa had made friends. Ferdinando Boero thanked Zappa by naming a new species of jellyfish (*Phialella zappai*) after him in 1987.

Lonesome Cowboy Ron

Album: Officially unreleased

First line: My name is Ronnie, a sort of 'cowboy' / But, in fact, I am a jerk

Text book *Zonx* contains this song (Zappa 1996, p. 622), but nothing is known about its possible public performances. The text mocks president Ronald Reagan and the music is of course *Lonesome Cowboy Burt*.

Lonesome Electric Turkey

(Frank Zappa & Don Preston)

Album: *Fillmore East, June 1971* (1971)

This is Don Preston's Minimoog solo in *King Kong* in NYC, June 1971. It is hard to say, if there is any Zappa's music to be heard, but traditionally the credits have been shared.

Look at all the Germans SEE **Holiday In Berlin**

Look Out Plastic People (bootleg)

Looking Up Granny's Dress (tribute release)

Looks to me like something funny is going on around here SEE **Wet T-Shirt Nite, The**

Looney Tunes SEE **Merrily We Roll Along** (Covers)

Looney Tunes / Merrie Melodies

A 3-LP Warner-Reprise Loss Leader (PRO-423), released in 1970. It contains two Zappa tracks: *Directly From My Heart To You* and *Would You Go All The Way*.

Loops

Audience recordings of the European leg of 1988 tour in May contain a part called "Loops". It is unclear, if this is a reference to a specific sound loop made by Zappa or just a general information about the using of loops. It is a known fact that Zappa used many Synclavier loops during the tour.

Lord have mercy upon the people in England SEE **Strictly Genteel**

The Lord Of The Rings

The Mothers of Invention performed acoustically May 25, 1971 at WABX-FM, Detroit, and an eleven minutes long recording has been circulating. According to Scott Parker the band performed a potpourri using ideas from J. R. R. TOLKIEN's book and that Zappa later used this material in his song *Magdalena*. (Parker 2007b, p. 126)

Loser

Entry in the ASCAP database, with shared credits to Dweezil and Frank Zappa. The song is from the album *Shampoohorn* and the credits should be shared with Dweezil and Ahmet Zappa.

The Lost Amougies Jams (bootleg)

The Lost Episodes

One of the posthumous CD's that was completely conceived and compiled by Frank Zappa during 18 months of 1992 and 1993. Zappa planned it to be released in 1992, but that happened not until 1996. According to Greg Russo, several different versions of the album were assembled already in 1990, one with some *200 Hotels* demos. That version was unfortunately not the one Zappa accepted for release.

The booklet contains generous liner notes by Rip Rense, a journalist and music producer from Los Angeles. Rense has used a lot of Zappa's comments that he made in January 1993. These comments include some invaluable background information about tracks, which are otherwise rather unknown.

The cover of the album was made by Hungarian born GÁBOR CSUPÓ, best known for his work at Klasky-Csupo Animation (*The Simpsons*, *Rugrats*, *Duckman* etc.). Zappa let Csupó do whatever he found suitable, and was very happy with the results.

Lost In A Whirlpool

(Don Van Vliet & Frank Zappa)

Album: *The Lost Episodes* (1996)

First line: Well, I'm lost in a whirlpool

This is an early song that was performed and recorded at Antelope Valley Junior College, c. 1957. Don Van Vliet is singing, Frank Zappa is on lead guitar and brother BOBBY ZAPPA on rhythm guitar. On bootleg *Apocrypha* the title is *Lost In This Whirlpool*.

When asked about the origin of this song in 1989, Zappa remembered a lot of it: “ (...) it's the earliest tape that I have a copy of, from when I first started taping stuff. That was 1957! ‘Lost In A Whirlpool’ was taped on one of those tape recorders that you have in a school in the audio/visual department. We went into this room, this empty room at the junior college in Lancaster, after school, and got this tape recorded, and just turned it on. The guitars are me and my brother and the vocal is Don Vliet. (...) the story of ‘Lost In A Whirlpool’ goes back even farther. When I was in high school in San Diego in ‘55, there was a guy who grew up to be a sports writer named LARRY LITTLEFIELD. He, and another guy named JEFF HARRIS, and I used to hang out, and we used to make up stories, little skits and stuff, you know, dumb little teenage things. One of the plots that we cooked up was about a person who was skindiving – San Diego's a surfer kind of an area – skindiving in the San Diego sewer system, and talking about encountering brown, blind fish. It was kind of like the Cousteau expedition of its era. So, when I moved to Lancaster from San Diego, I had discussed this scenario with Vliet, and that's where the lyrics come from. It's like a musical manifestation of this other skindiving scenario.” (Simms 1990)

Lost In This Whirlpool SEE **Lost In A Whirlpool**

The Lost Solos (bootleg)

Louisiana Hooker With Herpes

(Composed by John Lennon & Paul McCartney, some new words by Frank Zappa)

Album: Officially unreleased

First line: Picture yourself with a whore in New Orleans / With big purple welts, all over her body

The 1988 tour band performed several songs by The Beatles, mostly with altered, current and mocking text. One of these was *Lucy In The Sky With Diamonds* with new words attacking televangelist Jimmy Swaggart. Zappa made the text in a hurry: "I decided to rewrite the words to those songs and make it all about Jimmy Swaggart. We took all the basic facts from the news story on him and just changed the appropriate words and came up with this medley that has been making people laugh so hard since we put it on stage. It gets an unbelievable response. *Louisiana Hooker With Herpes* is a good sing-along song!" (Greenaway 2010, p. 44 quoting a conversation with radio editor KEVIN MATTHEWS at WLUP Chicago, March 4, 1988).

Audience recordings of these versions have been circulating, but possible official releases are still waiting for permission by the publishing right owner Sony. In 1989 when asked about it, Zappa was not too optimistic either: "I would love to be able to release it, but see, I don't have the right to release it without permission from the publisher, and after that ... Michael Jackson owns the publishing, so after my song about him, I'm not too convinced that I would ... I, mean, I've already edited together one version of it that I could play for ya. It does exist, and it's been mixed, but I don't have the right to release it." (Simms 1990).

The Beatles song catalog, one of the most valuable in music history, has in fact never been totally owned by PAUL MCCARTNEY and John Lennon. While still young and foolish they let DICK JAMES and BRIAN EPSTEIN to get equal shares of Northern Songs in 1963. Two years later their share was dropped to 15 %. In 1969 Dick James cashed his share and the majority was sold to ATV Music. Not so young anymore but still foolish, both McCartney and Lennon sold their remaining shares to ATV leaving them without a stake in the publishing of their own songs. In 1985 ATV sold its catalog of 4000 songs (also Springsteen, Rolling Stones, Elvis Presley etc.) to Michael Jackson for a ridiculous cheap price \$47,5 million. Jackson's lavish life style led to him to sell half of ATV to Sony for about \$100 million in 1995. Ten years later the value of ATV was around \$1 billion. In 2016 the estate of Michael Jackson sold its stakes for \$750 million and Sony became the sole owner of about 750.000 songs, among them the crown jewels, 250 Beatles songs. Not so foolish anymore, Paul McCartney is now trying to get back the rights for the older part of the catalog.

Love is not music SEE **Packard Goose**

Love Is Where It's At (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Love Of My Life

Album: *Cruising With Ruben & The Jets* (1968) – *Greasy Love Songs* (2010) – *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 1 & 8* (2010)

First line: Love of my life, I love you so

The first released version of this song was recorded at Apostolic Studios, NYC, 1968, but the song is much older. The version on *Greasy Love Songs* was recorded at Pal Recording Studio, Cucamonga, April, 1963 with Ray Collins and Mary Gonzales vocalizing.

Even that was not the earliest version. The most original version with only Ray Collins singing, was released on *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 8*. The version by RON ROMAN (Daani D-101, 1963 and *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 1*, 2010) is another story. Not only were Roman's vocals overdubbed and backing vocals by Ray Collins removed, but DAVE AERNI, a record producer, singer and bass player, who worked with Buff and Zappa, wrote new lyrics for Roman to sing. That is why the credits of this version are shared with Zappa and Aerni. According to Greg Russo, they could not agree whether Aerni asked for permission or not. (Russo 2017, p. 36)

Love Story

Album: *Boulez Conducts Zappa – The Perfect Stranger* (1984)

The storyline of this composition is simple: "Love Story features an elderly Republican couple attempting sex while break-dancing." The track was recorded at UMRK February-April, 1984, when Zappa's Synclavier was called "The Barking Pumpkin Digital Gratification Consort".

Love Will Make You Lose Your Mind

Album: Officially unreleased

A Greg Russo session song list title find, also on MUST RECORD list.

Love's Ring Of Fire SEE **Ring Of Fire** (Covers)

Low-Budget Dog Meat

Zappa's own title for a potpourri of compositions in concert September 10, 1972 (Hollywood Bowl, Los Angeles). The three works were *Music For Low Budget Symphony Orchestra*, *The Dog Breath Variations* and *Uncle Meat*.

Low Budget Rock & Roll Band

Album: *MOFO* (2006)

Documentary recording from *Freak Out!* parties March 11, 1966. Zappa is thanking and guiding people to get out.

LSO SEE London Symphony Orchestra

Lucille Has Messed My Mind Up

Album: *Joe's Garage* (1979)

First line: Lucille, has messed my mind up

This song was originally released on Jeff Simmon's album *Lucille Has Messed My Mind Up* (February 9, 1970, Straight STS 1057), when Zappa was using the pseudonym of LAMARR BRUISTER, obviously for contractual reasons. On *Joe's Garage* the song just tries to cheer up Joe, who has got a clap infection. This version was recorded at Village Recorders, LA, April 1979.

Lucy's Seduction Of A Bored Violinist & Postlude

Album: *200 Motels* (1971)

In the movie this music is following directly the song *Shove It Right In*.

Luden's Cough Drop ad SEE **Big Squeeze, The**

Luigi & The Wise Guys

Album: *The Man From Utopia* (1983)

First line: You-you-you-ooo look like a dor-r-r-k

A parody doo wop song that was released on the CD version of the album only. Originally the song was called by the first line *You Look Like A Dork* and this title is used in Zonx and on a list made for the promotional use of 1981 *You Are What You Is* tour. The song was recorded at UMRK, c. 1982.

Lumpy Gravy (official release)

Lumpy Gravy

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

The title of the original album without any specified, subtitled partition. On later CD releases the parts 1 (side A) and 2 (side B) were indexed with exact titles, which have been used in this catalog. The expression "Lumpy Gravy" has been explained by Lorraine Belcher, with whom Zappa manufactured the famous "pornographic" tape in 1964. According to Belcher "Lumpy Gravy" was her pet name for Frank Zappa (Greenaway 2010, p. 58).

It is interesting that on the list of Zappa's compositions for the 1981 tour fact book, *Lumpy Gravy* is among four Zappa's ballets (the others are *Pedro's Dowry*, *Bob In Dacron* and *Sinister Footwear*). It is unknown however, if Zappa planned any ballet performance with *Lumpy Gravy's* music.

Lumpy Gravy (Box) SEE **Hot Rats (Box)**
Lumpy Gravy (Dialogue outtake) SEE **My head?**
Lumpy Gravy & Elsewhere (bootleg)

Lumpy Gravy (Primordial)

Album: *Lumpy Money* (2009)

This is the name for the original orchestral set, which was recorded May 19, 1967. Capitol Records released it originally as a 4-track cartridge, but was forced by MGM Records to halt distribution of that version. It contains some otherwise unreleased parts. The title "Lumpy Gravy (Primordial)" is probably not authentic but by Gail Zappa.

Lumpy Gravy Shuffle

Album: *Lumpy Money* (2009)

Title for a Zappa's lecture on the building process of *Lumpy Gravy* February 21, 1969 at The New School, New York City.

The Lumpy Money Project/Object (official release)

Läther (official release)

Läther (song) SEE **I Promise Not To Come In Your Mouth**





Machinery

Album: *MOFO* (2006, 4CD)

Part of the radio interview with Matty Biberfeld in summer 1967 (WRVR, NYC).

The Madison Panty-Sniffing Festival

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

The band is playing some riffs and Zappa is gathering female underpants at Dane County Coliseum, Madison, Wisconsin, November 16, 1980. The happening includes a quotations from *Killer Joe* by BENNY GOLSON.

Magdalena

(Frank Zappa & Howard Kaylan)

Album: *Just Another Band From L.A.* (1972)

First line: There was a man, a little ole man

This is a song about incest desire, expressed with Howard Kaylan's solo voice and probably lyrics by him as well. For unknown reasons the man and his daughter are Canadian. The theatrical music follows the story in comical and more dramatic turns. The song was performed for the first time and recorded at Pauley Pavilion, University of California, August 7, 1971. The music includes a quotation from *Violin Concerto in D* by Igor Stravinsky.

Magic Fingers

Album: *200 Motels* (1971)

First line: Oooh, the way you love me, lady

Song of praise for the simple device that makes the hotel bed to vibrate with just a quarter and offer earthly delights to the lonesome musician and his girlfriend. The track was recorded at Pinewood, London, January-February 1971.

Magic Pig

Album: *Carnegie Hall* (2011)

First line: Ein Licht scheint vom Himmel herab – A light shines down from Heaven

Part 3 in the *Divan* set, sung both in German and English. The released version was recorded in New York City, October 11, 1971.

Magic Trick

Audience recording title in concert November 20, 1970 at Veteran's Memorial Stadium, Columbus.

Majesty And Menace (entry in the ASCAP database)

Make A Jazz Noise Here (official release)

Make A Sex Noise

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

This is Zappa provoking the audience to simulate sex noises on stage. as a part of "special Saint Patrick's Day program". The happening was recorded at Broome County Arena, Binghamton March 17, 1988.

Make Love With Music

An unidentified piece of music from a concert in Toronto January 28, 1968 and released on bootleg *Mothermania* (not to be mixed up with the official album by the same name).

The Making Of Freak Out SEE **MOFO**
Malcolm McNab, The SEE **Farther O'Blivion**
Mama! Mama! Someone said they made some noise SEE **Mom & Dad**

The Mammy Anthem

Album: *You Can't Do That On Stage Anymore, Vol. 1* (1988)

This is the original instrumental version of the song *The Mammy Nuns*, recorded at Le Patinoire des Vernets, Geneva, July 1, 1982 and at Stadio Communale, Palermo, July 14, 1982. The music was originally called *Born To Suck* (Russo 2017, p. 184).

The Mammy Nuns

Album: *Thing-Fish* (1984)

First line: We got de talkin' shoes! / We de MAMMY NUNS!

The song introducing the main characters of *Thing-Fish* and used again without words as *The Mammy Anthem*. The song was recorded at Stadio Ferraris, Genoa, July 5, 1982 with overdubs recorded at UMRK, c. 1982-1984.

The Man And His Music SEE **Peefeeyatko**

Man From Utopia Meets Mary Lou SEE **Man From Utopia & Mary Lou** (Covers)

The Man From Utopia (official release)

Managua

Album: *Baby Snakes Soundtrack* (2012)

A documentary segment, which was deleted from the first CD release of *Baby Snakes*.

Manx Needs Women

Album: *Zappa In New York* (1978)

This instrumental was originally called *Mars Needs Women*, but Zappa re-named it because of some experiences he explained in a concert introduction December 28, 1978 like this: "M.C at The Gilded Grape, a man, a great man and a great M.C, right up there with Don Pardo, a man that we have named Manx... his real name is Timothy, but we call him Manx, because of the way his hair is cut." The released version was recorded at The Palladium, December 29, 1976. Zappa arranged a passage from this work for guitar and give it to be published in Guitar Player Magazin in 1983. A Vienna based magazine Basta reprinted this arrangement with the title *Grünfinger*.

Many well-dressed people in several locations SEE **Wild Love**

Mar-Juh-Rene

During the 1973 tour Zappa used to explain each character of the expression "Mar-Juh-Rene" in *St. Alphonzo's Pancake Breakfast*.

Marque-Son's Chicken

Album: *Them Or Us* (1984)

Zappa's guitar solo at Hammersmith Odeon, June 19, 1982 (second show) with recordings from an unknown location in Europe c. June-July, 1982. The title refers to sound engineer MARQUE COY, who's nick name was Marqueson and the rubber chicken he used to hang from the microphone stand.

Mars Needs Women SEE **Manx Needs Women**

Mars' Extravaganza In Q SEE **Key Of Q**

Martian Love Secrets

A working title for the album *Sheik Yerbouti*. According to Steve Vai Zappa found the expression on the wall of Record Plant studio's toilet. Also the bootleggers have used this name.

Martin SEE **Put A Motor In Yourself**

Martin Lickert's Story

Album: *Playground Psychotics* (1992)

Documentary talking in the movie *The True Story Of 200 Motels*.

Marty's Dance Song

Album: Officially unreleased

This officially untitled composition, usually a continuation of *Smell My Beard* and *The Booger Man*, was performed in concerts in the end of 1974 and April 27, 1975. On many bootlegs it is entitled "Untitled (Marty's Dance Song)". "Marty" is Zappa's roadie Marty Perellis, who is brought out to do a special "pants stuck to his leg" dance – obviously a reference to the adventures in Perellis' bedroom.

Marvellous Stunner (bootleg)

Masked Grandma

Album: *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 2* (2010) – *Masked Turnip Cyclophony* (2015)

First line: Don't you know I'm in love with an older girl

The song was recorded at Pal Recording Studio, April, 1963. Zappa sings in the background, plays the guitar and drums, Paul Buff plays the bass and Ray Collins is the background singer. The solo singer is not Frank Zappa neither Ray Collins, whatever the studio documents may insist.

Masked Turnip Cyclophony (legitimate release)

Massaggio Galore

Album: *Jazz From Hell* (1986)

A Synclavier composition recorded at UMRK, c. 1985-1986. Zappa used part of this composition on *Blood On The Canvas*.

Massimo's Hit Single SEE **Tengo Na Minchia Tanta**

The Massive Improve'lence

Album: *Thing-Fish* (1984)

First line: Hmmm! Dat quite a massive improve'lence, dah-lin'!

This song introduces the artificial Rhonda, who shall fall in love with the Harry-as-a-boy. It was recorded at UMRK, c. 1982-1984.

Master Ringo

Album: *Everything Is Healing Nicely* (1999)

Documentary recording from rehearsals with Ensemble Modern in July, 1991. Hermann Kretzschmar is reading letters from the readers of a piercing magazine while the band is playing, obviously conducted and guided by Zappa himself.

The Matt Siegel Interview 1980

Album: *Dutch Courage* (2016)

This interview was aired by WCVB-TV Studios, Boston in May 2, 1980. The show was called *Five All Night* and the host was MATT SIEGEL. Many items are touched, but Zappa's honest speech on behalf of prostitution (an socially important service for ugly men) is especially interesting. He gets a standing (?) ovation from the studio audience, when he reminds the listeners that among the ones who really need the services of prostitutes, are many politicians.

Maximum Potential SEE **Spider Lady**

Maybe In Maryland

Album: *Congress Shall Make No Law...* (2010)

Part of Zappa's hearing in Maryland State Legislature, March 18, 1986.

Maybe you should stay with yo' mama SEE **Yo' Mama**

Maybe you thought I was the Packard Goose SEE **Packard Goose**

Meat Light (official release)

Meat Lovers #1 (bootleg)

Medieval Ensemble

Album: *Frank Zappa For President* (2016)

This Synclavier composition was recorded at UMRK c. 1985. The title is not necessarily authentic.

Medium Cool 52

A composition mentioned on a list made for the promotional use of 1981 *You Are What You Is* tour. The ASCAP database contains an entry *Medium Cool Cues*, which might be the same. Both could – we just do not know it for sure – refer to the music that The Mothers of Invention provided for the HASKELL WEXLER movie *Medium Cool* (1969). The IMDb database recognizes The Mothers of Invention performing “incidental music”, but Frank Zappa is not mentioned at all. According to IMDb the music of the film is by MIKE BLOOMFIELD. According to Greg Russo, snippets from the records by Zappa & The Mothers Of Invention were indeed used, among them the vocal version of *Oh No*, which was at that time still unreleased. (Russo 2017, p. 86)

Medley On Pills

Audience recording title for songs *Mudd Hotel* and *The Meek Shall Inherit Nothing* recorded in Munich October 3, 1984 and released on bootleg *Dead Girls Of Munich, Part 1*.

The Meek Shall Inherit Nothing

Album: *You Are What You Is* (1981)

First line: Some take the Bible for what it's worth

Zappa's angry song about religious cheating, recorded at UMRK, July-September, 1980. The title is a rendition of the sermon on the Mount in Bible. On bootleg *Rubber Slice* the title is *Poor Suckers*.

Meets The Mothers Of Prevention SEE **Frank Zappa Meets The Mothers Of Prevention**

Mellow Lounge Music

In the concert at Fillmore East, April 20, 1968 (late show), The Mothers Of Invention played something that Scott Parker has entitled as “Mellow Lounge Music”. During it Zappa made a reference to “LaMarr Bruister”, a pseudonym he had used: “A few short weeks ago, LaMarr Bruister... LaMarr used to drive a truck for a florist. Las Vegas, here we come! What do you think about the war in Vietnam? Look at the nose on that sucker!” (transcription in Parker 2007a)

The Melody From Sinister Footwear

Album: Officially unreleased

A guitar solo from the beginning of 1980's, from which Zappa later constructed the first part of his orchestral composition *Sinister Footwear*. This is also known as "C Instruments", because David Ocker produced two transcriptions, one for Ocker's B^b clarinet and the other for instruments in C. The original transcription was done by Steve Vai. According to ART JARVINEN "It was obvious that the piece was not called 'C Instruments', so I asked Frank what we should list as the title. He said 'The Melody from Sinister Footwear'. It eventually became a big part of the first movement, but with a lot of changes."

Memorial Barbecue (tribute release)

Memories of El Monte

(Frank Zappa & Ray Collins)

Album: *Cucamonga Years* (1998)

First line: I'm all alone, feeling so blue

This song was recorded in January 1963 at Original Sound Studios, LA and released February 20, 1963. It was performed by THE PENGUINS (CLEVE DUNCAN and WALTER SAULSBERRY) and THE VICEROUS. Zappa plays the vibes.

Meow

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

Title for a band improvisation at Whisky A-Go-Go, Hollywood, July 23, 1968.

Merely A Blues In A

Album: *Frank Zappa Plays The Music Of Frank Zappa* (1996)

Zappa's guitar solo at Palais des Sports, Paris, September 27, 1974. The music includes a quotation from *Baby It's Cold Outside* by FRANK LOESSER. The same title has been used for an audience recording of a concert December 2, 1972 at Cowtown Ballroom, Kansas City (late show). Probably just a coincident.

Merely Entertaining Mothers of Invention Record SEE **History And Collected Improvisations Of ...**

Merrie Melodies SEE **Merrily We Roll Along** (Covers)

Metal Man Has Hornet's Wings SEE **Metal Man Has Won His Wings**

Metal Man Has Won His Wings

Album: *Mystery Disc 1* (1991/1998)

First line: Wheet! Wheet!

This song was recorded at Pal Recording Studio, late 1964. The title and text are from a comic book: "In our spare time we made what we thought were 'rock & roll records.' In this example, Vliet was 'singing' in the hallway outside the studio (our vocal booth) while the band played in the other room. The lyrics were derived from a comic book pinned to a bulletin board near the door." (Zappa in the booklet of *The Old Masters Box One*) . On bootleg *Apocrypha* the title is *Metal Man Has Hornet's Wings*. Also a bootleg by the same name is known.

MGM

Album: *MOFO* (2006, 4CD)

Part from an interview with Zappa November 13, 1967 (Mixed Media, Detroit).

Mi Guitarra (Quiere matar a tu mama) SEE **My Guitar Wants To Kill Your Mama**

Miami Matinee (bootleg)

Mice

Album: Officially unreleased

A solo for snare drum, composed by 14 years old Frank Zappa c. 1955. Zappa told about *Mice* in *The Midnight Special*, NBC TV, January 30, 1976: “My earliest composition was a piece for snare drum, gong, tune-up machine – which is a little box that puts out a constant tone of an E or B flat, depending of what you’re tuning up –, and a triangle, I think it was. This was not a popular piece. I went on from that to something a little bit more dramatic, it was a snare drum solo. The name of that solo was ‘Mice’, and I played this snare drum solo on a competition in my high school. It sounded like this, ‘Rat-a-tat-tat, ta-tat, rat-a-tat-tat, rat-a-tat,’ but faster. I can’t really sing how fast the ‘Rat-a-tat-tat’ was going. They gave me a certificate that said, ‘Okay.’” Steve Vai has seen the original score at Zappa’s home, but no public documents are known.

Mike Scheller says his life is a mess SEE **Shall We Take Ourselves Seriously?**

Milwaukee State Fair 8-Oct-1984 (bootleg)

Minimal Art

Album: Officially unreleased

While recording *Blessed Relief* at Paramount Records, Hollywood, April 18, 1972, Zappa’s band got also ready another track called *Minimal Art*. Unfortunately nothing more is known about it. This one may be a working title for a song we know now with another title.

Minitudes SEE **51 Minitudes For Piano** (Covers)

Mister America, walk on by SEE **Hungry Freaks, Daddy**

Mister Roger’s Neighborhood SEE **Won’t You Be My Neighbor?** (Covers)

Mo’ Mama

Album: Officially unreleased

The only publication of this composition is the transcription by Steve Vai in *The Frank Zappa Guitar Book*. The source for the composition has been the guitar solo in *Yo’ Mama* in New York, October 29, 1978.

Mo ‘N Herb’s Vacation

Album: *The London Symphony Orchestra, Vol. I* (1983)

There are three parts in this orchestral composition, as Zappa told in his introduction June 16, 1984 at Berkeley: “1st movement: An athletic dance, 2nd movement: An assortment of perverse subconscious desires, 3rd movement: Pamplona.” The released version was recorded at Twickenham Studio, London, January 12-14, 1983. On bootleg *Remington Electric Razor* it is entitled *Moe’s Vacation*. The earliest version was called *Blow Job*, since the band members seemed to like it.

David Ocker has told about the origin of this music: “Frank started Mo ‘n Herb’s Vacation because I asked him to write a ‘solo’ clarinet piece. He was dubious about the idea, but he did it – eventually it was called “Mo’s Vacation” but he didn’t like it so he added a simultaneous drum solo called “Herb’s Vacation”. He still wasn’t happy so he added 3 more clarinets and 4 bassoons, bass and a few other audio events. (This is what John Steinmetz and I were recording at Frank’s studio) I guess it was still not big enough so he added two more movements for huge orchestra – becoming the “Mo ‘n Herb’s Vacation” on the LSO album. He finally liked it at that stage, because it was only then that he expressed any thanks to me for asking him to write the piece.” (Ocker 1994)

Rip Rense in his article “Frank Zappa – A Would Be Chemist Who Turned To Music” (The Valley News, December 1977) refers to the work by the name *Wøööøí* (Woool), which can be found in the records of the United States Copyright Office. Greg Russo connects this title *Wool* to *Bob In Dacron* (Russo 2017, p. 164). Neither has provided any more accurate facts.

According to Steve Vai, there is still unreleased a version of *Mo ‘N Herb’s Vacation*, where the basic track was done with a small wind ensemble that David Ocker put together and to which Vai made guitar overdubs: “The recording is a very tight version of *Mo ‘N Herb’s*. This was done before the London Symphony Orchestra recording.” (Greenaway 2017, p. 274)

Mo's Vacation

Album: *Beat The Boots III* (2009)

This is the original version of the first part of *Mo 'N Herb's Vacation*. For the origins of it, see *Mo 'N Herb's Vacation*. The original clarinet version of *Mo's Vacation* was reportedly played by Ocker in November 1985 at Schoenberg Institute. The released version was recorded at Mid Hudson Civic Center, Poughkeepsie, September 21, 1978.

Arthur Barrow talked to Andrew Greenaway about this composition in 2001: “[Mo's Vacation was] Pretty hard for me. A piece of cake for drummer Vinnie – he could sight read the sucker. I never really did play it right all the way through. There are sections in the bass part that are impossible, as far as I can tell.” (Greenaway 2017, p. 3)

Module (entry in the ASCAP database)

Moe and Herb's Vacation SEE **Mo 'n Herb's Vacation**

Moe's Vacation SEE **Mo 'n Herb's Vacation**

The MOFO Project/Object (official releases; two versions, as 2CD and as 4CD)

Mōggio

Album: *The Man From Utopia* (1983)

The title comes from a dream by Zappa's daughter Diva. It is officially *Mōggio* but also *Moggio* has been used. The music comes from a larger set, usually called as *Mystery Studio Song*, *Furnished Singles* or *Ne Pas Deranger*. Also *What's New In Baltimore* was part of this proto composition. The released version was performed and recorded at Santa Monica Civic Auditorium, December 11, 1981 (early show) and at Uptown Theatre, Chicago, November 27, 1981 (late show).

In 1989 Zappa told about the origin of the title: “One day, when Diva was real young, she crawled into bed with us, and I was going to bed, like, seven o'clock in the morning, and she had been sleeping in bed with Gail during the night. As I got into bed, she was just waking up, and she was telling me about this dream that she had that she had a tiny, little father named ‘Moggio’ who lived under the pillow, and went on with all this stuff, y'know, and gave me a complete scenario about this character that she was familiar with. So that's where the thing came from. Then, I found out a couple of years later that one of the bus drivers, in fact, the driver on the '84 tour, that was his name! His last name was Moggio! Mojo! Or somethin' like that. It was so weird!” (Simms 1990)

The M.O.I. American Pageant

Subtitle for the B-side of the original *Absolutely Free*, “#2 in a series of Underground Oratorios” while #1 was the A-side. The subtitle was deleted in the CD versions.

The M.O.I. Anti-Smut Loyalty Oath

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

Documentary recording of an “oath” Zappa makes the band to swear at Tully Gymnasium, Florida State University, Tallahassee, October 9, 1970. The funny text refers quite directly to the famous incident with JIM MORRISON, who was arrested in September 1970 for revealing his penis on stage before a stunned audience in Florida March 1, 1969. The oath ends with the obvious exception and message to the local girls: “This does not include private showings in the motel room, which is the Ramada Inn.”

Mom & Dad

Album: *We're Only In It For The Money* (1968)

First line: Mama! Mama! Someone said they made some noise, the cops have shot some girls and boys

This song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. The text about cops shooting boys and girls while their parents are at home drinking is exceptionally serious and almost sentimental to be written by Frank Zappa.

Mondello's Revenge

Album: *Road Tapes Venue #3* (2016)

Before ending the concert at Tyrone Guthrie Theater, Minneapolis July 5, 1970 (late show) with a powerful *Chunga's Revenge* (still called at that stage *The Clap*), Zappa introduces the band members with their real names and reveals the "Larry Mondello" whimsy in the beginning of the concert: "See, I'll tell you what the Larry Mondello is all about – There is a show that's on television – *Leave It To Beaver*, you know that show? Well, anyway, this is Mark Volman and Howard Kaylan, formerly of The Turtles. For their lives since that show came out they always being mistaken for Larry Mondello. Even here tonight people just really believed that these were the guys."

Money Demos (bootleg)

Money? What Money? (tribute release)

Monkey See, Monkey Do

(Frank Zappa & Ray Collins)

First line: You got a watch with a golden chain

Ray Collins has mentioned a song like this in his interview in 1989, but no documents have been found.

Mono & Acetates (bootleg)

Monster in der Musikhalle, Ein (bootleg)

Monster Magnet SEE **Return Of The Son Of Monster Magnet**

The Monster Story

Audience recording title for a segment possibly containing music from *Deathless Horsie* February 17, 1978 at Falkoner Theatret, Copenhagen.

Montana

Album: *Over-Nite Sensation* (1973)

First line: I might be moving to Montana soon, just to raise me up a crop of Dental Floss

A famous concert standard, which has been the subject for different interpretations because of its strange text. Some have believed that "dental floss" is just an euphemism for "drugs", and there are lines which lead one's thoughts to that direction, like "Raisin' it up / Waxen it down / In a little white box / That I can sell uptown". On the other hand, why would Zappa write a song about growing drug plants while he was so anti-drugs? Others have thought that the text must be about masturbation, though I just don't get the idea. Kelly Fisher Lowe does not even try to find a general reasoning of this text, for him it is just parody and silliness: "Zappa's ode to dental floss is hilarious and memorable." (Lowe 2006, p. 111) Indeed, maybe Frank Zappa was just amused to write a song about dental floss cultivation, a very picturesque scene to imagine.

According to Ben Watson the released version is backed by Tina Turner and The Ikettes, since the recording was done in IKE TURNER'S Bolic Sound, Inglewood March 20 – May 26, 1973. Ike Turner set one condition: the girls must be paid no more than he did, \$25 per song (Watson, p. 240).

Montana (Whipping Floss)

Album: *You Can't Do That On Stage Anymore, Vol. 2* (1988)

This version was recorded at Kulttuuritalo, Helsinki, September 22.-23, 1974 and the subtitle *Whipping Floss* refers to the beginning, where someone in the audience is bellowing for *Whipping Post*. This ALLMAN BROTHERS BAND song was not familiar to the band at that time, but Zappa remembered the request and added it to his concert repertoire later. He also added references to that song and Helsinki while performing *Montana* elsewhere.

Zappa wasn't too happy with the starting in Helsinki and he commanded his virtuosi musicians mercilessly: "Hold it! Hold it! We can't possibly start the song off like that! Good God! That's inexcusable! What happened to you last night? (...) Ready? 'Montana' . . . Wait a minute, 'Whipping Post,' no, 'Montana.' One two, one two three four. – It's too fast for you?"

Montreal

Album: *Imaginary Diseases* (2006)

Zappa's guitar solo that ended the show at Forum, Montreal, October 27, 1972.

Moon (entry in the ASCAP database)

Moon beam through the prune in June, A SEE **Duke Of Prunes**

Moon Trek

A stage routine – mostly by George Duke –, performed for the first time at Capital Centre, Landover, in November 1, 1974. This improvised section involved usually some science fiction topics like aliens who can be taught to play blues.

The Moon Will Never Be The Same

Album: *Joe's XMASage* (2005)

An electro-acoustic composition from 1963. The title is not necessary authentic.

Moral Majority Blues

A composition mentioned on a list made for the promotional use of 1981 *You Are What You Is* tour.

More Beer!

Album: *Meat Light* (2017)

Some unidentified voices shouting the message of the title.

More Denizens + BF (entry in the ASCAP database)

More Songs From The Campfire (tribute release)

More Streets And Roads

Name for a guitar solo in plans for *Warts and All* and mentioned on a list made for the promotional use of 1981 *You Are What You Is* tour as well.

More Trouble Every Day SEE **Trouble Every Day**

More Trouble Every Day (Swaggart Version)

Album: *The Best Band You Never Heard In Your Life* (1991)

First line: Well I'm about to get sick from watchin' my TV / Wednesday I watched Jimmy Swaggart

Yet another rendition of an old song to commemorate the adventures of televangelist Jimmy Swaggart recorded at Mid Hudson Civic Center, Poughkeepsie, February 23, 1988.

Mormon Xmas Dance Report

Album: *Joe's XMASage* (2005)

Documentary recording in Ontario, California, December c. 1962. Zappa's first wife Kay Sherman asks his husband to tell about the Christmas dance party gig at the Mormon Church Recreation Hall in Pomona.

Morons SEE **Flakes**

Mo's Vacation SEE **Mo 'N Herb's Vacation**

A Most Immaculately Hip Aristocrat

An album by LORD BUCKLEY (Richard Myrle Buckley, 1906-1960), a stage performer, humorist and monologist. Frank Zappa compiled and edited this album of old recordings and released it on his Straight label in December 1969.

The Motel Lobby

Album: *Playground Psychotics* (1992)

Documentary talking recorded in the beginning of 1970's.

The Motel Room

Album: *Playground Psychotics* (1992)

Documentary talking recorded in the beginning of 1970's.

Mother People

Album: *We're Only In It For The Money* (1968)

First line: We are the other people

The song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. The ASCAP database contains an entry *Other People*, which could refer to this song.

This was another occasion where Zappa censored his own texts. The original "Better look around before you say you don't care / Shut your fuckin' mouth about the length of my hair / How would you survive / If you were alive / Shitty little person?" was replaced with "Lemme take a minute and tell you my plan / Lemme take a minute and tell who I am / If it doesn't show / Think you'd better know / I'm an Other Person". Zappa did add this deleted text in the end of *Hot Poop* sung reversed, but even now the word "fuckin'" was deleted.

Mother Universe (bootleg)

Motherly Love

Album: *Freak Out!* (1966)

First line: Motherly love, motherly love, forget about that brotherly and otherly love

Zappa's sleeve notes define the song like this: "*Motherly Love* is a body commercial for the band. It is sung during live performances to advise the female audience of potential delights to be redived from social contact with us folks. Trivial poop." The song was recorded at TTG Studios, March 9, 1966.

Mother's Day (legitimate release 1973)

Mother's Finest (bootleg)

Mothers at KPFK

Album: *Mystery Disc 2* (1992/1998)

The Mothers of Invention chatting together in Los Angeles 1968. On bootleg *Necessity is...* it is entitled *Shop Talk*. Also the name *We Are The Mothers* has been used.

The Mothers Go Cosmic (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Mothers Including Beef (bootleg)

The Mothers Live at the Whisky

According to Kim Fowley (Gray 1993, p. 67-68) Zappa had a recording and releasing plan by this name at the times of release of *Freak Out!* The source would have been the performance at The Whisky-A-Go-Go in Los Angeles July 23, 1968. Only *God Bless America* and *Meow* were released. (Parker 2007a – no page numbers)

The Mothers of Invention (MGM GAS-112) (legitimate release July 20, 1970)

Mothers Of Invention Electronic Bassoon Concerto SEE **Electronic Bassoon Concerto**

Mothermania (official release)

The Mothers Down Under (bootleg)

Mothers Mayday (bootleg)

The Mothers of Invention (legitimate release)

Motorhead's Boogie

Album: Officially unreleased

Frank Zappa told to CHRIS HODENFIELDEN (*Strange Days*, September 1970) that he let Motorhead Sherwood to sing one blues song at the *Chunga's Revenge* sessions:" [It was] an old Delta-esque steel guitar blues shuffle. A bored voice grunts out, 'funky'. The song blips out at the end, we ran out of tape." No documents are known.

Motorhead's Midnight Ranch

Album: *200 Motels* (1971)

Part 4 in the set *The Pleated Gazelle*.

Mourir champion SEE **Ride For Your Life** (Covers)

Mount St. Mary's Concert Excerpt SEE **Opus 5**

Mousetrapreplica SEE **The Blimp**

Mousie's First Xmas

Album: *Joe's XMASage* (2005)

An electro-acoustic composition from 1963. The title is not necessarily authentic.

Move It Or Park It

Album: *Guitar* (1988)

Zappa's guitar solo in *Black Page* at Alte Oper, Frankfurt June 11, 1982 (early show).

Mozart Ballet

(Composed by Wolfgang Amadeus Mozart, words by Frank Zappa)

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992) – *Finer Moments* (2012)

Premiered at the Royal Albert Hall, June 6, 1969 this stage act combines Ian Underwood playing in a normal way the piano sonata K. 570 B flat by Mozart and the band rampaging wildly and ending up in cacophonous improvisation. It is unclear, how much of all this was planned ahead by Zappa and how much everything was just improvisation. On *Finer Moments* the act is longer and it is entitled *Mozart Piano Sonata in Bb*, though it is the same London performance.

It is well known and documented that Frank Zappa did not find much value in the music composed before his own century. He used, however, a few times themes of old music and especially music by Mozart. It is still unknown, if the impulse came from Zappa or like in this case from Ian Underwood. Maybe Underwood left a subconscious interest, since Zappa asked also George Duke to play some unidentified piano sonata by Mozart, e.g. at Kurhalle, Vienna (Mozart's home town) in September 11, 1974. (See Parker 2012, p. 175) In Sweden Zappa asked Ruth Underwood play – possibly the same sonata – with her marimba (Parker 2012, p. 213).

Mozart Piano Sonata K 570 in Bb SEE **Mozart Ballet**

Mr. Clean

Album: *Cucamonga Years* (1998) – *Joe's Xmasage* (2005) – *Paul Buff Presents The Pal And Original Sound Studio Archives, Vol. 16* (2010)

First line: All you fine young honeys, all you grown up queens

The song was recorded in June 1963 at Pal Recording Studio, and this version has been released on *Paul Buff Presents The Pal And Original Sound Studio Archives, Vol. 16* and on *Joe's Xmasage* as *Mr. Clean (Alternate Mix)*. For the single release (Original Sound OS-40, July 15, 1963) Zappa added background vocals by DOROTHY BERRY & THE SWEETHEARTS, and this version has been re-released on several compilation CD's like *Cucamonga Years*. The soloist in all released is Lee Davis, a.k.a. Mr. Clean.

Mr. Gene's Greens '68 (bootleg)

Mr. Green Genes

Album: *Uncle Meat* (1969)

First line: Eat your greens, don't forget your beans & celery

The text begins with a fishy praise of vegetables, but then turns into something else. The original track was recorded at Apostolic Studios, NYC, 1967-1968. The new mix of the 1987 CD release features Chad Wackerman on drums.

Mr. Roger's Neighborhood SEE **Won't You Be My Neighbor?** (Covers)

Ms. Pinky

Album: *Zoot Allures* (1976)

First line: I got a girl with a little rubber head

The song text introduces the sex toy Zappa found in a Finnish porn magazine ad. This is a lonely male's point of view, but the music is quite relaxed and rolling. The song was recorded at The Record Plant, c. May-June 1976. Zappa used the basic track later in *Artificial Rhonda*.

First public hint of *Ms. Pinky* was heard at Festival Hall, Melbourne in January 22, 1976. The song was still a nameless instrumental, repeating the main riff over and over again with some screaming by Terry Bozzio.

Ms. X

This is Warren Cuccurullo telling about his adventures with a drag queen, performed and recorded October 31, 1978 at The Palladium and planned to be released on the triple album *Warts and All*. Cuccurullo told about the incident to Andrew Greenaway in 1994: "[AG: Is that a true story?] Yes. I told him it in Florida and he recorded it. He laughed all the way through. As the show progressed, he said, 'I really want you to do it with us'. I changed the name for the show. I think he was testing me to see if I could handle it and I handled it!" (Greenaway 2017, p. 86)

The Mud Shark

Album: *Fillmore East, June 1971* (1971)

First line: Out you go out, so far out, you do the Mud Shark, baby

This song was transformed from concert to concert, but the basic story is about Edgewater Inn in Seattle, where there is a possibility to fish directly from the hotel room windows. The song concentrates in the weirder ways you can use your slippery catch if you happen to be a member in a rock band like VANILLA FUDGE. The song has been known as *The Mud Shark Dance* and *The Mud Shark Dancing Lesson*, since Zappa did often organize audience participating dancing while performing this song. The released version was recorded at Fillmore East, June 1971.

Mud Shark Dance, The SEE **The Mud Shark**

Mud Shark Dancing Lesson SEE **The Mud Shark**

The Mud Shark Interview

Album: *Playground Psychotics* (1992)

Documentary talking recorded in the beginning of 1970's. One can hear BURT BACHARACH'S song *The Look Of Love* in the background.

Mudshark Live (bootleg)

Mud Shark Variations

Album: *Freaks & Motherf*#@%! (1970)*

A short passage of singing from a performance of *The Mud Shark* at Fillmore East, November 13, 1970.

Mudd Clubb

Album: *You Are What You Is* (1981) – *Thing-Fish* (1984)

First line: Hey, they're really dancin', they're on auto-destruct

The song introduces Zappa's opinion about the disco world and it's sado-masochistic customers in New York in the beginning of 1980's. The released version was recorded at UMRK July-September, 1980, with some overdubs for the *Thing-Fish* version.

Muffin Live Band (bootleg)

Muffin Man

Album: *Bongo Fury* (1975)

First line: The Muffin Man is seated at the table / Girl you thought he was a man, but he was a muffin

The released version was recorded at Record Plant, January-February 1975 (the recitation in the beginning) and at Armadillo World Headquarters, Austin, May 20-21, 1975 (the rest). This song gave Zappa a good opportunity when he was naming his own studio *Utility Muffin Research Kitchen* (UMRK).

Frank Zappa explained never the meaning of the title or the song text. Depending on what "muffin" is for Zappa, it could be an story of a food aficionado or a more general example of fanatic attitude. Usually the "muffin" has been seen as an euphemism for female genitals or even the female secretion. Nigey Lennon was sure about the song's private message: " (...) he fulminates about my (largely imagined) relationship with Ray Collins (AKA the 'Muffin Man', which is what Collins was called during the Garrick Theater days)." (Lennon 1995, p. 151) Be it either or so, the text in the beginning was ready earlier than the refrain with its poorly disguised bitterness and the startling change of style and subject.

The Muffin Man Goes To College – Rhode Island 1975 (legitimate release)

The Muffin Men (The Album) (tribute release)

Muffin Research From The Utility Kitchen (bootleg)

Muffinz (tribute release)

Munchkin Tits

Audience recording title for a Zappa's guitar solo in *Trouble Every Day* March 11, 1973 at Arlington, Texas.

Music By Frank Zappa (tribute release)

Music By Frank Zappa (Omnibus Wind Ensemble) (tribute release)

Music For Broken Drum And Stella Artois

Album: Officially unreleased

In a concert at Vorst Nationaal, Brussels, September 8, 1973 Zappa introduced an improvised part like this, because Ralph Humphries had broken his drums and because Zappa called Ruth Underwood by the name "Stella Artois" at that time. It is also the trade name of a Belgian beer.

Music For Electric Violin And Low Budget Orchestra

Album: *King Kong* (Jean-Luc Ponty, 1970)

The name of the composition reflects the fact that Zappa could not afford a big orchestra like he wanted. The music has got material from *Duke Of Prunes*, *The Legend Of The Golden Arches* and *A Pound For A Brown*. Zappa's own version with electric guitar instead of violin was released on *Studio Tan* with the title *Revised Music For Guitar And Low-Budget Orchestra*. The whole is usually referred to with the name *Music For Low Budget Orchestra*. The Ponty version was recorded at Whitney Studios, Glendale, October 6-7, 1969.

Parts of this composition were performed by The Mothers in three concerts during June 1969 as *Intro* and *Electronic Bassoon Concerto*. Ponty's version is clearly the most comprehensive rendition, over double the length of Zappa's own *Revised Music For Guitar And Low-Budget Orchestra*. On the other hand that version includes more than one minute that the Ponty version does not include. The versions are so different, that they have each been given their individual entry.

Music For Hungry People (tribute release)

Music For Low Budget Orchestra SEE **Music For Electric Violin And Low Budget Orchestra**

Music For Low Budget Orchestra SEE **Revised Music For Guitar And Low-Budget Orchestra**

Music For The Queen's Circus SEE **Bogus Pomp**

Music From The Big Squeeze SEE **The Big Squeeze**

Music Is The Best – 26 Years of Conceptual Continuity (bootleg)

Music is the best SEE **Packard Goose**

Musical Underground Oratorios (bootleg)

MUST RECORD List

The booklet of album *MOFO/Project Object* (4CD) contains a picture of a list by Frank Zappa entitled “MUST RECORD”. Among the known titles are several enigmatic titles. It is possible that some of these are just working titles for works we know now with another title. I have included all of these titles with a reference to this list. According to Greg Russo, this list was not written during the *Freak Out!* sessions, as the compilers of *MOFO* may have thought, but more likely in Fall 1967. (Russo 2017, p. 80)

The Mothers/Power Trio

Album: *Mystery Disc 1* (1991) – *Joe's XMASage* (2005)

Zappa with Les Papp on drums and PAUL WOOD on bass performing at The Saints 'n Sinners, Ontario (California) c. 1964. The rest of the release is a more documentary performance of *Caravan* by DUKE ELLINGTON and JUAN TIZOL. *Power Trio From The Saints 'n Sinners* on *Mystery Disc 1* is basically the same recording.

My baby's got Jones crushin' love SEE **Jones Crusher**

My Favorite Album

Album: *Lumpy Money* (2009)

Part of an interview Zappa gave October 22, 1971 to KBEY-FM, Kansas City.

My Guitar

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

First line: You know your Mama and your Daddy

This is musically altered version of the song *My Guitar Wants To Kill Your Mama*, recorded at A&R Studios, NYC, June, 1969 and released first as a single in 1969 (Bizarre/Reprise Records 0840) and then on *You Can't Do That On Stage Anymore, Vol. 5*.

My Guitar (Proto I)

Album: *Meat Light* (2017)

An early and quite different version of *My Guitar Wants To Kill Your Mama* from the *Uncle Meat* sessions, probably recorded at Apostolic Studios, NYC, 1967-1968.

My Guitar Wants To Kill Your Mama

Album: *Weasels Ripped My Flesh* (1970)

First line: You know your Mama and your Daddy

This song about jealousy and generational gap was recorded at Criteria Studios, Miami, February 1969 with overdubs at TTG Studios and Whitney. Musically different version entitled simply *My Guitar* for the single charts is an independent entry.

In the concert at Thee Image, Miami, February 8, 1969, The Mothers Of Invention played an early, instrumental version of this song. Scott Parker has suggested that this was “an opportunity to rehearse the backing track prior to the recording date.” (Parker 2007a) The full-blown vocal version was performed a couple of months later at Lawrence University Chapel, Appleton, May 23, 1969.

My Guitar Wants To Kill Your Mama (The Album) (tribute release)

My Gypsy Friend SEE **Glare Gipsys & One Of A Kind**

My Head

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

Band chatting in 1969. Zappa gave a funny description of the situation in the liner notes: "This was recorded during a photo shoot on the occasion of Art Tripp's birthday. The commentary is the result of the M.O.I. attempting to assume some sort of mutant cluster fuck pose – and enjoying it more than anyone would have suspected."

My Linda Lu

Audience recording title for a segment in concert May 15, 1970 at UCLA, Los Angeles. Also the title *Linda Lu* has been used.

My name is Burtram, I am a redneck SEE **Lonesome Cowboy Burt**

My Name Is Fritz SEE **German Lunch**

My name is Nando, I'm a marine biologist SEE **Lonesome Cowboy Nando**

My name is Ronnie, a sort of 'cowboy', but, in fact, I am a jerk SEE **Lonesome Cowboy Ron**

My name is Swaggart, I am an asshole SEE **Lonesome Cowboy Burt (Swaggart Version)**

My Pet Theory

Album: *MOFO* (2006)

Part of an interview Zappa gave to Music Television in 1986.

My Pinky

While talking about the concert at Tivoli Gardens, Copenhagen, March 3, 1976 (early show), Scott Parker describes the performance of *Black Napkin* like this: "FZ eschews soloing in favor of continuing his monologue about Ms. Pinky. This is hilarious, and must be heard to be believed! He also improvises a song about the doll in the style of baritone soul crooner Barry White, which could be entitled 'My Pinky'." (Parker 2015, p. 282) Unfortunately this concert is officially unreleased, though a few audience recordings have been circulating.

Mysterioso

Album: *200 Motels* (1971)

A short orchestral interlude before the song *Shove It Right In*.

Mysterioso Part Of Book 2 (entry in the ASCAP database)

Mystery Box (bootleg)

Mystery Disc (official release)

Mystery Disc

Zappa released *The Old Masters* boxes one and two in 1985 and 1986. Both boxes contained a bonus disc called *Mystery Disc*. They were both released later on one CD.

Mystery Melody

Audience recording title from the concert September 14, 1973 at Empire Pool, Wembley. Some tape collectors think that this is the same as *Mystery Riff*.

Mystery Rehearsal Piece

The recording of rehearsals in London February 8, 1979 contain something that has been called *Mystery Rehearsal Piece*. The audience recording four days later (February 12, 1979 at Apollo Theater, Manchester) mentions that this music contained at least something from *Deathless Horsie* and *Five-Five-Five*.

Mystery Riff

Name for a guitar riff recorded in rehearsals January 29, 1980. This might be the same as *Mystery Melody*.

Mystery Roach

Album: *200 Motels* (1971)

First line: How long? How long? Till that Mystery Roach be arrivin' soon

Even the band members did not necessary understand the meaning of the text, because Howard Kaylan starts asking about it in the end of the song: "What are we singing about? Mystery Roach? We must be flipping out...". According to Greg Russo, "mystery roach" is the final part of a marijuana cigarette. (Russo 2017, p. 118) Modern web dictionaries do no know the expression.

Mystery song #1 SEE **I Come From Nowhere**

Mystery song #2 SEE **It Just Might Be A One-Shot Deal**

Mystery Song #3

According to JON NAURIN this is: "Very atypical FZ. A chord progression played by Tommy Mars, with a beautiful guitar melody on top. Italian-sounding, some would say. Appears on three concert tapes from between 8-Nov and 13-Nov 1980." More documentation is needed here.

Mystery Song #4

According to Jon Naurin this is: "Another beautiful, atypical guitar melody played on top of an atypical FZ chord progression. It can be heard on the 4-Apr 1982 rehearsals, and on the Rome, 14-Oct 1984 Let's Move To Cleveland. In style, it's in fact rather close to Scandinavian folk music." More documentation is needed here.

Mystery Song #5

According to the Zappateers "Mystery Songs" information, this is "an unusual 'opera' theme that pops up in some of the fall 1980 renditions of *The Torture Never Stops* during Tommy Mars solos. At the October 18 show in Tulsa it has some vocals, some days later in Providence (November 8) it returns with a short guitar intro." More documentation is needed here.

Mystery Studio Song SEE **Furnished Singles**

Mystery Tune(s) SEE Mystery Song(s)



N. Double A, AA SEE **Dense Light**

Naked City

Album: *Everything Is Healing Nicely* (1999)

Documentary recording from rehearsals with Ensemble Modern in July, 1991. The parts for classical guitar and chamber orchestra were written by Zappa.

The Nancy & Mary Music

Album: *Chunga's Revenge* (1970)

This is simply three solos in *King Kong* recorded at Tyrone Guthrie Theater, Minneapolis, July 5, 1970. Soloists are Aynsley Dunbar, Frank Zappa and George Duke.

Nanook Rubs It

Album: *Apostrophe (')* (1974)

First line: Well, right about that time, people, a fur trapper, who was strictly from commercial

Part two in the *Nanook Suite*. "Nanook" is a quote from classic documentary *Nanook of the North* (1920) by ROBERT FLAHERTY. The released version was recorded at Bolic Sound, Inglewood, May-June, 1973.

Nap Time

Album: *Everything Is Healing Nicely* (1999)

Documentary recording from rehearsals with Ensemble Modern in July, 1991. This is a tranquil and meditative piece with alphorn as a solo instrument. The title is by Todd Yvega.

"Nap Time is a rare example of Zappa writing music in some other temperament (tuning system) than the standardized equal temperament, – just temperament, in this case. As alphorn is essentially an open pipe with no lateral openings, it produces only frequencies that are based on the overtone series of its fundament. The F-based just scale of alphorn is supported with the characteristic usage of slide whistle, another just-tempered wind instrument." (Composer Olli Virtaperko to the author, October 8, 2017)

Narhallamarsch SEE **Mainzer Narrhalla-Marsch** (Covers)

Nasal Retentive Calliope Music

Album: *We're Only In It For The Money* (1968) – *Lumpy Money* (2009)

A sound collage recorded at Mayfair and/or Apostolic Studios, July-October 1967. Zappa's description in sleeve notes: "An instrumental overture to a series of songs about people with strange personal habits, many of which happen to be my dearest friends." On *Lumpy Money* there is a mono mix of the same recording.

Nasty Rats (bootleg)

Nasty Rats Live 1981... (legitimate release 2017)

Natasha

Album: Officially unreleased

On July 22, 1969 at TTG Studios, Frank Zappa and Ian Underwood recorded a track entitled *Natasha*. There is no reason to believe that it was not a work by Frank Zappa. But it is still unclear, if *Natasha* was something we now know with another name or just an unreleased song. So far we have to hope for more documents, since probably even Greg Russo has not heard the recording. (Russo 2017, p. 106)

Naval Aviation In Art?

Album: *Orchestral Favorites* (1979) – *Boulez Conducts Zappa – The Perfect Stranger* (1984)

This composition was more or less ready in the beginning of 1970's, but the first recording was made at Royce Hall, UCLA, September 18-19, 1975. This is the version on *Orchestral Favorites*, *Läther* and *QuAUDIOPHILIAc* (4 channel version). In the score by Munchkin Music the copyright year is 1977.

Zappa made a new recording with PIERRE BOULEZ at IRCAM, Paris, January 10-11, 1984. This longer and in details different version has been released on *The Perfect Stranger* and *The Amazing Mr. Bickford*. Zappa gave this description on the sleeve notes: "Naval Aviation in Arts? shows a sailor-artist, standing before his easel, squinting through a porthole for inspiration, while wiser men sleep in hammocks all around him." During the 1975 Fall tour Zappa used to play this or *Pedro's Dowry* as an intro tape in the beginning of the concert and before the band started live playing. It is not known why Zappa picked just these tapes.

Navanax

Album: *Civilization Phaze III* (1994)

Zappa's description is this: "In a corner tableau, representing an old night club, a group of dancers, dressed as Jazzbo-pigs, pretend to perform something avantgarde, miming in bogus rock video style." According to Mike Keneally, the original title was *Thirty-Five*: "Frank giving the band sheet music for a song called "Thirty-Five", composed on the Synclavier, and IMPOSSIBLE to play. We got through almost one bar. It eventually became "Navanax" on *Civilization Phaze III*."

Ne Pas Deranger SEE **Furnished Singles**

Necessity

Album: *MOFO* (2006, 4CD)

Part of a interview with Nigel Leigh in BBC Late Show March 1993.

Ned Has A Brainstorm

Album: Officially unreleased

First line: Ha ha! Ned has a brainstorm!

This music was intended to be part of the *I Was A Teen-age Malt Shop* mini opera and it was recorded for the first time at Studio Z in 1964. Zappa re-named the music without words as *Toads Of The Short Forest*.

Ned The Mumbler

Album: *Beat The Boots III* (2009)

First line: I'm new at your high school

This music was intended to be part of the *I Was A Teen-age Malt Shop* mini opera and it was recorded for the first time at Studio Z in 1964 and released only 35 years later.

Negative Light SEE **N-Lite**

Nel blu dipinto di blu SEE **Volare** (Covers)

Nelda, baby, Nelda, baby, surf along with me SEE **Surf Along With Ned & Nelda**

New Brown Clouds, The SEE **The Adventures Of Greggery Peccary**

The New Maternity – VPRO Radio Piknik 1970 (legitimate release)

New World Order (N-Lite), The SEE **N-Lite**

The New World Order

Album: Officially unreleased

First line: Here's a phrase that makes me fry / Often used by Georgie-pie

This song text has been published only in *Zonx* (Zappa 1996, p. 638). The text is possibly about GEORGE BUSH Senior. The connection with the part of *N-Lite* by the same name is unknown since nothing is known about the possible music.

New York's Finest Crazy People

Album: *Baby Snakes Soundtrack* (2012)

A documentary segment, which was deleted from the first CD release of *Baby Snakes*.

Never On Sunday

Album: *The Lost Episodes* (1996) – *Paul Buff Presents The Pal And Original Sound Studio Archives, Vol. 11* (2010)

The story of *Take Your Clothes Off When You Dance* began in 1961, when an instrumental version of the melody entitled *Never On Sunday* was recorded at Studio Z with Frank Zappa (guitar), CHUCK GROVE (drums), CARONGA WARD (bass), Tony Rodriguez (alto sax), Chuck Foster (trumpet) and DANNY HELFERIN (piano). For the first vocal version (1963) see *Take Your Clothes Off* and for the standard version on *We're Only In It For The Money* see *Take Your Clothes Off When You Dance*.

Nice Concert, Nice People (bootleg)

Nifty (bootleg)

Nig Biz

Album: *The Dub Room Special* (1982) – *You Can't Do That On Stage Anymore, Vol. 3* (1989)

First line: I signed on the line, for seven long years

The text is about the ruthless exploitation of black r&b artists by the record companies in the 1950's. Also written out as *Nigger Biznis* this song was performed already October 31, 1981 in New York and released on *The Dub Room Special*. The longer version on *You Can't Do That On Stage Anymore, Vol. 3* was performed and recorded July 14, 1982 at Stadio Comunale, Palermo.

Nigger biznis SEE **Nig Biz**

Night Light (entry in the ASCAP database)

Night Of The Freak Mountain SEE **Billy The Mountain**

The Night Of The Iron Sausage, (bootleg)

Night Of The Iron Sausage

Album: Officially unreleased

This is probably a guitar solo, which Zappa planned to release on his unrealized double album *Zoot Allures /Night Of The Iron Sausage*. Zappa talked about this plan for Circus Magazine December 10, 1976, but did not want to give any details: "Let that be the title of mystery". Most likely Zappa released this solo later with another title on one of his guitar albums. Zappa used the expression "Night Of The Iron Sausage" also in some text renditions of *The Torture Never Stops*.

Night School

Album: *Jazz From Hell* (1986)

A Synclavier composition from 1986. An arrangement for piano and chamber orchestra was performed at Avery Fisher Hall, Lincoln Center, New York City, March 12, 1993 in a concert entitled "The Music of Frank Zappa". The piano soloist was LORIN HOLLANDER, and the arrangement was most likely done by JOEL THOME.

In 1987 Frank Zappa created an idea for a weekly TV series "Night School", but it was turned down by the executives of American Broadcasting Company (ABC). A few years later very similar programs like "The Rush Limbaugh Show" came popular. Zappa was ahead of his time, again.

Nihon-Seinenkan (bootleg)

Nine Types Of Industrial Pollution

Album: *Uncle Meat* (1969) – *Meat Light* (2017)

This music was recorded at Apostolic Studios, 1967-1968. On some vinyl and 8-track cassette releases the title has been *400 Days Of The Year*. On *Meat Light* there is a version containing only the guitar track not speeded up.

Zappa has explained the title, which has led people to think that Zappa was an early environmentalist: “The funny thing about that song title is that, at the time that it was put on *Uncle Meat*, there was no such thing as a concern over industrial pollution. It hadn’t even been brought up as a topic. I put that on that song just as a joke after driving through New Jersey.” (Marshall 1988).

Ninety-Six Tears SEE **Tiny Sick Tears**

Nite School SEE **Night School**

N-Lite

I. Negative Light – II. Venice Submerged – III. The New World Order – IV. The Lifestyle You Deserve – V. Creationism – VI. He Is Risen

Album: *Civilization Phaze III* (1994)

A very ambitious Synclavier composition with six subtitled parts. The sleeve notes explain the contents like this: “This dance shows the exterior world crushed by evil science, ecological disaster, political failure, justice denied, and religious stupidity. I. Negative Light: The left tableau is now a mad scientist’s laboratory. He has invented negative light and is murdering an assortment of caged animals with it. II. Venice Submerged: The centre tableau shows us dancers dressed as Venetian landmark buildings, vanishing beneath waves of childishly grinding ‘stage water’. III. The New World Order: The right tableau is a dark city with ragged citizens moving in lines from place to place, supervised by squadrons of uniformed ponies. IV. The Lifestyle You Deserve: The left tableau is now a courtroom. Pigs are suing each other and dragging away bags of money. V. Creationism: The centre tableau is now a cubistic collage of badly imagined Bible stories, including the Garden of Eden, Noah’s Ark, Sodom & Gomorrah, etc. Pig and Pony dancers re-enact these scenes, but interweave them, resulting in an incomprehensible finale. VI. He Is Risen: Jesus pops up in the middle of all this like a baffled jack-in-the-box. The dancers attempt to worship him, but he casts them away. After examining the mess they have made of his parables, he disposes of them with a holy hand grenade, and leaps into the piano.”

The premiere of this music from tape was heard in a *Yellow Shark* concert in 1992 with Zappa’s greetings through telephone: “I’m glad that everybody came, and I hope they will enjoy the premiere of N-Lite.”

No Bacon For Breakfast Vol. 1 & 2 (bootleg)

No commercial potential SEE **Return of the Son of Monster Magnet**

No Commercial Potential

Title for a three-disc box release plan in 1968. Most of the music was used on *Uncle Meat*, but the title was too good to be forgotten. It has been used in bootleg releases and also by Rykodisc, who released a promo collection by that name in 1995.

No Guitar Jam (entry in the ASCAP database)

No Heart SEE **I Ain’t Got No Heart**

No Mandolin Jam (entry in the ASCAP database)

No Matter What You Do

Album: *‘Tis The Season To Be Jelly* (1967)

First line: I could be a slave for the rest of my life – No matter what you do, can’t hide my love for you

This is basically the same music as in *All Night Long* that Zappa gave to The Animals for their album *Animalism* (1966) with new lyrics and combined with quotes from symphony no. 6 by PYOTR TCHAIKOVSKY, performed and recorded at Konserthuset, Stockholm, September 30, 1967. Collectors and traders of concert tapes have used the title *I Don’t Care How You Treat Me* as well.

No matter what you do, can't hide my love for you SEE **No Matter What You Do**
No more credit from the liquor store SEE **Advance Romance**

No More Mr. Nice Girl

(L. Shankar & Frank Zappa)

Album: *Touch Me There* (Shankar, 1979/1992)

A rare joint composition by Shankar and Zappa, recorded at Advision Studios, London c. 1979.

No. No. No.

Album: *Cruising With Ruben & The Jets* (1968)

First line: Boppa dooaydoo. No no no, no no no no-o-o-oo-oh, makes me cry to see your go-o-o-oo-oh

The basic track was recorded at Apostolic Studios, NYC, 1968 with Frank Zappa playing all instruments.

The title of this harmless song has been written both with and without the dots.

No Not Now

Album: *Ship Arriving Too Late To Save A Drowning Witch* (1982) – *Thing-Fish* (1984)

First line: No, not now! / Wooo! Looka-dat! A big ol' truck, 'n a box uh NODOZ

Song about a truck driver pondering his confusing sex affairs while driving the string beans to Utah. It was recorded at UMRK, c. late 1981- early 1982. On *Thing-Fish* the music is the same track with overdubs (new lyrics), and on *Won Ton On* with the lyrics reversed.

No Question! (bootleg)

No Regrets SEE **America Drinks**

No Waiting For The Peanuts To Dissolve

(Lowell George, Frank Zappa & Bunk Gardner)

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

Performed in *Trouble Every Day* at Thee Image, Miami Beach, Florida, February 7-9, 1969, this track contains two guitar solos – first Lowell George, then Frank Zappa – and then Bunk Gardner with his tenor sax. There is some talking in the end of the track and that's where Zappa took the title from.

Zappa did not share the composing credits with Lowell George and Bunk Gardner, but since this is just three independent solos in a row on one chord, I have added their names.

No. 4 SEE **Exercise #4**

No. 6

Album: *Prophetic Attitude* (Le concert impromptu, 1997)

The music is a part in *Jumbo Go Away*, but used by Zappa as an independent composition as well. Zappa's name for these kind of flexible elements was "insertion units". (Barrow 2016, p. 62)

Munchkin Music has been selling it as an arrangement for wind quintet (MQ 006) and that is the instrumentation of Jean-Michel Bossini's arrangement on *Prophetic Attitude*.

These titles "No. 6" to "No. 10" seem to be just working titles generated from the catalog number by Munchkin Music. These untitled compositions need obviously more research work.

No. 7

Album: *Music By Frank Zappa* (Omnibus Wind Ensemble, 1995)

This arrangement for eight wind instruments, double bass and percussion by LARS-ERIK LIDSTRÖM is probably based on the keyboard composition Munchkin Music has been selling (M7 025). According to unverified information Zappa could have played this in 1978 tour rehearsals.

No. 8

Album: Officially unreleased

Munchkin Music has sold this one as a keyboard composition (M8 026). According to some Zappa researchers it could be a part of *Fembot In A Wet T-Shirt* on *Joe's Garage* Act I.

No. 9

Album: Officially unreleased

This is probably an arrangement of *Outside Now* for keyboard or harp, sold by Munchkin Music (M9 027 and M9 028).

No. 10

Album: Officially unreleased

Munchkin Music has sold a harp composition or arrangement by this name (M9P 028).

None Of The Above

Album: *The Yellow Shark* (1993) – *Everything Is Healing Nicely* (1999) – *Beat The Boots III* (2009)

This composition for a string quartet or quintet was premiered April 19, 1985 by Kronos Quartet at Schoenberg Hall, University of California and released on *Beat The Boots III*. Album *The Yellow Shark* contains the part three renamed *III Revised* and part 1 or 2 as a normal quartet version, recorded September 1992. On *Everything Is Healing Nicely* the music, recorded in Los Angeles, July 1991 and Frankfurt, July 1992, has been revised and re-titled as *None Of The Above (Revised & Previsited)*.

Zappa comments the title in liner notes of *The Yellow Shark*: "It got the title because I didn't think that it fell into the normal descriptive orbit of what string quartet or string quintet music is supposed to be." In the same liner notes Peter Rundel gives an interesting insight to the practicing methods of Zappa, who insisted the classically trained musicians to not just play a note but also "style it".

None Of The Above (Revised & Previsited) SEE **None Of The Above**

Non-Foods (bootleg)

Norwegian Jim

(Composed by John Lennon & Paul McCartney, some new words by Frank Zappa)

Album: Officially unreleased

Yet another attack on televangelist Jimmy Swaggart. Zappa wrote the new text during a 1988 tour rehearsal. The original music of *Norwegian Wood* is quite faithfully realized, Zappa only changed the words.

Norwegian Rhapsody (bootleg)

Nose For Note (bootleg)

Not Again SEE **The Ocean Is The Ultimate Solution**

Not Just Another Zappa Record (bootleg)

Nothing Succeeds Like Success (bootleg)

Now believe me when I tell you that my song is really true SEE **Let's Make The Water Turn Black**

Now I see I've should've run like a rabbit SEE **Falling In Love Is A Stupid Habit**

Now I'm here to tell you my life story SEE **Lisa's Life Story**

Now That's Underground

Talking segment in the movie *Uncle Meat* (*The Mothers Of Invention* Movie).

Now You See It – Now You Don't

Album: *Tinsel Town Rebellion* (1981)

Zappa's guitar solo in *King Kong* at Southern Illinois University, Carbondale, November 15, 1980.

Nowhere Riff, The SEE **I Come From Nowhere**

NRO Live (tribute release)

Nullis pretii SEE **Return Of The Son Of Monster Magnet**

Nullis pretti SEE **Return Of The Son Of Monster Magnet**

Number Four SEE **Exercise #4**

Number Six SEE **No. 6**

Number Seven SEE **No. 7**

Number Eight SEE **No. 8**

Number Nine SEE **No. 9**

Number Ten SEE **No. 10**

A Nun Suit Painted On Some Old Boxes

Album: *200 Motels* (1971)

First line: Why don't you strap on this here bunch of card board boxes

Part 9 in the set *The Pleated Gazelle*.

Nuns In Frozen Heaven

Name for *Duck Duck Goose* on bootleg *Leatherette*.

NYC Audience

Album: *Halloween* (2003)

Documentary recording from a Halloween weekend concert in New York 1978. It is basically just the audience making noise and the band tuning the instruments.

N.Y.C. Halloween Audience

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

Documentary recording from The Palladium, October 31, 1981. It is followed by *The Illinois Enema Bandit*.

NYC & London SEE **Warts and All**



O, In The Sky SEE **Oh, In The Sky**

Objects

Album: *MOFO* (2006, 4CD)

Documentary recording during the *Freak Out!* sessions March 11, 1966 with Frank Zappa giving Kim Fowley advice how to get the people to sing and recite in unison by hand signals.

Obscenity is a legal term SEE **Kill Ugly Radio Some More**

Occam's Razor

Album: *One Shot Deal* (2008)

Zappa's guitar solo in *Inca Road* at Rhein-Neckarhalle, Eppelheim, March 21, 1979. Zappa used a shorter version of the same solo in *On The Bus*.

The Ocean Is The Ultimate Solution

Album: *Sleep Dirt* (1979)

This is just Frank Zappa (guitar and synthesizer), Patrick O'Hearn (double and electric bass) and Terry Bozzio (drums) recorded at The Record Plant c. 1976. On bootleg *The Lone Ranger* the title is *Not Again*.

Terry Bozzio was interviewed by Andrew Greenaway in 1992, when Frank Zappa was still alive. His story about the genesis of this tracks gives some extra information: "Yeah, actually what happened was me and DAVE PARLATO and Frank jammed at the Record Plant for about thirty-five minutes – filled up two reels of tape. Zappa, out of all that material, edited it down to about thirteen minutes. He played it on a really interesting Fender 12-string that had a Barcus Berry in the neck. He had the bottom strings turned to Major 7ths... I think he had every string tuned to a different interval, so it was like a Major 7th then a Minor 7th. The next ones were, you know, a tri-tone Major 3rd and a Minor 3rd. He had the low strings panned left and the high strings panned right and the Barcus Berry panned centre; he had this glass-shattering 12-string sound, it was really unique. Se we just jammed. (Greenaway 2017, p. 47) According to Bozzio, Patrick O'Hearn was only later put to studio to dub the bass part and Zappa laid down some electric guitar soloing – and obviously some synthesizer as well, since the liner notes so say. So what we hear on *Sleep Dirt*, it never happened in the same place at the same time and Dave Parlato's bass is not there to be heard.

Oddients

Album: *Imaginary Diseases* (2006)

Band improvisation at Forum, Montreal, October 27, 1972. The title is not necessarily authentic.

Odds And Ends (bootleg)

The Official Mothers Of Invention Bootleg Album

Zappa planned this release to get rid of the contract with Warner Brothers. In August 1971 Zappa told Deny Walley that the title would be *The On The Road Album*. Nothing came from this plan, but eventually Zappa released most of the material on *Playground Psychotics* and *You Can't Do That On Stage Anymore, Vol. 6*.

According to unverified information the original plan contained the following tracks, mostly as longer versions that were released in the end: *You There, With The Hard-on! – Here Comes The Gear, Lads – The Living Garbage Truck – A Typical Sound Check – This Is Neat – The Motel Lobby – Getting Stewed – The Motel Room – Don't Take Me Down – The Dressing Room – Learning Penis Dimension – Diphtheria Blues – The M.O.I. Anti-smut Loyalty Oath – Easy Meat* (early version, not officially released) – *There's No Lust In Jazz – Don't Eat There* (without *A Pound For A Brown*) – *Playground Psychotics – The London Cab Tape – It's A Good Thing We Get Paid To Do This – He's Watching Us – Jeff Quits*.

Oh God! Little right there! SEE **Skweezit Skweezit Skweezit**

Oh, In The Sky

Album: *Beat The Boots III* (2009) – *Road Tapes, Venue #1* (2012)

First line: Ooh, in the sky

The Mothers of Invention performed this song in concerts, but it was not released during Zappa's life time. The title is sometimes written *O, In The Sky* and *In The Sky*. The performance on *Beat The Boots III* was recorded at BBC, October, 1968, the one on *Road Tapes, Venue #1* at Kerrisdale Arena, Vancouver, August 25, 1968.

Oh, Jelly roll gum drop, got my eyes on you SEE **Jelly Roll Gum Drop**

Oh me, oh my, lonely spider wanna die SEE **Hunchentootin' Blues**

Oh No

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

The title *Oh No* refers here to the instrumental music we know from *Lumpy Gravy*, where it appears twice as no. 3 and no. 9 (entitled *Oh No Again*) of the first part. These were recorded at Capitol Studios, Hollywood, February-March 1967. On *Lumpy Money* there is the very different mix Zappa made at UMRK in 1984 (especially the drumming by Chad Wackerman and bass by Arthur Barrow differ much from the original).

Oh No Again SEE **Oh No**

Oh No (Dietmar Bonnen)

The German composer and pianist DIETMAR BONNEN released a CD-EP *Oh No* in 1994. The arrangements for a small band (piano, guitar, violin/viola, vocals) were probably done by Bonnen. Among the seven Zappa compositions there is also the world premiere recording of *Waltz For Guitar* (1958). The performers are Dietmar Bonnen (piano and vocals), ERNST GAIDA-HARTMANN (guitar), MANFRED NIEHAUS (violin and viola) and CONSUELO SAÑUDO (vocals).

Oh No (I Don't Believe It)

Album: *Weasels Ripped My Flesh* (1970) – *Make A Noise Here* (1991) – *Unmitigated Audacity* (1991) – *A Token Of His Extreme Soundtrack* (2013) – *Road Tapes Venue #3* (2016)

First line: Oh no, I don't believe it

This original vocal version of *Oh No* was recorded at Apostolic Studios, NYC, October 1967. There are about four other releases of the vocal version: on *Road Tapes Venue #3*, recorded at Tyrone Guthrie Theater, Minneapolis, July 5, 1970, on *Unmitigated Audacity*, recorded at Notre Dame University, South Bend, Indiana, May 12, 1974, on *A Token Of His Extreme Soundtrack*, recorded at KCET Sound Stage B, Los Angeles, August 27, 1974 and on *Make A Noise Here*, recorded at Wembley Arena, London, April 19, 1988 and at The Ahoy, Rotterdam, May 3, 1988.

This is one of the very few songs that were first release by someone else but Frank Zappa. THE FRATERNITY OF MAN, with former Zappa guitarist Elliot Ingber, released their album *The Fraternity Of Man* in June 24, 1968. The album included a cover version of *Oh No (I Don't Believe It)*.

Oh No! ... Just Another Frank Zappa Memorial Barbecue (tribute release)

Oh No! Not Jazz! (tribute release)

Oh-Umm

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991.

Oh, what we have here SEE **Dear Jeepers**

Oh yeah! She was a fine girl! SEE **Fine Girl**

Oh! You startled me! SEE **Can I Help You With This Dummy?**

Okay To Tap Dance SEE **Help, I'm A Rock**

Okie Dokie (entry on Zappa's MUST RECORD list)

The Old Curiosity Shoppe

Album: *Finer Moments* (2012)

This performance was recorded at Auditorium Theater, Chicago, May 21, 1971. Zappa planned it for the double album *Just Another Band From L. A.* Ian Underwood's alto saxophone and Zappa's guitar playing are in main roles.

Old Masters

Zappa released his early albums as three *Old Masters* boxes during 1985-1987. Boxes one and two contained a *Mystery Disc*, and also a promo album *The Old Masters Box Sampler* was released. Reception of these boxes was contradictory, since Zappa had decided to not only clean up the old master tapes but also replace bass and drum parts on *We're Only In It For The Money* and *Cruising With Ruben & The Jets* with new recordings by Arthur Barrow and Chad Wackerman. The reception was so negative that even Frank Zappa had to prepare CD version for the 1995 Rykodisc released from the original recordings.

Old Masters, The Box One (official release)

Old Masters, The Box Three (official release)

Old Masters, The Box Two (official release)

Olé, Marqueson (bootleg)

The Omen

According to some unverified information Zappa wrote this song in 1957 in Lancaster for his band The Blackouts (or Black-Outs). No real documents have been found.

OMORP

A CD-R promo of the *Lumpy Money* album, released January 21, 2009.

On The Beautiful Blue Danube SEE **An der schönen blauen Donau, op. 314** (Covers)

On The Bus

Album: *Joe's Garage* (1979)

Zappa's guitar solo in *Inca Roads* from Rhein-Neckarhalle, Eppelheim, March 21, 1979 with Central Scrutinizer overdubs. In Zappa's original libretto the title is *Toad-O Line*, but was changed on CD versions to *On The Bus*. The collectors and traders of concert tapes have found a quotation from *Hold The Line* by DAVID PAICH.

On the planet of the baritone women SEE **Planet Of The Baritone Women**

On The Road Album SEE **Official Mothers Of Invention Bootleg Album**

On Women

Probably a talking section on bootleg *Uncle Frankie's Prime Pork Cuts Volume One* from the concert September 1, 1984 at Saratoga Performing Arts Center.

Once Again, Without The Net

Album: *Guitar* (1988)

Zappa's guitar solo in *Let's Move To Cleveland* at Arlene Scheitzer Theatre, Portland, December 20, 1984.

Once Upon A Time

Album: *You Can't Do That On Stage Anymore, Vol. 1* (1988)

First line: Once upon a time, way back a long time ago

Introduction part of *Divan* suite before *Sofa #1*. This is mostly talking and some singing over a riff. The recording was done at Rainbow Theatre, London, December 10, 1971.

Once upon a time (it was in Albuquerque, New Mexico) SEE **Jazz Discharge Party Hat, The**
Once Upon A Time SEE **Kill Ugly Radio Some More**

One For Parker Army

Album: Officially unreleased

On March 12, 1966, The Mothers Of Invention were at TTG Studios and recorded four tracks, of which nothing more is known about *One For Parker Army* and *Since Cisos*. The other two were *Help, I'm A Rock* and *Return Of The Son Of Monster Magnet*. (Russo 2017, p. 58) Unfortunately we just have to assume that we are dealing with compositions by Frank Zappa here, since no documents are available. According to Greg Russo, these titles might also be virtual names for some unused improvisations to make the Musicians Union happy. (Russo 2014, p. [61])

One Man – One Voice SEE **One Man – One Vote**

One Man – One Vote

Album: *Frank Zappa Meets The Mothers Of Prevention* (1985)

A Synclavier composition, recorded at UMRK, c. 1985. It was at first only on European album releases. The title is sometimes spelled incorrectly *One Man – One Voice*.

One More Time For The World Some More (tribute release)

One 'n one is eleven! SEE **Dickie's Such An Asshole**

One Of A Kind

(Frank Zappa & Gyula Babos?)

Album: Officially unreleased

Frank Zappa visited Hungary and played with guitarist Gyula Babos and his band (János Egri, bass, Béla 'Szakcsi' Lakatos, keyboard and Imre Kőszegi, drums) at Taban Jazz Festival, Budapest, June 6, 1991. A very rare bootleg *My Gypsy Friend* (Stink Foot Disc SFD CD 010) contains two long improvisations from this concert, in which *Glare Gipsys* is from the encore and *One Of A Kind* is from the main program. It is not known if the titles are by the bootleggers, Babos or Zappa.

One Shot Deal (official release)

One Size Fits All (official release)

On Stage With Zappa (bootleg)

On The Throne Of Saturn SEE **Loki (The Thrones Of Saturn)** (Covers)

One, two, buckle my shoe SEE **America Drinks**

Ontario Slime (bootleg)

Ooh the way you love me, lady SEE **Magic Fingers**

Ooh, in the sky SEE **Oh, In The Sky**

Ooo-ooo do you like my new car? SEE **Daddy, Daddy, Daddy**

Opening Night Party At Studio Z

Album: *Mystery Disc 1* (1991/1998)

Sound collage from the opening party at Studio Z August 1, 1964.

Opera, The SEE **The Groupie Opera**

Operation Desert Storm SEE **Elektronik Muzik**
Oppopoppa (bootleg)

Oppåpoppa

A Swedish television series, which was dedicated to the concert of The Mothers Of Invention at Skansen in August 21, 1973. Usually the Swedish title is misspelled “Oppopoppa”. The aired concert included a long version of *Kung Fu*, released on *Piquantique*.

Optional Entertainment (bootleg)
Opus 1 SEE **Francesco Zappa**
Opus 4 SEE **Francesco Zappa**

Opus 5

Album: Officially unreleased

This composition was performed at the Little Theater, Mount St. Mary’s College, Los Angeles, May 19, 1963. The original composition was for a piano, tape recorder and four orchestras, but only a short section of it (1 minute 40 seconds) has been released as *Mount St. Mary’s Concert Excerpt* on *Lost Episodes*. Some bootlegs have offered much more, e.g. parts *Piano Pieces From Opus 5* and *Two Fragments Of The Prepared Tape To Be Used In Opus 5*, which Zappa wanted to perform separately to give the audience a better understanding of them. Neither is mentioned in the official booklet, but obviously the “Piano Piece” was performed instead of *Variable I For Any Five Instruments*.

Oracle (tribute release)

Oral Sex At Gunpoint

Album: Officially unreleased

A Synclavier composition with same samples as *Porn Wars* on cassette *Resolver + Brutality*. There is also the version *Oral Sex At Gunpoint (Manix Mix)* on the same cassette.

The Orange County Lumber Truck

Album: *Weasels Ripped My Flesh* (1970) – *Road Tapes, Venue #1* (2012)

This composition combines several musical themes and improvised sections and Zappa performed it through his whole career. The premiere was probably in September-October 1967 in Europe and the last time during the 1988 tour. Earliest known recording is the one on *Road Tapes, Venue #1* (August 25, 1968, Vancouver), when Zappa introduces the music like this: “We’d like to perform for you now a tune known to the civilized world as ‘The Orange County Lumber Truck,’ which in reality is nothing more than a cheesy bandstand medley of instrumental themes from some of our recent smash flop recordings.” The version on *Weasels Ripped My Flesh* was recorded sometime in 1969. All the released performances are a little bit different and sometimes paired with *Oh No*. According to Greg Russo, the song was originally known as *F Sharp*. (Russo 2017, p. 87)

In the concert at Olymphen, Lund, October 3, 1967 Zappa made some strong political statements while introducing this song: “California is a place in the United States where all the real estate people went to make a lot of money. California was probably a very nice place before the real estate agents moved in. (...) They cut it into a bunch of little pieces and built cheap ugly houses on them, and rented the houses to a lot of cheap, ugly people. (...) They went on to other parts of California, bought the property, cut it up into little pieces, built cheap ugly houses, and on and on and on. Till they finally reached Orange County. In Orange County not only did they build cheap ugly houses, but they built the headquarters for a thing that they call the John Birch Society [which] is a Nazi-friendly organization in the United States that burns books with a smile. And that’s the story of the song. No you can go to sleep.” (Transcript in Parker 2007a)

Orchestral Favorites (official release)
Orchestral Rarities 1961-1986 (bootleg)

Original Duke Of Prunes

Album: *Mystery Disc 1* (1991/1998)

This is the early version of *Duke Of Prunes* extracted from the soundtrack of *Run Home, Slow* that was recorded at Art Laboe's Original Sound Studio c. 1964.

The Original Group

Album: *MOFO* (2006, 4CD)

Part of a interview with Nigel Leigh in BBC Late Show March 1993.

Original Mothers At The Broadside Pomona SEE **Louisiana Blues** (Covers)

Original Mothers At The Fillmore East

Album: *Mystery Disc 1* (1991/1998)

A short snippet from the concert at Royal Festival Hall, London, October 25, 1968 (early show).

Original Mothers of Invention, The SEE **Artisan Acetate**

Original Mothers Rehearsal

Album: *Mystery Disc 1* (1991/1998)

Documentary recording of The Mothers of Invention rehearsing at Seward St. Studio, Los Angeles early 1966.

Orrin Hatch On Skis

Album: *Guitar* (1988)

Zappa's guitar solo in *Ride My Face To Chicago* at Sunrise Musical Theater, Fort Lauderdale, Florida, November 30, 1984, late show. The solo is on the CD version only.

It is not known if the title "means" something. In 1980's ORRIN HATCH was not yet the major political actor he later became, but a comer in politics and a part-time musician with Mormon background. Maybe Zappa just found the idea of a person like Hatch on skis funny enough for a guitar solo title.

Other People SEE **Mother People**

Our Bizarre Relationship

Album: *Freak Out!* (1966)

This is PAMELA ZARUBICA talking about her life as the nanny of the Zappa family in late 1960's.

Our Man In Italy (bootleg)

Our Man In Nirvana (semiofficial release)

Our Man In Nirvana

Yet another unrealized album plan from 1967. The plan contained the music that later became *We're Only In It For The Money* combined with stage shows by Lenny Bruce. This is also a bootleg title, one of those Zappa released on *Beat The Boots II*.

Out in Cucamonga, many years ago SEE **Cucamonga**

Out you go out, so far out, you do the Mud Shark SEE **Mud Shark, The**

Outrage At Valdez

Album: *The Yellow Shark* (1993)

This is the short arrangement (3'27) for chamber orchestra that Zappa made for *The Yellow Shark* performances using the original soundtrack for movie *Alaska: Outrage At Valdez* by JEAN-MICHEL COUSTEAU. See also *The Valdez Score* for the original composition.

“It’s basically just a melody with simple accompaniment, but the melody is like a written-out improvisation. Again, you have a free, speech-like kind of melody. We had to work so hard on it because it’s written out in very, very complicated rhythmic relations.” (Conductor Peter Rundel in the liner notes)

Outrageous Muzic (bootleg)

Outside Now

Album: *Joe’s Garage* (1979)

First line: These executives have plooked the fuck out of me

Joe’s wistful song about the brutal prison life and the desire for the world outside the prison walls. The music was recorded at Hallenstadion, Zurich, April 1, 1979 and the guitar solo in *City Of Tiny Lites* at Rudi-Sedlmeyer Sporthalle, Munich, March 31, 1979 (early show). The solo was also released independently, see *Outside Now (Original Solo)*. On bootleg *Mother Universe* the title is *Outside Now Again & Again*. As for instrumental arrangements see *No. 9* and *Outside Now, Again*.

Outside Now, Again

Album: *Boulez Conducts Zappa – The Perfect Stranger* (1984)

This Synclavier version, recorded at UMRK, February-April 1984, is based on *Outside Now*, but it is not identical with it. Zappa described the background story like this: “Outside Now, Again shows the entire cast in an endless soup line. This pitiful sustenance (dished out by people dressed to look like grant-givers from the National Endowment For the Arts) is perfectly suited to minimalist choreography.”

Outside now again & again SEE **Outside now**

Outside Now (Original Solo)

Album: *Guitar* (1988)

Zappa’s guitar solo in *City Of Tiny Lites* at Rudi-Sedlmeyer Sporthalle, Munich, March 31, 1979 (early show). Zappa used the solo also to create the song *Outside Now*.

Over-Nite Sensation (official release)

Overture SEE **Semi-Fraudulent/Direct-From-Hollywood Overture**

Overture (The Yellow Shark)

Album: Officially unreleased

This majestic opening of the concert at Alte Oper, Frankfurt, September 19, 1992, combines Ensemble Modern and some Synclavier samples from July 1992. The collectors and traders of concert tapes have found out that parts of the music come from *The Valdez Score* (composed 1990) and that Zappa used later the material of the *Overture* in *Dio Fa*. Be that as it may, but Zappa omitted this *Overture* from *The Yellow Shark* album. What is even more unbelievable, The Zappa Family Trust has not yet released it separately or as part of the whole concert, though the unofficial recordings of the television broadcastings have been circulating and giving us the possibility to hear the whole Yellow Shark concert without omissions.

Overture To A Holiday In Berlin

Album: *Burnt Weeny Sandwich* (1970)

Introduction to *Holiday In Berlin*, *Full Blown*, recorded c. 1968-1969. The out of tune playing was not an accident: "The band was playing deliberately out of tune to get that Fifties feeling." (Miles 1993, p. 47)

Overture to Uncle Sam

Album: *Frank Zappa For President* (2016)

The released Synclavier version was recorded at UMRK in 1993 by Frank Zappa. It was meant to be the overture of the opera *Uncle Sam* that Zappa was planning for Milano's La Scala. The premiere of it as an orchestral composition was in Berlin July 14, 2007 (Radialsystem), when ASCOLTA ENSEMBLE performed it as an arrangement by Andrew Digby and Hubert Steiner together with *Samba Funk* and some older compositions.



P

Pachuco Gavotte

Album: *Dance Me This* (2015)

A rhythmically complex Synclavier composition, recorded at UMRK, c. 1991-1993.

Packard Goose

Album: *Joe's Garage* (1979)

First line: Maybe you thought I was the Packard Goose

The song is an attack against the rock and roll critics by Joe, the obvious *alter ego* of Frank Zappa himself. The song was written in 1975. In October 29, 1975 at Palace Theater, Waterbury (late show) Zappa sang the song's melody over a variation of the *Any Downers?* vamp with words that were a little different but the message already the same as in the 1979 rendition. He did recite the lyrics in other concerts as well.

The text contains the famous philosophical crystallization ("Information is not knowledge – Knowledge is not wisdom – Wisdom is not truth – Truth is not beauty – Beauty is not love – Love is not music – Music is the best") declared by the vision of Mary, Joe's former delight. This section has been subtitled in the libretto as *Voice Of Mary's Vision*. Earlier this part was performed together with *Black Napkin*. The earliest and still unreleased version of the text contains two more lines and the refrain They go to the party just to chew on the cheese / Hey Joe, who did you blow? / Fuck all you writers with a pen in your hand. The released version was recorded at Village Recorders, LA, April 1979.

Paladin Routine

Album: *Freaks & Motherf*#@%! (1970)*

This is a short "play" on stage by Mark Volman (narrator), Jeff Simmons (Hey Boy) and Howard Kaylan (Paladin), recorded at Fillmore East, November 13, 1970. The name "Paladin" is probably referring to the song *The Ballad Of Paladin* by JOHNNY WESTERN, RICHARD BOONE and SAM ROLFE in 1962. The song was used as the main theme of the television western show *Have Gun – Will travel* (1957-1963).

Palm City Rock

According to some unverified information Zappa wrote this song in 1957 in Lancaster for his band The Blackouts (or Black-Outs).

Palmdale Boulevard & Elsewhere (bootleg)

Pamplona SEE **Mo 'N Herb's Vacation**

Pandemonium (entry in the ASCAP database)

Panta From Brain Police Meets Frank Zappa

This compilation of previously released material came within a series of six, all released December 22, 1999. The selections were made by Japanese rock artists. This compilation was made by Panta, lead singer of the Japanese rock band Brain Police. Other albums in this series are *El-Malo Ryuichiro Yunoki & Shigekazu Aida Meets Frank Zappa*, *Yamamoto Seiichi, ATR, Hilah From Boredoms Meets Frank Zappa*, *Jun Shimoyama Ex The Roosters Meets Frank Zappa*, *Atsushi Yanaka from Tokyo Ska Paradise Orchestra Meets Frank Zappa* and *Sugizo Meets Frank Zappa*.

Panty Rap

Album: *Tinsel Town Rebellion* (1981)

The band is playing over a vamp from *Black Napkins*, Zappa is introducing the band and collecting female underclothing ("We are collecting underpants, and we are collecting brassieres, we are collecting small articles of feminine underclothing. We are making a quilt . . . really—trust me."), and all this was happening at Berkeley Community Theater December 5, 1980 (late show).

Zappa's panty gathering was executed in many concerts, and the loot was then sent to EMILY ALANA JAMES, who had volunteered to convert the clothing into a quilt. The finished artwork hangs in the Hard Rock cafe in Biloxi, Mississippi. If one looks closely, there's the queen of spades with Zappa's face.

Paolo Valley Girl Adaptation (entry in the ASCAP database)

Pappa Zappa (bootleg)

Paralipomeni Della Batracomiomachia (bootleg)

Paroxysmal Splendor

Album: *Chicago '78* (2017)

This is probably mostly improvised performance from the concert at Uptown Theatre, Chicago, September 29, 1978 (late show). The band is mixing together musical quotations from *Greggery Peccary*, *I'm A Beautiful Guy* and *Crew Slut*, the same riff as in *Bowling On Charen* and *The Sheik Yerbouti Tango*, *Cerisier rose et pommier blanc* by LOUIGUY and some guitar playing by Zappa. The title is most likely not authentic.

The Partially Answered Question

Talking segment that Zappa deleted from the final version of *Civilization Phase III*.

Party Scene From Mondo Hollywood

Album: *Mystery Disc 1* (1991/1998)

A short segment with The Mothers (Zappa, Collins, Estrada and Black) in documentary movie *Mondo Hollywood*, written, produced and directed by ROBERT CARL COHEN and released in 1967. Frank Zappa has a small cameo role as well. The original recording was done c. 1965.

Pa's Nose Fell Off at Breakfast, It Fell Right in Ma's Coffee and Displaced It (bootleg)

El Paso (bootleg)

El Paso Or Die (bootleg)

Passacaglia

Album: Officially unreleased – *The Artisan Acetate* (2008)

This short music with wind instruments was performed at Newport Jazz Festival, July 5, 1969 in two covers (*Louie Louie* and *Sunshine Of Your Love*). The title is by collectors and traders of concert tapes, as is the funny version *Passalaglia*. On *The Artisan Acetate* there is a recording of *Passacaglia* from a concert at Philadelphia Arena, March 2, 1969.

Passaic 1978 (bootleg)

Passalaglia SEE **Passacaglia**

Paul Buff Presents The Pal And Original Sound Studio Archives 1-20 (legitimate releases)

Peaches En Regalia

Album: *Hot Rats* (1970) – *The Frank Zappa AAAFNRAA Birthday Bundle 2011* (2011)

According to Zappa, this is one of his undisputed classics: "Peaches is a classic; it's probably the ultimate across-the-board Frank Zappa song of all time. It's the only thing I've never heard anybody say they don't like it." (Stix 1986). The original version was recorded in Los Angeles, August-September 1969. Probably the first live performance of the future classic was at Bridges Auditorium, Pomona College, Claremont, May 18, 1971. On the 2011 net release the composition has been renamed as *Peaches* (*Vienna 88*), obviously since it was recorded at Stadthall, Vienna, May 8, 1988. Munchkin Music has published an anonym arrangement for orchestra in 2000.

Dweezil Zappa has constructed a version of his own of this classic for his album *Go With What You Know* (Zappa Records 2006). His version contains unused material from the original recording session (there is e.g. a 10 minutes long jamming part in the middle that Zappa did not use) and adding some overdubs by himself. The result is in places quite different.

Peaches (Vienna 88) SEE **Peaches En Regalia**

Peaches III

Album: *Tinsel Town Rebellion* (1981)

This quite different version of *Peaches En Regalia* was performed and recorded at Hammersmith Odeon, February 18-19, 1979, early and late shows. In the end Zappa is having fun with Warren Cuccurullo, who must play some slicks imitating “great Italians” like Conlon Nancarrow, Al Di Meola and ALVIN LEE. This performance includes quotations from *Wooly Bully* by DOMINGO SAMUDIO and traditional melody *Calabrian Tarantella*.

CONLON NANCARROW – not a bit Italian – and his work with the pianola have often been seen as the predecessors of Zappa’s Synclavier work. Frank Zappa did not agree: “Not completely. Certainly there’s a huge influence, conceptually, in what Nancarrow did. In fact, when Nancarrow was in southern California, I tried to get him to come over, so I could demonstrate the machine to him, because here’s a guy who pioneered a type of sequencer music, using a player piano, but it’s a limited timbre. It’s only the sound of that one instrument and I just thought that the way his mind works, if he would learn how to use the Synclavier, he would be able to hear all different kinds of things out of it, but I never got him to come over, and I doubt whether he’s ever gonna get into it, but, y’know, I have to tip my hat to him, certainly.” (Simms 1990)

The Peccary Project

According to David Ocker, who was working for Frank Zappa in his orchestral projects, Steve Vai had to transcribe some unreleased parts of *The Adventures of Greggery Peccary* and that Zappa planned to create an orchestral piece of these transcriptions called *The Peccary Project*. Unfortunately this project was never realized.

Pedro’s Dowry

Album: *Orchestral Favorites* (1979) – *The London Symphony Orchestra, Vol. I* (1983)

This is a composition for orchestra, but of course Zappa had a story behind it to be told to the audience. According to Zappa, Pedro is a rancid guy, who ransacks the lonely lady in her seaside house after a short love affair. Zappa has stated that the version on *Orchestral Favorites*, recorded at Royce Hall, UCLA, September 18-19, 1975, was arranged for a chamber orchestra, unlike the London Symphony Orchestra version, recorded at Twickenham Film Studio, London, January 12-14, 1983. Munchkin Music has offered both versions (MS 009 and MSC 009) and an arrangement for two pianos as well (MRPP 009). On bootleg *The Lone Ranger* the work is entitled *Jazz Improvisation Part 2*.

According to Art Jarvinen, while commenting *The David Ocker Internet Interview*, August 1998, Zappa asked him to make an arrangement of *Pedro’s Dowry* for a small group, seven at the end. Zappa liked the piano reduction Jarvinen had done and planned to record and release this band version as well. He came to listen to the rehearsals and even conducted a bit. Unfortunately Zappa was also negotiating with Kent Nagano and LSO at the same time and in the end did not want to use \$ 7000 for another version for a smaller ensemble. The score is hopefully in Jarvinen’s archive, maybe there will come a time for that as well.

During the 1975 Fall tour Zappa used to play this or *Naval Aviation In Art?* as a intro tape in the beginning of the concert and before the band started playing. It is not known why Zappa picked just these tapes.

Pee-Fee-Yatko SEE Peefeeyatko

Peefeeyatko

Documentary movie by HENNING LOHNER, aired for the first time October 10, 1991 (WDR 3, Germany). Lohner is concentrating in Zappa’s serious music and composing, not his life as rock musician. Composers like JOHN CAGE, Pierre Boulez, IANNIS XENAKIS and KARLHEINZ STOCKHAUSEN were interviewed for this release, Xenakis and Boulez together with Frank Zappa. The music contains familiar orchestral pieces like *Bogus Pomp* and *The Perfect Stranger*, but also a lot of Synclavier portions, mostly unidentified (e. g. *Excerptis Frank Zappæ Elektronik MuZik*). Also the title “Pee-Fee-Yatko – The Man And His Music” has been used.

Penguin In Bondage

Album: *Roxy & Elsewhere* (1974) – *Road Tapes, Venue #2*

First line: She's just like a Penguin in Bondage, boy-oy-oy-oy

The text is about bonding and subjection during sex. The version on *Roxy & Elsewhere* was recorded at Roxy, December 8-10, 1973 and at Auditorium Theater, Chicago May 5, 1974 (late show), but the premiere was in fact at Finlandia Hall, Helsinki, August 24, 1973 and this performance can be heard on *Road Tapes, Venue #2*. On bootleg *Instructional Wanking* (Düsseldorf, September 28, 1984) it is entitled *Shriek Hotel*. Zappa performed the song in numerous concerts between 1973-1988.

Penguin In Bondage (Swaggart Version)

Album: *The Best Band You Never Heard In Your Life* (1991)

First line: She's just like a Penguin in Bondage, boy-oy-oy-oy / The Swaggart flap

This version mocking televangelist Jimmy Swaggart was recorded at Mid Hudson Civic Center in Poughkeepsie February 23, 1988. In this case the mutation of the words is quite moderate.

Penguin In Bondage + The Little Known Story Of The Mothers Of Invention (semiofficial release)

Penis Dimension

Album: *200 Motels* (1971)

First line: Penis dimension is worrying me

The text is about the worries both men and women may have because of the size of their erogenous organs. The spoken parts contain quotes from *Candy* by TERRY SOUTHERN and MASON HOFFENBERG (published first in 1958 under the pseudonym "Maxwell Kenton"). The very graphic nature of the text was too much for Australia in 1972, and an instrumental version was also preferred at Hollywood Bowl September 10, 1972 and in London October 29, 2013.

The earliest known public performance of the song was at Pepperland, San Rafael, September 25, 1970. At this stage the song was sung to Lonesome Cowboy Burt. This is how Zappa introduced the song at Veteran's Memorial Stadium, Columbus, November 20, 1970: "Picture yourself a rock and roll musician in a randy band which is not as big as the Beatles touring around the United States and all the terrible dangers that would face a person in that situation. Picture this little band going into a White Castle burger store where they meet an offensive character who calls himself Lonesome Cowboy Burt. And let's face, the guy's a red-neck, OK? He's got five American flag stickers on his truck, all across the back of the rear window of his pickup truck. And he's got a pair of matched shotguns rack-mounted on the rear view. Licensed, of course, to kill. An American of the first order. Here's Cowboy Burt and he's standing in a White Castle hamburger place and we walk in and he says something to us like 'Is that a boy or a girl or a turkey?'. (...) We are forced to remind him that the origin of all his trouble is between his legs. That is to say an overwhelming concern for the size of his penis dimension and the ramifications thereof. (...) Anybody who doesn't like Rated material that has words like 'titties' and 'dick' and 'cock' and 'penis' and stuff like that had better leave immediately." (Transcript in Parker 2007b, p. 197)

Penis dimension is worrying me SEE **Penis Dimension**

Penis Mobile

A short part in the beginning of *Do You Like My New Car* in *200 Motels* deleted from the official soundtrack release.

Pentagon Afternoon

Album: *The Yellow Shark* (1993)

According to Frank Zappa's liner notes, "That's a tone poem. You just have to picture these guys, these dealers in death, sitting around a table in the afternoon in the Pentagon, figuring out what they're going to blow up now, who they're going to subjugate, and what tools they'll use. It ends with the sound of those cheap little plastic ray guns. And on stage, the rest of the Ensemble aims ray guns and kills the string quintet. And they all slump to the side in their chairs." The recording was done in September 1992.

Peon SEE **Chronicle**

People Think That Groupies Are Such Dirty Girls

A bootleg name for some parts of *200 Motels*.

Percussion Insert Session Snoop

Album: *MOFO* (2006, 4CD)

Documentary recording from the Freak Out! sessions at TTG Studios, March 12, 1966. This track was excerpted by Frank Zappa with the intention of using it in later projects, but the name is by Gail Zappa and Joe Travers.

Percussion Object 1 & 2

Album: *MOFO* (2006, 4CD)

Documentary recording from the Freak Out! sessions at TTG Studios, March 12, 1966. This track was excerpted by Frank Zappa with the intention of using it in later projects. It is hard to tell, if Zappa himself considered this or the previous entry *Percussion Insert Session Snoop* as compositions or just audio material. This one is – according to liner notes – a "FZ Edit", and yes indeed, there is something else but just background drumming. The name is again by Gail Zappa and Joe Travers.

The Perfect Stranger

Album: *Boulez Conducts Zappa – The Perfect Stranger* (1984)

According to Zappa the story behind this orchestral work is as follows: "In THE PERFECT STRANGER a door to door salesman, accompanied by his faithful gypsy-mutant industrial vacuum cleaner (as per the interior illustration on the Chunga's Revenge album cover), cavorts licentiously with a slovenly housewife. We hear the door bell, the housewife's eye-brows going up and down as she spies the nozzle through the ruffled curtain, the sound of the little bag of 'demonstration dirt' being sprinkled on the rug, and assorted bombastic interjections representing the spiritual qualities of chrome, rubber, electricity, and household tidiness. The entire transaction is being viewed from a safe distance by Patricia, the dog in the high chair."

Many Zappa experts believe that the following entry in *You Are What You Is Tour Factbook* (1981) under the heading "Has composed many works for orchestras of various sizes" refers also to *The Perfect Stranger*: "Ne Pas Deranger (work in progress commissioned by Pierre Boulez for his Ensemble InterContemporain)". The released version was recorded at IRCAM, Paris, January 10-11, 1984. The score contains a dedication "for Pierre Boulez" and copyright year is 1982.

The Perfect Stranger – Boulez Conducts SEE **Boulez Conducts Zappa – The Perfect Stranger**

Perhaps The Most Outrageous Bunch So Far SEE **Texas '73**

The Perpetual Hard-On (bootleg)

Persona Non Grata SEE **Sinister Footwear**

Personality (bootleg)

The Persuasions Sing Zappa SEE **Frankly A Cappella: The Persuasions Sing Zappa** (tribute release)

The Petit Wazoo (bootleg)

Petrouska (bootleg)

A Petulant Franzy (bootleg)

Phaze III SEE **Civilization Phase III**

Philly '76 (official release)

The Philostopher Speaks SEE **The Adventures Of Gregory Peccary**

The Phone Call

Album: *Joe's Corsage* (2004)

Anonym interview (maybe 1965), where Zappa tells, how the group got together: "They were working, uh... the lead singer Ray, the bass player Roy, and one of the drummers, Jim, were all working in a bar, in a small town in California, with some other players, and there was a fight between Ray and the guitar player they had at that time, and they needed a substitute guitar player and they called me up. I went down there, and I started working with 'em, and I thought it sounded pretty good." The band then starts playing *My Babe*, probably at The Broadside, Pomona.

Phoney Pony (entry in the ASCAP database)

Phyniox

Album: *Joe's Camouflage* (2014)

This composition was recorded twice (take 1 and take 2) in August 25, 1975 at Sunset Boulevard studios by a band that never performed in public: Frank Zappa, Denny Walley on guitar, Robert Camarena on vocals, Novi Novog on viola and keyboards, Napoleon Murphy Brock on tenor sax, Roy Estrada on bass, Terry Bozzio on drums and ANDREW LEWIS on keyboards. According to Scott Parker the title is by Gail Zappa (Parker 2015, p. 60).

Piano

Album: *Dance Me This* (2015)

A Synclavier composition with piano samples, and reminding stylistically *Ruth Is Sleeping*. It was recorded at UMRK, c. 1991-1993.

Piano/Drum Duet

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

According to Zappa's liner notes: "This selection was originally performed as part of the 'Festival Hall Drama' in 1968. The orchestral themes formed the basis for the '200 Motels' score. This module has also been included in 'Bogus Pomp' (on the L.S.O. and Orchestral Favorites albums)."

The music is part V in *Bogus Pomp* and released also as *Like It Or Not* and *Redneck Eats*. In this version there are Ian Underwood on electric piano and Arthur Dyer Tripp on drums playing at The Ark, Boston, July 8, 1969.

Piano Pieces From Opus 5 SEE **Opus 5**

Pick Me, I'm Clean

Album: *Tinsel Town Rebellion* (1981)

First line: Why not come over? You'll meet my mother

The text, maybe based on a true story, is about an eager groupie with possible immigrant background persuading her good English and clean body (i.e. no venereal diseases). This release is a combination of performances December 5, 1980 at Berkeley Community Theater (early and late shows) and October 17, 1980 (Dallas Convention Center).

Picture yourself with a whore in New Orleans SEE **Louisiana Hooker With Herpes**

Piece #2 Of Visual Music For Jazz Ensemble And 16mm Projector

Album: Officially unreleased

Before the famous concert *The Experimental Music of Frank Zappa* at Mount St. Mary's College May 19, 1963, an Annual Contemporary Music Symposium was held at the same place May 4, 1963. One composition by Frank Zappa was performed, *Piece #2 Of Visual Music* from 1957. This concert was recorded by Carl Hagen for KPFK. Hagen has made a combination of these two concerts and the tape has been circulating, containing an introduction by Hagen with total duration of 61 minutes. *Piece #2* is almost 10 minutes long.

A Piece Of Contemporary Music

Album: *Road Tapes Venue #3* (2016)

The band is introducing their woodwind instruments and new ways of using them. The segment is probably mostly improvised, with a standard blues progression, a moment with *Caravan* and things like that. All this was happening at Tyrone Guthrie Theater, Minneapolis July 5, 1970 (late show) before the band starts a very out of tune version of *The Return Of The Hunch-Back Duke*.

Piece One SEE **Like It Or Not – Progress?**

Piece Two SEE **Progress?**

Pigmy Twilight SEE **Pygmy Twilight**

A Pig With Wings

Album: *Civilization Phaze III* (1994)

Zappa's liner notes give us the following vision: "While Jesus pretends to produce a guitar-like sound by manually strumming the giant piano strings, the left tableau (also reset to the Christmas position) is lit once again. Emerging from behind the tree like an ornamental angel, we see a large sow-like creature with angel wings, dancing clumsily." The composition was recorded at UMRK, 1991-1992.

Pigs And Repugnant (bootleg)

The Pigs' Music

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991 with some Synclavier music.

Piknik

A VPRO-TV documentary that was aired June 18, 1970. There were two segments, 55 and 45 minutes, which showed Zappa at home, in the studio and in live performances.

Pillie The Wimp

A "funny" bootleg title for a long improvisation July 25, 1970 at Riviera Festival, Valbonne, Antibes.

Pink Elephants Never Cry (But They Sure Screw Like Hell) (bootleg)

Pink Floyd Meets Frank Zappa (bootleg)

Pink Napkins

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *Black Napkins* February 17, 1979 at Hammersmith Odeon.

Pinocchio's Furniture

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *Chunga's Revenge* December 5, 1980 at Berkeley Community Theater (early show).

Piquantique (1973) (semiofficial release)
Piquantique Sydney 1973 (bootleg)
Pixel Dust (bootleg)

Planet Of My Dreams

Album: *Them Or Us* (1984)

First line: The planet of my dreams: The Earth, my Earth!

A song from the musical *Hunchentoot*. The instrumental basic track was recorded at Caribou Ranch, Nederland, Colorado, December 1974, with some bass overdubs 1976, and vocal overdubs recorded at UMRK, c. 1982-84.

Planet Of The Baritone Women

Album: *Broadway The Hard Way* (1988)

First line: On the planet of the baritone women, they talk loud 'bout stuff they know

The text mocks the male brokers of Wall Street with their small purses (reference to *Walk Like An Egyptian* by THE BANGLES). The music quotes both *Teddy Bear's Picnic* by JOHN W. BRATTON and *Dance Of The Cuckoos* by MARVIN HATLEY. The released version was recorded at Music Hall, Cleveland, March 5, at Warner Theatre, Washington DC, February 5, and at Tower Theater, Upper Darby, February 12, 1988.

Plastic Factory SEE **Chronicle**

Plastic People

Album: *Absolutely Free* (1967)

First line: Plastic people, oh baby now, you're such a drag

"The insincere ass holes who run almost everybody's country are plastic people. References to Sunset Boulevard, Pandora's Bos, CIA and Laurel Canyon, all relate to the first youth riots in Los Angeles last year." (Zappa 1978) Zappa's melody exploits strongly *Louie Louie* by Richard Berry, but the result is original enough. The first released version was recorded at TTG Studios in November 1966, but a much earlier version (c. 1965) was released on *Joe's Corsage*.

Play Fast Forward

A promo collection of Zappa and other composers by some Hazard Chase Productions (Cambridge Corn Exchange OP333) in 1998. The release contains standard versions of *Dupree's Paradise*, *The Perfect Stranger* and *Get Whitey*.

Play Zappa (tribute release)

Playground Psychotics (official release)

Playground Psychotics

Album: *Playground Psychotics* (1992)

Documentary field recording from the beginning of 1970's.

Playing A Guitar Solo With This Band Is Like To Grow A Watermelon In Easter Hay

SEE **Watermelon In Easter Hay**

Plays Frank Zappa (tribute release)

Plays The Music Of Frank Zappa (tribute release)

Plays Zappa (tribute release)

The Pleated Gazelle

Album: *200 Motels The Suites* (2015)

This whole set, which Zappa had to cut for the soundtrack, was recorded in Los Angeles, October 23, 2013 and released in its original form.

Po-jama People

Album: *One Size Fits All* (1975)

First line: Some people's hot, some people's cold / The po-jama people are boring me to pieces

The released version was recorded between December 1974 and April 1975 at The Record Plant, and/or Caribou Ranch, Nederland, and/or Paramount Recording Studios. The world premiere of this song was at Kulturhuset, Gothenburg, September 25, 1974. It is interesting that Zappa did not say anything about the status of the song while introducing it to the Swedish audience. Quite often he did mention that the following performance is the premiere, but not in this case.

The openly nasty text is about Zappa's band members (he never revealed the band or the people, but most likely it was the 1973 band and more precisely Ruth Underwood, Georg Duke and Jean-Luc Ponty), who preferred not fooling around and producing funny raw material for Zappa. "I think the overall impact of THAT group would be that it was between pseudo-jazette and cranial. And the people who were in the band at that time – with a couple of exceptions – were genuinely boring people. I mean, I don't appreciate a band that likes to play chess in their off-stage hours. If you have to spend a lot of time with people who are interested in their chess boards and little card games and shit like that, it can drive you nuts." (Frank Zappa in *New Musical Express* April 17, 1976) "'I have had bands where everyone has been a reader. The most boring band I had was like that and ultimately led to the song 'Po-jama People'... engaging in intellectual, juiceless pursuits. I like to have guys on the bus who want to go out there and get laid.'" (Frank Zappa in "Frank Zappa" by Paul Colbert, *Musicians Only*, January 28, 1980)

Pojama Prelude SEE **Your Teeth And Your Shoulders And Sometimes Your Foot Goes Like This**

Police Car

Album: *Baby Snakes Soundtrack* (2012)

A documentary segment, which was deleted from the first CD release of *Baby Snakes*.

The Poodle Lecture

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

First line: In the beginning God made the light

Zappa's story about God's three mistakes (man, woman and the poodle) preceding *Dirty Love* in concerts. The released version was performed at The Palladium October 30, 1977 and one can find a little longer version of it on video release *Baby Snakes*. On some audience recordings the story is entitled *Poodle Rap*.

The origin of this routine goes back to November 3, 1975. Then, at Spectrum Theater, Philadelphia, Frank Zappa started to create this introduction to *Dirty Love*. "In this prototype version, Your Mom is fantasizing about an extra-terrestrial relationship with the family poodle while Your Dad is away at work. This will be expanded and developed in the near future, but this is the first clear attempt at what will become a standard stage piece for the next few years." (Parker 2015, p. 142)

Poodle Rap SEE **The Poodle Lecture**

Poofter's Froth Wyoming Plans Ahead

Album: *Bongo Fury* (1975)

First line: Poofter's Froth, Wyoming March Eleven Sixty-Seven

Zappa starts the released performance by explaining the text like this: "(...) we have a sort of a cowboy song we'd like to do for ya. This is a song that deals with the rapidly approaching 200th birthday of the United States of America, ladies and gentlemen! This is a song that warns you in advance that next year everybody is gonna try and sell you things that maybe you shouldn't ought to buy, and not only that, they've been planning it for years. The name of this song is (pardon me), 'Poofsters Froth Wyoming Plans Ahead'." All this was recorded live at Armadillo World Headquarters, Austin, May 20-21, 1975. The first public performance of the song was at Bridges Auditorium, Pomona College, Claremont, April 11, 1975.

"Poofster" was in 1960's Australia used as a very pejorative word for homosexuals, and later it has been used globally in the same manner. Frank Zappa surely knew this expression very well.

Poop Rock

Album: *MOFO* (2006, 4CD)

A short snippet from an interview with Zappa by Matty Biberfeld in summer 1967 (WRVR, NYC).

PooYeahrg

Album: *Meat Light* (2017)

This is Roy Estrada & Co yelling for thirty two seconds during the *Uncle Meat* sessions c. 1967-1968.

Pop History (bootleg)

Porn War Jam

Audience recording title for a segment between *Stolen Moments* and *What's New In Baltimore* in concert at Warner Theatre, Washington, February 10, 1988.

Porn Wars

Album: *Frank Zappa Meets The Mothers Of Prevention* (1985)

A collage of Synclavier samples and US senators talking to Committee on Commerce, Science and Transportation, September 19, 1985. The music was recorded at Apostolic Studios, 1967 (the piano people), UMRK, c. 1982-84 (*Thing-Fish* section and rock band track) and UMRK, c. 1985 (Synclavier parts). Zappa did not release *Porn Wars* in first European versions of the album, since he did not believe that anybody in Europe would be interested in politics of the United States of America.

Porn Wars Deluxe

Album: *Understanding America* (2012)

As the title says it, this is a deluxe version of *Porn Wars* with a lot of additional material (original 12'05 has more than doubled to 25'51). How much the result is by Frank Zappa is another question. According to the liner notes the concept of *Understanding America* was conceived and mastered by Frank Zappa c. 1991-1993, but it is unclear, if the *Porn Wars* is just a short version of *Porn Wars Deluxe*. The recordings cover anyway the years 1966 – 1985 and there are parts from several Zappa's own works like *Bow Tie Daddy*, *SEX, It Can't Happen Here*, *Brown Shoes Don't Make It*, *What's The Ugliest Part Of Your Body?*, *Who Are The Brain Police?* and *He Used To Cut The Grass*.

Portland Improvisation

Album: *Rollo / Portland Improvisation* (April 22, 2017, Zappa Records BPR 1230, single)

B-side of this Record Store Day special vinyl release of Zappa Records (*Rollo* on side A). This improvisation was performed and recorded September 12, 1972 at Paramount Theatre, Portland (late show) by the Petit Wazoo. It was mixed and edited by Frank Zappa at The Record Plant c. mid '70s.

The Portuguese Lunar Landing

Album: Officially unreleased

First line: It was a 'Portuguese Lunar Landing' / (Redondo Beach & all)

Zappa's band performed this song a couple of times during spring tour 1975 and usually it took 8 minutes to get the story told. It is also mentioned on a list made for the promotional use of 1981 *You Are What You Is* tour entitled *The Portugese Lunar Landing*, but it was probably performed only in rehearsals. The full text has been published in Zonx (Zappa 1996, p. 628). The premiere of the song was at Bridges Auditorium, Pomona College, Claremont, April 11, 1975.

Poor Suckers SEE **The Meek Shall Inherit Nothing**

Poot Face Boogie (bootleg)

Pop Giants Volume 27 (Brunswick 2911 537) (legitimate release 1973)

Pop History Volumes 4, 6, 7, 11, 14 (legitimate releases)

Porc-O The Magnificent SEE **Porko The Magnificent, El** (Covers)
Potential For Poetry (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Pound Bass & Keyboard Solo

Album: *Baby Snakes Soundtrack* (2012)

A segment, which was deleted from the first CD release of *Baby Snakes*.

Pound For A Brown

Album: *The Yellow Shark* (1993)

An arrangement for a chamber orchestra of *A Pound For A Brown (On The Bus)* and re-titled by Zappa. Recording was made in September 1992 in Europe. This shorter title has also been used on many other releases, and we must accept that Frank Zappa could not really decide, which one was better.

A Pound For A Brown (On The Bus)

Album: *Uncle Meat* (1969)

The history of this evergreen goes to year 1958. Zappa had composed his *The String Quartet*, which contained also this musical material. In concert performances the composed theme was regularly enhanced with a long improvisatory part and it was also the source of several fine guitar solos by Zappa.

The released version was recorded at Apostolic Studios, NYC, 1967-1968. Another track on *Uncle Meat*, *The Legend Of The Golden Arches*, is just a version of the same music. The title has been written with and without parentheses and also in short form *Pound For A Brown*.

The name of the composition comes from a bet between Jimmy Carl Black and Bunk Gardner. “Brown” (also “brown out” and “mooning”) here means showing your ass in public, and the bet applied for a brown on the bus in London. The audience of Royal Festival Hall, June 6, 1969 was given a full story about the general background of “brown” by Frank Zappa, who first describes the “cult” of surfers in California and then goes into details: “[Surfing’s] very thrilling and it gets you a lot of pussy with the surfer girls. (...) Anyway, we have these surfers and they have this curious thing called the Brown Out, which is part of their culture. Now, the Brown Out is the thing that you do to impress your surfer friends and to make other people’s eyebrows go up and down. And what you do is you get the other person’s attention – you wave at them or you say something amusing – and they turn around and look at you and then suddenly you reverse your position, drop your pants, and stick your buns out at them. That is a Brown Out. Also known as a Brown. And also known as Mooning on the East Coast. There are a number of variations on this procedure. If you Brown Out against a wire screen, it’s called a chipped beef. And if you do it against a plate glass window at a delicatessen, it’s called a pressed ham. Last year, before we did our Festival Hall show, we arrived at the airport and were provided with a touring bus with nice big windows so that everybody on the outside could see in and we could see out. The lovely ride from the airport to the Winton Hotel. During this trip, a wager was made between Jimmy Carl Black, the Indian of the group, and Bunk Gardner, our silver-haired tenor saxophone virtuoso. Jimmy Carl Black turned to Bunk Gardner and said ‘I’ll bet you a pound you won’t Brown Out on this here bus.’ Bunk Gardner, being the crafty silver-haired devil that he is, quickly computed the difference between a pound and a dollar and had his pants off before anybody knew what was happening.”

In the same occasion Zappa opened the composition even deeper: “This piece of music is program music because it tells you the story with pictures that go along with different parts of the music to evoke realistic scenes in your imagination. This is an inferior kind of music designed for audiences who can’t stand to just listen to music, but need pictures. It was invented here in Europe a long time ago. The first part of the piece has the simulated effect of London traffic. We do this ingeniously by using actual horns which you squeeze with your hand that go ‘oo-bah’. The next thing that happens in the piece is a jolly little theme which gives the impression that the Mothers Of Invention love to go around the country-side in a bus with big windows. Followed by another abstruse-type section that simulates the conversation on the bus, the calculation of the monetary difference, and this leads up to a throbbing, and otherwise surging climax, wherein the pants come off and the buns are revealed. Followed by some low-grade rocking out and instrumental improvisation for about the next 20 minutes or something.” (The original transcription by JEFF ROCCA, thank you!)

Power Trio Segment From The Saints 'N Sinners SEE **The Mothers/Power Trio**
Pre-C instruments SEE **Sinister Footwear**

Preamble 1-4

Album: *Roxy & Elsewhere* (1974)

The vinyl version of the album contains four parts entitled *Preamble*. On CD versions these parts have been merged to the following song (*Penguin In Bondage*, *Village Of The Sun*, *Cheepnis* and *Be-Bop Tango*).

Pregnant (legitimate release)

Prelude To King Kong

Album: *Uncle Meat* (1969)

This fast-paced improvisation is using the themes of *King Kong*. In the end there is Dick Kunc reciting: "Here's one with your father's moustache, your old cookie jar, rubbers, sneakers, galoshes, belt buckles, and book covers with the name of your high school neatly imprinted in crimson and gold on the front with a picture of the goal post and last year's queen." The track was recorded at Apostolic Studios, NYC, 1967-1968.

Prelude To The Afternoon Of A Sexually Aroused Gas Mask

Album: *Weasels Ripped My Flesh* (1970)

This combination of Roy Estrada's falsetto squealing and band improvisation is usually referred to shortly as *Gas Mask*. The released version was recorded at Royal Festival Hall, London, October 25, 1968 except for the last ten seconds, which are from Thee Image, Miami Beach, February 8, 1969. The title is obviously an ironic reference to the famous orchestral piece *Prélude à l'après-midi d'un faune* by CLAUDE DEBUSSY. The music includes also a fragment from the fourth part of *Symphony no 6, op. 74* by Pyotr Tchaikovsky.

Prelude to "The Purse"

Album: *Joe's XMASage* (2005)

Documentary talking about missing money from 1963 between Zappa, Ray Collins and AL SURRATT.

Pretty Pat

Album: *Joe's Corsage* (2004)

Documentary talking recorded about 1965 before *Freak Out!* was released. Zappa is explaining, how the record company insisted that the name "The Mothers" must be changed.

Previously Unreleased – 40th Birthday (bootleg)

Prime Meridian (tribute release)

Primer mi carucha (Chevy '39) SEE **Dog Breath**

Pro-choice Rally Speech

The title refers to the speech on behalf of freedom of abortion that Frank Zappa offered to the audience at Rancho Park in Los Angeles November 12, 1989.

Progress?

(Don Preston, Ian Underwood, Bunk Gardner, Arthur Tripp, Jim Sherwood, Jimmy Carl Black, Roy Estrada & Frank Zappa)

Album: *Mystery Disc 2* (1992/1998) – *Ahead Of Their Time* (1993)

A stage play with talking and orchestral interludes. The released version was recorded at Royal Festival Hall in London October 25, 1968. On *Mystery Disc 2* it contains parts *Don Interrupts* – *Piece One* – *Jim/Roy* – *Piece Two* – *Agency Man*, on *Ahead Of Their Time* the parts are *Progress?* – *Like It Or Not* – *The Jimmy Carl Black Philosophy Lesson* – *Holding The Group Back* – *The Rejected Mexican Pope Leaves The Stage* – *Undaunted*, *The Band Plays On* – *Agency Man* – *Epilogue*. Zappa used most of the music later in *200 Motels*.

Project-Object (bootleg)

Project X

Album: *Uncle Meat* (1969) – *Meat Light* (2017)

Quite avant-garde instrumental with electro-acoustic parts recorded at Apostolic Studios during 1967-1968. On *Meat Light* there is also a shorter version called *Project X Minus .5*.

Prologue SEE **Bogus Pomp**

Prologue (Thing-Fish)

Album: *Thing-Fish* (1984)

Introduction to the musical with very simple and monotonous background riff, recorded in Vienna, June 28, 1982, with vocal overdubs recorded at UMRK, c. 1982-1984.

Promiscuous

(Composed by Scott Thunes and Frank Zappa, words by Frank Zappa)

Album: *Broadway The Hard Way* (1988)

First line: The Surgeon General, Doctor Koop

The text attacks Surgeon General CHARLES EVERETT KOOP, who was against tobacco (how outrageous from Zappa's point of view) and did not want to take acts against AIDS, because it was for him "a gay sex disease". Music is officially by Thunes and Zappa, but most likely all by Thunes: "Frank just said, 'Do a rap rhythm'. (...) I wrote the bass part. Frank never told me what to do on that song. That's my bass line, one hundred percent." (Simms 1992) The released version was recorded at Royal Oak Music Theatre, Detroit, February 26, 1988.

Prophetic Attitude (tribute release)

Proto-Minimalism

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

One chord improvisation with mostly percussion instruments February 14, 1969 at McMillin Theater, Columbia University. The title is obviously mocking at the musical style "minimalism", which has been especially popular among the serious composers of the United States of America.

Providence College Rhode Island (bootleg)

Provocative Squats (bootleg)

Psychedelic Money

Album: *MOFO* (2006, 4CD)

Part of an interview Zappa gave to Matty Biberfeld of WRVR, NYC in summer 1967.

Psychedelic Music

Album: *MOFO* (2006, 4CD)

Part of an interview November 13, 1967 with Mixed Media, Detroit.

Psychedelic Upholstery

Album: *MOFO* (2006, 4CD)

Part of an interview November 13, 1967 with Mixed Media, Detroit.

Pumped And Waxed

Album: *Finer Moments* (2012)

An electro-acoustic composition realized at Zappa's home studio in 1972. Zappa planned to release it on double album *Just Another Band From L. A.*

Punky's Whips

Album: *Zappa In New York* (1978)

First line: I can't stand the way he pouts

In the tradition of songs about true stories this one describes the obsession Terry Bozzio had developed with a picture of PUNKY MEADOWS of the band Angel. Warner Brothers was nervous about a possible lawsuit and they deleted whole song – except from the list of songs on the album sleeve. All the CD versions contain the song. The released version was recorded in New York at The Palladium December 26-29, 1976.

Punky's Whips Shown on Stage (bootleg)

Purple Cucumber – A Tribute (tribute release)

The Purple Lagoon

Album: *Zappa In New York* (1978)

This instrumental composition was recorded in New York at The Palladium December 26-29, 1976. The title on *Zappa In New York* is *The Purple Lagoon/Approximate*, since the performance contains *Approximate* played at the same time. There is a quotation from *Blue Monk* by THELONIOUS MONK.

The Purse

Album: *Joe's XMASage* (2005)

This is Frank Zappa and Al Surrat chatting about the content of someone's purse for over 11 minutes. It is quite hard to understand, why this had to be released 42 years later, except for a filling material.

Put A Motor In 'Em

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991 with some Synclavier sounds.

Put A Motor In Yourself

Album: *Civilization Phaze III* (1994)

Zappa's liner notes give the following explanation: "A yuppie precision drill team dresses for work in motorized uniforms, eventually engaging in a dance routine featuring ladder climbing, ass-kissing, karate chopping, self-hugging, eventually leading."

The music was composed in 1987, and the 1988 tour band rehearsed it with a working title *Martin*. According to some collectors and traders of concert tapes this music was played from the speakers when the audience was exiting *The Yellow Shark* concerts. The released track was recorded at UMRK, 1991-1992.

Puttin' On The Ritz 17.11.1981 (legitimate release)

Pygmy Pony (bootleg)

Pygmy Twylte

Album: *Roxy & Elsewhere* (1974)

First line: Green hocker croakin in the Pygmy Twylte

The text is about the desperate situation of a junkie, but in concerts the song was usually an excuse to some band improvisation. The released version was recorded in December 1973, but the actual premiere was in concert April 27, 1973 (McCarter Theatre, Princeton University). At least once Zappa introduced the song by the name *In The Pygmy Twylte* (March 9, 1974) (Parker 2010, p. 172).



Quando E Sera (entry in the ASCAP database)

QuAUDIOPHILIAc (official release)

Questi Cazzi Di Piccione

Album: *The Yellow Shark*

The composition is for a string quartet and it was recorded concerts in September 1992 in Europe.

According to Zappa, the title commemorates the countless pigeons and their leavings in Venice. While Zappa intended the song title to mean ‘These fucking pigeons’, he did not quite hit the bullseye. According to Wikipedia his Italian phrase translates more like “these pigeon penises”, the more correct expression being “Questi cazzo di piccioni”. The ASCAP database offers another incorrect entry “Che Cazzo Di Piccione”.

“The title was an afterthought. There are all these knocking sounds in that piece, and the knocking sound were an invention of the string players. (...) When they played it for me with the knocks in it, I told them to leave it in. So you can just imagine those are pigeons.” (Frank Zappa in the liner notes)

Quintet For Woodwinds SEE **Wind Quintet**

Quit school, why fake it? SEE **Brown Shoes Don’t Make It**



Radar Examination (entry in the ASCAP database)
Radio Has Helped To SEE **Kill Ugly Radio**

Radio Intro – Radio Outro

Album: *200 Motels The Suites* (2015)

Starting and ending music from the original *200 Motels* score, premiered in London October 29, 2013.

The Radio Is Broken

Album: *The Man From Utopia* (1983)

First line: The Cosmos at large! It's so very big!

According to Zappa the text is about science fiction movies. The original title was *Willing Suspension Of Disbelief* and it was used on a list made for the promotional use of 1981 *You Are What You Is* tour and in rehearsal recordings of fall 1980. The released version was recorded at UMRK c. 1982, but the musical ideas are probably older, since Zappa quoted them already in 1979 and 1980.

The text is full of lovable references to the 1950's science fiction movies, which Frank Zappa was so fond of. The list of men, with whom the "space girls need to reproduce with", is a list of actors who played in these movies: JOHN AGAR, MORRIS ANKRUM, RICHARD BASEHART, JACKIE COOGAN and SONNY TUFTS. "Botchino" is directly from the movie "Queen Of Outer Space" starring ZSA ZSA GABOR, being the Venusi-an equivalent of "March!".

Radio Is Broken, The SEE **Frank Zappa: The Radio Is Broken**

Raffle (bootleg)

Rage And The Fury, The SEE **Varèse : The Rage And The Fury**

Ralph Stuffs His Shoes SEE **Can't Afford No Shoes**

Rance Muhammitz & Lonesome Cowboy Burt

This short musical segment was deleted from official *200 Motels* soundtrack release.

Rance Muhammitz In A Steaming Briefcase

Unofficial title for a scene in *200 Motels*.

Randomonium

This officially unreleased studio recording was made c. 1967-1968, and has been released on a bootleg of the same name. It is possibly just a working title for *Dwarf Nebula*.

Rare Acoustic Jam

(Shuggie Otis & Frank Zappa)

Album: Officially unreleased

Frank Zappa visited *The Johnny Otis Show* November 2, 1970 aired by KPPC-FM (Pasadena). During the program Zappa participated in two musical performances. The first was an improvised blues *Leave Me Alone*, the second a longer jam with acoustic guitars by Shuggie Otis and Frank Zappa. The title is not a bit authentic, just a generic term to describe the situation for want of a better. Audience recordings have been circulating and the content overshadows the lo-fi quality of the sound.

Rare and Wonderful Gems from the Pal Recording Studio SEE **Masked Turnip Cyclophony**

Rare Episodes – Frank Zappa's Unmined Nuggets (tribute release 2014)

Rare Meat – Early Works of Frank Zappa (legitimate release February 7, 1983)

Rat Tomago

Album: *Sheik Yerbouti* (1979)

Zappa's guitar solo in *The Torture Never Stops* at Deutschlandhalle, Berlin, February 15, 1978. Being a candidate for the Grammy Award for this solo did not thrill Zappa much: "Now, it's not a bad solo, but a Grammy nominee? That should tell you how fake the Grammys are." (Bashe 1986, p. 14-16)

Ratas Calientes (bootleg)

RDNZL

Album: *Studio Tan* (1978) – *The Lost Episodes* (1996)

This challenging instrumental was performed, recorded and released time after time between 1973-1982. The earliest known release – on *The Lost Episodes* – was recorded at Whitney Studios, Glendale April 4, 1973, but in concerts it was played already in February. The version on *Studio Tan* (entitled incorrectly "REDUNZL" on the vinyl version) was recorded at Caribou Ranch, Nederland, December 1974. Zappa's 1988 tour band did rehearse the composition, but unfortunately Zappa decided not to perform it on stage.

BRUCE FOWLER has talked about this composition in the liner notes of *The Lost Episodes*: "For the band that had Duke and Ponty and others from the jazz world, Frank needs vehicles to let them play. I thought that largely the reason for this piece existing was to facilitate soloing."

Re-Gyptian Strut SEE **Regyptian Strut**

Reagan At Bitburg

Album: *Civilization Phaze III* (1994)

"The shopping mall tableau does a quick change, becoming The Bitburg Cemetery. Ronald Reagan appears and lays a wreath on an SS officer's grave. Within moments the stage is filled with happy dancing Nazi-pigs and Nazi-ponies." (Frank Zappa in the liner notes)

Zappa is here referring to president Ronald Reagan, who visited the German military cemetery at Kolmeshöhe near the city of Bitburg May 5, 1985. The visit was over in 8 minutes. The track was recorded at UMRK, 1991-1992. *Blood On The Canvas* contains bits of this music.

Reagan At Bitburg (Some More)

Album: *Congress Shall Make No Law...* (2010)

Musically different version of *Reagan At Bitburg*. Recording dates are unclear, c. 1985-1993, but this one might be a little bit older rendition.

The Real Tape (bootleg)

The "Real World" Thematic Extrapolations

Album: *Buffalo* (2007)

Disgust realistic and quite misogynist story of two S&M girls – one cute and one ugly – in search for a hunk in a drinking bar with Zappa's spoken words and some meltdown singing. The music is mainly just a riff from *Dancin' Fool* (with verbal references as well) and some quotes from *Any Downers?* and *Black Sabbath* by TONY IOMMI, OZZY OSBOURNE, TERENCE BUTLER and BILL WARD. The recording was made at The Memorial Auditorium, Buffalo, October 25, 1980.

Realistic Dream (bootleg)

Really Little Voice

Album: *Lumpy Money* (2009)

The band in studio c. 1967 and having fun while imitating cheerleaders' voices.

Recollection SEE **Wreckelection**

The Recurrent Obsession

Album: Officially unreleased

According to Art Jarvinen (commenting *The David Ocker Internet Interview* in 1998) a band called THE MOPE performed a Zappa Synclavier composition *The Recurrent Obsession* at Hop Sing's in 1982, obviously arranged by Jarvinen for guitar, marimba, bass clarinet, trombone and tabla. According to Jarvinen, the band also played *Pink Napkins*. Unfortunately no material documents have been found to confirm the existence of this work.

Red Throbber, The SEE **Rudy Wants To Buy Yez A Drink & Babbette**

Redneck Eats

Album: *200 Motels* (1971)

First line: Hey, who are these dudes? Are you a boy, or a girl?

Redneck Eats was recorded at Pinewood Studios January-February 1971. The music of it is the original part V of *Bogus Pomp*. For the earlier versions see *Like It Or Not* and *Piano/Drum Duet*.

Redunzl SEE **RDNZL**

Reeny Ra

Album: *Joe's Camouflage* (2014)

This instrumental was recorded at Sunset Boulevard studios August 25, 1975 by a band that never performed in public. Zappa used quotes from this music in *Who Do You Think You Are?* and *Slack 'Em All Down*. The guitar solo in about 2'47-2'52 quotes twice the theme of *T'Mershi Duween* (Olli Virtaperko to the author in October, 2017).

Registered mail! Special delivery! SEE **Drafted Again**

Regyptian Strut

Album: *Sleep Dirt* (1979) – *Läther* (1996)

The version on *Sleep Dirt* was recorded at Caribou Ranch, Nederland, December 1974. The CD version of it contains some overdubbed drums. The version with whole drum part overdubbed was released on *Läther* and renamed *Re-gyptian Strut*. For the early version of the music see *Variant I Processional March*.

Rehearsalism

The published program leaflet of the concert at The Little Theater, Mount St. Mary's College May 19, 1963 mentions this composition, but nobody seems to know, if it was really performed or what name was used for it, if it was performed.

The Rejected Mexican Pope Leaves The Stage SEE **Progress?**

Release To The Wild (entry in the ASCAP database)

Religious Superstition

Album: *Civilization Phaze III* (1994)

“JESUS leans out of the piano and, with a few mystical hand movements, causes the sunken buildings of Venice to resurface. Rising with them we see large, perversely mutated crabs.” (Frank Zappa in the liner notes) The track was recorded at UMRK, 1991-1992.

Remember SEE **Amnesia Vivace**

Remember Freddie and Joe, the night you went to the show SEE **Would You Go All The Way?**

Remington Electric Razor

Album: Officially unreleased

Zappa made this radio advertising jingle in 1967, but it was never used. Here is the story told by Zappa himself: "In 1967, we were living in New York, and I got a request from an advertising agency. (...) Then I got this request from Remington. They were looking for some kind of a 'new sound' for their commercials. So, Linda Ronstadt happened to be managed by Herb Cohen, who was our manager at the time, and they supplied me with this advertising copy, and they wanted music for it. So, Ian Underwood and I put together this track, and Linda did the vocal on top of it, and we made a demo. They paid a thousand dollars for the demo, and that was the last I ever heard from 'em. They didn't like what I did." (Simms 1990)

One can hear Zappa's voice in the beginning and at the end of the recording, and it was maybe this sentence that they did not like at all at Remington: "Cleans you. Thrills you. May even keep you from getting busted!". The original recording has been released on bootlegs.

Remington Electric Razor (bootleg)

Reprise (entry in the ASCAP database)

Republicans

Album: *Guitar* (1988)

Zappa's guitar solo in *Let's Move To Cleveland* at Tower Theater, Philadelphia, November 10, 1984.

Reputation SEE **You Got A Reputation** (Covers)

The Record Plant

The Record Plant was a chain of recording studios, founded by Gary Kellgren and CHRIS STONE first in New York City (1968) and then in Los Angeles (1969) and in Sausalito (1972). Only the one in Los Angeles is still in business as the "Record Plant". Gary Kellgren died in 1977. Famous users of The Record Plant in Los Angeles were B. B. KING, Black Sabbath, EAGLES, TOM WAITS, SUPERTRAMP, KISS, QUEEN – among so many. Frank Zappa did use The Record Plant a lot, but none of his albums was recorded just there. The famous whispering parts by Kellgren on Zappa's early albums were recorded before The Record Plant was founded.

Resolver + Brutality

This is an audio cassette containing 58 minutes of Synclavier music. The song list and the title *Resolver + Brutality* are hand-written by Frank Zappa himself. The music was probably recorded in 1986 and most likely at the same time *Frank Zappa Meets The Mothers Of Prevention* was made. According to anonymous sources the cassette was given to a female friend musician by Frank Zappa.

In this catalog the content of *Resolver + Brutality* has been regarded as genuine Frank Zappa compositions, while obviously not as final versions for release. There are eight titles: *Resolver ED* (= *Feeding The Monkeys At Ma Maison*, 19'57), *Big Sequence* (15'54), *Brutality* (4'22), *Bondage* (3'31), *Oral Sex At Gunpoint* (5'18), *Bondage (Maniac Mix)* (4'11), *Oral Sex At Gunpoint (Maniac Mix)* (1'49) and *Brutality (Maniac Mix)* (2'34).

Resolver ED SEE **Feeding The Monkeys At Ma Maison**

The Rest Of Just Another Band From L. A. (bootleg)

The Restaurant Scene

Album: *200 Motels The Suites* (2015)

More music from the original *200 Motels* score.

The Return Of The Hunch-Back Duke SEE **The Little House I Used To Live In**

Return Of The Son Of Kill Ugly Radio (semiofficial release)

The Return Of The Son Of Monster Magnet

Unfinished ballet in two tableaux. 1. Ritual dance of the child-killer, II Nullis pretii (No commercial potential)

Album: *Freak Out!* (1966)

"The Return Of The Son Of Monster Magnet is what freaks sound like when you turn them loose in a recording studio at one o'clock in the morning on \$500 worth of rented equipment. A bright happy number.

Hotcha!" (Zappa in the liner notes) The released version was recorded at TTG Studios, March 12, 1966 with a lot of overdubs later. At least in European one vinyl versions the second part is "Nullis pretii", not "Nullis pretti". The label on *The Old Masters Box I* has the title *Cream Cheese*, which was the working title for this track.

According to Frank Zappa the released version is a short version of the original: "One thing we're definitely gonna do is finish off side four of the Freak Out album if I can find the original master. We'll have the complete version of Monster Magnet." (High Times 87). MGM was not willing to let Zappa to use any more money for the album, so the released version is just a "commercial compromise", so to say. The MOFO Project would have been the ideal place for releasing a longer version of this avant-garde collage, but obviously that version has really disappeared.

Return Of The Son Of Serious Music (bootleg)

Return Of The Son Of Shut Up 'N' Play Yer Guitar (official release)

Return Of The Son Of Shut Up 'N Play Yer Guitar

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *Inca Roads* February 17-19, 1979 at Hammersmith Odeon.

Return Of The Son Of The Hunch-Back Duke, The SEE **The Little House I Used To Live In**

Return Of The Sun

Possibly an unreleased track from MGM 1966 sessions (Russo 2017, p. 327) or name for a track we now know with another title.

Return Of Yo' Mama

Album: Officially unreleased

This instrumental was recorded probably February 1979 at Hammersmith Odeon and Zappa may have planned to release it on *Warts And All*. One can find it e.g. on bootleg *The Basic Primer: Z to A*.

Returning Again SEE **We're Turning Again**

The Rewards Of A Career In Music

Album: *Road Tapes Venue #1* (2012)

Talking part in the concert at Kerrisdale Arena, Vancouver, August 25, 1968.

La Revancha Del Tango (tribute release)

La Revancha Del Tango Live (tribute release)

LA Revancha En Cumbia (tribute release)

Revenge Of The Knick Knack People

Album: *Läther* (1996)

This experimental music was probably recorded c. 1969 and edited c. 1977 to be part of the *Läther* album. In the end it was not released until 1996 on the CD version of the album. Zappa used snippets of the music also in the movie *Baby Snakes* and the song *Dancin' Fool*.

In the ASCAP database the title is *Curse Of The Knick Knack People* and also *Attack Of The Knick Knack People* has been used. The one used on *Läther* is not necessarily authentic either. When asked in 1989 about the composition, Zappa was a little uncertain about the title: "I can't remember, 'cause my tapes in there just

say "Knick-Knack". Remember I told ya about that period when I couldn't get a record contract, and I was just doing little shitty experiments here in the basement? That's part of what I was doing, gluing those little pieces of tape. (...) I think it was 'CURSE of the Knick-Knack People'." (Simms 1990)

Revised Music For Guitar And Low-Budget Orchestra

Album: *Studio Tan* (1978)

This is *Music For Electric Violin And Low Budget Symphony Orchestra* realized with an electronic and acoustic guitar and a small orchestra. It was recorded at the Record Plant January-February, 1975. There is a short part of it on *Playground Psychotics* renamed *Intro To Music For Low Budget Orchestra*. Parts of the composition were played by The Mothers already in 1969 and 1971.

There is a section in this recording with Zappa's guitar and some brass at the same time. According to Zappa, it's him and Bruce Fowler: "I played the solo. It's an Ovation gut string acoustic plugged directly into the board, and it was transcribed by Bruce Fowler, and he wrote it down, and he doubled it with four trombones in harmony, all the bent notes." (Simms 1990)

Rhonda, that Evil Prince SEE **That Evil Prince**

Rhymin' Man

Album: *Broadway The Hard Way* (1988)

First line: Rhymin' man, tall and tan

Zappa wrote this song that mocks civil rights activist JESSE JACKSON during the 1988 tour and it was premiered in Copenhagen April 15, 1988 during the sound check. The released version was performed at Rudi-Sedlmeyer Sporthalle, Munich, May 9, 1988. The solo singer Mike Keneally was to imitate Johnny Cash, but the listener's attention is more likely captured by the several quotations Zappa has embedded into his composition. At least the following ones have been found: *Marche funèbre* (op. 35, third movement) by FRÉDÉRIC CHOPIN, *Happy Days Are Here Again*, *Entry Of The Gladiators*, *Havah Nagilah*, *Hail To The Chief*, *La Cucaracha*, *Frère Jacques*, *Hallelujah I'm a Bum* and *My Sharona*, a song Zappa had heard ten years earlier. (Greenaway 2010, p. 85)

The Rhythmic Sadist's Guide To Drum Patterns For The 21th Century

According to Todd Yvega (in his liner notes to the album *Dance Me This*), this was a music notation book with accompanying audio disc that Zappa planned to release during his last years. Documents are still missing.

Rick In The Last Place (entry in the ASCAP database)

Rick In The Last Pure Place (entry in the ASCAP database)

Rico! Youngblood! Wake up! SEE **Untouchables**

Ride For Your Life

Album: Officially unreleased

Zappa and The Mothers of Invention agreed to make music to the soundtrack of a short documentary movie *Ride For Your Life* (*Mourir champion* in French) by ROBIN SPRY about the Canadian motorcyclist MIKE DUFF, and the music was recorded during their long stay in Montreal, January 7-21, 1967. According to Don Preston "... we set up in the recording studio and they showed the film on a large screen. We watched it several times and then proceeded to improvise to it with Zappa giving the customary hand signals. We did two or three takes and then packed up our gear and left." (James 2000) There is about 3 minutes of music all together, by the band and piano solo (by Preston?). Zappa did not bother to register it for copyright. The end texts mention only "Music: The Mothers of Invention".

Ride My Face To Chicago

Album: *You Can't Do That On Stage Anymore, Vol. 3* (1989)

First line: Ride my face to Chicago / Ride it all night long

The title – and the only text – of the song was inspired by a graffiti on the toilet wall at Whisky A-Go-Go in 1965. This released version was recorded at Bismarck Theater, Chicago, November 23, 1984.

The Ride Of The Valkyries SEE **Die Walküre, WWV 86B. Der Ritt der Walküren** (Covers)

Right There

(Frank Zappa & Roy Estrada & Bunk Gardner)

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

First line: Uh ha ha! Uh ha! Uh ha ha ha! / Oh, Bunk! / Oh, don't stop! / Ha ha ha ha! / Oh, God! Oh, God!

The released version was recorded February 7-9, 1969 in Miami. The music is part of *Skweezit, Skweezit*, *Skweezit* animated by falsetto singing of Roy Estrada and a background tape supplied by Bunk Gardner.

Ritual Dance Of The Child-killer SEE **Return Of The Son Of Monster Magnet**

Road Ladies

Album: *Chunga's Revenge* (1970)

First line: Don't it ever get lonesome

This song was meant to be part of *200 Motels*, but Zappa changed or had to change his plans. The released version was recorded at Whitney Studios & The Record Plant, August 28-29, 1970.

Road Tapes, Venue #1 (official release)

Road Tapes, Venue #2 (official release)

Road Tapes, Venue #3 (official release)

Roadie Music (Part One)

Album: Officially unreleased

Frank Zappa, George Duke, Tom Fowler and Ralph Humphrey recorded a few unreleased songs at Bolic Sound, Inglewood, March 19, 1973. *Roadie Music (Part One)* might be a working title for a song we know now with another name.

The Roadies Kitchen Utensils Ballet

Audience recording title for a segment of *City Of Tiny Lites* in a concert at Auditorium Theatre, Chicago, November 25, 1976.

Robby Krieger Secret Chord Progression SEE **If Only She Woulda**

Robert Kennedy Assassination Documentary Album

Zappa planned to release this documentary talking album on his own label, but the project was never realized and would not have contained any music by Zappa.

Rock Dreams

In October 1974 the French film maker GUY PEELAERT asked Frank Zappa to compose music for his film *Rock Dreams*. This plan was never realized in any way.

Rock-Pile (bootleg)

Rock-Storia e Musica (bootleg)

Rodney (entry in the ASCAP database)

Roland's Big Event

(Frank Zappa & Roland Diry)

Album: *Everything Is Healing Nicely* (1999)

Documentary recording from the rehearsals with Ensemble Modern in July, 1991. This is clarinet player ROLAND DIRY improvising – for the first time in his life – with the band conducted by Zappa.

Rollo

Album: *You Can't Do That On Stage Anymore, Vol. 1* (1988) – *QuAUDIOPHILIAC* (2004) – *Imaginary Diseases* (2006) – *One Shot Deal* (2008) – *Little Dots* (2016)

Rollo is the ending part of the *Nanook Suite*, but for unknown reasons Zappa did not release it on *Apostrophe* (') with the other parts. The earliest released version is the one on *Imaginary Diseases*, it was recorded in Philadelphia November 10, 1972. The version on *You Can't Do That On Stage Anymore, Vol. 1* was recorded as a part of *Don't Eat The Yellow Snow* in London February 18, 1979 (early show). Probably the earliest public performance was however October 29, 1972 at Men's Gym, Harpur College, Binghamton, where Zappa introduced it as *The Rollo Interior Area* and *Rollo Goes Out*. The version on both *QuAUDIOPHILIAC* and *One Shot Deal* was recorded with a symphony orchestra at Royce Hall, UCLA, September 18, 1975. The full version on *Little Dots* was recorded at Cowtown Ballroom, Kansas City, December 2, 1972 (early show) and at an unknown venue and date.

The vinyl single release of *Rollo* (April 22, 2017, Zappa Records BPR 1230) is the same recording as on *Little Dots*, but probably not exactly the same mix.

Rollo Goes Out SEE **Rollo**

Rollo Interior Area, The SEE **Rollo**

Rollo (The Song)

Album: Officially unreleased

First line: There was a man and a dog, squattin' on a log

Rollo was first a song about a dog by the same name. Zappa did never release the song version, but it was performed in concerts. e.g. November 10, 1972 at Irvine Auditorium, University of Philadelphia (early show). While connecting it later to the *Nanook Suite* Zappa developed the original story by defining the breed to be husky.

The Rondo Hatton Band (bootleg)

Rondo Hatton On Guitar

Album: *Beat The Boots III* (2009)

This is re-titled *The Booger Man* performed and recorded November 8, 1974 at Capitol Theater, Passaic (early show). Zappa's guitar and his short solo have been mixed on the top, the voices of George Duke and Napoleon Murphy Brock are in the background. The title is most certainly not authentic.

The real RONDO HATTON was an actor of old Hollywood B-movies. Zappa did sometimes introduce himself as "Rondo Hatton" as well.

Ronnie Sings?

Album: *The Lost Episodes* (1996)

Recorded in Ontario, California, c. 1961-1962. Ronnie Williams is "singing" and Zappa plays his guitar. On some bootleg the same performance is called *Do It In C*.

Ronnie's Booger Story

Album: *The Lost Episodes* (1996)

This is Ronnie Williams telling about his and Dwight Bement's disgusting habit of smearing their snot ("booger") to the window glass. Zappa is playing his guitar in the background. The story was recorded in Ontario, California c. 1961-1962.

Room Service

Album: *You Can't Do That On Stage Anymore, Vol. 2* (1988)

First line: Hello, is this Room Service?

This stage routine was a regular part of the Mothers of Invention show during 1973-1974. While the band is playing riffs, there is a funny conversation between a very hungry hotel guest (Zappa) and the not so inducing room service person (Napoleon Murphy Brock). While the basic idea was not changed, the text was altered to match – or “match” – the local conditions. The released version was recorded at Kulttuuritalo, Helsinki, September 22-23, 1974, but Zappa starts asking if it is the “room service at the Hotel Leningrad” and Brock (“Ivan”) is using German while answering. On some bootlegs the routine has been named *Do The Funky Room Service*.

The Rotten Cock-Suckers' Ball SEE **Cock-Suckers' Ball**

Rotterdam 1980 (bootleg)

Rowland Hyamms Rap

The concert at Hammersmith Odeon September 24, 1984 (late show) was riddled by references to the British promoter ROLAND HYAMS, the services of whom Zappa was very dissatisfied with. The concert opens with *Rowland Hyamms Rap*, *Let's Move To Cleveland* is now *Rowland In The Warehouse*, *The Closer You Are* and *Johnny Darling* are now *Rowland You Fool* and *Baby, Take Your Teeth Out* is *Rowland Take Your Teeth Out*. Also the refrain of *Chana In De Bushwop* has turned to *Rowland In The Whorehouse*.

Rowland In The Warehouse SEE **Rowland Hyamms Rap**

Rowland In The Whorehouse SEE **Rowland Hyamms Rap**

Rowland Take Your Teeth Out SEE **Rowland Hyamms Rap**

Rowland You Fool SEE **Rowland Hyamms Rap**

Roxy & Elsewhere (official release)

Roxy Bo Proxy (official release)

Roxy The Soundtrack (official release)

Royal Academy Of Music Manson Ensemble (tribute release)

Royal March SEE **L'histoire du soldat. Marche triomphale** (Covers)

Roy's Halloween Gas Mask

Album: *Baby Snakes Soundtrack* (2012)

A segment, which was deleted from the first CD release of *Baby Snakes*.

Rubber Shirt

(Frank Zappa, Terry Bozzio & Patrick O'Hearn)

Album: *Sheik Yerbouti* (1979)

This is an example of Zappa's xenochrony, a way to synchronize live tracks in the studio afterwards. In this case there are bass and drum tracks by Bozzio and O'Hearn from different performances. According to Zappa's liner notes: “The bass part is extracted from a four track master of a performance from Gothenburg, Sweden in 1974 which I had Patrick O'Hearn overdub on a medium tempo guitar solo track in 4/4. The notes chosen were more or less specified during the overdub session, and so it was not completely an improvised ‘bass solo’. A year and a half later, the bass track was peeled off the Swedish master and transferred to one track of another studio 24 track master for a slow song in 11/4. The result of this experimental re-synchronization (the same technique was used on the Zoot Allures album in Friendly Little Finger) is the piece you are listening to. All of the sensitive, interesting interplay between the bass and drums never actually happened“. O'Hearn's bass track was extracted from a performance of *Inca Roads*, while Bozzio's drum track originated from a studio recording of a piece entitled *No. 9*, a version of the *Outside Now* motif.

Rubber Slices (bootleg)

Rubber Slices SEE **The Deathless Horsie**

Rudy Wants To Buy Yez A Drink

Album: *Chunga's Revenge* (1970)

First line: Hi and howdy doody, I'm the union man, you can call me Rudy

This song, which mocks the inspector of American Federation of Musicians, was planned to be in *200 Motels*, but Zappa changed or was forced to change his mind. In concert performances the song was usually part of *The Red Throbbler* suite, which is still unreleased as such. The released version was recorded at Whitney Studios, Glendale, & The Record Plant, August 28-29, 1970. The song's premiere was in the concert one week before at Santa Monica Civic Auditorium, August 21, 1970.

(R)umori Jazz (tribute release)

Run Home Cues #2 & #3 SEE **Run Home, Slow**

Run Home, Slow

Album: *Mystery Disc 1* (1991/1998) – *You Can't Do That On Stage Anymore, Vol. 5* (1992) – *The Lost Episodes* (1996)

Zappa wrote the original music – or at least parts of it – already in 1959, though the recording of the soundtrack for the movie by TIM SULLIVAN (screenplay by DON CERVERIS, Zappa's teacher of English in high school) took place at Original Sound, c. 1964. The premiere of the movie was December 15, 1965. The score has not been officially published, but the movie itself has been circulating. The 75 minutes long movie has dialogs without music, but the released parts are just the tip of the iceberg. On *Mystery Disc 1* there is just the theme, on *YCDTHOSA, Vol. 5* the theme and *The Little March*, both recorded in 1969. On *The Lost Episodes* there is the original theme plus two short snippets called *Run Home Cues #2* and *#3*. *The Little March* on *YCDTHOSA 5* contains also a part, which is called by its first line as *Star In The Morning*.

Run to the toilet and comb your hair SEE **Disco Boy**

Rustic Protrusion (bootleg)

Rustic Protrusion SEE **History And Collected Improvisations Of The Mothers Of Invention**

Ruth Is Sleeping

Album: *Jeffrey Burns Plays Frank Zappa* (1992) – *The Yellow Shark* (1993)

This was first a Synclavier work, which Zappa gave to pianist JEFFREY BURNS, who wanted to perform something new by Zappa in Europe. The title refers to Ruth Underwood's habit to take a nap under her marimba while Zappa was briefing the other band members. Zappa did not believe that any pianist could manage the complexity of the work, but in the end Jeffrey Burns premiered it September 21, 1992 in Berlin, soon after *The Yellow Shark* concerts and there is a release as well (Pool Music 76013, p1992). Because Zappa thought that it would be too hard with two hands in a concert, he asked Ali N. Askin to arrange it for two pianos and four hands. The released version with Hermann Kretzschmar and UELI WIGET as pianists, was recorded live from concert(s) in September 1992.

The history of the composition goes to the beginning of 1980's: "It was the first piece that I tried on the Synclavier. When I first bought the machine, all I knew was that it could do a bunch of stuff, but I didn't know how to operate it. So I hired the guy who sold it to me, STEVE DIFURIA. (...) Once I caught on and learned how to input music into the machine, I went berserk and started doing all kinds of stuff. But the original material was entered in that manner. It dates from around '82-83." (Frank Zappa in the liner notes of *The Yellow Shark*)

Ruth Is Sleeping : Jeffrey Burns Plays Frank Zappa (legitimate release)

Rykoniki

Album: *Dance Me This* (2015)

Stylistically this Synclavier composition could be from *Jazz From Hell*, though it was probably recorded c. 1991-1993. Nobody really knows the origins of Zappa's Synclavier material, so this might be older than the other ones on *Dance Me This*.



Saarbrücken 1978 (semiofficial release)

Sad Jane

Album: *The London Symphony Orchestra, Vol. I* (1983)

Sad Jane is originally part of the ballet *Bob In Dacron*. According to Zappa he wrote the music for his rock group in the middle of 1970's, but could not get good enough performances (Society Pages 7/1991, p. 21). There are two parts in this composition. The released version was recorded at Twickenham Studios, London, January 12-14, 1983.

An anonym arrangement for two pianos was performed by Anthony Demarre and Mr. Barthuis in October 24, 1987 in Amsterdam. Unfortunately more detailed information is still lacking. When Zappa was told about this performance, he was not too happy: "Well, let me just say this, that they never applied for a license to perform it, and they never paid me for performing it or recording it." (Simms 1990)

Saddle Bags

Album: Officially unreleased

Instrumental composition that was played in the middle of *Easy Meat* in rehearsals 1978-1979. Unfortunately Zappa did not find it useful or good enough. "A tune he was working on that really stands out in my mind was something he called 'Saddle Bags'. I think he was calling it that because of a section utilizing three hand-muted guitars playing redundant, stacked up, neutral sounding chords that produced a gentle loping feel and then a livelier section he referred to as the 'Heidi Ho' part. (...) 'Saddle Bags' was becoming a brilliant new Zappa composition before my very eyes, but alas, he never finished it. One part little part survived and ended up in 'Fembot In A Wet T-Shirt' on *Joe's Garage*. It's the lick after the line about serving them right." (Barrow 2016, p. 82-83)

Safe Muffinz (bootleg)

Saint Alphonzo's Pancake Breakfast SEE **St. Alphonzo's Pancake Breakfast**

Saint Mothers In Saint Paul (bootleg)

Sakuji's March

Album: *Meat Light* (2017)

A very short instrumental with Ruth Underwood's marimba only.

Salad Party 93

A very unofficial title for the raw footage material that BBC crew filmed at UMRK January 8, 1993. Zappa talked about his "salon party". The documentary contains 90 minutes of Frank Zappa, THE CHIEFTAINS and a group of Tuvan throat singers talking, recording, eating and having fun together. There are other musicians as well, like Shankar, Terry Bozzio, Mike Keneally, Johnny Guitar Watson, Matt Groening, and the Zappa family members. Unofficial recordings have been circulating. BBC 2 has also edited from this and some other material a special episode of The Late Show, dedicated to Frank Zappa, and broadcast on March 11, 1993.

The Chieftains made another recording at UMRK, on December 5, 1993. Yes, indeed, just one day after Frank Zappa's death, the band recorded their tribute. "... included a mid-song quote of Zappa's music played on piano by Chieftains member DEREK BELL." (Russo 2017, p. 209) This recording is still unreleased.

Saliva Can Only Take So Much

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991.

Salon Party SEE **Salad Party 93**

SATLTSADW SEE **Ship Arriving Too Late To Save A Drowning Witch**

Samba Funk

Album: *Feeding The Monkeys At Ma Maison* (2011)

Zappa composed and recorded this Synclavier work in 1986, but did not use it at that time. An arrangement for an instrumental group by Andrew Digby and Hubert Steiner was premiered by Ascolta Ensemble at Radialsystem, Berlin, July 14, 2007.

San Ber'dino

Album: *One Size Fits All* (1975)

First line: She lives in Mojave in Winnebago. His name is Bobby, he looks like a potato

The musical ideas of this song were probably ready in 1972, since Zappa quoted it in *Montreal*, which was performed and recorded in Montreal, October 27, 1972. During the 1974 tour Zappa introduced the song as *Thirty Days in San Bernardino* with slightly different words. The released version was recorded at The Record Plant, January 8-9, 1975. The story about Bobby with his head like a potato contains references to Zappa's own experiences in a county jail and it's "Tank C".

If you want to read a very detailed and hilarious story of the famous "pornographic tape" ordered by detective Willis and the ridiculous – but of course frightening at that time – bust by eleven policemen and the Tank C, please read the interview of Lorraine Belcher, the "moaning and groaning woman" on that tape by Andrew Greenaway (Greenaway 2017, p. 12).

San Clemente Magnetic Deviation, The SEE **Dickie's Such An Asshole**

Sandwich Song

According to Greg Russo, The Mothers recorded some "Sandwich Song" in 1964 along with the songs for *I Was A Teen-Age Malt Shop*. (Russo 2017, p. 43) Even Russo does not know, if it was written by Zappa or not. The title has also been used for an audience recording from 1974 tour released on some bootlegs.

Santa Maria (Del Buen Ayre) (tribute release)

Santa Monica Night Owl (bootleg)

Santa Monica's Teenage Prostitute (bootleg)

The Sanzini School Of Broadcast

Audience recording title for a segment in November 13. or 14, 1970 at Fillmore East.

Say Cheese And Thank You (tribute release)

Say Please

(Frank Zappa, John Lennon & Yoko Ono)

Album: *Playground Psychotics* (1992)

This is The Mothers of Invention improvising shouting with John Lennon and Yoko Ono in New York City, June 6, 1971 (late show). It takes 57 seconds to get the work done.

The Scent Of The Poodle (unreleased and generally unspecified item, see Russo 2017, p. 328-329)

Scherade (bootleg)

Schischgebab (bootleg)

Scratch & Sniff

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *City Of Tiny Lites* at Brighton Centre, Brighton, April 16, 1988.

Scrutinizer Postlude

Album: *Joe's Garage* (1979)

This talking segment by The Central Scrutinizer followed by *A Token Of My Extreme* is mentioned only on CD version.

Scum Bag

(John Lennon & Yoko Ono & Howard Kaylan & Frank Zappa)

Album: *Playground Psychotics* (1992)

Another example of the sing-along activities by The Mothers of Invention, John Lennon and Yoko Ono in New York City, June 6, 1971 (late show). This is the Zappa version with Howard Kaylan's voice, which Lennon deleted in his own version *Scumbag* on *Some Time In New York City*

Sea Instruments SEE **Wild Love**

Seal Call Fusion Music

Album: *At The Circus* (1978)

This is Vinnie Colaiuta imitating a seal in different styles (disco, Bavarian waltz, accordion, KRZYSZTOF PENDERECKI and MAURICIO KAGEL) suggested by Zappa. All this was recorded at Circus Krone, Munich, September 8, 1978.

The Sealed Tuna Bolero

Album: *200 Motels* (1971)

First line: This town, this town is a sealed tuna sandwich, with the wrapper glued
Orchestral introduction to the song *Lonesome Cowboy Burt*.

The Search for Tom Dooly

According to Zappa this was a parody written and recorded at Antelope Valley Junior College c. 1958-1959 (interview with Barry Miles August 13, 1970). *Tom Dooley* by THE KINGSTON TRIO was a huge hit in 1958. Unfortunately Zappa did not say anything about possible music.

Secret Greasing

Album: *Greasy Love Songs*

This in Zappa covering the imaginary story of Ruben Sano at KPPC, Pasadena November 27, 1968 with LES CARTER. As a background music there is *Benson's Groove* by CECIL JAMES MCNEELY, performed by BIG JAY MCNEELY.

The Secret Jewel Box: Archives Vol. 2 FZ Original Recordings

Steve Vai released a sampler by this name December 11 2001 with 17 original Frank Zappa tracks, which contain Steve Vai's playing.

Section 8 Take 22 SEE **King Kong**

Secular Humanism

Album: *Civilization Phaze III* (1994) – *Feeding The Monkies At Ma Maison* (2011)

The version on *Civilization Phaze III* was recorded c. 1991-1992 and at that time Zappa gave the following description: "On the opposite side of the stage, pony-clad dancers pretend to eat a Christian Family Values Dinner." The longer version on *Feeding The Monkies At Ma Maison* was recorded already c. 1986 and Zappa planned to release it on some vinyl album. Snippets of this longer version were used on *Congress Shall Make No Law*.

Semi-Fraudulent/Direct-From-Hollywood Overture

Album: *200 Motels* (1971) – *200 Motels The Suites* (2015)

Slightly altered orchestral version of *A Holiday In Berlin, Full Blown*. On *200 Motels The Suites* it is entitled simply *Overture*.

Send Santa Claus Back To The Rescue Mission SEE **Uncle Bernie's Farm**

Serious Fan Mail

Album: *Greasy Love Songs* (2010)

Two lectures put together. The first is from The New School of NYC, February 21, 1969 and the second one is a radio broadcasting from Boston January 31, 1969.

Serious Music (bootleg)

Serious Music Lecture SEE **Sonora (Compact Disc)**

Serviette Noir, La SEE **Black Napkins**

Seven/Boogie

Unofficial name for a half an hour improvisation by The Petit Wazoo November 10, 1972 at Irvine Auditorium, University of Philadelphia (early show).

Several Boogie SEE **History And Collected Improvisations Of The Mothers Of Invention**

SEX

Album: *The Man From Utopia* (1983)

First line: What's the thing that they's talkin' about everywhere? SEX!

This is just what the title suggests, Zappa's opinion about sex ("Any time, anywhere"). On CD version released in 1993 the song is even longer with special lines for religious believers. The basic track was recorded at UMRK, c. 1982.

Sex In Today's World Improvisation

Album: *Eat That Question* (2016)

This documentary movie contains a segment, which has been entitled "Sex In Today's World Improvisation" in the list of musical works used. There are two copyright years, 1967 and 2016. Most likely this is some band improvisation that the Zappa Family Trust has wanted to protect.

Sexual Harassment In The Workplace

Album: *Guitar* (1988)

Zappa's guitar solo from the beginning of the concert December 12, 1981 at Fox Theater, San Diego (late show).

Shall We Take Ourselves Seriously?

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

First line: Mike Scheller says his life is a mess

The text tells the story of FRITZ RAU, a German concert promoter who got very upset because the roadies got to eat asparagus. The released version was performed and recorded in Geneva, July 1, 1982.

Shapeless Shuffle

Unreleased track from MGM 1966 sessions (Russo 2017, p. 327).

Sharleena

Album: *Chunga's Revenge* (1970) – *The Lost Episodes* (1996)

First line: I'm cryin', I'm cryin', cryin' for Sharleena, don't you know?

This passionate love song must be ironic, since Zappa did not like "love songs", but most of the performances seem hide the irony quite well. The earliest version – released on *The Lost Episodes* – was recorded at The Record Plant, March 4 & 11, 1970 with Don Sugar Cane Harris singing the solo. The standard version on *Chunga's Revenge* was recorded at Trident Studios, London, June 1970. Zappa liked this song and continued performing it till the 1988 tour. In some sources the song has been referred to by its first line words *I Would Be So Delighted*.

Lorraine Belcher has confirmed Zappa's attitude on love songs: "No songs about me that I know of. I asked him to once in the early days, wanting him to write some kind of love song. Frank hated love songs!" (Greenaway 2017, p. 11)

She chooses all the clothes SEE **Shove It Right In**

She Gets Hot

Talking segment in the movie *Uncle Meat* (*The Mothers Of Invention Movie*).

She had that Camarillo Brillo, flamin' out along her hair SEE **Camarillo Brillo**

She lives in Mojave in Winnebago SEE **San Ber'dino**

She Painted Up Her Face

Album: *200 Motels* (1971)

First line: She painted up her face, she sat before the mirror

In the movie *200 Motels* this is the beginning of a three-part suite, followed by *Janet's Big Dance Number* and *Half A Dozen Provocative Squats*.

She was the daughter of a wealthy Florentine Pogen SEE **Florentine Pogen**

Sheets of fire, ladies and gentlemen, sheets of fire SEE **Divan Ends Here**

She's a lady SEE **Song For Pinky**

She's just like a Penguin in Bondage, boy-oy-oy-oy SEE **Penguin In Bondage**

She's my groupie bang bang! SEE **Groupie Bang Bang**

She's only seventeen, she's really sort of cute SEE **Teen-age Prostitute**

She's two hundred years old, so mean she couldn't grow no lips SEE **200 Years Old**

Sheik Yerbouti (official release)

Sheik Yerbouti (Box) SEE **Hot Rats (Box)**

The Sheik Yerbouti Tango

Album: *Sheik Yerbouti* (1979)

Zappa's guitar solo in *The Little House I Used To Live In* February 15 1978 (Deutschland Halle, Berlin).

The Sheik's Rehearsals (bootleg)

She's A Lady SEE **Song For Pinky**

She's Too Much For My Mirror

A song by Don Van Vliet incorrectly credited to Frank Zappa in the ASCAP database.

Shifting, drifting, cloudless, starless velvet valleys and a sapphire sea SEE **Absolutely Free**

Ship Ahoy

Album: *Shut Up 'N Play Yer Guitar* (1981) – *Läther* (1996) – *FZ:OZ* (2002)

Zappa's guitar solo in *Zoot Allures* February 3, 1976 at Kōsei Nenkin Kaikan, Osaka. On *Läther* it follows *A Little Green Rosetta*, but is not mentioned on the track list. On *FZ:OZ* it is played as part of *Zoot Allures* (played in Sydney, January 20, 1976, earliest known performance).

Zappa did play *Ship Ahoy* – or a bit of it – already in October 4, 1975 at Paramount Theater, Seattle (early show) inside the performance of *Swallow My Pride*. Both pieces were new to the audience. In December 26, 1975 at Paramount Theater, Oakland, the melodic theme was already recognizable.

Ship Arriving Too Late For Stevie's Spanking In Berlin (bootleg)

Ship Arriving Too Late To Save A Drowning Witch (official release)

Shoot You Percussion Item

Album: *Meat Light* (2017)

Percussion material for *We Can Shoot You*.

Shove It Right In

Album: *200 Motels* (1971) – *200 Motels The Suites* (2015)

First line: She chooses all the clothes, she'll wear tonight to dance in the places that she goes

The music here is the same as in *She Painted Up Her Face*, and it is performed without the words on *200 Motels The Suites*.

Shop Talk SEE **Mothers At KPFK**

Shortly SEE **Holiday in Berlin**

Show And Tell (bootleg)

Shriek Hotel SEE **Penguin In Bondage**

Shut Up 'N' Play Yer Guitar (official release)

Shut Up 'N Play Yer Guitar

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *Inca Roads* February 17-19, 1979 at Hammersmith Odeon. On the planned album *Warts and All* it was entitled *Streets & Roads*.

Shut Up 'N' Play Yer Guitar Some More (official release)

Shut Up 'N Play Yer Guitar Some More

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *Inca Roads*, February 18, 1979 at Hammersmith Odeon (early show). On the planned album *Warts and All* it was entitled *More Streets & Roads*.

Shut your fuckin' mouth about the length of my hair SEE **Mother People**

Silence Fools

Album: *Transmission Impossible* (2015)

Beginning of a live radio broadcasting June 18, 1970 at VPRO (Uddel, Netherlands).

Silver Of The Sea (entry in the ASCAP database)

Simply The Best (bootleg)

Since Cisos

Album: Officially unreleased

On March 12, 1966, The Mothers Of Invention were at TTG Studios and recorded four tracks, of which nothing more is known about *One For Parker Army* and *Since Cisos*. The other two were *Help, I'm A Rock* and *Return Of The Son Of Monster Magnet*. (Russo 2017, p. 58) Unfortunately we just have to assume that we are dealing with compositions by Frank Zappa here, since no documents are available.

Sinister Footwear

Album: *Beat The Boots III* (2009)

Sinister Footwear is one of the most ambitious compositions by Zappa, a three-piece ballet, of which Munchkin Music has published the score (MS 011) and arrangements for two pianos (MRPP 011) and one piano (MRP 011). The ballet was performed at *A Zappa Affair* in Berkeley June 16, 1984 but it was not released until 2009. Zappa's introduction in this event was informative: "Sinister Footwear. The Cast: Jake, Catering Man, Secretary, Chiropodist, M. Jackson, Illegal Aliens, Society's Professionals, Children, Beautiful People, The Chic Set, Inanimate Objects. Part 1: Jake who designs it. Part 2: Somewhere in New Jersey where they make them. Part 3: Illegal aliens on a lunch break. Part 4: At the catering truck. Part 5: Jake eats a molded jello salad. Part 6: Jake's secretary. Part 7: Illegal aliens work slower in the afternoon. Part 8: Jake's secretary reads her magazine. Part 9: Illegal aliens want to go home. Part 10: Jake's secretary eats cottage cheese. Part 11: Ugly shoes at the assembly line. Part 12: What you think you look when you're wearing them. Part 13: Sometimes they make you walk funny. Part 14: Other people pretend not to notice. Part 15: Sometimes you have to take them off for a minute. Part 16: Then you put them back on because you think they look so good on you. Part 17: Children can also have ugly shoes. Part 18: The foot doctor says you might need an operation."

In 1991 Zappa told that "The theme that you hear for *Sinister Footwear*, the slow theme that has occurred on a couple of albums [*Them Or Us* and *Make A Jazz Noise Here*], dates from about 1978 or '79. I had written this orchestral piece, a ballet. That was the second movement. The third movement of the ballet was a transcription of a guitar solo that Steve Vai wrote down, from a solo that I played at the Palladium in 1978, and then I orchestrated that. Nobody's ever heard the first movement because that hasn't been played by any rock and roll band. The only people who have heard it were at the world premiere orchestra concert in Berkeley, California." (Benediktsson 1991, p. 34) The third part has been called *Persona Non Grata* as well. According to Arthur Barrow, in the beginning the composition was called *Slowly B* (Barrow 2016, p. 61)

Kent Nagano has told in 1990 that he would have performed and recorded the whole *Sinister Footwear* with Orchestra de Lyon, but the cost of extra 35 instruments – like bass flute and contrabass clarinet – made it impossible in the end. "I was really sad about that actually, because *Sinister Footwear* for me is... that's a great piece. (...) *Sinister Footwear* to me is one of the best pieces that he's written and it doesn't exist in a recording." (Greenaway 2017, p. 185) Nagano was not too happy with the live performance at *A Zappa Affair* in 1984: "That gives a loose idea, but it's not... it really needs a studio recording." (ibid) It seems that the performance of *Sinister Footwear* with Orchestra de Lyon had to be cancelled quite late, since still in December 1989 Frank Zappa was thinking that it will be performed and recorded: "That's this June or July. They're gonna do it. They've got the scores. I'm supposed to go there to produce the recording, 'cause they're going to record *Sinister Footwear*." (Simms 1990)

Kent Nagano is a big name today, director of the Montreal Symphony Orchestra since 2006, but when Zappa chose him to conduct London Symphony Orchestra in 1982, he was just another young conductor. Nagano still remembered it, when Andrew Greenaway interviewed him in 1990: "I have enormous, enormous respect for Frank. (...) Frank gave me my first chance and I'll always be grateful to Frank for that." (Greenaway 2017, p. 186-187)

Sinister Footwear II

Album: *Them Or Us* (1984)

This is the middle part of Zappa's ballet music, arranged for a small group with Zappa's guitar solo. Percussion portion of this music has been called unofficially *Pre-C Instruments*, because Zappa used it in KERRY MCCOY's audition in 1981. The released version was recorded at Painter's Mill Music Fair, Owings Mills, Maryland, November 15, 1981 with the guitar solo from Sporthalle, Boeblingen, Germany, June 23, 1982.

Sink Trap

Album: *Lumpy Money* (2009)

Part 1 of the orchestral *Lumpy Gravy*, containing parts of *King Kong*, *Switching Girls*, *Oh No Again*, *At The Gas Station* and some unreleased drum, piano and percussion parts. *Sink Trap* was the A side of the unreleased single (Capitol Records June 15, 1967), while the B-side was *Gypsy Airs*. The composition was performed also by The Abnuceals Emuukha Electric Symphony Orchestra, directed by MICHAEL ZEAROTT at Royce Hall, University of California at Los Angeles, in September 17-18, 1975 as a full 8 minutes long version.

When asked about the title of this segment in 1989, Zappa's answer was typical for him: "So, to answer your question, where do these titles come from? You gotta name these segments something, because you have pieces of it going out the door. It wasn't one whole finished thing, 'cause it had to be done in an assembly-line process, so ... there ya go, 'Sink Trap'. (...) It goes back to what Varèse used to say: 'Why do you call pieces Density 21.5 and Ionisations? He said 'It serves as a convenient means of cataloging the work.' You could call it Buddy. You could call it Mouldred. You could call it Billy. You could call it Sink Trap.'" (Simms 1990)

Six Horns In An Airplane Hangar

Unofficial name for a improvised segment by the Petit Wazoo wind instruments. The earliest known performance was November 10, 1972 at Irvine Auditorium, University of Philadelphia (early show).

Skweezit Skweezit Skweezit

Album: *Mystery Disc 2* (1992/1998) – *Finer Moments* (2012)

First line: Oh God! Little right there!

Basically the same as *Right There* – Roy Estrada's falsetto singing and a background tape supplied by Bunk Gardner – but performed and recorded in Stratford, February 16, 1969. On *Finer Moments* there is the same performance entitled *Squeeze It, Squeeze It, Squeeze It*.

Slack 'Em All Down

Album: *Joe's Camouflage* (2014)

Talking segment in rehearsals in September, 1975 at Sunset Boulevard studios.

Sleazette

Album: *Finer Moments* (2012)

Zappa's guitar solo June 6, 1969 at Royal Albert Hall. It was planned to be on double album *Just Another Band From L. A.* compiled by Frank Zappa c. 1973.

Sleep Dirt (official release)

Sleep Dirt

Albums: *Sleep Dirt* (1979) – *Joe's Camouflage* (2014)

This is a rare duo performance by Frank Zappa and bass player JAMES 'BIRDLER' YOUAMAN on acoustic guitars, recorded at Caribou Ranch, Nederland, December 1974. The quite different version on *Joe's Camouflage* is a cassette recording from rehearsals in September, 1975 at Sunset Boulevard studios. The public premiere of the work was at Robertson Gymnasium, Santa Barbara, September 27, 1975, probably in the style of the rehearsal one on *Joe's Camouflage*.

The roots of this composition go to even earlier times. In the soundcheck at Jahrhunderhalle, Frankfurt, in September 12, 1974, the start is not usual: "(...) he drifts into the introductory arpeggio for a new piece, the gentle instrumental 'Sleep Dirt' which will not be recorded for several months to come, and then in a stripped-down, acoustic arrangement." (Parker 2012, p. 179)

Sleep Napkins

Audience recording title for a segment in *Drowning Witch* November 23, 1984 at Bismarck Theater, Chicago.

Sleeping In A Jar

Album: *Uncle Meat* (1969) – *Playground Psychotics* (1992)

First line: It's the middle of the night and your mommy & daddy are sleeping

This was originally written in 1958 as part of a String Quartet, coupled with *A Pound For A Brown (On The Bus)*. The version with quite enigmatic words was recorded at Apostolic Studios, 1967-1968. The version on *Playground Psychotics* is again instrumental, recorded in London, December 10, 1971.

Slide/Whistle Jam (entry in the ASCAP database)

Slough My Throng

Album: Officially unreleased

During the European tour 1973 the band performed this song that Zappa never released. At the time Zappa told to CHARLES SHAAAR MURRAY the following: "Some of the titles we are performing include 'Penguin In Bondage' – a blues – and 'Sluff My Throat', which is also a blues. You start with the concept of 'Dust My Broom' and stretch it a little and alter a few of the chords, but it's still the blues – as long as the choreography is there." (New Musical Express, September 1, 1973) A little bit earlier the title mentioned in Melody Maker's article was *Slough My Throng*, and that one has been adopted by the fans. Unfortunately there seems to be no audience recordings available.

Slowly B SEE **Sinister Footwear**

Slowly Slowly (entry in the ASCAP database)

Sluff My Throat SEE **Slough My Throng**

Smart Went Crazy

Title of the album The Meridian Arts Ensemble released in 1993 (Channel Classics Records) with five Frank Zappa compositions. The band played the songs to Zappa at home on March 12 and got both critique and corrections directly from the composer. (Russo 2017, p. 207)

Smell It

Album: *Läther* (1996)

An interlude consisting of speech and sound effects.

Smell My Beard

(George Duke & Frank Zappa)

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

The text of this "song" was probably always partly improvised, but the story is about Zappa's long-term roadie Marty Perellis, groupies and the beard. The story continues in *The Booger Man* and also *Marty's Dance Song* is part of this routine. Both were recorded at Capitol Theatre, Passaic, November 8, 1974.

Smog Sucker

Album: Officially unreleased

Smog Sucker is one of the songs that Zappa himself has talked about, but of which no audience tape is known to be in circulation. According to collectors and traders of concert tapes the concert was presumably March 23, 1973 at The Palladium, and Ricky Lancelotti was the solo singer. Unfortunately no documents about this song or the performance are available.

Smoke On The Water (bootleg)

Smoky Night

Album: *Masked Turnip Cyclophony* (2015)

It is not known who wrote this instrumental or who are performing it, but according to liner notes of the release, Zappa was both the engineer and producer. The recording was made at Pal Recording Studio c. 1963.

Snack (entry in the ASCAP database)

Snack! Mom and dad SEE **Would You Like A Snack (#2)**

A Snail In My Nose (bootleg)

Snake Hips Etcetera (bootleg)

Snork Fest

Audience recording title for a segment in the concert February 21, 1969 at Fillmore East.

So I Can Get Fucked Up

Talking segment that Zappa deleted from the final version of *Civilization Phase III*.

So low, you go very low SEE **Beneath Contempt**

So Young And Mode SEE **Let's Move To Cleveland**

Society Pages

Album: *You Are What You Is* (1981)

First line: You're the ol' lady from the society pages

First part of the 1980 tour medley of songs criticizing the empty life of white, wealthy society circles. The song was recorded at UMRK, July-September 1980.

Society Pages is also the name of the famous fan magazine, devoted to the activities of Frank Zappa. In fact there have been two series by the same name. The first was published in Norway by the "Frank Zappa Society" from 1980 to 1989, the second in the United States of America by the international "Frank Zappa Society" from 1990 to 1994.

Sofa

Album: *One Size Fits All* (1975)

First line: I am the heaven. Ich bin der Dreck unter deinen Walzer

This theatrical waltz comes from the Flo & Eddie suite *Give Me Some Floor Covering Under This Flat Floating Sofa*. Zappa used titles "Sofa", "Sofa #1" and "Sofa #2" without a clear logic between the vocal and instrumental versions, though on *One Size Fits All* #1 is instrumental, #2 is vocal. Also the released vocal version are little different, though the music is basically the same. In addition to the German that was always part of the vocal version, also version in Dutch was sometimes performed. They even released a single in Germany entitled *Du bist mein Sofa*. The many released versions date from October 11, 1971 (*Carnegie Hall*) to the one performed in 1988 (*The Best Band You Never Heard In Your Life*). The first release (*One Size Fits All*) was recorded at The Record Plant, and/or Caribou, Nederland, and/or Paramount Recording Studios, December, 1974 - April, 1975.

Sofa #1 & #2 SEE **Sofa**

Sofa Suite SEE **Divan**

Soft-sell Conclusion & Ending of Side #1

Album: *Absolutely Free* (1967)

Third and ending part of the three-part suite, recorded at TTG Studios, November 1966. This short part includes quotations from *God Bless America* by Irving Berlin, *America The Beautiful* by Samuel A. Ward, *L'histoire du soldat* by Igor Stravinsky and *Marine's hymn*, which is originally *Couplets de hommes d'arme* from operetta *Genevieve de Brabant* by Jacques Offenbach. The working title of this segment was "If You Like Chickens".

Solitude

Album: Officially unreleased

First line: You have brought me solitude / You have been a friend to me

This is a very rare item, a non-cynical love song by Frank Zappa. Written possibly already in the beginning of 1970's (it is quoted in *Reeny Ra* recorded in August 1975) the 1981 tour band rehearsed it and the song was mentioned on a list made for the promotional use of the *You Are What You Is* tour. Unfortunately Zappa did not perform it in concerts or release it, and only some copies of the rehearsal versions have been circulating. Probably Zappa felt the text too intimate, in the end.

Whether Frank Zappa wrote *Solitude* for Gail or to somebody else, is an open question. When asked about it in 1997, Steve Vai was quite diplomatic or sarcastic (Gail was still alive then): "It was a song that we rehearsed in the 1980 band. Frank had written it before then, but we had rehearsed it in an attempt to persuade Frank to play it – which you really can't do. It was the least typical Zappa song I ever heard. When I asked him if it was written for Gail, he said 'No.' But I know it was because Gail told me it was. Obviously it's written for her!" (Greenaway 2017, p. 252) Vai continued to strengthen this alternative by performing the song to Gail at the sound check for *Zappa's Universe* in 1991: "I remember she just sat there with her hand over her mouth." (ibid, p. 253)

If the song was written in early 1970's that was at least not anymore just Gail for Frank, since he had a long time affair with Nigey Lennon during those years. Why did Frank Zappa have "an intimate song for Gail" in his list of songs to be rehearsed and printed on the promotional material page of 1981 tour? On the other hand, it is true that the lyrics, especially the line "you have been a friend to me" – repeated in Zappa's public statements about their relationship – seems to fit perfectly in the situation of Gail Zappa. Nigey Lennon did not pick this song up in her memoirs, in which she talked freely about some other songs that were in connection with her. And since those concerned are no more with us, the question may stay open forever.

Arthur Barrow is sure about that the lyrics were written for Gail, who had some serious health issues at that time, but the music is another case. Ruth Underwood has been telling that the music was "floating around" in the beginning of 1970's when she was in the band. (Barrow 2016, p. 98-99)

Solo From Atlanta SEE **For Duane**

Solo From Cologne SEE **When No One Was No One**

A Solo From Heidelberg

Album: *The Guitar World According To Frank Zappa* (1987) – *One Shot Deal* (2008)

Zappa's guitar solo in *Yo' Mama* February 24, 1978 at Rhein-Neckarhalle, Heidelberg. It was originally intended to be released on *Guitar*. On *One Shot Deal* the title is simply *Heidelberg*.

Solo On Guitar (bootleg)

Solo Torture

Audience recording title for a Zappa's guitar solo in *Drowning Witch* October 3, 1984 (Munich), released on some bootlegs like *Dead Girls Of Munich, Part 1*.

Some Ballet Music

Album: *The Ark* (1969)

This is part of the music that was later to become *The Adventures of Greggery Peccary* performed in Boston, July 8, 1969. According to unverified information the same part was performed first time May 23, 1969 at Lawrence University Chapel, Appleton. The title is obviously by the original bootleggers, but Zappa did not bother. See also *The Walking Zombie Music*, which is more or less the same musical segment.

Some Chamber Music SEE **Chamber Music**

Some Evil Mothers (bootleg)

Some More Like That SEE **Fine Girl**

Some of you may know that the tango SEE **Be-Bop Tango**

Some of you might not agree SEE **Broken Hearts Are For Assholes**

Some people's hot, some people's cold SEE **Po-Jama People**
Some take the Bible for what it's worth SEE **Meek Shall Inherit Nothing, The**

Some Zany Mothers Of Invention Bullshit

Unidentified performance by The Mothers Of Invention on bootleg *Some Evil Mothers*.

Somebody's Walking SEE **Chronicle**
Someone said they made some noise SEE **Mom & Dad**

Someplace Else Right Now

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991.

Something/Anything SEE **Andy**

Something Electric

Unreleased track from MGM 1966 sessions (Russo 2017, p. 327).

Something Terrible Has Happened

Album: *Roxy The Soundtrack* (2015)

This is Zappa entertaining the audience at Roxy December 9, 1973 (early show) before the music starts by telling them to relax and calm themselves, because they are making a movie.

Somewhere, over there SEE **Torchum Never Stops, The**
Son of Cheep Thrills (semiofficial release April 27, 1999)

Son Of Mr. Green Genes

Album: *Hot Rats* (1970)

This is an instrumental version of the song *Mr. Green Genes* performed by the Hot Rats band and recorded in Los Angeles, August-September 1969.

Son Of Orange County

Album: *Roxy & Elsewhere* (1974)

First line: And in your dreams, you can see yourself as a prophet

This song combines performances from May 8, 1974 at Edinboro State College, Pennsylvania and May 11, 1974 at Auditorium Theater, Chicago (late show) of *Oh No* and *The Orange County Lumber Truck*. Zappa's heckling "I'm not a crook" is a reference to president Richard Nixon's famous "promise" in his press conference November 17, 1973.

Son Of Pigs And Repugnant (bootleg)

Son Of Prelude To The Afternoon Of A Sexually Aroused Gas Mask

Audience recording title for a improvisation segment on bootleg *Trick Or Treat*.

Son Of Suzy Creamcheese

Album: *Absolutely Free* (1967)

First line: Suzy Creamcheese, oh, mama now, what's got into you?

Frank Zappa made a comment on this song in his interview August 31, 1978: "Son of Suzie Creamcheese is a stirring saga of a young groupie. Her actions are all motivated by a desire to be 'in' at all times. Hence the drug abuse (blowing her mind on too much Kool-aid-acid... Stealing her boyfriend's stash: a hidden supply of drugs... and leaving Los Angeles for a protest march in Berkeley)." (Zappa 1978) The song was recorded at TTG Studios, November 1966.

Son Of Wild Love

A composition mentioned on a list made for the promotional use of 1981 *You Are What You Is* tour and in the ASCAP database. This could possibly be a part of the second movement of *Sinister Footwear*.

Song For Pinky

Album: Officially unreleased

First line: I met Pinky, I fell in love / Thought she was an angel from heaven up above

This doo wop song was only performed once at Palasport Mezzovico, Lugano, March 13, 1976 as a part of *Chunga's Revenge*. It was possibly written during soundcheck, since Zappa doesn't seem to remember, what to sing. Sometimes this song has been referred to as *She's A Lady* as well, but since Zappa did not immortalize this little item by releasing it, we really don't know. The text is, however, about the electric vibrator.

Song Of The Rock & Roll Interviewers

Short instrumental part in the movie *200 Motels* that Zappa deleted from the soundtrack.

Songs & Dances (tribute release)

Songs Einstein Jr. Never Heard (bootleg)

Songs From The Sacred Napkin

A promo disc by Rykodisc from 1990, containing *Cosmik Debris* by Frank Zappa.

Sono Di Passaggio (bootleg)

Sonora (Compact Disc)

A tribute supplement release by Italian music magazine Sonora (issue 4/1994) containing two spoken parts by Frank Zappa: "Serious Music Lecture" and "And That's The Way I Do My Business", neither of them credited to Zappa.

Soul Polka

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *Oh No* from the concert March 19, 1988 at Memorial Hall, Allentown.

Sound Like This SEE **This Is What We Sound Like**

Soup 'N Old Clothes

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *The Illinois Enema Bandit* December 11, 1980 at Civic Auditorium, Santa Monica (late show).

Soup & Old Clothes (bootleg)

Soup & Old Clothes SEE **History And Collected Improvisations Of The Mothers Of Invention**

Sous Les Pavés, La Plage (bootleg)

Space Boogers

(Frank Zappa & George Duke)

Album: *One Shot Deal* (2008)

Frank Zappa extracted this segment from a performance of *Big Swifty* at Capitol Theatre, Passaic, November 8, 1974 (late show). There are just Zappa and George Duke creating "space sounds" with some drums by Chester Thompson. The released version contains probably some studio overdubs as well, since we can hear Zappa saying "I hope you're recording this". At Michigan State University, East Lansing, November 23, 1974, this routine was called *The Adventures of Space Booger*.

Space Boogie

Album: Officially unreleased

An instrumental part of the sci-fi-musical *Hunchentoot*.

Special Amplifier-Fixing Music

Audience recording title for a segment of fixing the amplifiers at Circle Star Theater, San Carlos, July 21, 1974.

Special delivery... registered mail SEE **I Don't Wanna Get Drafted**

Special Edition Original (bootleg)

Special Halloween Issue (bootleg)

A Special Shower

Talking segment in the movie *Uncle Meat (The Mothers Of Invention Movie)*.

Speed-Freak Boogie

Album: *Mystery Disc 1* (1991/1998)

This instrumental with Frank Zappa's electric guitar and DOUG MOON's acoustic guitar was recorded at Pal Recording Studios in December 1963. Paul Buff has released it entitled *Cookin' Turnips* (Studio Archives, Vol. 5, 2010).

The Spew King

Album: *Playground Psychotics* (1992)

Documentary field recording from the 1970's tour.

Spick & Span (bootleg)

Spider Of Destiny

Album: *Studio Tan* (1978/1991)

First line: Listen carefully, Spider of Destiny!

Like the other songs from the musical *Hunchentoot*, this was recorded first at Caribou Ranch, Nederland, December 1974, with bass overdubs from 1976. By 1982-1984 Zappa had decided to return to his original idea and recorded the vocal parts at UMRK. This version was released on CD version of the album in 1991.

Spider Lady

Album: Officially unreleased

First line: It take a reg'luh SPIDER LADY Fo' de maximum potentum

This unreleased part of the musical *Hunchentoot* has also been referred to as *Maximum Potential*.

Spider-Pussy

Album: Officially unreleased

First line: There ain't NOTHIN' to it 'Les some SPIDER-MAMA DO IT

An unreleased part of the musical *Hunchentoot*.

Spit It Out

Album: *Läther* (1996)

Interlude consisting of talking and sound effects.

Spontaneous Minimalist Composition

Album: *Beat The Boots III* (2009)

This orchestral improvisation was realized in Berkeley, June 16, 1984 with Berkeley Symphony Orchestra. During the performance a radio announcer said: "Frank Zappa has just handed a five foot long penis to the timpanist". If the title is original, it is obviously a middle finger at the composing style so popular among American composers like PHILIP GLASS, STEVE REICH and TERRY RILEY.

Spoonman Whips It Out

Audience recording title for the solo by ARTIS THE SPOONMAN, the street performer, at The Palladium, October 30, 1981.

Spring Any Day Now (tribute release)

Squat On The Cosmic Utensil

According to unverified information Zappa's band played this music in the beginning of 1973. The phrase can be found in *Packard Goose*, which was most likely composed just a few years later. The possible connection is unknown.

Squeeze It, Squeeze It, Squeeze It SEE **Skweezit Skweezit Skweezit**
Squirm SEE **Bowling On Charen**

St. Alphonzo's Pancake Breakfast

Album: *Apostrophe (')* (1974)

First line: Yes, indeed, here we are at St. Alphonzo's Pancake Breakfast

Part of the *Nanook Suite*, recorded at Bolic Sound, Inglewood, May-June, 1973.

St. Etienne

Album: *Jazz From Hell* (1986)

The only Zappa's guitar solo on the album that was otherwise realized with Synclavier. The solo was recorded in *Drowning Witch* at Palais des Sports, St. Etienne, May 28, 1982.

St. Louis Extravaganza

Audience recording title for a improvised segment in a concert July 5, 1974 at Ambassador Theater, St. Louis.

St. Patrick's Day (bootleg)

Stairway to Berlin (bootleg)

Standing Room Only (Upgrade) (bootleg)

Star In The Mornin' SEE **Run Home, Slowly**

Star Wars Won't Work

Album: *Make A Jazz Noise Here* (1991)

We do not know, if this sequel to *Stairway To Heaven* at Beethovensaal, Liederhalle, Stuttgart, May 24, 1988 was planned ahead or just something that Zappa invented to say with a pre-recorded loop. The message is obviously aimed at president Ronald Reagan and his megalomaniac plans announced March 23, 1983.

Status Back Baby

Album: *Absolutely Free* (1967)

First line: I'm losing status at the high school

Frank Zappa made a comment on this song in his interview August 31, 1978: "Status Back Baby is a song about young acne America and their daily trials and tribulations. It is unfortunate that many young Americans really do worry about losing status at their high school. De Molay is a religious youth organization in the United States. A Pom Pom Girl is a young lady who cuts strips of crêpe paper all week long after school to make an object known as a pom pom, which is a puffy ball composed of strips of crepe paper. After she has manufactured her own pom pom, she will go to the football game and jump high in the air with her pom pom in her hand shouting, as she does so, these immortal words: 'We've got a team that's on the beam, that's really hep to the jive. Come on tigers, let's skin 'em alive' Or 'Push 'em back, push 'em back. We like it, sissboombah.' Then they drink beer and get pregnant in the back of somebody's car." (Zappa 1978) The song was recorded at TTG Studios, November 1966. For the early version of the song see *I'm Losing Status At The High School*.

Steal Softly Thru' Snow

A composition by Don Van Vliet, credited incorrectly to Frank Zappa in the ASCAP database.

Steal This Disc

A series of promo discs by Rykodisc 1987-1991. There are some releases by Zappa among other artists.

Stealing The Room SEE **I'm Stealing The Room**

Steam Flash Conservative (bootleg)

Steaming Jukebox (bootleg)

Steno Pool At Big Swifty's SEE **Adventures Of Greggery Peccary**

Stevie's Spanking

Album: *Them Or Us* (1984)

First line: His name is Stevie Vai and he's a crazy guy

A true story about a common pleasure of Steve Vai and the groupie LAUREL FISHMAN. The basic track was recorded at Northrop Auditorium, Minneapolis, November 28, 1981, The Ritz, NYC November 17, 1981 and Olympiahalle, Munich, June 26, 1982 and maybe somewhere else as well. The lead vocalist is Bobby Martin and Steve Vai plays the first, Dweezil Zappa the second guitar solo.

Stick It In – Stick It Out (bootleg)

Stick It Out

Album: *Joe's Garage* (1979)

First line: Fick mich du miserabler Hurensohn – Fuck me, you ugly son of a bitch

In the song Joe is singing to Sy Borg, his future machine partner. There are references to both *Divan* and *Dancin' Fool*. The song was performed already in 1971, but the released version was recorded at Village Recorders, April 1979.

In the end of *The "Real World" Thematic Extrapolations* recorded at The Memorial Auditorium, Buffalo, October 25, 1980, Zappa introduces the following song by saying: "You see what can happen when you leave a disco? Well, but not to change the subject, ladies and gentlemen, we have this song that we might as well do for you now just to end this thing off. Uh, it's based on what the girl wrote on the wall in the toilet. The name of this song is 'Stick It Out.'"

Stick Together

Album: *The Man From Utopia* (1983)

First line: This is a song about the union, friends!

Zappa was brave enough to criticize the unions run by criminals during his career. In this text Zappa understands the idea of “sticking together”, but not in the American way. The song was recorded at UMRK c. 1981-1982.

Stink Foot SEE **Stink-Foot**

Stinkdick

Audience recording title from a concert at Front Row Theatre, Cleveland, November 14, 1984. This could be a version of *Stink-Foot*.

Stink-Foot

Album: *Apostrophe (')* (1974)

First line: In the dark, where all the fevers grow

The text was inspired by the Mennen foot spray commercial, in which a man takes off his shoes and his dog keels over. But what is more important, *Stink-Foot* was a real rich environment for Zappa's guitar solos. The basic track was probably recorded at The Record Plant, March 1970 with some overdubs early 1974. The name of the song has been written *Stink Foot*, *Stink-Foot* and *Stinkfoot*.

Stinkfoot SEE **Stink-Foot**

Stock Broker (entry in the ASCAP database)

Stone City

Zappa's band performed this song at Rockpile, Toronto, February 23, 1969 (late show) with a guest soloist André. Most likely it was not a Zappa composition at all, though nobody seems to know for sure.

The Story of 'Don't Eat The Yellow Snow/ St. Alphonzo's Pancake Breakfast

Album: *The Crux Of The Biscuit* (2016)

Zappa was interviewed by the Australian radio station GTK in June, 1973 and this is Zappa's answer to the question about any more comedy routine stuff and especially about a certain Imperial Margarine commercial.

The Story Of Dupree's Paradise Lounge

Album: *Transmission Impossible* (2015)

Zappa wanted to expand his composition *Dupree's Paradise* with a long introductory story, here performed and recorded in New York City November 22, 1973. The text did change from concert to concert, and at Berkeley Community Theatre February 16, 1974 Zappa mentions HENRY VESTINE from CANNED HEAT to be one of the participants in the jam session at Dupree's. According to Scott Parker, the music is not improvised: "Obviously the piece has been written out in advance." (Parker 2010, p. 149) The title is often slightly shorter *The Story Of Dupree's Paradise*.

The Story Of Electricity

This is Zappa talking about record company and a demo recording on bootleg *Confidential*. One can hear *Power Trio from the Saints & Sinners* and *Bossa Nova Pervertamento* in the background.

The Story of Willie The Pimp

Album: *Mystery Disc 2* (1992/1998)

This is the true story about Willie The Pimp, told by ANNIE ZANNAS and CYNTHIA DOBSON in New York City, August, 1969. The track has been called *Willie Story* as well.

Strange Habits (bootleg)

Strat Vindaloo

(Frank Zappa & L. Shankar)

Album: *Everything Is Healing Nicely* (1999)

Documentary recording of the rehearsals with Ensemble Modern in July, 1991. Shankar happened to be around and played this improvisation with Zappa's guitar on an "oriental" accompaniment. As we all know, "vindaloo" is an Indian curry dish. The title is by Dweezil Zappa (Russo 2017, p. 222).

Streets And Roads

An early title for *Shut Up & Play Yer Guitar* in the context of the *Warts And All* release plan. The same title is mentioned on a list made for the promotional use of 1981 *You Are What You Is* tour, and it can be found in the ASCAP database.

The Streets Of Fontana

(Traditional music, words by Frank Zappa)

Album: Officially unreleased

First line: As I was out sweeping the streets of Fontana

This a parody version of *Streets of Laredo* done by Zappa and Ray Collins as THE SIN CITY BOYS c. 1964. This is how Zappa remembered it in 1993: "We weren't setting out to make any kind of impact on people. We were just doing it for a laugh, to have fun. If it amused someone else, good. If it didn't, who gives a fuck." (Dan Quелlette: *Frank Zappa*, Pulse! August 1993) Alternative title "Sweeping Street" has also be mentioned.

Strewwelpeter

This is an enigmatic entry in the ASCAP database. The title is obviously a rendering of German *Struwelpeter*, but what Zappa composition is it possibly referring to? I have found only one weak hint. While rehearsing with Ensemble Modern in July, 1991, Zappa talked about this old book by HEINRICH HOFFMANN published 1845 and in the documentary movie *AAAFNRRAA* (German PPV, 1992) there is a snippet (12:45-14:05) of these Strewwelpeter moments, while the ensemble is playing *Food Gathering In Post-Industrial America*. Maybe just a coincident, maybe not.

Strictly Commercial (official release)

Strictly Commercial – Specially Banded For Radio

A special version in 1995 for radio stations of compilation album *Strictly Commercial* by Rykodisc.

Strictly Genteel (semiofficial release May 19, 1997)

Strictly Genteel

Album: *200 Motels* (1971) – *Make A Jazz Noise Here* (1991)

First line: Lord have mercy upon the people in England

As the finale music of the movie and the soundtrack this composition is one of those majestic works Zappa managed to create whenever he needed one. On *Make A Jazz Noise Here* there is an instrumental version recorded at Prado de San Sebastián, Seville in May 15, 1988. The second part of the finale, which begins with the words *They're Gonna Clear Out The Studio* has been given an individual entry in this catalog as *200 Motels (Finale)*.

Strictly Gravy (tribute release)

Strictly Halloween

Another special promo disc in 1995 to advertise the compilation album *Strictly Commercial*.

Strictly OFF Limits (tribute release)

The String Quartet

Album: Officially unreleased

This was composed as a real string quartet by Zappa in 1958. It contains two parts, later entitled *A Pound For A Brown (On The Bus)* and *Sleeping In A Jar*. The version for a rock group was introduced in October 1968, but it seems that no documents available to the public have survived of the original string quartet version. The performance on *Our Man In Nirvana* was recorded at California State University, Fullerton, November 8, 1968, and Zappa introduced the part that is entitled *A Pound For A Brown (On The Bus)* like this: “This is a tune from our eh new album which is gonna be out in a couple of weeks called ‘Uncle Meat’ it’s an album of the music of the Mothers movie of the same name. And the name of this piece is ‘The String Quartet’. String quartet. Ready?”

Striptease (bootleg)

Stroke me pompadour SEE **Crab-Crass Baby**

The Strong Willie Shape (bootleg)

Struber Z’tett Plays Zappa Live (tribute release)

Struck All Of A Heap (bootleg)

Stucco Homes

Album: *Shut Up ‘N Play Yer Guitar* (1981)

The drum track by Vinnie Colaiuta was recorded in Spring 1979 at Village Recorders, Zappa’s and Warren Cuccurullo’s guitars in Autumn 1979 at UMRK. There are some “leather conversations” mixed in as well. According to Cuccurullo, *Stucco Homes* and *While You Were Out* were “originally one piece, but Frank edited it because it has different tonalities. (...) I was playing along to a live solo of Frank’s and he took my track and flew it over a live Vinnie drum track. Then Frank recorded over the top of that with his Acoustic Black Widow guitar. It was unbelievable. He did it in one take!” (Greenaway 2017, p. 87).

Zappa used the title as his pseudonym on Shankar’s album *Touch Me There* – or vice versa.

Studio Fun

Unidentified radio show c. 1968 by the Mothers Of Invention on bootleg *Some Evil Mothers*.

Studio Tan (official release)

Stuff Up The Cracks

Album: *Cruising With Ruben & The Jets* (1968)

First line: If you decide to leave me, it’s all over

The basic track was recorded at Apostolic Studios, c. 1967-1968. The song text is a parody about a suicidal lover’s wailing.

The Subcutaneous Peril

Album: *Finer Moments* (2012)

A long improvisation with several solos at Carnegie Hall, October 11, 1971. This was planned to be released on double album *Another Band From L.A.*

Suckit Rockit

Album: *Joe's XMASage* (2005)

Frank Zappa ("Paul Jacket") and Ray Collins ("Suckit Rockit") in a mock interview, which contains even little singing with guitar. This was recorded probably in Ontario, California c. 1963.

Sugar 'N Spikes

A composition by Don Van Vliet, credited incorrectly to Frank Zappa in the ASCAP database.

Suicide Chump

Album: *You Are What You Is* (1981)

First line: You say there ain't no use in livin'

An angry song about suicidal persons to whom Zappa gives just one advice: do it well. The track was recorded at UMRK, July-September 1980.

Sun Dog

Album: *Masked Turnip Cyclophony* (2015)

It is not known who wrote this simple surf instrumental or who are performing it, but according to liner notes of the release, Frank Zappa was both the engineer and producer. The recording was made at Pal Recording Studio c. 1963.

Sunday (a Greg Russo session song list title find)

Sunrise Redeemer

Album: *Guitar* (1988)

Zappa's guitar solo in *Let's Move To Cleveland* November 30, 1984 at Sunrise Musical Theater, Fort Lauderdale.

Super Grease

Album: *Playground Psychotics* (1992)

First line: Ooooooh Aaaaaah / Poor baby! / Ooooooh . . . Don't like the Greek food in this neighborhood, eh?

Band improvisation with discussions from Fillmore East, June 5-6, 1971. There is a quotation of *Lady Of The Island* by GRAHAM NASH.

Super Mix (bootleg)

Superman (entry in the ASCAP database)

Superstarshine Volume 13 (semiofficial release)

The Supplement Tape

This is a commercially released cassette which contains parts from an interview with Frank Zappa by CO DE KLOET for a Dutch radio program "Supplement" October 26-27, 1990.

Sure 'Nuff & Yes I Do SEE **Chronicle**

Surf Along With Ned & Nelda

(Frank Zappa & Ray Collins)

Album: *Paul Buff Presents The Pal And Original Sound Studio Archives, Vol. 2* (2010) – *Masked Turnip Cyclophony* (2015)

First line: Nelda, baby, Nelda, baby, surf along with me

This parody single by Ned & Nelda (Frank Zappa, Ray Collins and Paul Buff) was recorded at Pal Recording Studio, May, 1963 and released as a single (Vigah Records 0002).

Surgeon General, Doctor Koop SEE **Promiscuous**

Suzy Creamcheese Eating Cream Cheese

Unreleased snippet from a discussion between Pamela Zarubica and Frank Zappa. Zappa planned to release it on *The Mothers of Invention Official Bootleg Album*.

Suzy Creamcheese, oh, mama now, what's got into you? SEE **Son Of Suzy Creamcheese**

Suzy Creamcheese (What's Got Into You?)

Album: *MOFO* (2006)

A snippet from a radio interview at KBEY-FM Kansas City, October 22, 1971. Zappa tells the story about Suzy Creamcheese.

Swallow My Pride

Album: *Vancouver Workout* (2016)

First line: Well you can swallow my pride

The Mothers of Invention performed this bluntly sexist song about a blow job during the 1975 tour. The world premiere of the song was at Robertson Gymnasium, Santa Barbara, September 27, 1975. See also *Choose Your Foot* for a released rehearsal segment of this song.

At War Memorial Gymnasium, Vancouver, October 1, 1975, Zappa introduced this song – totally new to the audience – like this: “This is from the world of heavy metal. (...) It's one of those songs that has pseudo-graphic significance.”

Swaggart Flap SEE **Penguin In Bondage (Swaggart Version)**

Swans? What Swans?

Album: *Guitar* (1988)

Zappa's guitar solo in *A Pound For A Brown (On The Bus)* December 12, 1981 at Fox Theater, San Diego (late show).

Swedish Sensation (bootleg)

Sweeping Streets SEE **Streets Of Fontana, The**

Swiftly SEE **Big Swifty**

Swiss Cheese / Fire! (semiofficial release)

Swiss Cheese And Debutante Daisy (bootleg)

Swiss Cheese At The Festhalle Basel in 1974 (bootleg)

Switching Girls

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

Sy Borg

Album: *Joe's Garage* (1979)

First line: Sy Borg, gimme dat, gimme dat

Song about an orgy with Joe, Sy Borg and other machines. The austere result: the machines go to pieces and Joe to the special jail. The song was recorded at Village Recorders, LA, April 1979.

The song is many years older than what the release date suggest. Zappa's band played it already in October 24, 1975 at Palace Theater, Providence and October 25, 1975 at Capital Theater, Passaic.

Sy Borg, gimme dat, gimme dat SEE **Sy Borg**

Synthetic Roga

Unreleased track from MGM 1966 sessions (Russo 2017, p. 327).

Systems Of Edges

Album: *Guitar* (1988)

Zappa's guitar solo in *Inca Roads* at Rhein-Main-Halle, Wiesbaden, March 27, 1979 (early show).





Take Your Clothes Off

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009) – *Paul Buff Presents The Pal And Original Sound Studio Archives, Vol. 20* (2010)

First line: There will come a time, when everybody who is lonely, will be free to sing & dance & love

This early and quite different version of *Take Your Clothes Off When You Dance* was recorded at Pal Recording Studio, Cucamonga, March, 1963 with Allison Buff (vocals), Paul Buff (organ) and Frank Zappa (guitars, drums, bass and percussion). For the instrumental version from 1961 see *Never On Sunday*.

Take Your Clothes Off When You Dance

Album: *We're Only In It For The Money* (1968) – *Joe's Camouflage* (2014)

First line: There will come a time, when everybody who is lonely, will be free to sing & dance & love

The Chipmunk-style singing is hiding the fact that Zappa's lyrics are seriously praising everybody's right to be free and do whatever she or he wants to do. The version on *We're Only In It For The Money* was recorded at Mayfair and/or Apostolic Studios, July-October 1967. The laid-back reggae version on *Joe's Camouflage* was recorded in August 25, 1975. See also *I'm So Happy I Could Cry*, which is the same music with different lyrics. For the earlier versions see *Take Your Clothes Off When You Dance (1961)* and *Take Your Clothes Off* (1963).

Take Your Clothes Off When You Dance (1961)

Album: *The Lost Episodes* (1996)

This is the earliest, instrumental version of the song that was later recorded and performed in many incarnations. According to Rip Rense in his liner notes, it is not known if the tune bore it's familiar name already at the time it was recorded at Pal Recording Studio in 1961. There were five sessions musicians with Zappa's guitar: Chuck Grove (drums), Caronga Ward (bass), Tony Rodriguez (alto sax), Chuck Foster (trumpet) and Danny Helerferin (piano).

Tales Of Brave Flegmar (tribute release)

Tango

Album: *Meat Light* (2017)

A very short instrumental segment in the general style of the *Uncle Meat* album, recorded at Apostolic Studios, NYC, 1967-1968.

Tango Chat

Album: *Transmission Impossible* (2015)

Zappa's introduction in the concert November 11, 1973 (Wayne, New Jersey, late show).

The Tape Changing Fart Around (unreleased and generally unspecified item, see Russo 2017, p. 329)

Tears Began To Fall

Album: *Fillmore East, June 1971* (1971)

First line: Wow! Tears began to fall

Since Zappa did not write sentimental love songs – unless they were doo wop –, this must be his sarcastic opinion on sentimental love songs. It seems quite obvious that Flo & Eddie in the band inspired Zappa to write songs like this. The released version was recorded at Fillmore East, June 5-6, 1971. The first public performance of the song was at Bridges Auditorium, Pomona College, Claremont, May 18, 1971. The song contains a quotation from *Gone With The Wind* by MAX STEINER.

The song was also released as a single with *Junier Mintz Boogie* on B-side. The single version differs in many ways from the album version: “A Zappa vocal intro, louder background vocal overdubs, and edited drum roll before the final chorus, and it went to a longer ending that included the first chord of *She Painted Up Her Face*.” (Russo 2017, p. 121) The original Reprise release R1027 was credited to “Billy Dexter” as the composer and producer, and to “Junier Mintz” as the performer.

Tears Come From Loving You SEE **I Love**

Teen-age Grand Finale

Album: *Lumpy Money* (2009)

Part 9 of the orchestral *Lumpy Gravy* containing parts of *Kangaroos* and *Envelops The Bath Tub* plus some unreleased material.

Teen-age Prostitute

Album: *Ship Arriving Too Late To Save A Drowning Witch* (1982)

First line: She's only seventeen, she's really sort of cute

The song is a very outspoken and declatory story of a teen prostitute, drugs and violent pimps. The released version was recorded at Civic Auditorium, Santa Monica, December 11, 1981 with Lisa Popeil as the lead singer. See also *Lisa's Life Story* to know, why Popeil was in Santa Monica as a singer of two performances.

Teenage Rockin' Combo Concert (bootleg)

Teenage Wind (bootleg)

Teen-age Wind

Album: *You Are What You Is* (1981)

First line: It's a miserable Friday night! I gotta be free, free as the wind

The released version was recorded at UMRK, c. July-September 1980 with Bob Harris singing the role of the frustrated teenager. The text is mocking teenagers, who are not ready to face the fact that “free” is a privilege. There are references to The Grateful Dead & JERRY GARCIA and sniffing the glue, but also quite surprisingly to *200 Motels* (there are some lines that Jimmy Carl Black is singing in two episodes of the movie). Zappa wrote the song to prove that he can write a pop song like *Ride Like The Wind* by CHRISTOPHER CROSS in five minutes, which he did. Since Cross was a friend of Arthur Barrow, Zappa covered the original hit once on stage as well. (Barrow 2016, p. 103)

Telephone Conversation

Album: *We're Only In It For The Money* (1968)

This recording combines Zappa, Pam, Vicki and the telephone conversations, which were recorded c. 1967.

Televisioni Privati (bootleg)

Tell Me You Love Me

Album: *Chunga's Revenge* (1970)

First line: Tell me you love me, tell me you love me, like I want you to

This song was planned for *200 Motels*, but probably Zappa could not find a suitable place for it. The released version was recorded at Whitney Studios, Glendale, & The Record Plant, August 28-29, 1970. Zappa used the melody later for two different renditions: during the 1984 tour with new text and title as *Don't Be A Lawyer* and during the 1988 tour as *Why Don't You Like Me?* with words mocking MICHAEL JACKSON.

Tengo Na Minchia Tanta (semiofficial release)

Tengo Na Minchia Tanta

(Composed by Frank Zappa, words by Massimo Bassoli)

Album: *Uncle Meat* (1969)

First line: Ah, tengo na minchia tanta / Tengo na minchia accusi'

The instrumental basic track was recorded during a soundcheck at Stadio Comunale La Favorita, Palermo, July 14, 1982 with Italian rock journalist MASSIMO BASSOLI's vocal overdubs at UMRK, September 1982. The words are so stupid that hopefully Bassoli is just ridiculing the rock lyrics' sexual blustering.

Tenth Anniversary Medley SEE **10th Anniversary Medley**

Terry's Halloween Solo

(Terry Bozzio)

Album: *Halloween 77* (2017, the box set)

This special solo was recorded at The Palladium, October 31, 1977. For the other five solos by Bozzio see *Terry's Solo*.

Terry's Solo

(Terry Bozzio)

Album: *Halloween 77* (2017, the box set)

Zappa's Halloween concerts at The Palladium, October 28-31, 1977, included several drum solos by Terry Bozzio. The costume box set of *Halloween 77* contains five numbered solos (Terry's Solo 1 – Terry's Solo 5) and the specially entitled *Terry's Halloween Solo*.

The Texas Medley

This title refers to the medley of three songs by The Beatles with new Zappa lyrics on 1988 tour.

Texas Motel

(Composed by John Lennon & Paul McCartney, some new words by Frank Zappa)

Album: Officially unreleased

First line: Let me take you down, 'cause we're going to... the Texas Motel / Don't mind the smell

This is *Strawberry Fields Forever* with partly new lyrics mocking televangelist Jimmy Swaggart during the 1988 tour.

Texas '73 – Perhaps The Most Outrageous Bunch So Far (bootleg)

Thank You

Album: *Baby Snakes Soundtrack* (2012)

A documentary segment, which was deleted from the first CD release of *Baby Snakes*. This part is followed by *Dinah-Moe Humm*.

Thanks For The Mammaries (bootleg)

Thass right, folks! SEE **Clowns On Velvet**

That Arrogant Dick Nixon

Album: Officially unreleased

First line: That arrogant Dick Nixon / His lies are a legend in congress today

This is *The Idiot Bastard Son* with new lyrics mocking president Richard Nixon and performed during the 1974 tours probably only three times: Berkeley, February 16, San Carlos, July 20 and Long Beach, December 31, 1974.

That Blessed Relief SEE **Blessed Relief**

That Evil Prince

Album: *Thing-Fish* (1984)

First line: Rhonda, that Evil Prince . . . he certainly does have a way about him!

The musical background is *Amnerika* by Zappa's Synclavier with Harry and Rhonda speaking about the "Evil Prince" in *Thing-Fish*. The song was recorded at UMRK, c. 1982-1984. For the original vocal version with Napoleon Murphy Brock see *Amnerika (Vocal version)*.

That Makes Me Mad

Album: *As An Am Zappa* (1981-1982)

A snippet of Frank Zappa's bitter comments on the bootleg industry.

That Ol' G Minor Thing Again

Album: *Guitar* (1988)

Zappa's guitar solo in *City Of Tiny Lites* June 24, 1984 at Hallenstadion, Zurich. The solo includes a quotation from *Arjen's Bag* by JOHN MCLAUGHLIN.

That Problem With Absolutely Free

Album: *Lumpy Money* (2009)

Part of a interview in Detroit November 13, 1967.

That Would Be The End Of That

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991.

That's My Girl (bootleg)

That's Not Really A Shuffle

Album: *Guitar* (1988)

Zappa's guitar solo in *King Kong* May 11, 1982 at Brondbyhallen, Copenhagen, though the liner notes give "June, 1982 at Dijon". The solo is on CD versions of the album only.

That's Not Really Reggae

Album: *Guitar* (1988)

Zappa's guitar solo in *Whippin' Post* September 25, 1984 at Hammersmith Odeon.

That's Right, Let's Boogie

Audience recording title used on bootleg albums *Show And Tell* and *Frankie Boy*. This might be an improvisation from 1974 preceding *Florentine Pogen*.

That's When I Knew It Was Love

This story is still undocumented, but according to BOB EGO, a Canadian group PAINTER was in 1974 at Richard's Nightclub in Atlanta and managed to inspire Frank Zappa to write a song for them on the spot. According to the club owner RICHARD BRYAN "This is where Frank Zappa sat in with the band. He wrote a couple of songs back stage which we performed live on the air just moments later. I think I can speak for the band by saying this was an unforgettable experience and truly an honor to perform with Frank Zappa." Unfortunately both the Painter and the song are obscure.

Them Or Us (official release)

Them Or Us

Album: *Them Or Us* (1984)

Zappa's guitar solo in *Black Page* July 3, 1982 at Campo Communale, Bolzano.

Theme From Burnt Weeny Sandwich

Album: *Burnt Weeny Sandwich* (1970)

The basic track was recorded at Apostolic and/or Mayfair Studios, NYC, July-October 1967 with some overdubs later (at least some percussion). The music comes from the movie *Burnt Weeny Sandwich*, which was released April 30, 1969 (The Dilexi Series, KQED TV, San Francisco). The 18 minutes long film contains documentary snippets from the 1950's and 1960's plus Zappa's music that is mostly from *Uncle Meat*.

Theme From Lumpy Gravy SEE **Duodenum**

Theme from Run Home Slowly SEE **Run Home, Slowly**

Theme From The 3rd Movement Of Sinister Footwear

Album: *You Are What You Is* (1981)

This is basically an opening solo at the Palladium, October 27, 1978 with some overdubs in 1980. As the title says, the theme is from the third movement of *Sinister Footwear*.

There ain't NOTHIN' to it SEE **Spider-Pussy**

There Is No Heaven From Where Slogans Go To Die

Album: *Finer Moments* (2012)

The Mothers of Invention's band improvisation, which was recorded February 14, 1969 at McMillin Theater, Columbia University. A shorter version of the same music was released as *You Call That Music?* on *You Can't Do That On Stage Anymore, Vol. 4*. The title is probably not authentic.

There Is No Need

Album: *MOFO* (2006, 4CD)

A snippet from the famous Zappa interview by Playboy Magazine in 1986.

There was a man and a dog SEE **Rollo (The Song)**

There was a man, a little ole man SEE **Magdalena**

There will come a time, when everybody who is lonely SEE **Take Your Clothes Off When You Dance**

There's a bomb to blow your mommy up SEE **Uncle Bernie's Farm**

There's a dilemma about my big leg Emma SEE **Big Leg Emma**

There's a ship arriving too late to save a drowning witch SEE **Buffalo Drowning Witch**

There's a ship arriving too late to save a drowning witch SEE **Drowning Witch**

There's an ugly little weasel 'bout three-foot nine SEE **Jesus Thinks You're A Jerk**

There's No Lust In Jazz

Album: *Playground Psychotics* (1992)

Documentary talking from the beginning of 1970's.

These Are The 90's

Album: Officially unreleased

First line: These are the 90's / The decade you wanted

Nothing is known about the possible music for this text in Zonx ((Zappa 1996, p. 618).

These executives have plooked the fuck out of me SEE **Outside Now**

These Fucking Things Didn't Work

Talking segment in the movie *Uncle Meat* (*The Mothers Of Invention Movie*).

They don't do no good, they never been workin' SEE **Flakes**

They go to the party just to chew on the cheese SEE **Packard Goose**

They got lies so big SEE **When The Lie's So Big**

They Made Me Eat It

Album: *Civilization Phaze III* (1994)

A Synclavier composition with some talking as well, recorded at UMRK, 1991-1992.

They took a whole bunch of acid, so they could "see where it's at" SEE **We're Turning Again**

They're gonna clear out the studio SEE **200 Motels Finale**

Thig (bootleg)

Thing-Fish (official release)

Thing-Fish

An anti-Broadway musical that Zappa planned to be presented at Broadway. The music is partly recycled, partly new and the storyline is inspired by Broadway theatre, AIDS, eugenics, conspiracy theories, feminism, homosexuality and African American culture. In this catalog the songs of *Thing-Fish* have been treated as individual works because of their mixed background. In short the musical content is as follows: *Prologue* – *The Mammy Nuns* – *Harry & Rhonda* – *Galoot Up-Date* – *The 'Torchum' Never Stops* – *That Evil Prince* – *You Are What You Is* – *Mudd Club* – *The Meek Shall Inherit Nothing* – *Clowns On Velvet* – *Harry-As-A-Boy* – *He's So Gay* – *The Massive Improve'lence* – *Artificial Rhonda* – *The Crab-Grass Baby* – *The White Boy Troubles* – *No Not Now* – *Briefcase Boogie* – *Brown Moses* – *Wistful Wit A Fist-Full* – *Drop Dead* – *Won Ton On*.

Thing-Fish Intro SEE **Thing-Fish Prologue**

Thing-Fish Prologue

Album: *Thing-Fish* (1984) – *Understanding America* (2012)

Introducing episode with Thing-Fish (Ike Willis) giving background information. The music is just a few riffs, which are repeated. On *Understanding America* this part is entitled *Thing-Fish Intro*.

Things That Look Like Meat

Album: *The Guitar World According To Frank Zappa* (1987) – *Guitar* (1988)

Zappa's guitar solo in *City Of Tiny Lites* December 7, 1981 at Terrace Ballroom, Salt Lake City. The version on *The Guitar World According To Frank Zappa* does not contain the synthesizer overdubs of the version on *Guitar*.

Things Wayne Newton Never Told You (bootleg)

Think It Over (Some)/Think It Over (Some More)

Album: *Joe's Damage* (2004)

First line: If something gets in your way, just think it over

A documentary recording of Zappa and his band in rehearsals in 1972. *Think It Over* was later to evolve into *The Grand Wazoo*.

Thirteen

(Frank Zappa & L. Shankar)

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

This is probably improvised performance with solos by Zappa and Shankar at The Palladium, October 27 (late show) and October 31, 1978. The title refers to the complex rhythm, or like Zappa himself puts it: "Now this little, this little number is in thirteen. It's subdivided 5/8 and 4/4 if you wanna clap your hands."

Thirty Days in San Bernardino SEE **San Bern'dino**

This Ain't CNN

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991 with some Synclavier music.

This girl is easy meat SEE **Easy Meat**

This here song might offend you some SEE **Wind Up Workin' In A Gas Station**

This is a song about the union, friends! SEE **Stick Together**

This Is A Test

Album: *Everything Is Healing Nicely* (1999)

According to Todd Yvega's liner notes, this was first a Synclavier composition *Igor*. When Yvega made an arrangement for Ensemble Modern, Zappa changed the name: "On the night before the first day of rehearsals, he asked me to re-orchestrate his Synclavier composition entitled Igor and arrange it for the Ensemble Modern, preparing printed parts and a conductor's score. Frank replaced the title with 'This Is A Test' right before printing out the parts the next morning, just so that the musicians would know the purpose of this short piece. As so often happens, the name stuck."

This Is All Wrong

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991 with some Synclavier music.

This Is Neat

Album: *Playground Psychotics* (1992)

Documentary talking from the beginning of 1970's.

This Is Phaze III

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991.

This is the Central Scrutinizer SEE **Central Scrutinizer**

This is the new Am-nerika now! SEE **Amnerika**

This Is The Show They Never See

Album: *Baby Snakes Soundtrack* (2012)

A documentary segment, which was deleted from the first CD release of *Baby Snakes*.

This is the story 'bout Bald-Headed John SEE **Dong Work For Yuda**

This is the story, tell it quickly as I can SEE **Kaiser Rolls**

This Is What We Sound Like

Album: Officially unreleased

This recording comes from some unidentified concert and Zappa let Columbia to make a test press of it (Columbia 6477, *We Are The Mothers & This Is What We Sound Like*). This 3'51 minutes long performance has been released on some bootlegs with the name *Sounds Like This*.

This Town Is A Sealed Tuna Sandwich

Album: *200 Motels* (1971) – *200 Motels The Suites* (2015)

First line: This town, this town, this town we're in is just a Sealed Tuna Sandwich with the wrapper glued

On the soundtrack the theme can be heard as two version, *Prologue* and *Reprise*, both not even one minute long. On *200 Motels The Suites* there are over ten minutes of music combined under this title, containing music omitted from the released soundtrack.

This town, this town is a Sealed Tuna Sandwich SEE **Tuna Fish Promenade**

This town, this town is a sealed tuna sandwich, with the wrapper glued SEE **Sealed Tuna Bolero**

This Won't Take Long SEE **What's The Name Of Your Group?**

Thought she was an angel from heaven up above SEE **Song For Pinky**

Thou Shalt Not...

Album: *Congress Shall Make No Law...* (2010)

Talking segments from Zappa's statement at the congress hearings September 19, 1985.

Three hundred years ago SEE **Zomby Woof**

Three Pieces Of Visual Music With Jazz Group SEE **Visual Music With A Jazz Group**

Three Tunes (entry in the ASCAP database)

Threesome

A series of special releases by Rykodisc March 21, 2002. Both boxes contained three albums.

The Thrones Of Saturn SEE **Loki (The Thrones Of Saturn)** (Covers)

Tibetan Memory Trick

Audience recording title for a part from *Billy The Mountain* October 16, 1971 at State University of New York, Stonybrook.

Tiger Roach

(Composed by Frank Zappa, words by Don Van Vliet)

Album: *The Lost Episodes* (1996)

First line: Iron Man! That's fine! Tiger spine! Work out! Monza blocks! Light switch! Roaches' smocks! Ice cream! What a dream! Memories of Flyin' machines!

This absurdity was recorded at Studio Z, c. late 1964 with Don Van Vliet as the singer. Zappa told about the recording in the liner notes: "The way that was done was a proto five-track machine mixed to mono. But finally I had a stereo mix. It was my first attempt at stereo. The band was in the studio mixed down to one track, and Don was in the hallway with just the leakage coming through the door, perusing an *X-Man* comic book pinned on the wall, riffling through it as we did it. (...) I had a Gibson amp. I plugged the guitar into the mike hole, and something bad happened. The fuzz tone was accomplished this way. (...) The title comes from the last thing Don says at the end of his rant."

Till that Mystery Roach be arrivin' soon SEE **Mystery Roach**

Time Is Money

Album: *Studio Tan* (1978/1991)

First line: Time is money, but space is a long, long time!

Like the other songs from the musical *Hunchentoot*, this was recorded first at Caribou Ranch, Nederland, December 1974, with bass overdubs from 1976 as an instrumental version. By 1982-1984 Zappa had decided to return to his original idea and recorded the vocal parts at UMRK. This version was released on CD version of the album in 1991.

Time Sandwich (bootleg)

Time To Sing And Dance And Love (bootleg)

Times Beach

Album: *The Yellow Shark* (parts 2 and 3, 1993)

This composition was commissioned by The Walter W. Naumburg Foundation. There are five parts in it, but only the first four were performed, when Aspen Wind Quintet premiered it at Alice Tully Hall, NYC, May 8, 1985 (running time was about 25'26). This performance has never been officially released, but some audience recordings have been circulating.

Aspen Wind Quintet consisted of the following musicians in May 8, 1985: BARLI NUGENT, flute, CLAUDIA COONCE, oboe, DAVID KRAKAUER, clarinet, TIMOTHY WARD, bassoon, and KAITILIN MAHONY, horn. The performance of *Times Beach* was world premiere. The official program leaflet has the title incorrectly "Time's Beach". The correct title refers to the notorious dioxin catastrophe in Times Beach, Missouri, early 1983.

Obviously Zappa understood that his composition was too complicated – at least the part 5 – and he did not try to get it performed or recorded in its original form. However, he asked Ali N. Askin to arrange two parts (II and III) for a chamber orchestra for *The Yellow Shark* concerts in 1992. For the musicians it was still not too easy: "We had already prepared other pieces, but we needed something more. The musicians opposed it, but I said maybe we should try that again. Frank said 'Why not, let's do it', and it became very clear how to play it. It had no dynamics, no articulation – just plain notes. Frank sang the phrases for us. Suddenly, it became very lively, and the character of the music came out. It was not an abstract kind of music anymore." (Conductor Peter Rundel in the liner notes)

Tink Walks Amok

Album: *The Man From Utopia* (1983)

This was expressly composed for Arthur "Tink" Barrow and his bass playing. This is how he remembers the process: "Naturally I am flattered to have a FZ composition named after me! 'Tink Walks Amok' was pieced together from 2 other titles, Atomic Paganini and Thirteen (the later rehearsal version, not the Guitar album version). Frank was literally making up the arrangement as we were recording! I was overdubbing to some kind of click track, and as the tape was rolling, Frank would say something like 'OK now move up 2 frets....now move to the A string...' – what fun!" (Barrow's web pages) *Atomic Paganini* was just "a repeating riff in 11/8 times" (Barrow 2016, p. 118).

Tinsel Town Rebellion (official release)

Tinsel Town Rebellion

Album: *Tinsel Town Rebellion* (1981)

First line: From Madam Wong's to Starwood, to the Whisky on the Strip

Zappa's comment on commercial punk rock in the beginning of the 1980's. The released version was recorded at Berkeley Community Theater December 5, 1980 (early and late shows). The music contains quotations of *Black Sabbath* by Tony Iommi, Ozzy Osbourne, William Ward and Terence Butler, and *I Love Lucy* by HAROLD ADAMSON & ELIOT DANIEL. When the lyrics describe the techniques of record companies ("Who come to skim the cream"), there is a straight quote of the famous riff of *Sunshine Of Your Love* by Jack Bruce, PETE BROWN and ERIC CLAPTON.

“Tinsel town” or “tinseltown” is an informal name to Hollywood. “S.I.R.” is an abbreviation for “Studio Instrument Rentals”, a rehearsal space for rock groups in Los Angeles.

Tinseltown Rebellion SEE **Tinsel Town Rebellion**

Tiny Nightmares (bootleg)

Tiny Sick Tears

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

First line: You know sometimes in the middle in the night

This song is a mockery version of *96 Tears* by RUDY MARTINEZ and recorded by QUESTION MARK AND THE MYSTERIANS in 1965. The released version was recorded at The Factory, Bronx February 13, 1969, though The Mothers Of Invention had performed it even earlier c. 1967-1968. On *The Artisan Acetate* it is called *The Cookie Jar Lecture*.

Tis The Season To Be Jelly (semiofficial release)

Tits (bootleg)

Titties & Beer

Album: *Zappa In New York* (1978) – *Baby Snakes* (1983) – *Philly '76* (2009)

First line: It was the blackest night

A Faustian story about an ordinary motorcycle man (Zappa) and the Devil (Terry Bozzio), who cannot believe that anybody in this world would be happy with just titties and beer. On *Baby Snakes* the text refers to Zappa's troubles with Warner Brothers. Originally the song was called *Chrissy Puked Twice*, and the version on *Philly '76* is from this stage, recorded in Philadelphia, October 29, 1976. The standard version was recorded at The Palladium, December 29, 1976.

The story – if not so much the music – reflects the ideas of the classic Faustian pact with the Devil like by JOHANN WOLFGANG VON GOETHE (*Faust*), MIKHAIL BULGAKOV (*The Master and Margarita*) and THOMAS MANN (*Doktor Faustus*), just to name the most famous literal renditions. Examples in music are Igor Stravinsky (*L'histoire du Soldat*), HECTOR BERLIOZ (*La Damnation de Faust*), CHARLES GOUNOD (*Faust*), ARRIGO BOITO (*Mefistofele*) and FERRUCCIO BUSONI (*Doktor Faust*). In Zappa's rendition the situation is both reversed and extremely banal. The Devil has to hesitate and in the end retreat, since the Man is only interested in two things and none of them is his soul. The at least partly improvised verbal duel is still fun to listen to, if one understands the recurring clues from both sides.

Titties N' Beer SEE **Titties & Beer**

T'Mershi Duween

Album: *You Can't Do That On Stage Anymore, Vol. 2* (1988) – *Everything Is Healing Nicely* (1999)

The title of this virtuoso instrumental comes from a story by Zappa's daughter Moon (in that story T'Mershi Duween is a camel). The first released performance is from Helsinki, September 22-23, 1974, but there are several earlier performances as well on *Beat The Boots III*, *Piquantique* and *Roxy By Roxy*, and some very late ones on *Make A Jazz Noise Here* and *Everything Is Healing Nicely*. The last one is an arrangement for Ensemble Modern and recorded in rehearsals July, 1991.

“T'Mershi Duween” is also the name of the English Frank Zappa fanzine started in 1988 by FRED TOMSETT.

To Motherbuggers Everywhere (bootleg)

Toad-O Line SEE **On The Bus**

Toads Of The Short Forest

Album: *Weasels Ripped My Flesh* (1970) – *Beat The Boots III* (2009)

This composition dates from the beginning of 1960's. According to PATRICK BUZBY from Radiomecca (March 2, 2015), there exists a "piano lead sheet" of a "Jazz collection #7", which is entitled *Arabesque* and this is in fact *Toads Of The Short Forest*. Interesting enough, there is a date under the title "11/21/1963". The composition was probably recorded for the first time at Studio Z in 1964 as *Ned Has A Brainstorm* of the *I Was A Teen-age Maltshop* project. If it is the version on *Beat The Boots III* that is still unclear (it is an instrumental). The standard version on *Weasels Ripped My Flesh* is a combination of the original composition recorded at Whitney Studios, Glendale, c. August 1969 and band improvisation performed in Miami, February 7-9, 1969.

A Token Of His Extreme (official release)

A Token Of My Extreme

Album: *Joe's Garage* (1979)

First line: Don't you be Tarot-Fied, it's just a token of my extreme

The song tells about Joe and the First Church of Appliantology of L. Ron Hoover, who insists that Joe's problem is a latent machine fetishism. Zappa is clearly mocking RON L. HUBBARD and his scientology here. The released performance was recorded at Village Recorders, spring 1979. Zappa used the same melody in his concert routine *Tush Tush Tush*.

A Token Of His Extreme (The Film)

This is the official release (June 2013) of the complete recording from the famous concert at KCET Studios, Los Angeles August 27, 1974.

A Token Of My Extreme (Vamp)

Album: *The Dub Room Special!* (2007)

This is just the band playing the main riff in Los Angeles, August 27, 1974 while George Duke and Napoleon Murphy Brock are talking this and that and introducing Frank Zappa.

The Tolkien Tapes

Part of an interview August 25, 1971 (WABX, Detroit) on bootleg *Soup & Old Clothes*.

Tom Wilson

Album: *MOFO* (2006)

A snippet from the interview with Frank Zappa by MTV in 1986.

Tom Wilson's Secretary

Talking segment in the movie *Uncle Meat (The Mothers Of Invention Movie)*.

Tomboy Woof (entry in the ASCAP database)

Tony Palmer's Film Of Frank Zappa's 200 Motels

Co-director of *200 Motels*, TONY PALMER, released his own version of the movie March 8, 2010 (Voiceprint, TPDVD127), with mostly very cranky and unsatisfied reactions from the audience.

Too On The Town SEE **Two On The Town**

Too Ugly For Show Business

Album: *Guitar* (1988)

Zappa's guitar solo in *King Kong* December 10, 1981 at Community Center, Berkeley. The solo is on CD version of the album only.

Topsey Turvey (entry in the ASCAP database)

The Torchum Never Stops

Album: *Thing-Fish* (1984)

First line: Flies all green 'n buzzin', in his dunjing of despair! – Somewhere, over there, I can tell,

A Thing-Fish rendition of the song *The Torture Never Stops*. Instead of the usual guitar solo in the middle part, there is a specially composed "aria", in which the Evil Prince is worried about the future of the white race and Broadway ("Somewhere, over there"). The basic track was recorded at The Record Plant, c. May-June, 1976 with lots of overdubs at UMRK c. 1982-1984.

Tore To The Core

Album: Officially unreleased

First line: I'm tore to the core, I can't make it any more

This is a Frank Zappa handwritten lyric manuscript for an unreleased song found in the archives of the late Herb Cohen, Zappa's longtime manager. Most probably the text is from the 1960's, but it is not known if Zappa ever wrote music for it.

The Torture Never Stops

Album: *Zoot Allures* (1976) – *The Best Band You Never Heard In Your Life* (1991) – *You Can't Do That On Stage Anymore, Vol. 4* (1991)

First line: Flies all green 'n buzzin', in his dungeon of despair

The performance on *Zoot Allures* was recorded at The Record Plant, c. May-June, 1976 with just Terry Bozzio on drums and Zappa taking care of everything else we hear. On *The Best Band You Never Heard In Your Life* there is a quite different version with lots of quotations (*Hall Of The Mountain King* by EDVARD GRIEG, *Chattanooga Choo Choo* by HARRY WARREN, *I Love Lucy* by Harold Adamson & Eliot Daniel, *My Three Sons* by FRANK DE VOL, *Mission Impossible* by LALO SCHIFRIN and *Addams Family* by VIC MIZZY. This performance is a mix from two concerts, April 19, 1988 at Wembley Arena, London, and April 22, 1988 at Carl-Diem-Halle, Würzburg.

The early and quite reduced version on *You Can't Do That On Stage Anymore, Vol. 4* was recorded with Captain Beefheart at Armadillo World Headquarters, Austin, May 21, 1975. The song was still known and introduced by the name *Why Doesn't Somebody Get Him a Pepsi?*, which is derived from the real life of Captain Beefheart. The world premiere was at Bridges Auditorium, Pomona College, Claremont, April 11, 1975 (late show): "We're gonna do a song now which is getting its world premiere right here. The name of the song is 'Why Doesn't Somebody Get Him A Pepsi', and in a twisted, deformed way, it's sort of the story of Captain Beefheart's life."

While the music of this song has always been an important environment for Zappa's guitar solos, the text has attracted passionate comments. Many critics hear just misogyny, while Zappa explained that he is just reporting of the terrible conditions in which women have to live.

The Torture Never Stops (The Movie)

The official release of the Halloween concert at the Palladium in 1981 (May 2008 by Honker Home Video and 2010 by EagleVision). Subtitle of the release is *The Frank Zappa Concert That Knocked The World Silly*.

The Torture Never Stops For You (bootleg)

Touch Me There

(Composed by L. Shankar, words by Frank Zappa)

Album: *Touch Me There* (Shankar, 1979/1992)

First line: Touch me there, I like it

It is not easy to understand, why Zappa bothered at all for these few lines or why Shankar thought that these lines could give any extra content to the composition. The voice repeating the few words belongs to JENNY LAUTREC.

A Touch Of Genius – The Life and Times Of Nicolas Slonimsky SEE **Yes: Turn Left**

Touring Can Make You Crazy

Album: *200 Motels* (1971)

Instrumental part of the movie and a part of *Bogus Pomp* as well.

Tracy Is A Snob

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

A band improvisation in *The Torture Never Stops*, December 3, 1980 at Terrace Ballroom, Salt Lake City (late show) with a pre-recorded tape of female sexual moaning.

Trance Fusion (official release)

Trance-Fusion

Album: *Trance-Fusion* (2006)

Zappa's guitar solo in *Marque-Son's Chicken* May 24, 1988 at Liederhalle, Stuttgart.

Trance-Fusion Demos (bootleg)

Transition SEE **Twenty Small Cigars**

Transparency (Verve 2352 057) (legitimate release April 11, 1975)

Transsylvania Boogie

Album: *Chunga's Revenge* (1970)

This guitar oriented, one chord instrumental was recorded at The Record Plant, March, 1970.

Treacherous Cretins

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo at Hammersmith Odeon, February 17, 1979, with overdubs at Village Recorders, May, 1979. It was released on bootleg *Advanced Study: World Pop Domination* as *The Blue Light* and on *Puttin' On The Ritz* the name was used in misleading way for the band introduction. In normal concert environment Zappa played this either at the beginning or at the end of the concert.

A Tribute To The Music Of Frank Zappa

This 1995 tribute release by The Band From Utopia was one of the most authentic cases, since the group consisted of musicians (Fowlers, Mars, Mann, Barrow, Willis, Wackerman, Martin, McGettrick), who had worked with Zappa very recently with the only exception of JAY DITTAMO, the drummer. More recently the band, with Bobby Martin as the front man, has used the name "Banned From Utopia" for legal reasons.

Tributo Italiano A Frank Zappa, Vol. 1 & 2 (tribute release)

Trice (bootleg)

Trio Cucamonga Plays Frank Zappa

This tribute album by the Belgian piano trio (JENNY SPANOGHE, violin, VIVIANE SPANOGHE, cello and MARC MATTHYS, grand piano) was released in 1990. The arrangements for violin, cello and piano were done by LUC BREWAEYS and the producer was ZJAKKI WILLEMS. The program included the following compositions: *Strictly Genteel*, *Florentine Pogen*, *Sofa #1*, *I'm Stealing The Towel*, *Sad Jane*, *The Uncle Meat Theme*, *Naval Aviation In Art?*, *Five-Five-FIVE*, *Penis Dimension*, *The Black Page #2* and *Inca Roads*.

Trout Mask Replica

This album by Captain Beefheart & His Magic Band, released in June 1969, was produced by Frank Zappa, who also provided some intro comment and the musical background for *The Blimp*.

Trouble comin' every day SEE **Trouble Every Day**

Trouble Coming Every Day SEE **Trouble Every Day**

Trouble Every Day

Album: *Freak Out!* (1966) – *Roxy & Elsewhere* (1974) – *MOFO* (2006)

First line: Well, I'm about to get sick, from watchin' my TV

Zappa's original liner notes on *Freak Out!*: "Trouble Every Day is how I feel about racial unrest in general and the Watts situation in particular. It was written during the Watts riot [mid-August 1965] as it developed. I shopped it briefly all over Hollywood but no one would touch it... everybody worries so much about not getting any air play. My, my."

Trouble Every Day was one of the long-lived songs in Zappa's concert programs (1968-1988), often with timely lyrical mutations. The released standard version was recorded at TTG Studios, March 9, 1966. On *Roxy & Elsewhere* there is a very slow version with a long guitar solo and two last verses omitted, performed at Edinboro State College, Pennsylvania, May 8, 1974 and called *More Trouble Every Day*. On *MOFO* (2CD) there is an early demo version called *Watts Riot Demo/Fillmore Sequence* recorded c. 1965-1966 at some studio and at Fillmore Auditorium, June 25, 1966. Also the name *Watts Riot Song* has often been used.

Truck Driver Divorce

Album: *Them Or Us* (1984)

First line: Truck driver's divorce, it's very sad

If a parody of country music clichés is even possible, this song is a good candidate. Nobody seems to know, where the basic live track was performed and recorded, maybe c. May-July, 1982. The long and magnificent guitar solo is from a performance of *Zoot Allures* at The Ritz, November 17, 1981. On bootleg *Do The Hip Shake* the title is *Drug Drivers Divorce*.

Trudgin' Across The Tundra

Album: *One Shot Deal* (2008)

A band improvisation November 11, 1972 at DAR Constitution Hall, Washington (early show).

The True Story Of 200 Motels

One-hour documentary movie by Frank Zappa about the shooting of *200 Motels*. Parts of this movie can be seen also in ROELOF KIERS' movie *Frank Zappa filmt 200 Motels*, which had its premiere December 23, 1971. The official release on VHS was in January 31, 1989. The music is from different sources, not only from the movie soundtrack. The original title of this production was "200 Motels – The Untold Story".

The True Story of the Girl Who Wants to Fix Him Some Broth

Talking segment in the movie *200 Motels*, which was deleted from the official soundtrack.

Truth is not beauty SEE **Packard Goose**

Tryin' To Grow A Chin

Album: *Sheik Yerbouti* (1979)

First line: Hey! I'm only fourteen, sickly 'n thin

The standard release was recorded in London, probably January 27, 1978 with some overdubs. According to Zappa, the song wants to mock the typical features of folk rock and it's bass lines (Miles 1993, p. 79), but the text is more about immature life of agony, quite typical topic in punk rock of those years. There is a quotation from *Dog Patch Creeper* by MARIO JOHN VALENZUELA senior and junior.

Perhaps the first public bit of this song was heard in October 29, 1975 at Palace Theater, Waterbury (early show), where Zappa recited the first verse of his brand new song inside the performance of *Black Napkins*. In the late show Zappa's band played an instrumental version of it inside *Chunga's Revenge*.

Transmission Impossible (legitimate release 2015)

TTG Studios

TTG Studios was founded on June 8, 1965 by AMNON "AMI" HADANI and TOM HIDLEY. TTG stands for "two terrible guys". It was located in Los Angeles at 1441 North McCadden Place. Among the artists that used TTG Studios during 1965-1984 were The Animals, THE VELVET UNDERGROUND & NICO, COUNT BASIE, THE DOORS, Linda Ronstadt, NEIL YOUNG, JIMI HENDRIX, LITTLE FEAT and DIZZY GILLESPIE. Frank Zappa used TTG Studios to record *Freak Out!*, *Absolutely Free*, *Hot Rats*, *Weasels Ripped My Flesh* and *Chunga's Revenge*.

Tu Giovane Amor (entry in the ASCAP database)

Tuna Fish Promenade

Album: *200 Motels* (1971)

First line: This town, this town is a Sealed Tuna Sandwich

This song from *200 Motels* is musically also part of the sixth part of *Bogus Pomp*.

Tuna Sandwich Suite

Unofficial name for a suite of music in *200 Motels Suite*.

A Tunnel Into Muck

Album: *Civilization Phaze III* (1994)

Discussion segment "inside the piano" in 1967 and 1991. In the ASCAP database there is a misspelled entry title *A Tunnel Into Much*.

Turn Left SEE **Yes: Turn Left**

Tush Tush Tush (A Token Of My Extreme)

Album: *You Can't Do That On Stage Anymore, Vol. 2* (1988)

First line: Heh, heh, heh! / Tush, tush, tush!

A rendition of *A Token Of My Extreme* performed and recorded at Kulttuuritalo, Helsinki, September 22, 1974. George Duke and Napoleon Murphy Brock are talking this and that before Zappa introduces *Stink-Foot*. This "Tush Tush Tush" routine was common during the Fall 1974 tour.

Generally the English expression "tush" is used for a female butt (ass), and it has nothing to do with the German "Tusch" (see *Mainzer Narhalla-Marsch*).

TV dinner by the pool SEE **Brown Shoes Don't Make It**

Twenty-One

Album: *Chicago '78* (2017)

Zappa's opening guitar solo from the concert at Uptown Theatre, Chicago September 29, 1978 (late show). After the long solo Zappa introduces the program and the band. It is not known if the title is authentic, probably not.

Twenty Small Cigars

Albums: *Chunga's Revenge* (1970)

This version on *Chunga's Revenge* was recorded at TTG Studios c. July 1969 during the *Hot Rats* sessions, but it was released only in October 1970. Zappa did not perform this composition much in live concerts, but in May 1971 this happened three times (May 18, at Bridges Auditorium, Pomona College, Claremont, May 22, at Selby Field, Ohio Wesleyan University and May 28 at Auditorium Theater, Chicago). The renditions by this Flo & Eddie version of The Mothers were understandably quite different to the released, jazzy version.

According to Nigey Lennon the composition comes from the beginning of 1960's. maybe 1963: "[it] started life back in the Studio Z days as an insipid vocal that begun 'If you say goodbye / I know that I will surely die'." (Lennon 1995, p. 147) The title was first *Transition*, which is also mentioned on Zappa's MUST RECORD list.

Twenty Small Cigars (Ponty)

Album: *King Kong : Jean-Luc Ponty Plays The Music Of Frank Zappa* (1970)

This quite different version of *Twenty Small Cigars* was recorded later (October 6-7, 1969 at Whitney Studios, Glendale) than the one on *Chunga's Revenge*, but it was released already May 25, 1970. The arrangement, which contains some extra musical material, was made by Zappa, obviously for this occasion.

Ponty's tempo is much slower (5'35 vs. 2'17) and the electric piano by George Duke and the sax by Ernie Watts give it a smoky lounge feeling. In Zappa's own version the sound is crisper, due to the sound of guitar versus electric violin and baritone violectra and to the use of harpsichord (by Zappa!) and normal jazz piano by Ian Underwood. One musician is the same in both recordings, namely drummer JOHN GUERIN.

Twenty Years Ago Again (bootleg)

Twinkle Tits (bootleg)

Twinkle Tits

Album: *Beat The Boots III* (2009)

This composition is a little bit mysterious. Zappa's band performed it only once, at Olympic Auditorium, Los Angeles, March 7, 1970 and at least in that time Zappa considered it an independent work, though there are clear sections from *Little House I Used To Live In*: "The name of the song is Twinkle Tits. It's a waltz. (...) A world premiere." A few days later Zappa recorded the song in the studio (at The Record Plant, March 9 & 11, 1970), but did not release it – ever. Even the Zappa Family Trust chose to release the concert performance in 2009, not one of the studio recordings. That makes one to ponder, if those studio recordings really exist.

Two Cosmik Nights @ San Carlos (bootleg)

Two Faces Of Zappa (bootleg)

Two fragments of the Electronic Tape to be used in Opus 5 SEE **Opus 5**

Two Hundred Motels SEE **200 Motels**

Two On The Town

Album: *Beat The Boots III* (2009)

This is a really odd thing, though released by the Zappa Family Trust. Only 22 seconds of Zappa's melt-down-singing, and nobody knows the exact time or location of this performance. According to Scott Parker this refers to a television series called *Two On The Town* (on the release the title is "Too On The Town", which is probably a misspelling), but this is more or less unverified information, though it is known that Zappa appeared in the program at least in April 6, 1981, November 6, 1981 and in 1983. The first release of this song was on bootleg *Randomonium* (as *2 On The Town*) which is unfortunately a mix of tracks from different periods and does not help in dating this item.

Tycho Brahe

Album: Officially unreleased

This happened only once in the concert at Paramount Theatre, Portland, December 9, 1972. Probably in an attempt to recreate a performance from the soundcheck, Zappa tells the story of Danish astronomer TYCHO BRAHE (1546-1601) while the band plays a standard chord progression (like in *Duke Of Earl* by Gene Chandler) and the whole ends with Zappa's guitar solo.

A Typical Day On The Road

Subtitle of *Playground Psychotics*.

A Typical Sound Check

Album: *Playground Psychotics* (1992)

Documentary recording from the beginning of 1970's. This time there is some playing as well.

Tyrone Start The Tape

Album: *Road Tapes #3* (2016)

The band is tuning their instruments at Tyrone Guthrie Theater, Minneapolis July 5, 1970 (early show) and the tape recorder captures really nothing at all.



Ulterior Motive

Album: *Wazoo*

Zappa's introduction talking at Music Hall, Boston, September 24, 1972.

Ultra Modern Stringbean (bootleg)

UMRK SEE **Utility Muffin Research Kitchen**

UMRK Rehearsal 8/16/78 (bootleg)

The (Unanswered) Cluster, Sample 1a

Album: Officially unreleased

In the *Zappa!* issue of Keyboard and Guitar player, Zappa explains that he did a series of directed improvisations, calling them clusters: "The clusters are experiments that were conducted with the Ensemble Modern in July of 1991. I would just make things up, we would experiment and, if it sounded good, keep it; if not we'd dump it. Each musician had a piece of paper, and he would write down whatever the instructions were for his particular instrument, and Ali Askin collected those things and summarized them." The example above of "The (unanswered) cluster" is a sample reproduced in *Zappa!* (Zappa! 1993, p. 11).

UN-Concert

Unofficial name for a radio program (WLIR-FM, November 8, 1974) with recordings from the 1973 tour.

Uncle Bernie's Farm

Album: *Absolutely Free* (1967)

First line: There's a bomb to blow your mommy up

"Uncle Bernie's Farm is a song about ugly toys and the people who make them. Implied here is the possibility that people who buy the ugly toys might be as ugly as the toys themselves." (Zappa 1978) The only released performance was recorded at TTG Studios, November 1966. The working title of this song was "Send Santa Claus Back To The Rescue Mission".

The Uncle Frankie Show

Album: *Mystery Disc 1* (1991/1998) – *Joe's XMASage* (2005)

Fragments of a recording at Studio Z c. late 1964 and to be aired on KSPC, Pomona College, Claremont. Zappa is mostly talking, but also singing and playing acoustic guitar and piano by example. The *Excerpt From The Uncle Frankie Show* on *Mystery Disc 1* is a short fragment from the same program with Zappa guiding the listeners to master a few chords on the piano and "Now, those two backgrounds will work for, oh, I think it's a total of fifteen thousand different rock 'n' roll songs that you can all sing at parties."

Uncle Frankie's Prime Pork Cuts (bootleg)

Uncle Meat (official release)

Uncle Meat

Album: *Uncle Meat* (1969) – *The Yellow Shark* (1993)

One of Zappa's all-time favorites, which was varied, performed and recorded between 1967 and 1992 several times. The version on *Uncle Meat* was recorded at Apostolic Studios, 1967-1968, the arrangement for a chamber orchestra by Ali N. Askin at Alte Oper, Frankfurt, September 19, 1992. This instrumental has been also known by the name *Uncle Meat Main Title Theme* to make a difference to the movie and the album by the same name. See also *The Uncle Meat Variations*.

The first public performance of *Uncle Meat* was at The Beat Club, Bremen, October 6, 1968: "At this point FZ leads the band into a brand new composition, 'Uncle Meat'. Performed in a march arrangement,

this beautiful piece will go on to become a classic (...) This version shows the tune to already be fairly well developed by the band.” (Parker 2007a)

This is a good place to tell the story of the expression “Uncle Meat” as remembered by SANDY HURVITZ (ESSRA MOHAWK) herself: “[Ray Collins] came up with the name ‘Uncle Meat’ at one of our rehearsals, telling Frank that he thought it was a great name for a rock star. Frank immediately spun around and pointing at me, proclaimed, ‘You’re Uncle Meat’.” (Greenaway 2017, p. 166) Hurvitz did not, however, like the name at all and in the end Zappa gave up saying “If you don’t want to make money out of the name I will.”

Uncle Meat (Box) SEE **Hot Rats (Box)**

Uncle Meat Demo LP

Unofficial name by the collectors and traders of concert tapes for an unreleased tape including both unreleased stuff and works released on *Uncle Meat*.

Uncle Meat Film Excerpt SEE **Uncle Meat (The Mothers Of Invention Movie)**

Uncle Meat Film Excerpts SEE **Uncle Meat (The Mothers Of Invention Movie)**

Uncle Meat Main Title Theme SEE **Uncle Meat**

Uncle Meat Radio Spots

Album: *Uncle Meat Radio Spots* (Bizarre/Reprise PRO-332, 1969)

This release contains four radio spots with background music presumably taken from the album.

Uncle Meat (The Mothers Of Invention Movie)

Frank Zappa started in 1967 a movie project, which has nothing to do with the album by the same name. It took 20 years to complete the movie – or at least to release one version of it. A test run of a 14-hour version of the movie was arranged in April 1972 in New York. (Russo 2017, p. 124) The movie was released in VHS format September 15, 1987 by Honker Home Video.

The 100 minutes long movie contains both The Mothers Of Invention performing 1967-1968 and footage from Zappa’s house and working places. Parts of the soundtrack have been released on CD version of *Uncle Meat* as *Uncle Meat Film Excerpt*. The movie contains the following parts (T means no music, just talking): *Uncle Meat – Progress? – Jim/Roy – Holiday In Berlin – The Rejected Mexican Pope Leaves The Stage – Dog Breath, In The Year Of The Plague – Undaunted, The Band Plays On – Agency Man – Epilogue – Holiday In Berlin, Full Blown – Tom Wilson’s Secretary (T) – Mr. Green Genes – She Gets Hot (T) – Hit Him With Toilet Brushes (T) – Jim & Calvin’s Group (T) – Mother People – Now That’s Underground (T) – Why Do You Like Monsters? (T) – A Special Shower (T) – Cleanser (T) – We’re Coming To The Beginning Of A New Era (T) – I’ve Got A New Composition (T) – These Fucking Things Didn’t Work (T) – Tengo Na Minchia Tanta – I Used To Watch Him Eat (T) – The Arrangement – I’m Not Satisfied.*

The Uncle Meat Variations

Album: *Uncle Meat* (1969)

First line: Ya ya ya ya ya ya. Fuzzy dice & bongos

A longer version of the *Uncle Meat* main theme with NELCY WALKER’s soprano voice (speeded up), recorded at Apostolic Studios, 1967-1968. Zappa used the first part of this music later for *Exercise #4*.

Uncle Penguin

Name for an unidentified performance on a bootleg by the same name. The music is probably from a radio show that was edited together by Zappa. It was broadcast on WXRT radio on November 8, 1974.

Uncle Penguin (bootleg)

Uncle Penguin’s Brain (bootleg)

Uncle Rhebus

Album: *Finer Moments* (2012)

A long improvisation at The Ark, Boston, August 7-8, 1969 with lots of material from *Uncle Meat*. The authenticity of the title is questionable.

Uncle Remus

(Composed by George Duke, words by Frank Zappa)

Album: *Apostrophe (')* (1974) – *The Crux Of The Biscuit* (2016)

First line: Wo... are we movin' too slow? Have you seen us, Uncle Remus?

This is a very rare occasion: Zappa used George Duke's composition and made words for it. The basic track was recorded at Paramount Recording Studios, May 24, 1972, with overdubs from Bolic Sound, May-June, 1973. The version on *The Crux Of The Biscuit* is basically the same thing, but a longer edit entitled *Uncle Remus (Mix Outtake)*.

George Duke released *Uncle Remus* later on his album *The Aura Will Prevail* (1975), but changed the lyrics a tiny bit. Where Zappa has "We look pretty sharp in these clothes / unless we get sprayed with a hose / it ain't bad in the day / if they squirt it your way", the Duke's version has "it ain't bad in the day / unless they squirt it your way".

Uncle Sam

According to Todd Yvega in the liner notes of *Dance Me This*, this "opera" is one of the many plans Zappa developed during his last years. No other parts than the overture (see *Overture To Uncle Sam*) are known.

Uncontained Shadow (entry in the ASCAP database)

Undaunted, The Band Plays On SEE **Progress?**

Under Thin Fat (entry in the ASCAP database)

Underground Freak-Out Music

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

Concert performance at Thee Image, Miami, February 7-9, 1969 in which Zappa is only conducting and introducing "This is uh, underground, psychedelic, acid-rock freak out music."

Underground Record (bootleg)

Understanding America

Unlike many other post-1993 releases, this "political set" really was conceived and produced by Frank Zappa. Exact dates of this assembly work are unknown, the release states just "Original source: 1991/2/3 1630 digital master by FZ". The release does not contain any source information for individual tracks, but it seems that *Understanding America* is a mix of original mixes, remixes and edits. Especially complex is *Porn Wars Deluxe*, which contains a lot of extra material, and the same with the song *SEX*. The liner notes contain a photo of Zappa's note listing the content of disc 2. *Promiscuous*, *Tinseltown Rebellion* and *Jesus Thinks You're A Jerk* are missing.

Unfinished ballet in two tableaux SEE **The Return Of The Son Of Monster Magnet**

Union Scale

Album: *MOFO* (2006, 4CD)

Part of an interview with Nigel Leigh in BBC Late Show March 1993.

Unit 2, Take 9 SEE **Oh No**

Unit 3A SEE **Dense Light**

United Mothers In Manchester Of Invention (bootleg)

Unknown Studio Piece #1

Album: Officially unreleased

The acetate copy of the unreleased album *The Weasel Music* includes two unreleased instrumentals from studio sessions 1968-1969. The title is not authentic, nor is the *Chamber Music Piece 1* used in some releases. More information about this one is needed.

Unknown Studio Piece #2

Album: Officially unreleased

See *Unknown Studio Piece #1*.

Unmatched (tribute release)

Unmatched, Absolutely Five & Sex (tribute release)

Unmatched, Evangelio 2° (tribute release)

Unmatched, Phaze III (tribute release)

Unmatched, Quatro (tribute release)

Unmatched, Vol. 7 (tribute release)

Unmitigated Audacity (1974) (semiofficial release)

The Untold Story SEE True Story Of 200 Motels, The

The Untouchables

(Composed by Nelson Riddle, words by Frank Zappa)

Album: *Broadway The Hard Way* (1988)

First line: Rico! Youngblood! Wake up!

Zappa used this popular television theme for a verbal attack on president Ronald Reagan's foreign policy. He did really like the tune by Riddle: "I think that's a great piece of music. That's a genius TV theme, and I've always liked it. One day, we were in Chicago at a sound check, and I said, 'We should play The Untouchables'. But nobody could remember exactly how it went. So Laurel Fishman went to a television station, and got a cassette, this TV station was running The Untouchables there, and talked somebody at the station into making a little audio cassette of the theme. We brought it back to the sound check." (Simms 1990)

The television series *The Untouchable* ran from 1959 to 1963. Ronald Reagan does not act in the series, but he started his career in Hollywood in the 1930's, while the real life ELIOT NESS and his cohorts were after AL CAPONE and other mobsters.

Up And Down

Album: *Lumpy Money* (2009)

Part 3 of the orchestral *Lumpy Gravy*, practically the same as *I Don't Know If I Can Go Through This Again*.

Uptown In Chicago (bootleg)

Utility Muffin Research Kitchen

Name of the home studio that Frank Zappa constructed in September 1979 to make recordings in an economically independent way. The name refers to the lyrics of *Muffin Man*. Usually shortened as UMRK, it was Zappa's only studio till the end of his life with a very few exceptions. According to Greg Russo, Zappa had to disguise the name of his studio as "Studio Z" to get the Musician's Union Local 47 to recognize it as a studio and to be able to pay the musicians. (Russo 2017, p. 152)



V (bootleg)

Valbonne Improvisations

Audience recording title for two long improvisations (15'42 and 11'42) at Riviera Festival, Valbonne, Antibes, July 25, 1970. Frank Zappa played there with Jean-Luc Ponty and session musicians ALBY CULLAZ (bass) and ALDO ROMAN (drums). The only old composition performed was *King Kong*. The second improvisation has been entitled *Pillie The Wimp* by some bootleggers.

The Valdez Score

Album: Officially unreleased

The title refers to the Synclavier work that Frank Zappa composed for Jean-Michel Cousteau's documentary *Alaska: Scandale à Valdez* (Alaska: Outrage At Valdez, 1990) about the shipwreck of oil tanker "Exxon Valdez". The original 47 minutes long score has never been released or researched in details, but it seems that the documentary contains about 17 minutes of Synclavier music, most likely all by Zappa. A tape with an 11 minutes long version has been circulating.

In the liner notes of *The Yellow Shark* Zappa gives us some inaccurate information: "In the documentary, they only used 50 seconds of it. So this is full-blown." The chamber orchestra arrangements on *The Yellow Shark* (see *Outrage At Valdez*) is just over 3 minutes long, not "full-blown" at all. Collectors and traders of concert tapes have heard echoes of *Jonestown* and *Buffalo Voice* in the full score.

Valerie SEE **Valarie** (Covers)

Valley Girl

(Composed by Frank Zappa, words by Moon Zappa)

Album: *Ship Arriving Too Late To Save A Drowning Witch* (1982)

First line: Valley girl, she's a Valley girl

This song was the biggest single hit by Zappa, though the message of the text about superficial girls of California is probably more complex than the listeners could or wanted to understand. Moon Zappa wrote the lyrics, when she was 14 years old and desperately wanted to do something with his dad. According to Kelly Fisher Lowe, "Frank woke up Moon in the middle of the night and took her to a studio in order to re-create conversations she had had with friends. The lyrics were a deliberate attack on the slang and behavior of stereotypical valley girls". (Lowe 2006, p. 177)

The song was recorded at UMRK c. 1982, but the names of musicians are not known except for Scott Thunes, who is playing the bass. Moon Zappa is reciting her text, not singing.

The Valley Girl Aerobic Exercise Record

Album: Officially unreleased

First line: And like reach and like squat and like crawl

According to Ben Watson, the released *Ya Hozna* contains parts of a unreleased song (in the style of *Valley Girl*) in reversed sections. Watson has listened carefully and has found a text like this: "And like reach and like squat and like crawl / Repeat... like crawl. Everybody like rest... / OK, like pull like push and like... / OK like blow and blow / You're never too old to like blow and like blow and like blow / OK, like... / All right, faster, faster... Go, do it, do it! Like yeah!... I'm feelin' good and I'm looking great / Yeah, fer sure... like no way!" (Watson 1994, p. 450-451)

Vancouver Workout (legitimate release 2016)

Varèse : The Rage And The Fury

This was practically the last ever recording project by Frank Zappa, a tribute to one of his few real idols. Ensemble Modern, conducted by PÉTER EÖTVÖS, recorded seven orchestral works (*Hyperprism*, *Octandre*, *Intégrales*, *Ionisation*, *Déserts*, *Density 21.5* and *Poème électronique*) by Edgard Varèse at Warner Bros. Soundstage, Burbank, California, July 1993. Frank Zappa was the producer and supervisor.

Austrian film makers Rudi Dolezal and Hannes Rossacher were asked by Zappa to film the rehearsals, explanations and recording itself. The result was 10 hours of raw footage. Unfortunately the idea of simultaneous release of a CD and DVD has obviously been the reason for delays after delays, but the details of these copyright problems are still unclear. In 2006 Gail Zappa accused Dolezal and Rossacher for stealing the film and tapes, but promised to release the material anyway. By 2009 Gail Zappa had forgotten her promises: “[Frank Zappa] wasn’t bothered if it was released or not. It was a project done when Frank’s life lasted longer than anyone could have anticipated. He didn’t care if anyone heard it or not – and I feel the same. It was enough that *Frank* heard it. No amount of money could equal that.” (Adam Clayson, Record Collector, May, 2009). In April, 2016, Ahmet Zappa promised “soon”, but the album is still unreleased in October 2017.

Variables I For Any Five Instruments SEE **Collage 1**

Variables II For Orchestra SEE **Collage 1**

Variant I SEE **I Love**

Variant I Processional March

Album: *Wazoo* (2007)

This early version of *Regyptian Strut* was played in concerts September 10, 1972 (Hollywood Bowl, Los Angeles) and September 24, 1972 (Music Hall, Boston). The latter performance is on *Wazoo*.

Variations On A Theme From Run Home Slow SEE **Right There**

Variations On Sinister # 3

Album: *Guitar* (1988)

Zappa’s guitar solo in *Easy Meat* at Oscar Mayer Theater, Madison, Wisconsin, August 11, 1984. This solo is on CD versions of the album only.

Variations On The Carlos Santana Secret Chord Progression

Album: *Shut Up ‘N Play Yer Guitar* (1981)

Zappa’s guitar solo in *City Of Tiny Lites* at Santa Monica Civic Auditorium, Dallas, December 11, 1980 (late show). It seems that it was Arthur Barrow, who lured Zappa to Santana direction: “I suggested the G minor to C vamp from ‘Evil Ways’ and told him how BOB MCCREADY, an old college friend of mine, used to jokingly refer to it as the *Carlos Santana Secret Chord Progression*. Frank liked the vamp from ‘Evil Ways’ idea too, and said we could do it in ‘Tiny Lights’. (...) We did it that night, and from then on, that was what we used for the solo section of ‘Tiny Lights’.” (Barrow 2016, p. 103)

Variations on the Robby Krieger Secret Chord Progression SEE **If Only She Woulda**

The Vault

An unofficial name for the archival material that Frank Zappa left behind. Earlier The Vault was also a “place”, but nowadays we have to use the concept more virtually. The exact whereabouts of the archival material is unknown.

A Vegetable By Any Other Name (bootleg)

The Velvet Sunrise

(Composed by Frank Zappa, words by Frank Zappa and Napoleon Murphy Brock)

Album: Officially unreleased

This is a piece of “lounge music”, mainly consisting of Brock’s improvised lyrics and Frank telling road stories during the 1975 Bongo Fury tour. An audience recording from the concert at Providence College, Providence, April 26 1975 has been released on bootlegs *The Muffin Man Goes To College* and *Providence College, Rhode Island, April 26th 1975*.

Venice Submerged SEE **N-Lite**

Venusian Time Bandits

Album: *QuAUDIOPHILIAc* (2004)

Zappa’s guitar solo in *Trouble Every Day* at Festhalle Mustermesse, Basel, October 1, 1974 (early show). The title is not necessary authentic.

A Version Of Himself

Album: *Playground Psychotics* (1992)

A talking segment from movie *The True Story Of 200 Motels*.

Very Distraughtening

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

A Very Nice Body

Album: *Civilization Phaze III* (1994)

Discussion segment “inside the piano” in 1967 and 1991.

Very Fast Wind Quintet (entry in the ASCAP database)

A Vicious Circle

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set. On *Lumpy Money* there is a new mix by Zappa from 1984, where the background is totally different.

Video From Hell

A very mixed sampler of documentary footage from 1959 to 1986 with music from the standard releases – probably in order to introduce Zappa the movie maker. Honker Home Video released this 62 minutes long program in VHS and Beta formats in October 28, 1987.

The Village Inn

Album: *Mystery Disc I* (1991/1998)

This introductory talking was recorded at The Village Inn & Barbecue, Sun Village, early 1965. The emcee of the night calls Zappa “Frankie Zappo”.

Village Of The Sun

Album: *Roxy & Elsewhere* (1974)

First line: Goin’ back home to the Village of the Sun

This almost sentimental text by Frank Zappa is a tribute to the early gig venue. The released version was performed and recorded at Roxy, Los Angeles, December 8-10, 1973, with overdubs at Bolic Sound, Inglewood, and Paramount Recording Studios, LA.

Violant Rape (bootleg)

Violent Rape (bootleg)

Visual Music With Jazz Group

Album: Officially unreleased

This early composition (1957) – or at least maybe two parts out of three – was performed at the Little Theater, Mount St. Mary's College, Los Angeles May 19, 1963. In the program it was entitled *Three Pieces of Visual Music with Jazz Group* (there was a 16 mm movie projector among the equipment). See also *Piece Nr. 2 of Visual Music 1957 for Jazz Ensemble and 16 mm Projector*, which was performed also earlier.

Vitamin Deficiency (bootleg)

Vito Rocks The Floor (Greek Out)

Album: *MOFO* (2006, 4CD)

Documentary recording from jam session during *Freak Out!* sessions March 11, 1966. The band is playing just one riff and the volunteer freaks perform on it what they want. The subtitle "Greek Out" is possibly referring to the rhythm that has some Mediterranean feeling in it.

"Vito" in the title refers to VITAUTAS "VITO" PAULEKAS (1913-1992) who was one of the main figures in the freak scene of the 1960's in Southern California. Vito Paulekas was in the studio and obviously dancing on the floor during this recording.

Viva La Rosa

Frank Zappa talked about a composition by this name in an interview with John Svenson in March 1982 (Svenson 1982). No material documents about it have surfaced.

Viva Zappa (bootleg)

The Voice Of Cheese

Album: *Uncle Meat* (1969)

First line: Hello, teenage America (heh), My name is Suzy Creemcheese

No music here, this is just Pamela Zarubica talking as Suzy Creamcheese with a few snorks (Dick Kunc?).

Volare (bootleg)

The Voodoo Margarine Underpants (unreleased and generally unspecified item, see Russo 2017, p. 329)

VPRO Intro

Album: *Beat The Boots III* (2009)

Short introduction speech by Frank Zappa.

VPRO Radio, Uddel, June 18 1970 (bootleg)

Vulnerability (entry in the ASCAP database)

Vybral a sestavil SEE **Frank Zappa : Vybral a sestavil Petr Dorůžka**



Waffenspiel

Album: *Civilization Phaze III* (1994)

“Life goes on outside the piano – more rain, excitable dogs, automatic weapon fire, traffic, building demolition, etc. The Reaper, much to the dismay of the dancers in the previous piece, arrives (when the car door slams) to claim them. Act Two ends with a large model of a crop-dusting plane, spraying the audience with a toxic substance.” (Frank Zappa in the liner notes) The recording was done at UMRK c. 1991-1992.

Waggenspiel SEE **Waffenspiel**

Wait A Minute! SEE **We’ve Got To Get Into Something Real**

Waiting For The Tenor Sax Blues

Audience recording title for a three minute improvisation by the Petit Wazoo December 3, 1972.

Waka/Jawaka

Album: *Waka/Jawaka* (1972) – *QuAUDIOPHILIAc* (2004)

The basic track was recorded at Paramount Recording Studios, LA, April 19, 1972, and this version can be heard on *QuAUDIOPHILIAc*. The version on *Waka/Jawaka* is a different mix and edit with some overdubs. This big band composition with solos for trumpet, Mini Moog, drums and guitar is so difficult that Zappa’s Petit Wazoo performed it publicly only once, October 31, 1972 at Capitol Theatre, Passaic (late show).

Waka/Jawaka – Hot Rats (official release)

Walkin’ Out

Album: *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 4* (2010)

This instrumental was recorded at Pal Recording Studio, April, 1963. Frank Zappa plays the guitars, bass and drums.

The Walking Zombie Music

Album: *Finer Moments* (2012)

This is basically the same music as *Some Ballet Music*, performed and recorded at Royal Albert Hall, London, June 6, 1969 and combined with performances at Carnegie Hall, NYC, October 11, 1971 and some sound effects. The origin of the title is unknown.

Waltz

Album: *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 6* (2010) – *Masked Turnip Cyclophony* (2015)

This jazzy instrumental waltz (3’35) was recorded at Pal Recording Studio, January, 1963 by The Pal Studio Band. This time the band included only Frank Zappa, who plays all guitar, bass and drum parts. This composition has nothing to do with the early *Waltz For Guitar*.

Waltz For Guitar

Album: *Oh No* (Dietmar Bonnen 1994) – *David Tanenbaum* (New Albion Records 1997)

The notation of this early guitar composition (composed December 22, 1958) was published in 1993 (Zappa! 1993, p. 72). Zappa offered the following story: "This is a 12-tone crab canon written when I was 18. There's actually another version for two guitars, so it's a *double* crab canon. I don't know where it is though. I'd been doing 12-tone music for quite some time before I did this, but it was the first time I'd tried to write something for the guitar. I couldn't play it, and I never got to hear it until I got the Synclavier. And because it's printed on the Synclavier, that also means I got to push the button and listen to it. It's kind of short and boring."

Waltz #1 SEE **Walz For Guitar**

Wanda Larue SEE **Giraffe**

Wanda Larue, Harry Atley too SEE **Giraffe**

Wanna Buy Some Acid? (bootleg)

War Of The Rocks (entry in the ASCAP database)

Warts And All

Name for a triple album that Zappa planned in 1979. Also the name *NYC & London* has been sometimes used of it. Most of the material ended up on albums *Tinseltown Rebellion* and *Shut Up 'N Play Yer Guitar*. This expression has also been mentioned as the working title for the album *The Lost Episodes*.

Warts & Mice

Audience recording title for an improvisation at Duke University, Durham, February 24, 1973. This might contain some music from *Zomby Woof*.

WASP Man Has Metal Wings (bootleg)

Waste Left Behind (entry in the ASCAP database)

Watch him eat, and while he's eating SEE **Arrangement, The**

Water Turning Black (bootleg)

Watering Holes

Album: Officially unreleased

This song was part of the Flo & Eddie routine *Groupie Opera*, though it remained unreleased. The performance on bootleg *Beyond The Fringe Of Audience Comprehension* was probably recorded in rehearsals.

Watermelon En Regalia (tribute release)

Watermelon In Easter Hay

Album: *Joe's Garage* (1979) – *Frank Zappa Plays The Music Of Frank Zappa* (1996) – *Hammersmith Odeon* (2010)

A long and serene guitar composition, one of the few so personal that Frank Zappa did not want anybody else to perform or use it. Gail Zappa made one posthumous exception: after seeing the movie *Y Tu Mamá También* (2001) by ALFONSO CUARÓ she let the music be used during the end credits.

The original title was *Playing A Guitar Solo With This Band Is Like To Grow A Watermelon In Easter Hay*, a reference to the situation in a band with so many virtuosos. Also a short title *Easter Hay* has been used.

The first released version on *Joe's Garage* was recorded at Village Recorders, LA, April 1979. It is 9 minutes long version with the Central Scrutinizer rustling his greetings to poor Joe. The version on *Frank Zappa Plays The Music Of Frank Zappa* is much shorter, recorded at Rhein-Neckar Stadion, Eppenheim, February 24, 1978. Even shorter and musically quite different version on *Hammersmith Odeon* was recorded in London January 27, 1978. Zappa returned to this gem during his European leg of the 1988 tour with 8 known performances. Unfortunately none of them pleased Zappa enough to be released.

Watts

Album: *Beat The Boots III* (2009)

Zappa's guitar solo in *Trouble Every Day* at Konserthuset, Gothenburg, September 25, 1974.

Watts Riot Song SEE **Trouble Every Day**

Wax Flags (bootleg)

The Way I See It Barry

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

The Way The Air Smells

Album: *Baby Snakes Soundtrack* (2012)

A documentary segment preceding *Flakes*. This was deleted from the first CD release of *Baby Snakes*.

Wazoo (official release)

We Are Not Alone

Album: *The Man From Utopia* (1983)

This instrumental was recorded at UMRK, probably c. July-October, 1982. The lineup was quite rare, since Frank Zappa plays only the Linn drum machine with DICK FEGY playing the mandolin, Arthur Barrow, Ed Mann ja MARTY KRYSTALL on saxophones. For the vocal version see *We Are Not Alone (The Song)*.

We Are Not Alone (The Song)

Album: Officially unreleased

First line: Well, she is dumb, when she comes / She had a hairbrush with a dildo at the end of it

An unreleased recording from the 1981 rehearsals contains also a vocal version of *We Are Not Alone*. It is not known if Zappa ever considered to release this raunchy text, which is obviously collateral to *Stevie's Spanking*, but on *Rare Episodes* one can hear a rendition of it by ZAPPATIKA.

We Are The Force-Lings

Album: Officially unreleased

Part of the musical *Hunchentoot* .

We Are The Mothers SEE **Mothers at KPFK**

We are the other people SEE **Mother People**

We Are The Mothers & This Is What We Sound Like

This Columbia test record 6477 (*We Are The Mothers & This Is What We Sound Like*) has been released on several bootlegs.

We Been There

Album: Officially unreleased

First line: We been there / Livin' the life beyond the beat

Text book *Zonx* contains also this text (Zappa 1996, p. 616), but nothing is known about the possible music.

We Can Shoot You

Album: *Uncle Meat* (1969) – *Meat Light* (2017)

First line: Dee dee, bah dam, and just wail out the last one

This avant-garde instrumental with some chatting was recorded at Apostolic Studios, NYC, 1967-1968. On *Meat Light* there are also versions of it entitled *We Can Not Shoot You* and *Later We Can Shoot You*.

We Don't Fuck Around (bootleg)

We Don't Mess Around

A documentary concert movie by Bayerisches Rundfunk BR-3, aired July 1, 1978 from Circus Krone, Munich. This concert was partly released on *At The Circus*. Arthur Barrow has told that what appears to be a live concert was in fact taped from a rehearsal. (Barrow 2016, p. 73)

We Don't Swap Around (bootleg)

We got de talkin' shoes! We de MAMMY NUNS! SEE **Mammy Nuns**

We Gotta Get Into Something Real SEE **We've Got To Get Into Something Real**

We just came to do an interview, interview SEE **What's The Name Of Your Group?**

We Made Our Reputation Doing It That Way...

Album: *Joe's Corsage* (2004)

Documentary talking from the middle 1960's before *Freak Out!* was released.

We must say good-bye, there's no need for you to cry SEE **Harder Than Your Husband**

We see in the back of the City Hall mind SEE **Brown Shoes Don't Make It**

Weasel Music (bootleg)

The Weasel Music

Title for an album in the unrealized set *The History And Collected Improvisations Of The Mothers Of Invention*. An acetate copy of the album is known, since Zappa made it for artist NEON PARK for inspiration. According to this copy the planned content was: 1. *Introduction* (The Royal Albert Hall, June 6, 1969), 2. *Unknown studio piece #1*, 3. *Mozart Ballet* (The Royal Albert Hall, June 6, 1969), 4. *Unknown improvisation* (partly from The Royal Albert Hall, June 6, 1969 with studio overdubs), 5. *Unknown studio piece #2*. According to Scott Parker tracks 2 and 5 contain unreleased instrumental music from studio sessions 1968-1969 and I have given them individual entries.

Weasels Re-Ripped (tribute release)

Weasels Ripped My Flesh (official release)

Weasels Ripped My Flesh

Album: *Weasels Ripped My Flesh* (1970)

This is mostly feedback screech which Zappa ends by saying "Good night boys and girls, thank you for coming to our concert". The performance was recorded at Town Hall, Birmingham, May 30, 1969. The title comes from a cover story in *Man's Life*, September 1956. On *The Artisan Acetate* this part is called *It Must Be Your Breath*.

Wednesday I watched Jimmy Swaggart SEE **More Trouble Every Day (Swaggart Version)**

Welcome To Joe's Garage

A promo disc release by Frank Zappa in 1979.

Welcome To The Mudd Club (bootleg)

Welcome To The United States

Album: *The Yellow Shark* (1993)

First line: Welcome to the United States

This collage includes Ensemble Modern playing Zappa's music and traditional German *Narhalla* march while Hermann Kretzschmar is reciting the U.S. Customs card guidelines. This performance was recorded at Alte Oper, Frankfurt, September 19, 1992.

Zappa's liner notes clarify the background: "Well, when I saw the U.S. Customs card that must be filled in by persons entering the United States, I couldn't believe that anybody would ask those questions and expect somebody to give honest answers to them. It just seemed like such a classic piece of governmental stupidity—first that it exists, and second that people are forced to fill it out. Somewhere, there's a whole government machinery that has to deal with the filled-out cards. It's so stupid." According to Peter Rundel, all performances of this composition were partly improvised, even when Frank Zappa was not there.

Well you can swallow my pride SEE **Swallow My Pride**

Well, I'm about to get sick, from watchin' my TV SEE **Trouble Every Day**

Well, I'm lost in a whirlpool SEE **Lost In A Whirlpool**

Well, my dandruff is loose SEE **Fifty-Fifty**

Well, right about that time, people, a fur trapper SEE **Nanook Rubs It**

Well, she is dumb, when she comes SEE **We Are Not Alone (The Song)**

Went on the road for a month SEE **Holiday In Berlin**

Went on the road for a month, touring SEE **Would You Like A Snack?**

We're Coming To The Beginning Of A New Era

Talking segment in the movie *Uncle Meat (The Mothers Of Invention Movie)*.

We're goin' downtown to the Cock-Suckers' Ball SEE **Cock-Sucker's Ball**

We're Not In Kansas Anymore

Talking segment that Zappa deleted from the final version of *Civilization Phase III*.

We're Only In It For The Money (official release)

We're playing in a tent SEE **In France**

We're Turning Again

Album: *Frank Zappa Meets The Mothers Of Prevention* (1985)

First line: They took a whole bunch of acid, so they could "see where it's at"

The basic track was recorded at Santa Monica Civic Auditorium, December 11, 1981. The collectors and traders of concert tapes have found several short quotations of 1960's hits: *Honey Love* by CLYDE MCPHATTER and JERRY WEXLER, *The Hurdy Gurdy Man* by Donovan Leitch, *Sunshine Of Your Love* by Jack Bruce, Pete Brown and Eric Clapton, *Purple Haze* by Jimi Hendrix, *Light My Fire* by The Doors and *Monday, Monday* by JOHN PHILLIPS.

The song text seems to mock the adoration of the 1960's without any criticism and especially the admiration of Jimi Hendrix. According to John Svenson, Zappa wanted to introduce the text as an tribute to Jimi Hendrix and that the original title was *Returning Again* (Svenson 1982, p. 28). Obviously Zappa just wanted to act "innocent", since the 1981 tour band sang the song with extra verses, which are very ruthless attacks on Hendrix and his routines and the way of death. Here are the words for your evaluation: "You can smash up your equipment and throw out the pieces to the front row / we promised not to laugh even though it might be stupid, / Jimi smash it some more. Jimi, Jimi, Jimi, why did you have to die-die-die? / Why Jimi, why Jimi, whyyyy...did you get so wasted? / You strangled on your vomit that's really pretty gross. / Promoters are weeping, coast to coast / If you think that drowning in a pool of your own spewage / sort of makes you divine you go to strangle on mine / Even today, we know we're so evolved, / we keep on puking a lot / Oh, Jimi come back, come back and watch us / while we puke for you / You forgot how to laugh, and now that's all we really know how to do."

Were We Ever Really Safe In San Antonio?

Album: *Guitar* (1988)

Zappa's guitar solo in *Drowning Witch* at Majestic Performing Arts Center, San Antonio, December 10, 1984.

The Wet T-Shirt Nite SEE **Fembot In A Wet T-Shirt**

We've Got To Get Into Something Real

Album: *Sheik Yerbouti* (1979)

First line: Wait a minute!

Combination of Zappa's music and Terry Bozzio, Patrick O'Hearn and DAVEY MOIRE talking 31 seconds about the need to "come up with some new shit". Also the title *Wait A Minute!* has been used.

What (entry in the ASCAP database)

What Does It All Mean SEE **History And Collected Improvisations Of The Mothers Of Invention**

What Ever Happened To All The Fun In The World

Album: *Sheik Yerbouti* (1979)

First line: What ever happened to all the fun in the world

This 33 seconds is more or less the same material as *We've Got To Get Into Something Real* except that there is now also LOUIS "THE TURKEY" CUNEO with some voices.

What is happening to me? SEE **Wistful Wit A Fist-Ful**

What It Was

Album: *Beat The Boots III* (2009)

An improvised segment in some *Help, I'm A Rock* style recorded at Lawrence University Chapel, Appleton, May 23, 1969. It is not known if the title is authentic.

What Kind of Girl?

Album: *Broadway The Hard Way* (1988)

First line: What's a girl like you doin' in a motel like this?

This is a text rendition of *What Kind Of Girl Do You Think We Are?* recorded at Frauenthal Auditorium, Muskegon, Michigan, March 1, 1988 and at Auditorium Theatre, Chicago, March 4, 1988. There are quotations from *The Untouchables* by Nelson Riddle, *The Battle Hymn Of The Republic* by William Steffe and *Strawberry Fields Forever* by John Lennon & Paul McCartney.

What Kind of Girl Do You Think We Are?

Album: *Fillmore East, June 1971* (1971)

First line: What's a girl like you doin' in a place like this?

This is part of the *Groupie Opera* by Flo & Eddie, recorded June 5-6, 1971. The song tells about the groupies looking for the Bwana Dik of the band. The text is full of details familiar only to people living in the United States of America, like "Yoo-Hoo bottle", which is a popular cocoa drink in New York area, or "Formica", a hard, durable plastic laminate.

What Kind Of Group Do You Think We Are? SEE **What Kind Of Girl You Think We Are?**

What The Fuck's Wrong With Her?

Album: *Lumpy Money* (2009)

Frank and Gail Zappa discussing c. 1967 with some sound effect overdubs.

What wickedness is dis? SEE **Brown Moses**

What Will Rumi Do?

Album: *Ensemble Modern Plays Frank Zappa* (Ensemble Modern, 1993)

This arrangement by Ali N. Askin was recorded in Los Angeles July 1991 with Modern Ensemble. It was released as the second part of *T'Mershi Duween*. The title comes from an authentic question by Frank Zappa to percussionist RUMI OGAWA-HELPERICH.

What Will This Evening Bring Me This Morning

Album: *200 Motels* (1971)

First line: What will this evening bring me this morning?

The song is following *Penis Dimension* in the movie.

What Will This Morning Bring Me This Evening

Album: *Tengo Na Minchia Tanta* (1970)

First line: What will this morning bring me this evening?

Slightly rendered version of *What Will This Morning Bring Me This Morning?* performed and recorded at Fillmore East, November 13, 1970.

What will you do if we let you go home SEE **Who Are The Brain Police?**

What You Gonna Do When The Well Runs Dry?

Album: *Läther* (1996)

An untitled interlude of human voices and sound effects in *Duck Duck Goose*.

Whatever Happened To Ruben & The Jets?

Working title for the album *Cruising With Ruben and The Jets*, which Zappa used in an interview with Rolling Stone July 20, 1968.

What's a girl like you doin' in a motel like this? SEE **What Kind Of Girl**

What's Happening Of The Universe

Album: *Lumpy Money* (2009)

A snippet from an interview with DAVID SILVER in Boston 1969. Frank Zappa explains his views about the hippies: "Well, I think that the main thing that I objected to at the time was everybody was so ready to accept Haight-Ashbury and the whole San Francisco hippie scene as the what's happening of the universe and flow-er power and all the rest of that stuff which I did not think was really what was happening or what should happen, and I didn't think that the people who were involved in it believed it, and if they did believe it they were still hurtin', because it's – It was puny and it was, you know (...) I think the hippies are probably just a hairier version of their parents in most of those cases because the minds that were lurking behind all that hair and beads and the rest of the San Francisco scene weren't truly liberated at all."

What's New In Baltimore?

Album: *Frank Zappa Meets The Mothers Of Prevention* (1985)

First line: Hey, what's new in Baltimore?

In the beginning this song was the first part of a larger proto-composition (known as *Mystery Studio Song*, *Furnished Singles* and *Ne Pas Deranger*), of which Zappa extracted also *Mōggio*. The released version was recorded at Community Theater, Berkeley, December 10, 1981, at Painter's Mill Music Fair, Owings Mills, Maryland, November 15, 1981 and at Assembly Hall, University Of Illinois, Champaign, November 21, 1981. *What's New In Baltimore?* is practically an instrumental composition, since the only words are in the title question.

What's New in Berlin? (bootleg)
What's New in Loreley? (bootleg)

What's The Name Of Your Group?

Album: *200 Motels The Suites* (2015)

First line: I don't know very much about you / I'm new at this you see / We just came to do an interview, interview
More music from the original *200 Motels* score. It can be found on bootlegs under different names (*This Won't Take Long* on *The Soundtracks* and *Interview* on *Remington Electric Razor*). This version contains material that was omitted from the soundtrack recording (*Dance Of The Rock & Roll Interviewers*) and *Ahead Of Their Time* (Epilogue). *What's The Name Of Your Group?* was recorded at Pinewood Studios, London, January-February, 1971 and published as a Record Store Day vinyl single in April 18, 2015 as the B-side (A-side was the *Overture* from the 2013 recording).

What's the thing that they's talkin' about everywhere? SEE **SEX**

What's The Ugliest Part Of Your Body?

Album: *We're Only In It For The Money* (1968)

First line: What's the ugliest part of your body?

This angry song about the plastic parents ("All your children are poor unfortunate victims of lies you believe") was recorded at Mayfair and/or Apostolic, NYC, August-October 1967. On *We're Only In It For The Money* the song is divided in two parts.

What's there to live for? SEE **Who Needs The Peace Corps?**

What's Why (bootleg)

Wheet! Wheet SEE **Metal Man Has Won His Wings, The**

When I was young, I was a skinny neurotic bitch SEE **Lisa's Life Story**

When I won your love SEE **How Could I Be Such A Fool**

When It Feels Natural

Album: *Joe's Damage* (2004)

A documentary recording of the rehearsals in 1972.

When It's Perfect...

Album: *Joe's Damage* (2004)

A documentary recording from rehearsals in 1972. In this case the band is working on *The New Brown Clouds*.

When No One Was No One

Album: *The Guitar World According To Frank Zappa* (1987) – *Guitar* (1988)

Zappa's guitar solo in *Zoot Allures* at Sporthalle, Cologne, May 21, 1982. On *The Guitar World According To Frank Zappa* this solo is a little bit longer than on *Guitar* and is entitled *A Solo From Cologne*.

When The Lie's So Big

Album: *Broadway The Hard Way* (1988)

First line: They got lies so big / They don't make a noise

This song attacks televangelist Pat Robertson and his religious and right-wing extremist campaign for the president of the United States of America. The released version was recorded at Warner Theatre, Washington DC, February 9, 1988 and at Music Hall, Cleveland, March 5, 1988. Collectors and traders of concert tapes have found quotations from *Dickie's Such An Asshole*, *Bolero* by Maurice Ravel, *The Battle Hymn Of The Republic* by William Steffe and *Happy Days Are Here Again* by Milton Ager.

When Worlds Collide (tribute release)

When You Go on Tour with a Musical Group

This talking segment in the movie *200 Motels* was deleted from the soundtrack release.

When Yuppies Go To Hell

Album: *Make A Jazz Noise Here* (1991)

First line: Yer goin' to hell!

This sound collage was composed mostly during the European leg of the 1988 tour ("It was written in Berlin", said Zappa in 1989 to Den Simms and it was still "Dessicated" at that stage). Before the first public performances it was called *Desiccated*, *Dessicated Number* or just *New Song*. The title comes from the sample "Yer goin' to hell!". The released version was assembled from seven different performances (Sporthalle, Linz, May 28, soundcheck, Sporthalle, Cologne, April 14, Stadthalle, Bremen, April 24, Brighton Centre, Brighton, April 16, Memorial Auditorium, Burlington, March 12, unknown venue and Warner Theatre, Washington, February 9, 1988).

Where Are You Coming From? SEE **Your Mouth**

Where did they go? SEE **For Calvin (And His Next Two Hitch-Hikers)**

Where Is Johnny Velvet?

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

This is Zappa discussing with his audience at The Factory, The Bronx, February 28, 1969.

Where's Our Equipment?

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

This recording at Falkoner Theatret, Copenhagen, October 1, 1967 was made by the editor of Danish Radio in the waiting room holding his microphone near a speaker, which transmitted the stage happenings to back stage people. Zappa is here conducting the improvisation of the saxophone trio of Ian Underwood, Bunk Gardner and Motorhead Sherwood. The title refers to the fact that the band had to play in Copenhagen with rented equipment, because the truck could not get through the snow storm in time.

Where's That Wino Man (bootleg)

Which One Is It?

Album: *Guitar* (1988)

Zappa's guitar solo in *Black Page* at Olympiahalle, Munich, June 26, 1982. This solo is available on the CD versions of the album only.

Whiff it, boy! SEE **Won To On**

While You Were Art I

Album: Officially unreleased

This quite exceptional performance is unfortunately still unreleased except on bootleg *Apocrypha*, disc 4. It was recorded at Zellerbach Auditorium, University of California, Berkeley, June 16, 1984, but what the audience heard, was a pure Synclavier version Zappa had made for the musicians to mime to, since they could not master their parts in time. According to David Ocker most listeners did not notice anything weird happening, though the Synclavier sound is far from natural instruments. The basis for this composition was Zappa's guitar solo *While You Were Out*. Zappa returned to this composition in 1986, see *While You Were Art II*.

While You Were Art II

Album: *Jazz From Hell* (1986)

Zappa constructed this composition from the early version of 1984 (*While You Were Art I*) by adding several samples at UMRK, c. 1985-1986.

While You Were Out

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar work recorded at Village Recorders (drum track by Vinnie Colaiuta) Spring 1979 and at UMRK Autumn 1979 (the guitars by Zappa and Warren Cuccurullo). See also *Stucco Homes*.

The Whip

Album: *Meat Light* (2017)

An instrumental recorded at Whisky à Go-Go in Los Angeles, c. July 23, 1968.

Whipping Floss SEE **Montana (Whipping Floss)**

The White Boy Troubles

Album: *Thing-Fish* (1984)

First line: De white boy troubles!

An ironic song about a situation, which reminds the listeners of the stories about Jesus and the Three Magi. There are quotations from *Amnerika* and *Wooly Bully* by Domingo Samudio.

White juice on his beard SEE **Booger Man, The**

White Person

Album: *You Can't Do That On Stage Anymore, Vol. 6* (1992)

A mystery word section – mostly a cappella – in *King Kong* at Hemmerleinhalle, Neunkirchen am Brand, February 25, 1978. The texts repeats expressions like “shit hook”, “blow job”, “sport shirt” and “white person”. There are also references to kissing sailors á la *Läther*.

White Port and lemon juice SEE **WPLJ** (Covers)

White Ugliness

Album: *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

Whitey (Prototype)

Album: *Everything Is Healing Nicely* (1999)

An early version of *Get Whitey*, recorded in Los Angeles, July 1991 with Ensemble Modern.

Who Are The Brain Police?

Album: *Freak Out!* (1966)

First line: What will you do if we let you go home

An early “socially oriented” song that was recorded at TTG Studios, March 9, 1966. In his liner notes Zappa is exceptionally self-confessing: “At five o'clock in the morning someone kept singing this in my mind and made me write it down. I will admit to being frightened when I finally played it out loud and sang the words.”

Who Could Imagine (tribute release)

Who Do You Think You Are

Album: *Joe's Camouflage* (2014)

Talking segment from rehearsals in 1975. According to Scott Parker the title is by Gail Zappa (Parker 2015, p. 60).

Who Needs The Peace Corps?

Album: *We're Only In It For The Money* (1968)

First line: What's there to live for? Who needs the Peace Corps?

Quite nasty song about the hippie movement, not about the military groups the US Government sent to Latin America as "Peace Corps" during the 1960's. It was recorded at TTG Studios, March 6, 1967 plus Mayfair and Apostolic Studios, NYC, July-October 1967. For some reasons parts of the lyrics ("First I'll buy some beads / And then perhaps a leather band") were omitted from the liner texts. Also MGM was censoring Zappa: in some US version of the original album the sentence "I will love the police as they kick the shit out of me on the street" was totally deleted.

Who The F*%@ Is Frank Zappa?

Film maker Alex Winter had signed an agreement with the Zappa Family Trust in 2016 to make a documentary film about Frank Zappa entitled *Who The F*%@ Is Frank Zappa*. The interesting part of the plan is that Winter also aims to digitize, preserve and catalog all the materials in The Vault as a part of the making of the documentary. The documentary – called simply "Zappa" on IMDb's web site – is due to be released in 2018.

Whoever we are, wherever we're from SEE **Dumb All Over**

Why Do They Fry Everything In Richmond?

Album: Officially unreleased

This improvised piece which Zappa called "Why Do They Fry Everything in Richmond?", was performed by the Petit Wazoo in Richmond, November 3, 1972.

In 1981 DALE BRUMFIELD, a journalist of ThroTTle in Richmond found a clip of Richmond News reviewing this concert and Zappa's improvisation. Brumfield sent Zappa a letter asking for a drawing for the cover of his journal. Zappa found the request so "utterly ridiculous" that he accepted the request (ThroTTle #6, September 1, 2011) and his original artwork – a simple line drawing of Zappa's face with the "why do they fry everything in Richmond" grin – was published on the front page and Zappa's letter, dated August 3, 1981, on page 3 in ThroTTle 1981:11.

Why Do You Love Monsters?

Talking segment in the movie *Uncle Meat (The Mothers Of Invention Movie)*.

Why Does It Hurt When I Pee?

Album: *Joe's Garage* (1979) – *You Can't Do That On Stage Anymore, Vol. 3* (1989)

First line: I don't want no doctor to stick no needle in me

This song about the sufferings of Joe makes fun with the usual explanation for a clap infection "I got it from the toilet seat". The released version was recorded at Village Recorders, LA, April 1979.

The version on *You Can't Do That On Stage Anymore, Vol. 3* contains a reference to a "girl from Salt Lake City", of whom the local doctor had tried to warn the band. According to Zappa, these warnings came too late for some band members. This version was recorded in Chicago, November 23, 1984, Seattle, December 17, 1984, and at Forum, Montreal, November 2, 1984.

The real life role model for Joe in this nasty situation was Zappa's road manager PHIL KAUFMAN, who asked the question in the title after a visit in the bus toilet. (Barrow 2016, p. 73)

Why Doesn't Somebody Get Him A Pepsi? SEE **Torture Never Stops, The**

Why Don't You Do Me Right?

Album: *Joe's XMASage* (2005) – *Paul Buff Presents The Pal And Original Sound Studio Archives. Vol. 3* (2010) – *Masked Turnip Cyclophony* (2015)

First line: Who don't you do me right?

This song was written in 1962 and Zappa plus some unrecognized musicians made this early recording at Pal Recording Studio, January, 1963. Zappa and some “Floyd” made a retry with the song in Summer 1963 (released on *Joe's XMASage*), but the recording was not used.

Why Don't You Like Me?

Album: *Broadway The Hard Way* (1988)

First line: Why don't you like me

This version of *Tell Me You Love Me* with new words mocking ruthlessly Michael Jackson was recorded at four different venues during February-March 1988 (Bushnell Memorial Hall, Hartford, Syria Mosque, Pittsburgh, Tower Theater, Upper Darby and Auditorium Theatre, Chicago). This 1988 version includes quotations from *Marche funèbre* (op. 35, third movement) by Frédéric Chopin and *Billie Jean* by Michael Jackson.

Why don't you strap on this here SEE **Nun Suit Painted On Some Old Boxes, A**

Why Don'tcha Do Me Right

Album: *Absolutely Free* (1967)

First line: Why don't'cha do me right?

This is a re-work of *Why Don't You Do Me Right?* from January 1963. This totally new version was recorded at TTG Studios, March 6, 1967. It was released as a single (Verve/MGM VK-10513) and later on CD versions of *Absolutely Free* and at this stage the title was changed to “don'tcha”.

Why Johnny Can't Read

Album: *Shut Up 'N Play Yer Guitar* (1981)

Zappa's guitar solo in *A Pound For A Bus* at Hammersmith Odeon, February 17-19, 1979.

Why Not?

Album: *Civilization Phaze III* (1994)

A Synclavier composition with some talking, recorded at UMRK c. 1991-1992.

Whät

Album: *Electric Aunt Jemima* (1968)

Audience recording title for a performance at The Dog, Denver, May 3, 1968. It is unclear, if this is a Zappa composition at all or just a wild rendition of a “normal” jazz song. Especially in the beginning before Zappa's guitar solo the music does not sound like a Zappa work at all. On the other hand, though Zappa did not want to involve too much in the release process of *Beat The Boots*, it is hard to think that he would have let an interpretation of somebody else's work to be released as a Frank Zappa composition. Hopefully someone recognizes the melody and solves the problem. The title is not authentic. This music has also been referred to with the name *Jazz Is Not Dead, It Just Smells Funny*.

Why not come over? SEE **Pick Me, I'm Clean**

Wild Like

A composition *Wild Life* by Don Van Vliet, credited incorrectly to Frank Zappa in the ASCAP database, or Zappa's own *Wild Love* misspelled.

Wild Love

Album: *Sheik Yerbouti* (1979) – *Halloween 77* (2017, costume box set)

First line: Many well-dressed people in several locations

This song about the puzzled feelings of the people while sexual taboos are falling down was recorded at Hammersmith Odeon, February 28, 1978 with later overdubs. Part of the music is from the second movement of *Sinister Footwear*. According to Steve Vai the theme of the song was originally called *Sea Instruments*. On bootleg *Martian Love Secrets* it is entitled *Fancy Stinky*. In concerts this song was often the environment for massive soloing. On *Halloween 77* there are six performances with the following durations: 24'05, 26'01, 22'51, 27'34, 25'20 and 30'12.

Will You Go All The Way For The U.S.A.? SEE **Would You Go All The Way?**

Willie Story SEE **The Story of Willie The Pimp**

Willie The Pimp

Album: *Hot Rats* (1970) – *Fillmore East, June 1971* (1971)

First line: I'm a little pimp with my hair gassed back

This true story of the stepfather of groupie Annie Zannas (see also *The Story Of Willie The Pimp*) was recorded in LA, August-September 1969 with Captain Beefheart singing and Sugar Cane Harris playing his violin. The Flo & Eddie version on *Fillmore East, June 1971* is totally different, basically just an excuse for Zappa's long guitar solo. On CD version of the album the part two was deleted by Frank Zappa's decision.

Willing Suspension Of Disbelief SEE **The Radio Is Broken**

Wimoweh SEE **Mbumbe** (Covers)

Wind Quintet

Album: *Prophetic Attitude* (Le Concert Impromptu, 1997)

Did Zappa want to puzzle his classical music audience by giving the name "quintet" for a composition that lasts less than one minute? We do not know, but the only recording by LE CONCERT IMPROMPTU is just 42 seconds long. It seems that Zappa extracted this piece of music from the second movement of *Bob In Dacron* (about 2'13 – 3'00) and arranged it for the wind quintet. To make things even more complex, Munchkin Music has published not only this (MQ 001) but also a "Wind Quintet #6" (MQ 006).

Wind Quintet #6

Album: Officially unreleased

Both Munchkin Music's catalog (MQ 006) and the ASCAP database contain this composition. Presumably it is not the same composition as *Wind Quintet*.

Wind Up Workin' In A Gas Station

Album: *Zoot Allures* (1976)

First line: This here song might offend you some, If it does, it's because you're dumb

This song started as an instrumental, which was performed only once at Felt Forum, NYC, October 31, 1975. Zappa wrote soon the words about the unsuccessful social rise. The track was recorded at The Record Plant, c. May-June, 1976 with only Terry Bozzio on drums and Davey Moire as the soprano singer.

Wino Man With Dr. John Routine

Album: *Freaks & Motherf*#@%! (1970)*

This is basically *Wonderful Wino* added with a story about how DR. JOHN would perform *Wino Man* ("Gri-Gri Combo Wino"). The text includes quotations from *Bringing In The Sheaves* by George A. Minor and *Gris-Gris Gumbo Ya Ya* by MAC REBENNACK, a.k.a. Dr. John. The performance was recorded at Fillmore East, November 13, 1970. Zappa introduces it like this: "I wonder what it would sound like if Dr. John the Night Tripper sang this song?".

Wino Phone Sex (entry in the ASCAP database)

Winos Do Not March

Album: *Guitar* (1988)

Zappa's guitar solo in *Sharleena* at Sunrise Musical Theater, Fort Lauderdale, November 30, 1984. The title comes from Zappa's theory about drinkers of beer (violent and fond of football) and wine (they do not march). As we know, Zappa enjoyed a glass of good wine sometimes.

Wisdom is not truth SEE **Packard Goose**

Wistful Wit A Fist-Ful

Album: *Thing-Fish* (1984)

First line: What is happenin' to me! / An' also to de ol' zom-BIE / I used tum know?

This is the Evil Prince (Terry Bozzio) singing in mammyfied fake-Broadway style with CHUCK WILD on Broadway piano, symbolizing the victory of the Mammy Nuns over the traditional musical lovers.

With a green rosetta, you'll make a muffin betta SEE **Little Green Rosetta**

With Friends (bootleg)

The Wizard Of Z (bootleg)

Wo... are we movin' too slow? SEE **Uncle Remus**

Wolf Harbor

Album: *Dance Me This* (2015)

The last in the series of Frank Zappa's albums with Synclavier music contains five works with the title *Wolf Harbor* (the first is unnumbered). There is no information in the liner notes about the structure, but it is my opinion that *Wolf Harbor* should be treated as one composition with five parts. At least the layout of the release supports this view, but also stylistically the parts seem to be close each other. The total duration of all five movements is 27'51. The music was recorded at UMRK c. 1991-1993.

Gail Zappa writes on behalf of Frank Zappa in the liner notes: "In his vision for a staged presentation for modern dance he described how he wanted to present Wolf Harbor (do the research on this place which really does exist); Groups of dancers side by side would hold long rolled out lengths of black trash bags (think Hefty) and 'wave' them at waist (waste) height to signify the dark and murky polluted waters of sludgy Wolf Harbor." In fact there really is a place called "Wolf River Harbor" at Downtown Memphis, Tennessee and JEFF BUCKLEY did drown there in 1997, but the connection to Frank Zappa's musical mind is more or less artificial and afterwise.

Wolf Harbor II-V SEE **Wolf Harbor**

Wollman Rink, Central Park, NY, August 3rd 1968 (legitimate release August 5, 2014)

Won Ton On

Album: *Thing-Fish* (1984)

First line: Whiff it, Boy! Whiff it good, now!

Ending song of the musical *Thing-Fish*. The music is *No Not Now* played reversed.

Wonderful Tattoo!

Album: *Everything Is Healing Nicely* (1999)

Documentary recording from rehearsals with Ensemble Modern in July, 1991. Hermann Kretzschmar is reading letters from the readers of a piercing magazine while the band is playing conducted and guided by Zappa himself.

Wonderful Wino

(Jeff Simmons & Frank Zappa)

Album: *Zoot Allures* (1976) – *The Lost Episodes* (1996)

First line: L.A. in the summer of '69, I went downtown and bought some wine

This song was released for the first time on Simmons' album *Lucille Has Messed My Mind Up* February 9, 1970 (Straight STS 1057) and Zappa's bands performed it in 1970 and 1971. Zappa made his first released version at Paramount Recording Studios, LA, April-May, 1972 with overdubs from Bolic Sound, May-June, 1973. This version is on *The Lost Episodes*. Zappa wanted to change the song before releasing it on *Zoot Allures*, and lots of additional recordings were made at The Record Plant, c. May-June, 1976.

According to the liner notes of *The Lost Episode* by Rip Rense, crediting this song to "LaMarr Bruister" and Jeff Simmons is a little inaccurate. As Simmons tells: "One of the instrumentals was basically CRAIG TARWATER's rhythm track – a backward guitar, Les Paul crunch that we did. Frank, who stepped in and helped salvage the album when it bogged down, heard it and said, 'I think I've got some lyrics for that.' Hence was born 'Wonderful Wino'. Ostensibly, Frank and I are responsible for that song coming to fruition. He wrote the lyrics on the spot." On Simmons' album Zappa used the pseudonym "LaMarr Bruister". Zappa used to start the performances of this song with a quote from *Bringing In The Sheaves* (see Covers).

Wooo! Looka-dat! A big ol' truck, 'n a box uh NODOZ SEE **No, Not Now**

Woool SEE **Mo 'N Herb's Vacation**

World Pop Domination (Advanced Study) (bootleg)

The World Will Be Far Happier Place

Album: *Lumpy Money* (2009)

Talking track from Mayfair Studios, July-September, 1967.

The World's Greatest Sinner

Album: *Beat The Boots III* (2009)

Frank Zappa started his career as a movie composer in the summer of 1961. *The World's Greatest Sinner* by TIMOTHY CAREY was maybe not exactly what Zappa wanted, but he was paid for it. The score was recorded between November and December, 1961 and the movie was released in June, 1962. The movie soundtrack has been released reportedly in 2012, the version on *Beat The Boots III* is a 12 minutes long summary of Zappa's contribution. The score contains familiar themes that Zappa used later in other works (especially *Holiday In Berlin*, *Full Blown*), but also otherwise unreleased orchestral and rock band material.

The World's Greatest Sinner (The Song)

Album: *Rare Meat* (1983)

First line: Chee poppa doody woppa – Now, he's the world's greatest sinner

The music of this song is from the movie soundtrack, but the words were written for this single release. The original version was recorded at Pal Recording Studio, probably March, 1963, and released as a single by Baby Ray & The Ferns (Zappa, Collins & Buff) (Donna 1378, April 1963).

Worms From Hell

Album: *Feeding The Monkeys At Ma Maison* (2011)

This Synclavier composition was probably recorded in 1986 at UMRK. A small part of it was used for the first time in the beginning of the VHS release *Video From Hell* in 1987, albeit without a mention.

Worst Of The Mothers (legitimate release March 15, 1971)

The Worst Reviews

Album: *Playground Psychotics* (1992)

Talking segment in the movie *The True Story Of 200 Motels*.

Would ya b'lieve it, uh-huh, don't even care SEE **I Don't Even Care**

Would You Go All The Way?

Album: *Chunga's Revenge* (1970)

First line: Remember Freddie and Joe, the night you went to the show

This is another song that was written for *200 Motels*, but not used in it. The album version was recorded at Whitney Studios, Glendale, & The Record Plant, August 28-29, 1970. The song's premiere was in the concert one week before at Santa Monica Civic Auditorium, August 21, 1970. On the label of the single release Bizarre/Reprise Records 0967 the title is "Will you go all the way for the U.S.A.?"

USO is for United Service Organization, and Zappa is insinuating that the female staff of the USO was ready, willing and able to offer personal services as well. Zappa had to explain the song title in the censorship trial in London in 1975: "It is an expression that was used in the 1950's to indicate having sexual intercourse. It is an archaic expression which is used to generate laughter." (Zappa 1989, p. 131)

Would You Go All The Way For The U.S.A.? SEE **Would You Go All The Way?**

Would You Like A Snack?

Album: *200 Motels* (1971) – *200 Motel The Suites* (2015)

First line: Went on the road for a month, touring

The music of this song uses the theme of *A Holiday In Berlin, Full Blown*. In the original score the title follows the first line and the title *Went On The Road* is also used on *200 Motel The Suites*.

Would You Like A Snack? # 2

(Frank Zappa & Grace Slick)

Album: *Jefferson Airplane Loves You* (Jefferson Airplane, 1992)

First line: Snack! Mom and Dad

This combination of GRACE SLICK's shrieking singing and The Mothers Of Invention playing some music by Zappa was recorded at RCA Studios, Hollywood, June 5, 1968. PAULINE BUTCHER, who was around during the whole process, has given a lively report in her memoirs (Butcher 2011, p. 113-114).

The track was planned to be released on *Crown Of Creation* by JEFFERSON AIRPLANE, but time was not right before the three disc CD compilation *Jefferson Airplane Loves You* was released in October 1992. In 2003 the song was also released as a bonus track of *Crown Of Creation*.

The #2 in the title is not authentic, it is there just to make a difference. Most likely Frank Zappa had forgotten this occasional small work when he entitled the song *Went On The Road*.

Wowie Zowie

Album: *Freak Out!* (1966)

First line: Wowie Zowie, babe, your love's a treat

The song was recorded at TTG Studios, March 9, 1966. Zappa's ironic liner note text is very apt: "Wowie Zowie is carefully designed to suck the 12 year old listener into our camp. I like the piano and xylophone accompaniment in the second chorus. It is cheerful. It is harmless. Wooly Bully. Little Richard says he likes it."

Wreckelection

Album: *Playing In Tongues* (Warren Cuccurullo, 2009)

This an example of the new ways that Zappa Family Trust has used Zappa's unreleased compositions.

"World premiere Frank Zappa composition" say the liner notes of *Playing In Tongues*. Warren Cuccurullo has a little different recollection. According to his own web site (2006) this was "a 14 chord progression that was part of my 1978 Zappa audition."

Wøööø SEE **Mo 'N Herb's Vacation**



Xmas Values

Album: *Civilization Phaze III* (1994)

Zappa describes this Synclavier composition in the liner notes: "Lights come up on the left and right tableau sets, each featuring a Christmas tree. The left set shows the yuppie dancers mutating into pigs. The right set has them mutating into ponies. As the transformations are completed, the two groups leave home and smash each other in the third tableau (shopping mall) area." The track was recorded at UMRK c. 1991-1992.



Ya Hozna

Album: *Them Or Us* (1984)

First line: I am the heaven / I am the water / Ich bin deine Ritze / Ich bin deine Ritze und Schlitze

The singing and playing reversed might be Zappa's comment on the religious fanatics' zeal to seek and find "satanic messages" in the secret depths of rock lyrics (especially after the songs has ended and everybody thinks that it's all over). The guitar solo was recorded in Europe, 1982, backing track at the UMRK, c. 1982-84 (including reversed fragments from 1967 and 1974-75). Zappa used his songs *Sofa #1*, *Lonely Little Girl* and *The Valley Girl Aerobic Exercise Record*. This song has been referred to also as "Ay Anzoh".

Yahozná@Band.Com (tribute release)

Yamamoto Seiichi, ATR, Hilah SEE **Panta From Brain Police Meets Frank Zappa**

YCDTOSA SEE **You Can't Do That On Stage Anymore** 1-6

Yeah, Well SEE **Kill Ugly Radio**

Year ago today SEE **Little Rubber Girl**

Yellow Brick Road SEE **Chronicle**

The Yellow Shark

Album: *The Yellow Shark* (1993)

"The Yellow Shark" was and is the title of the concert program only, a composition by that name does not exist. There were eight *The Yellow Shark* concerts, three in Frankfurt (Alte Oper, September 17-19), two in Berlin (Philharmonie, September 22-23) and three in Vienna (Konzerthaus, September 26-28, 1992). Frank Zappa appeared personally in the first and third concerts only conducting the *Overture*. The three first concerts were recorded and the first one was also aired by a German pay television channel. Unofficial recordings of this concerts have been circulating. The official CD release does not contain all of the music that was performed, the main omissions being the *Overture*, *Amnerika* and *Beat The Reaper*.

The Yellow Shark Intro

Album: *The Yellow Shark* (1993)

This is Frank Zappa's spoken introduction to the concert at Alte Oper, September 19, 1992. Zappa did not miss the possibility to be different, and he ended with the line "And if you feel like throwing underpants onto the stage, put 'em over there."

The Yellow Shark Overture SEE **Overture**

Yellow Snow SEE **Don't Eat The Yellow Snow**

Yer goin' to hell! SEE **When Yuppies Go To Hell**

Yes, indeed, here we are at St. Alphonzo's Pancake Breakfast SEE **St. Alphonzo's Pancake Breakfast**

Yes: Turn Left

(Frank Zappa & Nicolas Slonimsky)

Album: Officially unreleased

This entry refers to the improvisation Zappa and NICOLAS SLONIMSKY performed on piano four hands c. 1985 and which is fragmentally released in the movie *A Touch Of Genius – The Life and Times Of Nicolas Slonimsky – The First 100 Years* (FilmAmerica, 1994) by JOHN HUSZAR. The exact place of this short duo playing is from 45'38 on. The authenticity of the title is unclear.

Yo Cats

(Composed by Frank Zappa and Tommy Mariano, words by Frank Zappa)

Album: *Frank Zappa Meets The Mothers Of Prevention* (1985)

First line: Yo, cats! Yo-yo!

The song text mocks the lack of ambitiousness of young, well educated musicians. One may ask, if Zappa wanted to emphasize the message by using his Synclavier to produce most of the music (only singing and the drums are from real musicians, Ike Willis and Chad Wackerman)?

The song includes quotations from *Catholic Girls* and *Marche funèbre* (op. 35, third movement) by Frédéric Chopin. “Tommy Mariano” is the real name of Tommy Mars. It is unknown in what circumstances the composition was born, but the shared credits refer possibly to a joint jamming moment.

Yo' Mama

Album: *Sheik Yerbouti* (1979)

First line: Maybe you should stay with yo' mama

The music comes from three concerts: vocal sections from Hammersmith Odeon, February 28, 1978, the guitar solo from Hemmerleinhalle, Neunkirchen am Brand, February 25, 1978 and part of the backing track for the solo from Hammersmith Odeon, January 27, 1978.

The song text is possible Zappa's answer to one roadie, who's services did not work too well (Watson 1994, p. 362).

You are, are my desire SEE **Envelopes (The Song)**

You Are Phoenix What You Is (bootleg)

You are the girl someone invented SEE **Any Kind Of Pain**

You Are What You Is (official release)

You Are What You Is

Album: *You Are What You Is* (1981) – *Thing-Fish* (1984)

First line: Do you know what you are?

Zappa did not appreciate the possibilities of music videos much, but in 1980 he made an exception with this fast rocking simplicity of a couple of riffs and word mocking white people pretending to be “negro persuasion” while everyone should be what they are. The music was recorded at UMRK, c. July-September 1980.

On *Thing-Fish* the music is more or less the same, but the text is sung in Thing-Fish's own language.

The real arguments rose from the video, released in 1984, that contains a Ronald Reagan look-a-like actor placed in an electric chair. In the end the only conventional music video that Zappa ever made was banned from ever being aired on MTV.

You are... you gotta tell me something SEE **Do You Like My New Car?**

You Call That Music?

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

This is The Mothers of Invention improvising at McMillin Theater, Columbia University, February 14, 1969. For a longer version of the same performance, see *There Is No Heaven From Where Slogans Go To Die* on *Finer Moments*.

You Can Get A Point Across SEE **Kill Ugly Radio**
You can hear the steam, baby SEE **Latex Solar Beef**

You Can't Do That On The Radio Anymore
A promo release by Rykodisc 1989-1990.

You Can't Do That On Stage Anymore Sampler
A promo release by Frank Zappa March 26, 1988.

You Can't Do That On Stage Anymore, Vol. 1 (official release)
You Can't Do That On Stage Anymore, Vol. 2 (official release)
You Can't Do That On Stage Anymore, Vol. 3 (official release)
You Can't Do That On Stage Anymore, Vol. 4 (official release)
You Can't Do That On Stage Anymore, Vol. 5 (official release)
You Can't Do That On Stage Anymore, Vol. 6 (official release)
You Can't Do That On Stage Anymore Vol. 11 & 12 (bootlegs)
You Can't Judge A Record By Its Cover (tribute release)

You Can't Sheik Too Late
A promo cassette release by Frank Zappa 1991 (subtitled *You Can't Sheik Yerbouti On A Ship Arriving Too Late*).

You Can't Sheik Yerbouti On A Ship Arriving Too Late SEE **You Can't Sheik Too Late**

You Caught Me, Didn't You?
Talking segment that Zappa deleted from the final version of *Civilization Phase III*.

You Didn't Try To Call Me

Album: *Freak Out!* (1966)

First line: You didn't try to call me, why didn't ya try, didn't ya try

The song was recorded at TTG Studios, March 10-11, 1966. Zappa's liner notes are quite rude: "*You Didn't Try To Call Me* was written to describe a situation in which Pamela Zarubica found herself last spring. Wowie Zowie is what she says when she's not grouchy... who would guess it could inspire a song? No one would guess. None of you are perceptive enough. Why are you reading this? The formal structure of *You Didn't Try To Call Me* is interesting. You don't care."

You dirty fink! SEE **How's Your Bird?**

You Don't Think So, Huh?

Album: *Läther* (1996)

An interlude with talking and sound effects.

You got a watch with a golden chain SEE **Monkey See, Monkey Do**

You Got Your Armies

Album: *Playground Psychotics* (1992)

Documentary talking from the beginning of 1970's.

You have any last words SEE **Kill Ugly Radio Some More**

You have been a friend to me SEE **Solitude**

You have brought me solitude SEE **Solitude**

You know all the guys in the sheriff's patrol SEE **Jezebel Boy**

You know sometimes in the middle in the night SEE **Tiny Sick Tears**
You know your Mama and your Daddy SEE **My Guitar**
You know, today the church is in a terrible state SEE **Church Chat**
You look like a dork! SEE **Luigi & The Wise Guys**
You may think that my hat is funny SEE **Grand Wazoo (1992), The**

You Never Know Who Your Friends Are

Album: *Finer Moments* (2012)

This spontaneous singing and playing of traditional melodies was recorded at Criteria Studios, Miami, February, 1969. A shorter version of the same occasion can be heard on *Harmonica Fun*. It is quite hard to perceive this as a musical composition by Frank Zappa. The liner notes of *Finer Moments* state that “compilation & title” are by Frank Zappa (from June 25, 1972), but we do not know, if the titles of individual tracks are also authentic.

You say there ain't no use in livin' SEE **Suicide Chump**
You surely must be trying to break this heart of mine SEE **Later That Night**

You There, With The Hard On!

Album: *Playground Psychotics* (1992)

Documentary talking from the beginning of 1970's in a concert.

You took a chance on Jumbo's love SEE **If Only She Woulda**
You was a fool, Carol, you fool! SEE **Carol You Fool**

Your Eyes

Unidentified music from the movie *Baby Snakes*, released on bootleg *The Soundtracks*.

Your Mouth

Album: *Waka/Jawaka* (1972)

First line: Your mouth is your religion

The basic track was recorded at Paramount Recording Studios, LA, April 17, 1972. According to Greg Russo, the original title of this song was *Where Are You Coming From?* (Russo 2017, p. 125)

CHRIS PETERSON and SAL MARQUEZ sang this text of male jealousy, violence and blustering so unclearly that Ben Watson wanted to transcribe the words in his book (Watson, p.198-199).

You're a lonely little girl SEE **Lonely Little Girl**

You're Just Insultin' Me, Aren't You!

Album: *Civilization Phaze III* (1994)

Discussion "inside the piano" in 1967 and 1991 and Synclavier elements combined together.

You're Probably Wondering Why I'm Here

Album: *Freak Out!* (1966)

First line: You're probably wondering why I'm here, and so am I

The song was recorded at TTG Studios, March 9, 1966. Exceptionally, Zappa had nothing to say about it in his liner notes. The text seems to describe the bitter thoughts of a bored house musician playing to some frivolous girls hanging out and believing that they “know where it's at?”. Especially the ending is very outspoken: “Not that it makes a heck of a lot of a difference to ya.”

Your Teeth And Your Shoulders And Sometimes Your Foot Goes Like This / Pojama Prelude

Album: *Road Tapes #2* (2013)

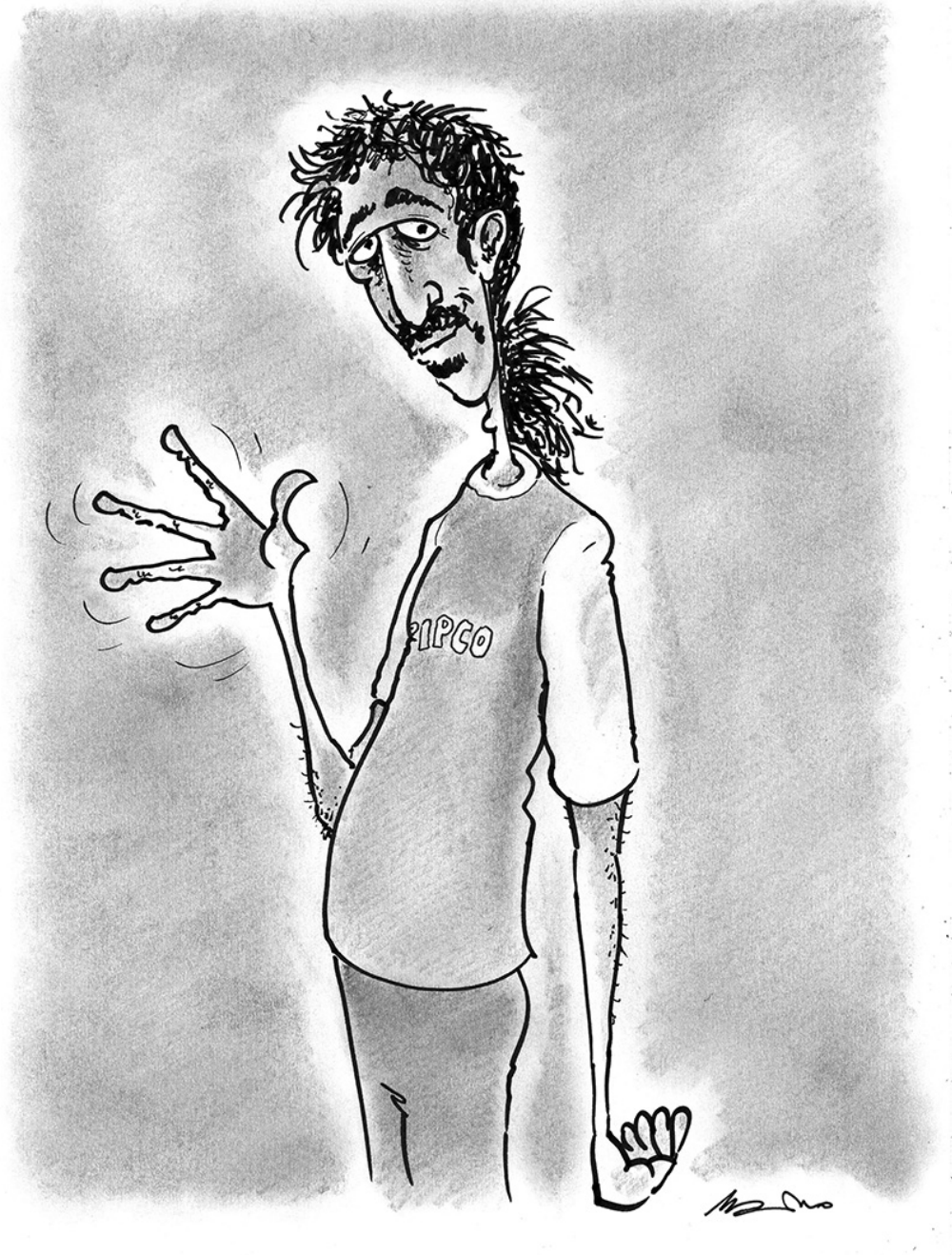
A long band improvisation with references to *Pojama People* both in lyrics and music. The performance was recorded at Finlandia Hall, Helsinki, August 23-24, 1973.

You're the ol' lady from the society pages SEE **Society Pages**

Young & Monde SEE **Let's Move To Cleveland**

Your ethos, your pathos! SEE **Blue Light, The**

Your mouth is your religion SEE **Your Mouth**





Zanti Serenade

(Frank Zappa & Don Preston & Ian Underwood)

Album: *Playground Psychotics* (1992)

A moment of checking the possibilities of a Moog synthesizer in the beginning of a concert at Rainbow Theatre, London, December 10, 1971. It is hard to say – or hear –, what Zappa and Ian Underwood are doing while Don Preston works on his Moog, but Zappa shared the credits and that's it. The released version is less than half of the whole performance (2'40 versus 6'04).

Zanty Serenade SEE **Zanti Serenade**

A Zappa Affair

Title of a concert with Zappa's orchestral music at Zellerbach Auditorium, Berkeley, California on June 15, 1984. The director was Kent Nagano, who conducted Berkeley Symphony Orchestra with dancers and San Francisco Miniature Theater. The program included *Bob In Dacron*, *Sad Jane*, *Mo 'N Herb's Vacation*, *Sinister Footwear* and *Pedro's Dowry*. This was the first and only performance to day of the complete *Sinister Footwear* for full orchestra.

The Zappa Album

A tribute album by ENSEMBLE AMBROSIUS, a Finnish ensemble that performs Zappa and other contemporary music using mostly Baroque period instruments. The arrangements are by Olli Virtaperko and ERE LIEVONEN. The album was released in 2000 with Gail Zappa's approval and blessing (she really liked it). The Baroque instruments used in the record are Baroque violin, Baroque oboe, Baroque oboe d'amore, oboe da caccia, Baroque mandoline, archlute, Baroque bassoon, violoncello piccolo, Baroque cello, harpsichord and organ positive. Olli Virtaperko, to whom I have dedicated this catalog, is a Finnish composer, cellist, singer, arranger and author of several radio programs, essays and critics. Virtaperko's [own web pages](#) are among the most informative in the whole world. Have a look!

Zappa Box (Later Works)

Title for a special Japanese release (September 5, 2007) containing the albums *Does Humor Belong In Music?*, *Playground Psychotics*, *Ahead Of Their Time*, *The Yellow Shark*, *The Lost Episodes* and *Have I Offended Someone?*

Zappa Buffalo (entry in the ASCAP database)

Zappa Down Under (bootleg)

Zappa En La Radio

A collection released by Rykodisc in Argentina July 13, 1999.

Zappa Family Trust

This company or trust was officially founded in November, 1990, in Los Angeles, but in 2002 Gail Zappa re-organized it to manage all of Frank Zappa's copyrights and also commercial companies founded by Frank Zappa. These include the record labels Barking Pumpkin Records, Vaulternative Records and Zappa Records, Barfko-Swill, Intercontinental Absurdities, Munchkin Music, and Utility Muffin Research Kitchen. ZFT also guards several trademarks (like Zappa – Dweezil – Ahmet – Diva Magika – Diva Zappa – Sexy Bitch – Moon Unit – Joe's – The Zappa Institute of Technology – The Mothers of Invention – Project/Object – Thing-Fish – Beat the Boots – Pipco – Zappafrank). ZFT was directed by Gail Zappa alone till her death October 7, 2015. While still alive Gail Zappa decided to choose Ahmet Zappa as her successor. To ensure this decision, the shares of the ZFT were not split evenly. Ahmet and Diva Zappa got 30 % each, while the older siblings, Moon and Dweezil, got only 20 % each.

Zappa In Barcelona

This Television Española broadcasting release of 2007 *En directo desde Barcelona: Frank Zappa* was recorded at Palacio de Deportes, Barcelona, May 17, 1988. Zappa was not too enamored with the concert nor the Spanish broadcasting staff: “TV3 from Barcelona owes me a real master tape. They gave me a master tape after the show, but it was fucked up. It won’t play, and I still have yet to receive a real copy from Barcelona. All I’ve got is a VHS.” (Society Pages, April 1990)

Zappa In The Box

A Japanese special release from 2004 to promote the Japanese mini-album paper sleeve releases. The box contained standard versions of *The Best Band You Never Heard In Your Life*, *Make A Jazz Noise Here*, *Läther*, *Mystery Disc* and *You Can’t Do That On Stage Anymore Vol. 1 – 6*.

Zappa In Blues (tribute release)

Zappa In New York (official release)

Zappa Picks By Larry LaLonde Of Primus SEE **Zappa Picks By Jon Fishman Of Phish**

Zappa Plays Zappa

The name that Dweezil Zappa used for his tribute band (also “Dweezil Zappa Plays Frank Zappa”) from 2006 till 2016. For copyright reasons Dweezil Zappa’s name for the 50th anniversary tour is *50 Years of Frank: Dweezil Zappa Plays Whatever the F@%k He Wants – The Cease and Desist Tour*.

Zappa Picks By Jon Fishman Of Phish & Larry LaLonde Of Primus

Two special releases by Rykodisc in 2002. Both CD’s are filled with standard releases by Zappa.

Zappa Records MK129

A special promo release of 1979 by Frank Zappa.

Zappa (Royal Academy of Music) (tribute release)

Zappa spielt für Bach

A series of albums released by the Stiftung Johann Sebastian Bach to collect money for restoring the organ at St. Katherine’s Church in Hamburg. Especially Napoleon Murphy Brock has been active in this series as a solo artist and with Ensemble Ambrosius, and also Bobby Martin and Albert Wing have been performing.

Zappa Trice (bootleg)

Zappanale

The most famous and popular music festivals concentrating in Frank Zappa’s music. It has been running in Bad Doberan, Germany since 1990. In November 2007 Gail Zappa sued the festival for using the name and image without permission. The German court ruled against The Zappa Family Trust and the festival is still going strong. Zappanale #29 is planned for 20.-22.7.2018.

Zappa’s Choice

An unofficial title for *Have I Offended Someone?*

Zappa’s Lecture

Title for the speech by Frank Zappa at Mount St. Mary’s College May 19, 1963 on bootleg *The Basic Primer: Z to A*.

Zappa’s Universe – A Celebration

Album: *Zappa’s Universe* (Verve 1993, CD and VHS)

This tribute concert was performed on four nights at The Ritz, New York City, November 7-10, 1991. The original idea by Mike Keneally was to build a stage presentation of *Broadway The Hard Way*, but when con-

ductor Joel Thome appeared in the process, the title and content were changed and in the end the concert was saluting Zappa as a composer. Frank Zappa had no role in the design or implementation of the project and did not even show up. Instead, Moon and Dweezil Zappa held a press conference on November 8 stating publicly that their dad had been diagnosed with prostate cancer. A DVD or BD has not yet been released.

Zappa's Universe Choice Morsels

A five track CD released by Verve Records to promote the *Zappa's Universe* releases, and containing *Sofa*, *Jazz Discharge Party Hats*, *Night School*, *Echidna's Arf (Of You)* and *Hungry Freaks, Daddy*.

Zappaskance (bootleg)

ZAPPAtite (official release)

Zappe Zappa (tribute release)

Zapped

Title for two collection releases by Reprise consisting of Zappa and other artists of Warner and Bizarre. The 1970 release (Bizarre/Reprise PRO-368) includes *Valarie* and *Willie The Pimp* plus *The Blimp* by Captain Beefheart. The 1971 release includes *Holiday In Berlin*, *Full Blown*, *Willie The Pimp* and *Lucille Has Messed My Mind Up* by Jeff Simmons.

Zapped Again! (bootleg)

Zappenstance (bootleg)

ZFT SEE **Zappa Family Trust**

Zolar Czaki

Album: *Uncle Meat* (1969)

This short instrumental interlude was recorded at Apostolic Studios, NYC, 1967-1968.

Zomby Woof

Album: *Over-Nite Sensation* (1973)

First line: Three hundred years ago

This song about an age-old monster chasing women or about just any badly behaving male was recorded at Bolic Sound, May 29 & 30, 1973. On Spanish vinyl release (Reprise HRES 291-54) the title is *Zumby Woof*.

Zoot Allures (official release)

Zoot Allures

Album: *Zoot Allures* (1976)

This guitar oriented composition was recorded at the Record Plant, c. May-June 1976. This was one of Zappa's three "signature pieces" (the others being *Black Napkins* and *Watermelon In Easter Hay*). The first public performance of the song was at Robertson Gymnasium, Santa Barbara, September 27, 1975.

Zoot Allures Double Album

The initial plans for the album *Zoot Allures* were for a double release with the following content: 1. *Disco Boy*, 2. *Friendly Little Fingers*, 3. *Wonderful Wino*, 4. *Night of the Iron Sausage*, 5. *Sleep Dirt*, 6. *Zoot Allures*, 7. *Ms. Pinky*, 8. *Filthy Habits*, 9. *Find Her Finer*, 10. *Black Napkins* and 11. *The Torture Never Stops*.

Zot Alors (bootleg)

Zubin And The Jets (bootleg)

Zumby Woof SEE **Zomby Woof**

Zurkon Music (bootleg)

Zut Alors (bootleg)

1 - \$600

1 of 9 Mothers

One of the unreleased album plans, though this time a test pressing from 1969 (Columbia 6477) is known. It is possible that the content of the following bootlegs is copied from this test pressing: *Necessity Is...*, *Rustic Protrusion* and *We Are the Mothers & This Is What We Sound Like*. If this is the case, the content is *Lost In A Whirlpool*, *Do It In C* (= *Ronnie Sings*), *The Story Of Kenny & Ronnie*, *Booger Freaks Of America*, *Any Way The Wind Blows*, *Fountain Of Love*, *Opus 5*, *Take Your Clothes Off When You Dance*, *Shop Talk* (= *We Are The Mothers*), *Sounds Like This* (= *This Is What We Sound Like*), *Right There* and *Igor's Boogie*.

¼ Tone Unit

Album: *Meat Light* (2017)

A short instrumental segment in the general style of the *Uncle Meat* album.

2 On The Town SEE **Two On The Town**

III Revised SEE **None Of The Above**

05 (tribute release)

9/8 Objects

Album: *Everything Is Healing Nicely* (1999)

Documentary recording of rehearsals with Ensemble Modern in July, 1991. The title comes from the tempo marking by Zappa on the score.

10th Anniversary Medley

Unofficial name for a medley of old songs by The Mothers of Invention during the April-May tour 1974.

The 12 Inches

Tom Waits joined Zappa's band in some 1974 concerts. The title refers to the second dirty joke that Waits wanted to share with the audience. The first one was about June Carter and HANK SNOW ("that's the only time anyone's seen six inches of snow in June"). On the background The Mothers are playing *Ol'55*.

13 SEE **Thirteen**

20 Extraordinary Renditions Of The Idiot Bastard Son (tribute release)

20 Years Ago ... Again (bootleg)

20 Years of Frank Zappa (bootleg)

21 SEE **Trance-Fusion**

21 Burnt Weeny Sandwiches (tribute release)

The 23rd Mondellos

Album: *Road Tapes Venue #3* (2016)

This is Zappa introducing the band and calling everybody "Larry Mondello" in Minneapolis July 5, 1970 (late show).

25 Hundred Signing Fee

Album: *MOFO* (2006, 4CD)

Part of an interview with Nigel Leigh in BBC Late Show March 1993.

30 Years Of Frank Zappa SEE **Apocrypha**

40th Birthday (bootleg)

48 Weeps (entry on Zappa's MUST RECORD list)

50/50 SEE **Fifty-Fifty**
96 Tears SEE **Tiny Sick Tears**

200 Motels (official release)

200 Motels (Contempo 70)

Name for a concert at Pauley Pavilion, UCLA, May 15, 1970 with Zubin Mehta conducting The Los Angeles Philharmonic and The Mothers of Invention. According to the program leaflet there were "Excerpts from 200 Motels for Mothers & Orchestra." Also the name *Concerto for Mothers and Orchestra* has been used. Some of the music became later known from *200 Motels*, but it was not a soundtrack concert. Zappa did not officially record the concert, because he did not want to pay "unreasonable" high compensation for the musicians, but there has been an audience recording circulating. This concert would have been a very interesting item as a Zappa edited version.

A fresh book *Zubin Mehta: A Musical Journey* (Penguin Random House India 2017) by BAKHTIAR K. DADABHOY reveals the real feelings of Zubin Mehta about Zappa's music: "It was the worst piece of music I'd ever heard, but I'd given him my word so we performed it." It is not known, if Mehta said this about everything that Zappa had composed or just the beginning of the concert, which contained songs like *I'm Gonna Bust His Head* and *Tiny Sick Tears*. Mehta conducted only the music from *200 Motels*. Frank Zappa has described the problems with this concert in details in his memoirs (see Zappa 1989, p. 109-111).

200 Motels Finale

Album: *200 Motels* (1971) – *You Can't Do That On Stage Anymore, Vol. 6* (1992)

First line: They're gonna clear out the studio / Hey hey hey, everybody in the orchestra and the chorus

Both the movie and the soundtrack end with a totally different Flo & Eddie song after *Strictly Genteel* has ended. On *You Can't Do That On Stage Anymore, Vol. 6* it is entitled *200 Motels Finale*, though most listeners know it by the first line.

200 Motels (The Soundtrack)

Albums: *200 Motels* (1971)

It is quite hard to decide if *200 Motels* should be treated as a complex composition as such, or as a suite of incidental music consisting of independent compositions from different times. Zappa had to delete a lot of his original score to get the film ready, but it is unknown, if he was happy with the results. The original score has never been released or published, though *200 Motels The Suites* contains unreleased music a lot and is probably something that Zappa would have wanted to release had there been enough money and time. Since nobody has to this day studied the original score and published the results, I have made the practical decision to treat entitled parts of the whole as independent composition entries. This is not always easy because of the complex character of many parts and there are still unclear details to be solved.

200 Motels The Suites

Album: *200 Motels The Suites* (2015)

This version of the original *200 Motels* score omits all the rock group songs (*Mystery Roach*, *Lonesome Cowboy Burt*, *She Painted Up Her Face*, *Daddy Daddy Daddy* and *Magic Fingers*) but adds material that Zappa deleted (or had to delete) from the movie. Schott Music, which is hiring the performance material, defines the whole like this: "This newly realized score of *200 Motels* maintains all of Frank Zappa's original orchestration, arrangements, text and direction. From a series of versions of the originals, the whole was assiduously corrected and restored for publication even down to the composer's own staving by KURT MORGAN, Scoremeister to the Zappa Family Trust."

The score and released version, recorded 23. October 2013 in Los Angeles with Los Angeles Philharmonic conducted by Esa-Pekka Salonen, contain the following entitled parts: *Overture – Went On The Road – Centerville – This Town Is A Sealed Tuna Sandwich – The Restaurant Scene – Touring Can Make You Crazy – What's The Name Of Your Group? – Can I Help You With This Dummy? – The Pleated Gazelle – I'm Stealing The Room – Shove It Right In – Penis Dimension – Finale: Strictly Genteel*. The duration of this version is about 1 hour and 30 minutes.

200 Motels – The Untold Story SEE **True Story Of 200 Motels, The**

200 Years Old

Album: *Bongo Fury* (1975)

First line: She's two hundred years old, so mean she couldn't grow no lips

A bitter comment on the 200 years anniversary of the United States of America was recorded at The Record Plant, January-February 1975 with Captain Beefheart as the solo singer.

The world premiere of this song – or at least a prototype – was performed at Pershing Municipal Auditorium, Lincoln, November 26, 1974. “As heard here, the unfinished lyrics are simply (and briefly) recited by Frank over the earlier established vamp.” (Parker 2012, p. 291)

200 Years Special (bootleg)

400 Days Of The Year SEE **Nine Types Of Industrial Pollution**

555 SEE **Five-Five-FIVE**

The \$600 Mud Shark Prelude

Album: *Carnegie Hall* (2011)

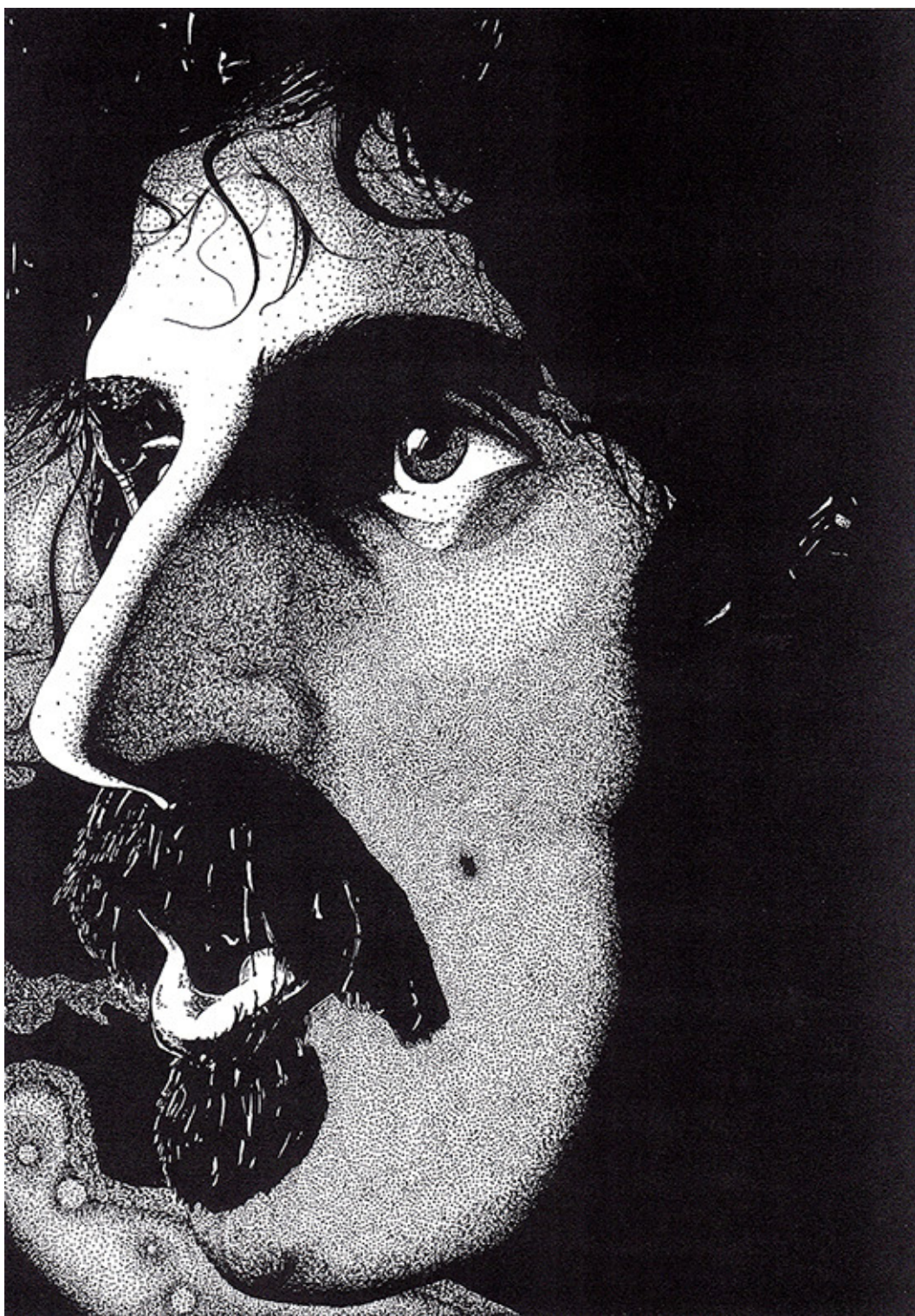
Talking segment at Carnegie Hall, October 11, 1971. The title refers to the overtime payment the local trade union insisted to be paid.

The 1969 Warner-Reprise Songbook

The 1969 Warner-Reprise Record Show (Son Of Songbook)

Warner released a series of cheap compilation albums (“Loss Leaders”) and these were the ones with The Mothers Of Invention. The first contained four tracks from *Uncle Meat* (*The Voice Of Cheese*, *Louie, Louie*, *Our Bizarre Relationship* and *The Air*). Warner edited out the “offensive content” of the tracks. The follow-up album contained *Electric Aunt Jemima* and a third album *Peaches En Regalia* from *Hot Rats*.

The **** of the Mothers (semiofficial release)



COVERS & OTHER INVOLVEMENTS

The following list of compositions not by Frank Zappa includes the ones he performed in public and/or released. Short quotations have been mentioned in each entry, this list is mainly about full covers. The ones with Zappa's new lyrics or other arranging are in the main catalog. This appendix includes also the cases where Frank Zappa was involved as a producer or a sound engineer.

Ach du lieber Augustin

(Marx Augustin?)

The Mothers of Invention played this old Austrian song during the Fall 1974 tour. Origin of the song is unclear, but it is possible that it was composed in 1679 by a minstrel and bagpiper MARX AUGUSTIN (1643-1705). The earliest written sources are from the beginning of 19th century Vienna.

The Addams Family

(Vic Mizzy)

This television theme was played in Spring 1980 rehearsals. *The Addams Family* was aired from September 1964 to April 1966.

The Adventures Of Palladin

(Howard Kaylan & Mark Volman & Jeff Simmons)

A comedy routine a cappella performance, a parody of television character of the 1950's. An early version was performed at Pepperland, San Rafael, California, September 25, 1970, but there are no official releases.

Agon

(Igor Stravinsky)

Album: *Transmission Impossible* (2015)

The Mothers of Invention in live radio broadcasting June 18, 1970 at VPRO (Uddel, Netherlands) and a very short nodding to one of the few composers Zappa really appreciated. The same quotation was in the program in other concerts as well. Stravinsky composed his ballet *Agon* in 1953-1957 for the choreography by GEORGE BALANCHINE.

Aida. Marcia trionfale

(Giuseppe Verdi)

Zappa's band performed this popular march at least during the tours in 1980, 1981, 1982 and 1988. Verdi composed his opera *Aida* in 1871. The march is from act 2, scene 2.

Ain't She Sweet

(Composed by Milton Ager, words by Jack Yellen)

The Mothers of Invention performed the song during 1970's. The song was written in 1927.

All Night Long

(John Gray)

The Mothers of Invention performed the song in 1969 and 1981. It was originally released by JOE HOUSTON in 1954, but also the real life Ruben And The Jets released their version on *For Real!* in 1973. JOHN GRAY (born John Dolphin) was an American rhythm & blues and rockabilly musician and songwriter.

An der schönen blauen Donau, op. 314 (On The Beautiful Blue Danube)

(Johann Strauss II)

Album: *Electric Aunt Jemima* (1992)

Zappa's band quoted this famous waltz from 1967 to 1988. At Family Dog, Denver, May 3, 1968 it was played and recorded in *Little House I Used To Live In* with several other quotations. JOHANN STRAUSS II (1825-1899) composed his most famous waltz in 1866.

Annie Doesn't Live Here Anymore

(Joe Young, Johnny Burke and Harold Spina)

At least in a concert at Fillmore East (late show) April 20, 1968 Zappa played the melody while RAY COLLINS was singing *Shotgun*. The song was quoted at Civic Center, Baltimore, November 2, 1975. The original song was written in 1933.

Anything

(Ray Collins)

Album: *Cruising With Ruben & The Jets* (1968)

First line: For you, I could do anything

One of the very few songs composed by anybody else in Zappa's band and getting a release by him. The song was recorded at Apostolic Studios, NYC, 1968.

Arch Godliness Of Purpleful Magic

(Sandy Hurvitz)

While The Mothers Of Invention was performing at the Garrick Theater, a young musician called Sandy Hurvitz happened to be there to sing and play flute, when Zappa needed someone to replace ill Don Preston. Hurvitz, who became Essra Mohawk in early 1970's, has told that her song *Arch Godliness Of Purpleful Magic* was performed by The Mothers several times. They ended up starting to make a recording of it for Sandy's first album with Zappa as the producer. However, before putting her voice track on it Sandy made a mistake by proposing changes to the way Zappa had thought it. Hurvitz ended up walking out and Zappa handed the producing to Ian Underwood, who had no experience of it whatsoever. The song is on *Sandy's Album Is Here At Last* (Verve Records V6-5064 X, 1968), but not in a way it could have been, namely backed by The Mothers. (Greenaway 2017, p. 167)

Arrivederci Roma

(Renato Rascel)

The Mothers Of Invention performed this evergreen as an instrumental at Palasport, Rome, August 31, 1973 and at Palaeur, Rome, June 7, 1988. RENATO RASCEL wrote the song in 1955 for a musical film.

Auld Lang Syne

(Traditional melody, words by Robert Burns)

Zappa served his rendition of this traditional tune in December 31, 1975 at Great Western Forum, Inglewood and introduced it as "New Year's Special". ROBERT BURNS (1759-1796) wrote his poem in 1788.

Baby Love

(Brian Holland & Lamont Dozier & Eddie Holland)

Album: *'Tis The Season To Be Jelly* (1967)

A popular concert number, which can be found on many bootlegs. For some reason the ASCAP database has credited it for Zappa as well. *Baby Love* was a big hit for THE SUPREMES, who released it in 1964 on *Where Did Our Love Go*.

The Ballad Of Paladin

(Johnny Western & Richard Boone & Sam Rolfe)

The Mothers Of Invention played this song during 1970 tour as part of *The Adventures Of Palladin*. Originally it was recorded by DUANE EDDY, who had a minor hit with it in 1962.

Begin The Beguine

(Cole Porter)

The Mothers Of Invention performed this evergreen at Rockpile, Toronto, early show, May 24, 1969. COLE PORTER wrote the song during a 1935 Pacific cruise aboard Cunard's ocean liner *Franconia*. In October 1935 it was introduced in the Broadway musical *Jubilee*.

Behind The Sun

(Wilbur Reynolds & Jason Reynolds)

The Mothers Of Invention performed this song at Rockpile, Toronto, early show, May 24, 1969. It was originally released by THE ROCKING BROTHERS (Jason & Wilbur) in 1954.

Better You Than Me

(Don Brewer & Craig Frost)

Album: *Flint* (Flint, 1978)

The first and last album by CRAIG FROST, DON BREWER and MEL SCHACHER of the former Grand Funk Railroad contains two tracks with Frank Zappa playing guitar. The other is *You'll Never Be The Same*.

Big City Surfer

(The Rhythm Surfers)

THE RHYTHM SURFERS released in 1963 a single (Daytone D-6301), with *502* on side A and *Big City Surfer* on side B. The label says "Produced by Curry & Irvin", that is Frank Zappa and Dave Aerni. It is possible that Zappa worked as a recording engineer as well.

The Birth Of The Blues

(Ray Henderson)

The Mothers Of Invention played this song in rehearsals of 1980 tour. RAY HENDERSON wrote it in 1926 to be used in *George White's Scandals of 1926* revue.

Bizarre Beginnings

(Essra Mohawk)

Album: *Revelations Of The Secret Diva* (2007)

This must be one of the shortest and most invisible performances by Frank Zappa, ever. Released on a collection of home demos by Essra Mohawk, she has a funny recollection of that moment: "Frank was demoing a bunch of my songs in a row to consider for the album and we were just finishing up recording *Woman* (which appears on the album), when I got silly during the ride out. So Frank joined in with his 'Bo, bo, bo' and kissed me three times at the end, in time to the music. It was the beginning of our romance." (Greenaway 2017, p. 169)

Black Magic Woman

(Peter Green)

Zappa's band tried to play this at Skandinavium, Gothenburg, February 18, 1978 inside *Little House I Used To Live In*. In fact, it was just an accident, because Terry Bozzio thought that Zappa was playing the PETER GREEN classic, though he was playing the melody of *Land Of A Thousand Dances*, and started to sing the phrase "Black Magic Woman". Zappa let the band try, but since no one really knew the tune, nothing interesting grew out of it and Zappa conducted the band off in another direction.

The Black Page Drum Solo

(Terry Bozzio)

Album: *Zappa In New York* (1978)

This is Terry Bozzio's drum improvisation preceding *Black Page #1* at The Palladium, December 28, 1976. The ASCAP database gives the credit to Zappa, but I think this is purely Bozzio.

Blue Suede Shoes

(Carl Perkins)

Album: *'Tis The Season To Be Jelly* (1967)

The Mothers Of Invention performed this classic a couple of times in Europe. The released version was recorded at Konserthuset, Stockholm, September 30, 1967. CARL PERKINS wrote the song in 1955.

Boléro

(Maurice Ravel)

Album: *Best Band You Never Heard In Your Life* (1991)

Zappa adapted this concert program hit during the 1988 tour. The first official performance was at Landmark Theater, Syracuse, March 21, 1988. The released version was recorded at The Ahoy, Rotterdam, May 3, 1988 and that version includes a quotation from *My Sharona* by Doug Fieger & Berton Averre. Zappa explained in 1989, why he preferred the European performances: "See, you haven't even heard the way it was finally y'know, by the end of the European part of the tour, they really had it down, and they were playing it well. They weren't playing it that well in the U.S. cause we just started doing it within the last ten days of the U.S. tour, so it was still kind of a fresh arrangement. We played it all over Europe, and it was a major hit in the show." (Simms 1990)

Zappa faced problems with *Boléro*, because while releasing his own version he was not aware of the fact that Ravel was still protected by the copyright in Europe. This is the reason why *Boléro* was omitted from some European album releases. Maurice Ravel composed *Boléro* in 1928, originally as a ballet music.

The 1988 tour was in fact not the first time that Zappa touched this classical composition. In October 4, 1975 at Paramount Theater, Seattle (late show) the band performed a short c cappella rendition of the theme with just Terry Bozzio's drums helping with the rhythm.

Bonanza (The Theme)

(Ray Evans & Jay Livingston)

This famous theme was originally written for the TV series *Bonanza* in 1959. Zappa's band played it over 30 times during the 1988 tour and recorded it at Wembley Arena, London, April 19, 1988.

Bringing In The Sheaves

(Composed by George A. Minor, words by Knowles Shaw)

The Mothers of Invention used this song as a starter for *Wonderful Wino* during 1970 and 1971 tours. This popular gospel text was written by KNOWLES SHAW in 1874, while the tune usually used was composed by GEORGE MINOR in 1880.

Bristol Stomp

(Dave Appel & Kal Mann)

Album: *'Tis The Season To Be Jelly* (1991)

First line: The kids in Bristol are sharp as a pistol

The Mothers of Invention performed this song in Stockholm, September 30, 1967. It was originally written by KAL MANN and DAVE APPELL for THE DOVELLS in 1961.

Caravan

(Juan Tizol & Duke Ellington)

This jazz standard was played by The Petit Wazoo at D.A.R. Constitution Hall, Washington, November 11, 1972 (late show) and also by 1970, 1974 and 1984 bands. *Caravan* was composed by Duke Ellington and Juan Tizol, a Puerto Rican composer and trombonist, in 1936.

Carmen. Habanera

(Georges Bizet)

Zappa quoted this popular melody during the 1988 tour in *Big Swifty* with a couple of other classics like *Lohengrin* by RICHARD WAGNER and *1812 Overture* by Tchaikovsky, and they were called *The Reader's Digest Classical Medley*. *Habanera* is actually Carmen's aria *L'amour est un oiseau rebelle* ("Love is a rebellious bird") from the first act of the opera *Carmen*, composed in 1875.

Carry On

(Barry Goldberg)

BARRY GOLDBERG recorded his song in New York on February 15, 1967. Goldberg sang and played keyboards & guitar with Mike Bloomfield and Frank Zappa playing their guitars. “I played the chords, and Bloomfield played the screeches. And they made this rhythm and blues record, which has a lot of words in it like ‘baby’. But I’m sure it’s very excellent. Maybe it doesn’t even have the words in it like ‘baby’. Maybe they got something psychedelic like ‘mama’.” (Frank Zappa December 12, 1966) The reason for this unlikely performance by Zappa was Tom Wilson, who produced both Goldberg and The Mothers Of Invention.

Chariot

(George Duke)

During his improvisations in Zappa’s bands 1974 & 1975 George Duke did touch this composition of his own, which was released on *I Love The Blues, She Heard My Cry* in 1975.

The Clarinet Polka

(Karol Namysłowski)

The Mothers visited CKGM-FM Studios in Montreal in July 5, 1971 and a 34 minutes long recording of it has been circulating and released by the bootleggers (e.g. *Mudshark Live*). A short rendition of this Polish polka (originally *Polka Dziadek* or *Dziadunio Polka*) was played in the beginning and the end of the show. Also A. HUPFAT has been mentioned as the composer.

The Closer You Are

(Earl Lewis & Morgan Robinson)

Album: *Them Or Us* (1984)

The version on *Them Or Us* was recorded at UMRK, c. 1982-1984. Zappa played the song regularly in concerts 1981, 1982, 1984 and 1988. EARL LEWIS and MORGAN ROBINSON wrote the song for their doo wop group THE CHANNELS in 1956. While doing a DJ program for BBC Radio 1 on January 27, 1980, Frank Zappa said about this song: “These are two of my very favorite records and I think they should be heard as a pair. The first is ‘The Closer You Are’ by The Channels, and this will lead directly into ‘Hyperprism’ by Edgard Varèse.”

Coquette

(Johnny Green & Carmen Lombardo)

In the concert at D.A.R. Constitution Hall, Washington, May 4, 1974 Zappa commanded the band to play several jazz standards at the same time. One of these was this classic by JOHNNY GREEN and CARMEN LOMBARDO from 1928. The tune is sometimes called *Little Coquette*.

Corrido Rock

(Jim Balcom & Art Laboe & Olmos & Palacios)

The Mothers Of Invention performed this song at Rockpile, Toronto, February 23, 1969. *Corrido Rock* was written in 1958 by JIM BALCOM, Art Laboe and two other guys, about whom only the family names “Olmos” and “Palacios” are printed on the label of the single release. Also the name of “Arthur Egnoian” has been mentioned as the composer, but it is not printed on the label like the four others.

Daddy’s Home

(James Sheppard, Clarence Bassett & Charles Baskerville)

The Mothers performed this doo wop song, originally recorded by SHEP AND THE LIMELITES in 1961, at least at CKGM-FM Studios, Montreal, July 5, 1971.

Danny Boy

(Traditional melody, words by Frederick Weatherly)

This was performed once during the 1988 tour. The melody is the Irish *Londonderry Air*, but the words were written by FREDERICK WEATHERLY (1848-1929) in 1910.

Dedicated To The One I Love

(Lowman Pauling & Ralph Bass)

Album: *For Real!* (Ruben And The Jets, 1973)

Frank Zappa produced the album and composed one new song for the real Ruben And The Jets, but he also played a guitar solo in the rendition of this song originally recorded in 1957 by THE 5 ROYALES, which was LOWMAN PAULING'S band.

Deseri

(Ray Collins & Paul Buff)

Album: *Cruising With Ruben & The Jets* (1968)

Original version of this song was recorded at Pal Recording Studio, March, 1963 with just Collins and Buff. The Zappa rendition was recorded at Apostolic Studios, NYC, 1968. The track was omitted from some European vinyl versions, though it was listed on the cover information. According to Greg Russo, the original spelling of the title was "Deserie" (Russo 2017, p. 30)

Did You Ever See A Dream Walking?

(Composed by Harry Revel, words by Mack Gordon)

Zappa used this song in *Ms. Pinky* at Theatre Antique, Vienna, June 30, 1980. It was composed in 1933 and used in the movie *Sitting Pretty*. Harry Revel (1905-1958) was an English composer.

Directly From My Heart To You

(Richard Penniman)

Album: *Weasels Ripped My Flesh* (1970) – *Beat The Boots III* (2009)

This rendition was recorded at TTG Studios, July 29 or 30, 1969. Sugar Cane Harris takes care of the vocal and electric violin, and The Mothers Of Invention are probably playing the other instruments. Zappa's band performed the song also at Olympic Auditorium, Los Angeles, March 7, 1970. That version is on *Beat The Boots III*. RICHARD PENNIMAN, better known as Little Richard, wrote this song in 1956.

The ASCAP database has given credits incorrectly to Zappa. There are a lot of other similar items in the database for unknown reasons. It is possible that Zappa has wanted to register his own renditions, but usually there is not the original composer mentioned at all.

Don't Be Shy

(George Duke & Susan Reed)

During his solo in *Echidna's Arf (Of You)* April 11, 1975 at Bridges Auditorium, Pomona College, Claremont, George Duke quoted the lyrics of his own song *Don't Be Shy*.

Don't Drop It!

(Jerry Lee Lewis)

The Mothers performed this song at CKGM-FM Studios in Montreal in July 5, 1971. Jerry Lee Lewis recorded the song in 1960.

Don't Take Your Guns To Town

(John R. Cash)

Album: *You Can't Do That On Stage Anymore Vol. 5* (1992)

This rendition is part of *JCB & Kansas On The Bus (#2)* from 1969 in a Greyhound Tour Bus. Johnny Cash wrote the song in 1958.

Dragnet Theme (Danger Ahead)

(Walter Schumann & Miklós Rózsa)

Zappa had a tendency to play a bit of this oldie in his concerts 1970-1988, especially while performing *Stink-Foot*. The theme *Danger Ahead* is from television series *Dragnet*. It was composed by Walter Schumann, who exploited the soundtrack from *The Killers* (1946) by Miklós Rózsa.

At Capitol Theatre, Passaic, November 8, 1974 (late show) the band played the theme over a minute with Frank Zappa conducting with hand signals. The reason for this unusually long rendition was a “present” that was placed onstage. The content was not revealed, but Zappa insinuates about “something that Marty would take to his room”. (Parker 2012, p. 261)

Duke Of Earl

(Gene Chandler & Earl Edwards & Bernice Williams)

Zappa quoted this song from 1961 already in *Amnesia Vivace*, but The Mothers Of Invention also performed the whole song at The Dog, Denver, May 3, 1968. *Duke Of Earl* was written in 1961 and in 2002 it was introduced to the Grammy Hall Of Fame.

Earl Of Duke

(George Duke)

Album: *A Token Of His Extreme Soundtrack* (2013)

This is mostly George Duke’s keyboard improvisation with Zappa and Napoleon Murphy Brock intervening with suggestions. It was recorded in September 1974.

Ellens Gesang, D839 (Hymne an die Jungfrau)

(Franz Schubert)

Zappa’s band quoted this famous *Ave Maria* in some concerts and at least once during the 1980 tour performed a longer rendition of it. FRANZ SCHUBERT composed the song in 1825.

Epistle To Thomas

(Don Preston)

According to Essra Mohawk, The Mothers Of Invention played this song at the Garrick Theater: “The only other song in the set not written by Frank [the first was Mohawk’s own *Arch Godliness Of Purpleful Magic* – HP] was a beautiful instrumental called *Epistle To Thomas* composed by Don Preston in memory of his son who had died as an infant. The piece was progressive and celestial, slow and exquisite. Of all the songs performed nightly by the Mothers, it was my favourite!” (Greenaway 2017, p 167)

It seems that Don Preston has not recorded and released this composition and audience recordings from the Garrick Theater performances are not known. Obviously Frank Zappa did not record any of these shows. Don Preston made some recordings already in those days, but unfortunately nothing from the Garrick shows seems to be circulating.

The Eye Of Agamotto

(Don Preston)

Album: *Grandmothers* (The Grandmothers, 1980)

The Mothers Of Invention played this instrumental a couple of times during the 1968-1969 tour. For the first time it was performed at Queens College, NYC, April 25, 1969: “This is then followed by the world premiere of a new piece, the Don Preston composition ‘The Eye Of Agamotto’. This beautiful instrumental piece, featuring prominent vibes carrying the melody along with the horn section and Preston’s keyboard, fits in beautifully with the rest of the Mothers material from this era. It’s interesting to note how FZ-like this arrangement is.” (Parker 2007a) Bootleg *Days Of Yore* contains a performance at Lawrence University, Appleton, 23 May 1969. The title is often misspelled “Agamoto”.

“The Eye of Agamotto” is a fictional mystical amulet appearing in Marvel Comics, especially in those featuring Doctor Strange. It’s first appearance was in 1963, so when Don Preston adapted the expression, it was still quite new.

Friday Night City

(Tommy Flanders)

While TOMMY FLANDERS recorded this song with *You Got A Reputation* by TIM HARDIN at TTG Studios, April 1, 1966, Frank Zappa was playing guitar, though he did not get credit for it. (Russo 2017, p. 58)

Funiculì, funiculà

(Luigi Denza)

Zappa quoted this traditional Italian song from 1966 till 1988, and at least in 1980 the band performed a longer rendition of it. LUIGI DENZA composed the song in 1880 to commemorate the opening of the first funicular cable car on Mount Vesuvius. The sheet music was published by Ricordi and sold over a million copies within a year.

Garota de Ipanema

(Antônio Carlos Jobim)

Zappa's band played a rendition of this song (better known for the English speaking world as *The Girl From Ipanema*) in rehearsals at The Tower Theater, Upper Darby, February 14, 1988. An unofficial video recording of these rehearsals has been available in YouTube. It is worth a check anyway because of the possibility to see and hear Zappa in concert rehearsals. This bossa nova was composed by ANTÔNIO CARLOS JOBIM in 1962. It is believed to be the second most recorded popular song in history, after *Yesterday* by The Beatles.

Gee

(Williams Davis & Viola Watkins)

Album: *'Tis The Season To Be Jelly* (1991)

The Mothers of Invention performed this doo wop song at Konserthuset, Stockholm, September 30, 1967. It was written by WILLIAMS DAVIS and VIOLA WATKINS for THE CROWS in 1953.

Giant Steps

(John Coltrane)

In the concert at D.A.R. Constitution Hall, Washington, May 4, 1974 Zappa commanded the band to play several jazz standards at the same time. One of these was this classic composed by JOHN COLTRANE in 1959 and released on the album of the same name in 1960.

Gloria

(Van Morrison)

During the 1974 tour Zappa's band played this hit by VAN MORRISON for THEM in 1964 once or twice as a response to the audience requesting *Louie Louie*. Napoleon Murphy Brock did not remember the original lyrics but repeated the word "Rashid" again and again. Zappa returned to the song in rehearsals in Cleveland, March 5, 1988.

Goodbye Pork Pie Hat

(Charles Mingus)

Zappa's band tried this jazz classic during a soundcheck in Hartford, February 17, 1988. CHARLES MINGUS composed it in 1959 as an elegy for saxophonist LESTER YOUNG, who had just died.

Gotta Find My Roogalator!

(Robert P. Jameson)

Frank Zappa helped BOBBY JAMESON as an arranger and the lead guitarist. The recording was done at H & R Studios, LA, June 21, 1966 (Penthouse 503, August 8, 1966). According to Jameson, Frank Zappa helped in arranging yet another song called *Girl From The East*. It was recorded, but never released.

The Green Fields Of America

(Traditional melody and words, arrangement Kevin Conneff)

Album: *The Celtic Harp* (The Chieftains, 1993)

Frank Zappa had invited PADDY MOLONEY and his band THE CHIEFTAINS to record at UMRK, and this happened June 24, 1992. The band laid down eight tracks for their album *The Celtic Harp*. Though famous for his unsentimental general attitude Frank Zappa was moved by the traditional a cappella song *The Green Fields Of America* performed alone by KEVIN CONNEFF. It was one of the three songs that were played during Zappa's burial ceremony. Zappa's input for the recordings was mainly technical.

Groovin'

(Ben E. King)

Album: *Love Bomb – Live 1967-69* (Blossom Toes, 2009)

While being mostly the emcee of *Actual Festival* in Amougies, Belgium, October 24-28, 1969, Zappa also played guitar with some of the actual acts, since there was no Mothers Of Invention at the time. One of these was BLOSSOM TOES, who played this very long rendition with Frank Zappa on guitar.

Groovin' was written by soul artist BEN E. KING and released in 1964. Led Zeppelin recorded the song in 1970 with a new title *We're Gonna Groove*.

Hands With A Hammer

(Terry Bozzio)

Album: *You Can't Do That On Stage Anymore, Vol. 3* (1989)

This drum solo was played and recorded at Kōsei Nenkin Kaikan, Osaka, February 3, 1976 inside *Chunga's Revenge*. Frank Zappa esteemed the creative skills of Bozzio and did not credit his "drum solas" as Frank Zappa compositions. "This drum solo is one of Terry's more dramatic efforts. With all the freeze-dried drum sounds heard on records today, this ambient 4-track recording of real drums, well tuned, played with real skill serves as a historic document. There is a whole generation of listeners out there who have never heard what real drums are supposed to sound like." (Frank Zappa in the liner notes)

The Handsome Cabin Boy

(Traditional melody)

Album: *Mystery Disc 2* (1992/1998) – *Lost Episodes* (1996) – *Joe's Corsage* (2004)

Zappa was presumably fond of this traditional broadside ballad, since he performed and quoted it several times during his career. The earliest recording, on *Joe's Corsage*, was done c. 1965 from a concert performance. The next stop was to record it at Apostolic Studios, NYC, January-February 1968, this version is on *Lost Episodes* and *Mystery Disc 2*. Zappa usually performed the song with *Wedding Dress Song*.

Zappa explained the background of these songs in the liner notes of *The Lost Episodes* like this: "I love sea shanties. I thought they were really good melodies, so I arranged them for a rock and roll band. We used to play 'em all the time. I used to really love to listen to sea shanties and folk music. When everyone else was listening to Cream, I was listening to A. L. Lloyd and Ewan McColl. (...) Some of the words were absolutely unbelievable. *Handsome Cabin Boy* is a song about the bogus certification of sailors. A girl goes on a boat dressed as a boy, and gets pregnant. The lyrics are all about *who done it*. I loaned the LP to Beefheart, and he probably still has it."

Hang On Sloopy

(Bert Russell & Wes Farrell)

Album: *Transmission Impossible* (2015)

The Mothers Of Invention performed this hit song by THE MCCOYS from 1965 at Wollman Rink, Central Park, late show, August 3, 1968.

Happy Birthday To You

(Composed by Mildred J. Hill, words by Patty Smith Hill)

Zappa's bands performed this global evergreen during the 1984 and 1988 tours. The melody of *Happy Birthday To You* comes from the song *Good Morning to All*, which was composed by MILDRED J. HILL in 1893.

Happy Together

(Garry Bonner & Alan Gordon)

Album: *Fillmore East, June 1971* (1971)

First line: Imagine me and you, I do / I think about you day and night

It is not known if Zappa decided to perform this huge hit in 1967 by The Turtles because he could use the original singers (Flo & Eddie) or because the audience wanted to hear it. Maybe for both reasons, since the rendition is quite devoted to the original and there were more than 15 performances during 1970-1971. The released version was recorded at Fillmore East, June 5-6, 1971.

Hawaiian Eye

(Mack David)

In the concert at Fillmore East, NYC, April 20, 1968 (late show) Zappa played the tune from the television series *Hawaiian Eye* (1959-1963), composed by MACK DAVID. Scott Parker has given a very vivid commentary on this: “Frank begins playing some melodic lines over this, eventually becoming a very twisted version of the theme to the early 1960’s (...) TV Detective Drama *Hawaiian Eye*. He picks apart the melody into an almost Varèse-like mutation before the vamp suddenly ends with some quiet synthesizer groans” (Parker 2007a)

Heartbreak Hotel

(Mae Boren Axton & Thomas Durden)

Zappa’s band played this classic in *Truck Driver Divorce* at Orpheum Theater, Memphis, December 4, 1984. The concert contained other references to Elvis Presley as well, since Memphis is the place where Elvis started his musical career. The song – based on a true story – was written by MAE BOREN AXTON and THOMAS DURDEN in 1955.

Here Lies My Love

(Que Martin & Ray Dobard)

Album: *You Can’t Do That On Stage Anymore, Vol. 5* (1992)

The Zappa – or Lowell George – rendition of this old song by ROY HAWKINS in 1955, was recorded at McMillin Theater, Columbia University, February 14, 1969. Zappa used a short title *Here Lies Love*, while the original title is one word longer. The ASCAP database has incorrectly credited the song to Zappa.

L’histoire du soldat. Marche triomphale du diable

(Igor Stravinsky)

Album: *Make A Jazz Noise Here* (1991)

Frank Zappa made a short arrangement (just one minute long) of this march already for the *Absolutely Free* sessions in 1966 and it can be heard without mentioning in *Soft-Sell Conclusion* and *Call Any Vegetable*. During the 1988 tour it was performed as *Royal March* 43 times. The released version was recorded probably at Syria Mosque, Pittsburgh, February 25, 1988.

Frank Zappa was in the role of the narrator, when *L’histoire du soldat* was performed at Hollywood Bowl in September 6, 1972. Los Angeles Philharmonic Orchestra was directed by LUKAS FOSS. Igor Stravinsky composed this theatrical work in 1918.

Hitch Hike

(Marvin Gaye & William Stevenson & Clarence Paul)

Album: *Joe’s Corsage* (2004)

The Mothers Of Invention performed this MARVIN GAYE song from 1962 probably at The Broadside, Pomona, c. 1965.

Hound Dog

(Jerry Leiber & Mike Stoller)

Album: *‘Tis The Season To Be Jelly* (1967)

The Mothers Of Invention performed this rock and roll classic a couple of times in Europe. The released version was recorded at Konserthuset, Stockholm, September 30, 1967 and it is a very short rendition.

Jerry Leiber and Mike Stoller wrote this blues song to Big Mama Thornton, who recorded it in 1952 and got her only hit with it. That was also the only real rendition of *Hound Dog* for Frank Zappa.

How Would You Like to Have a Head Like That

(Jean-Luc Ponty)

Album: *King Kong : Jean-Luc Ponty Plays The Music Of Frank Zappa* (1970)

Jean-Luc Ponty wanted to record and release an album of music by Frank Zappa, and the album *King Kong* was the result. Zappa did arrange, produce and conduct, but he only played guitar in this work composed by Ponty. The track was recorded October 6–7, 1969 at Whitney Studios, Glendale.

Hurricane

(Ed Sagarlaki)

Album: *Masked Turnip Cyclophony* (2015)

A snippet of the performance recorded at Pal Recording Studio in January 1964 by CONRAD & THE HURRICANE STRINGS can be heard in *A Bit Of Nostalgia of Lumpy Gravy*. Frank Zappa was the recording engineer and co-producer with Dave Aerni under the pseudonym “Curry & Irvin”.

I Am The Walrus

(John Lennon & Paul McCartney)

Album: *Beat The Boots III* (2009)

The 1988 tour was also “The Beatles Tour”, since Zappa was inspired to cover several songs by The Beatles both loyal to the originals and with Swaggart-renditions of the texts. *I Am The Walrus*, written in fact by John Lennon only in 1967, was performed 43 times as a loyal-to-the-original version, just some sound effects were added. The released version was recorded in Springfield, March 13, 1988.

It is well documented that the Lennon lyrics in *I Am The Walrus* are intentionally confusing and impalpable (“Let the fuckers work that one out.”) Parts of it were also written on acid trips. Frank Zappa may have been aware of the backgrounds of the lyrics or not, but obviously he liked both the music and the lyrics. While being the DJ in a Star Special broadcast of BBC on January 27, 1980, he also included *I Am The Walrus* among the 31 tunes he aired.

(I Can't Get No) Satisfaction

(Mick Jagger & Keith Richards)

Zappa's tour 1988 band tried this in the soundcheck in Cleveland, March 5, 1988, but did not perform it in public. The main riff was – by the way – invented by KEITH RICHARDS.

It seems that Frank Zappa had no special interest in The Rolling Stones or their music, though he might have appreciated their efforts in bringing the blues into British rock. MICK JAGGER visited Zappa in 1968 and in 1975 Zappa mentioned the album *Between The Buttons* (1967) among his top 10 favorite records (*Faves, raves and composers in their graves*, Let It Rock June 1975): “The American release – I don't like the English version so much because it contains a totally different set of tunes. I understand that they don't like the album very much but I thought that it was an important piece of social comment at the time. I remember seeing BRIAN JONES very drunk in the Speakeasy one night and telling him I like it and thought it superior to Sergeant Pepper ... whereupon he belched discreetly and turned around.”

Frank Zappa appeared in a Star Special broadcast of BBC on January 27, 1980 as a “fraudulent DJ”, as he called himself. The 31 tracks he wanted to air included also *Paint It Black*: “You know what's really good about that record? Is the way the bass part is there ‘n’ then where he's going ‘wooom, woom’ like that that's really exhilarating, it's probably the, one of the finest things that's ever happened in British Rock. Don't you think?”

I Left My Heart In San Francisco

(Composed by George Cory, words by Douglass Cross)

Album: *The Best Band You Never Heard In Your Life* (1991)

This evergreen was a permanent pair of *Who Needs The Peace Corps* during the 1988 tour with over thirty performances. The released version was recorded at Carl-Diem-Halle, Würzburg, April 22, 1988.

The song was written by GEORGE CORY in the fall of 1953 in Brooklyn to the lyrics by DOUGLASS CROSS. It was TONY BENNETT who made it famous in 1962.

I Walk The Line

(John R. Cash)

According to Mike Keneally, the 1988 tour band rehearsed this song as “a heavy metal version” for the Würzburg concert at Carl-Diem-Halle, April 22 to celebrate the presence of Johnny Cash. (Mike Keneally's audio journal, April 29, 1988) In the end Cash did not show up and the band was content with *Ring Of Fire*. *I Walk The Line* was written in 1956.

I Want To Hold Your Hand

(John Lennon & Paul McCartney)

The Mothers of Invention performed this rocker in four concerts in Europe, November-December, 1971. The rendering of the song was straight with no new lyrical or musical content added.

The original version by The Beatles was recorded in October 1963. In September 1980 John Lennon told to the Playboy Magazine about the song writing process: “We wrote a lot of stuff together, one on one, eyeball to eyeball. Like in ‘I Want to Hold Your Hand’, I remember when we got the chord that made the song. We were in JANE ASHER’S house, downstairs in the cellar playing on the piano at the same time. And we had, ‘Oh you-u-u/ got that something...’ And Paul hits this chord and I turn to him and say, ‘That’s it!’ I said, ‘Do that again!’ In those days, we really used to absolutely write like that – both playing into each other’s noses.”

If I Could Do It All Over Again, I’d Do It All Over You

(Richard Coughlan, Pye Hastings, Dave Sinclair & Richard Sinclair)

This is probably one of the oddest roles during Zappa’s career, when he was asked to act as the emcee of *Actuel Festival* in Amougies, Belgium, October 24-28, 1969. Zappa also played guitar with the British progressive rock band CARAVAN, with whom he played on this song from the album by the same name. Some unofficial releases have been circulating about this event.

I’m In Love With The Ooo-Ooo Man

(Composed by Davy Jones, words by Pamela Des Barres)

Album: *Permanent Damage* (1969)

Frank Zappa helped the band GTO’s (Girls Together Outrageously) to record and release an own album. In the end Zappa worked as the producer and provided some tambourine in this song that closes the album. DAVY JONES, an English singer-songwriter, was better known in 1966-1971 as the singer of THE MONKEES. The singer and lyricist PAMELA DES BARRES was at that time a full-time groupie. She was also in an acting role in *200 Motels*. In 1987 she wrote her memoirs *I’m With The Band: Confessions of A Groupie*.

I’m In The Mood For Love

(Composed by Jimmy McHugh, word by Dorothy Fields)

Zappa’s band played this song in Fall 1981 tour rehearsals. JIMMY MCHUGH composed the song in 1936.

I’m The Meany

(Lawrence Wayne Fischer)

Album: *Our Man In Nirvana* (1992)

LARRY ‘WILD MAN’ FISCHER was one of the oddities Zappa’s record company Bizarre released in the end of 1960’s. In a concert in Fullerton, November 8, 1968, Zappa let Fischer to come on stage and perform a couple of his songs. Zappa introduced him like this: “Larry is going to unveil for you now a new song that he has written called ‘The Meany’. This is a song about why he doesn’t like the Beatles. Ready?”

In retrospect the whole business with Fischer was not too fair from Zappa’s side. Fischer was mentally ill, and Zappa treated him more or less like a circus freak. He even took the copyright for all the works Fischer recorded for Bizarre. Gail Zappa refused to release *An Evening With Wild Man Fischer* on CD.

Interstellar Overdrive

(Syd Barrett, Nick Mason, Roger Waters & Rick Wright)

When Zappa worked as the emcee of *Actuel Festival* in Amougies, Belgium, October 24-28, 1969 he also played guitar with some of the acts. Zappa played with most of the performers, but it has been a hot subject for a long time if he played with PINK FLOYD or not. Zappa himself denied it categorically, but the audiovisual sources prove that Zappa really did play with Pink Floyd October 25, 1969, while the band performed *Interstellar Overdrive* between *Careful With That Axe, Eugene* and *Set The Controls For The Heart Of The Sun*. Zappa’s guitar playing is very typical and easy to recognize.

The reason for Zappa to “forget” his performance may be simple: he just did not enjoy the music of Pink Floyd enough to “remember” having been part of it. As a professional performer he did what he was asked to do, but if one looks at the body language and facial expressions (or the lack of them) of Frank Zappa during

the jam, he just was not too thrilled. The video documents of the performance show us ROGER WATERS chatting with only three years older Frank Zappa, who is tuning his guitar and puffing his Winston. The band is nicely waiting for the Maestro.

Isn't It Romantic?

(Composed by Richard Rodgers, words by Lorenz Hart)

Zappa's band played this evergreen as a part of *Punky's Whips* in concerts 1976-1978. RICHARD RODGERS composed the song in 1936.

It Ain't Necessarily So

(Composed by George Gershwin, words by Ira Gershwin)

Zappa quoted this evergreen several times in his concerts, especially in his solo *It Ain't Necessarily The Saint James Infirmary*. The whole song was never performed as such, but in Washington, February 10, 1988 it was sung by journalist DANIEL SCHORR, while the music was more *King Kong* than Gershwin. The reason for Schorr's performance was Zappa's voter registration campaign. Zappa had asked Schorr – a highly valued promoter of free speech – to help in his project, and they became friends.

It Ain't Necessarily So is the drug dealer Sportin' Life's song in the opera *Porgy And Bess*, which George Gershwin composed in 1935.

Jezebel

(Wayne Shanklin)

Album: *Paul Buff Presents The Pal And Original Sound Studio Archives, Vol. 10* (2010)

This song was recorded at Studio Z in October 1963 by JOHNNY BARAKAT AND THE VESTELLS. Frank Zappa provided backing vocals. WAYNE SHANKLIN wrote the song in 1951 and it was a hit for FRANKIE VALLI.

Joe The Puny Greaser

(Composed by Peter Yarrow, original words by Leonard Lipton, possible new words by Frank Zappa)

Album: Officially unreleased

This is a parody version of *Puff, The Magic Dragon* done by Zappa and Ray Collins as THE SIN CITY BOYS c. 1964. This is how Zappa remembered it in 1993 (Pulse! interview): "We weren't setting out to make any kind of impact on people. We were just doing it for a laugh, to have fun. If it amused someone else, good. If it didn't, who gives a fuck." Unfortunately no documents have been found about the new text and that is why the song is not yet in the main list. LEONARD LIPTON'S poem is from 1959, while the composition by PETER YARROW happened in 1962, when PETER, PAUL & MARY recorded it. It turned out to be really popular in folk music circles.

Johnny Darling

(Louis Staton & Johnny Staton)

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

Frank Zappa probably loved this song that was released 1954 by THE FEATHERS (ShowTime 1104). The released version was recorded in Detroit, August 24, 1984, but that was not the only performance. During 1981-1988 Zappa's band played the song no less than 65 times. Zappa managed to include quotations from *There's A Moon Out Tonight* by ALFRED STRIANO, JOSEPH LUCCISANO & ALFONSO GENTILE and *Daddy's Home* by JAMES SHEPPARD, CLARENCE BASSETT & CHARLES BASKERVILLE in his rendition.

Justine

(Don Harris & Dewey Terry)

Album: *Road Tapes Venue #3* (2016)

This devoted cover of the DON AND DEWEY classic was recorded at Tyrone Guthrie Theater, Minneapolis July 5, 1970.

The Ku-Ku Song

(Marvin Hatley)

Everyone knows this signature theme of *Laurel and Hardy*, and Zappa used it in his version of *Stairway To Heaven* and *Planet Of The Baritone Women* during the 1988 tour. Marvin Hatley was a film composer, who wrote this tune in 1930 or before (it was used for the first time in 1930). The tune has had several titles – *Ku Ku*, *Ku-Ku*, *The Cookoo Song*, *Dance Of The Cuckoos* –, of which none has won the general approval.

Last Train To Clarksville

(Tommy Boyce & Bobby Hart)

Zappa's played this song in soundcheck March 5, 1988 in Cleveland. It was written by TOMMY BOYCE and BOBBY HART for The Monkees, who released it October 10, 1966 as their debut single.

Die leichte Kavallerie. Overture

(Franz von Suppé)

Light Cavalry Overture was a popular classical theme to quote during the 1980-1982 tours. FRANZ VON SUPPÉ (1819-1895) composed his operetta in 1866. Only the overture of it is still performed and recorded.

Lightning-Rod Man

(Lowell George & Martin Kibbee)

Frank Zappa helped Lowell George and his band The Factory in their first recordings at Original Sound, LA, Fall 1966. Zappa produced two songs (the other was *The Loved One*), played some prepared and unprepared piano and offered some background singing. Zappa did not play guitar, nor was he involved in song writing in any way. This entry is here just because too many still think that *Lightning-Rod Man* was written by Zappa and George.

Linda Lu

(Ray Sharpe)

Album: *Road Tapes Venue #3* (2016)

Originally written and released by RAY SHARPE in 1959, The Mothers of Invention performed this song a couple of times in 1970. The released version was recorded in Minneapolis, July 5, 1970 as part of *Oh No/Orange County Lumber Truck*.

Little Bitty Pretty One

(Robert James Byrd)

Zappa played this song, originally released by BOBBY DAY in 1957, as part of *Mo's Vacation* at UMRK, January 27, 1980. The recording has been released e.g. on bootleg *Joe's Demoge*.

Little Girl Of Mine

(Herbert Cox)

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

This song was originally released by vocal group THE CLEFTONES (Gee 1011) in 1956. Zappa's band performed this song during the 1984 tour 17 times. The released version was recorded at Royal Oak Music Theatre, November 21, 1984 (late show). The ASCAP database has credited the song incorrectly to Zappa. HERBERT COX, the lead singer of The Cleftones, wrote the song possibly in 1955. The name of business man MORRIS LEVY in the credits was most likely just a way to steal half of the copyright income from Cox.

Lohengrin, WWV 75. Prelude, Act III

(Richard Wagner)

A short quote from the prelude of Act III of *Lohengrin* was regularly used by Zappa in concerts from 1968 to 1988. During the 1988 tour it was part of *The Reader's Digest Classical Medley* as part of *Big Swifty*. Zappa told about his connections to *Lohengrin* in 1989: "Y'know, I never heard 'Lohengrin' until Hi-Fi was invented. Long time ago, before Hi-Fi, I didn't know that there was such a thing called 'Lohengrin', and I found out about it because, one day I went to this record store, and they gave away this forty-five RPM demonstra-

tion disc of what Hi-Fi sounds like, and that was the thing that was on there. Like, the first Hi-Fi I ever heard was this performance of ‘Lohengrin’, by Toscanini.” (Simms 1990)

Loki (The Thrones Of Saturn)

(Don Preston)

Album: *Vile Foamy Ectoplasm* (2007)

The gongs for this music were recorded at Apostolic Studios during the *Burnt Weeny Sandwich* sessions in 1968. According to Don Preston, he arrived at the studio first and Zappa suggested that they record some free improvisations with the gongs. “So he engineered and I played. That is all Zappa to do with that piece. Most of the material on *Thrones* was done with a large modular Moog.” (Greenaway 2017, p. 193). Preston completed the recordings at Zoo Studios in Los Angeles later in 1968. On the first release (*Music From The 21st Century*, GNP Crescendo, 1981) the title is incorrectly *On The Thrones Of Saturn*. When Crossfire Publications released an enhanced version of Preston’s album *Vile Foamy Ectoplasm* in 2007, one of the bonus pieces was this one, now titled as *Loki (The Thrones Of Saturn)*. (Russo 2017, p. 92)

Louie, Louie

(Richard Berry)

Album: *Uncle Meat* (1969) – *You Can’t Do That On Stage Anymore, Vol. 1* (1988)

Richard Berry & The Pharaohs released this song originally as a single in 1957 (Flip Records). Zappa used its riff countless times in his performances and songs like *Plastic People*. This heavy use suggests that for him this riff represented well the banal element in American popular culture, conveniently summarized in a couple of notes.

The first released cover version was recorded at The Royal Albert Hall, London, September 23, 1967. On *You Can’t Do That On Stage Anymore, Vol. 1* there is a vocal version entitled *Ruthie, Ruthie* with improvised words by Napoleon Murphy Brock, recorded at Capitol Theatre, Passaic, New Jersey, November 8, 1974. Another mutated version called *Brian Brian* was performed at Avery Fisher Hall, NYC, November 22, 1973. The ASCAP database has credited the song incorrectly to Zappa.

Louisiana Blues

(McKinley Morganfield)

Album: *Mystery Disc 1* (1991/1998)

The Mothers, Frank Zappa, Ray Collins, Roy Estrada and Jimmy Carl Black, were performing at The Broadside, Pomona, c. May, 1965, when they performed a jam on *Louisiana Blues* by Muddy Waters. On *Mystery Disc 1* it was entitled *Original Mothers At The Broadside Pomona*. On bootleg *Apocrypha* the same performance is entitled *Whiskey Gone Behind The Sun*. It is not known when MUDDY WATERS wrote this song, but he released it in 1950 (Chess 1441).

Love

(George Duke)

Album: *Feel* (George Duke, 1974)

Frank Zappa played guitar on two tracks of this studio album by George Duke. Zappa used the pseudonym “Obdewl’l X” (later used in *Thing-Fish*). The other track with Zappa’s guitar was *Old Slippers*.

Lucy In The Sky With Diamonds

(John Lennon & Paul McCartney)

Zappa’s 1988 tour band performed this song 28 times, but only once, in Detroit, February 28, 1988, it was sung with the original lyrics, all others were sung as *Louisiana Hooker With Herpes*. The original song was written and recorded by The Beatles in 1967.

It is not known if Zappa was aware of the allegations that the title was a “hidden” reference to LSD. He probably knew that it was nonsense or did not care. Both Lennon & McCartney denied these allegations freshly (“wasn’t about that at all”, “It’s *not* an acid song”). The real inspiration for the song was Julian Lennon’s school drawing “Lucy – in the Sky with Diamonds”.

Mainzer Narrhalla-Marsch (Narhallamarsch)

(Adolphe Adam & Karl Zulehner)

Album: *The Yellow Shark* (1993)

This traditional carnival tune can be heard in the beginning of *Welcome To The United States* recorded from the first concert September 17, 1992 in Frankfurt. “Also, there’s a march in there called the Narrhalla Marsch, which is traditional music played during Karneval, an annual festival in Germany. The part that goes ‘dat-DAH, dat-DAH, dat-DAH’ is called a ‘Tusch’. The function of the Tusch is to alert the inebriated German audience to the fact that it is now their duty to laugh at whatever the master of ceremonies has just said. That’s why percussionist RAINER RÖMER is in the background saying, ‘Laugh now!’ This is all part of the mysterious folklore of Karneval entertainment. Also, the dialect Rainer is using is a typical dialect used by emcees during Karneval.” (Frank Zappa in the liner notes)

The origin of this tune goes back to the 1840’s. A local society, *Mainzer Carneval-Verein*, was looking at suitable music for the local carnival, and the bandmaster KARL ZULEHNER (1805-1847) remembered the opera *Le brasseur de Preston* (*Der Brauer von Preston*) by ADOLPHE ADAM. Zulehner used the suitable parts and created the *Mainzer Narhalla-Marsch*, which was presented in 1844 and became the signature music of the *Meenser Fassenacht*. “Narhalla” in the title is a funny combination of words “Narr” (a jester) and “Valhalla” (the paradise of dead in Nordic mythology). So “Narhalla” is a jester’s heaven.

The Man From Utopia

(Donald Woods & Doris Woods)

Album: *The Man From Utopia* (1983)

Zappa merged two songs from 1955, recorded them at UMRK, c. 1982 and released them as *The Man From Utopia Meets Mary Lou*. *The Man From Utopia* was originally released by DONALD WOODS & THE VEL-AIRES (Flip 306, 1955).

Man With The Woman Head

(Don Van Vliet)

Album: *Bongo Fury* (1975)

A composition by Don Van Vliet, credited incorrectly to Frank Zappa in the ASCAP database. Zappa recorded the only performance of this song at Armadillo World Headquarters, Austin, May 20-21, 1975 with Captain Beefheart reciting his poem about “a drive-in restaurant in Hollywood”.

Mary Lou

(Obie Jessie)

Album: *The Man From Utopia* (1983)

Zappa merged two songs from 1955, recorded them at UMRK, c. 1982 and released them as *The Man From Utopia Meets Mary Lou*. *Mary Lou* was originally released by YOUNG JESSIE & THE CADETS (Modern 961, 1955).

Mbumbé

(Solomon Linda)

Zappa’s band did never perform this Zulu song as such, but at Theatre Antique, Vienne, France, June 30, 1980 it was quoted four times during one concert.

The South African musician SOLOMON LINDA (1909-1962) wrote this song and it was released by Gallo Record Company in 1939. During the 1950’s and 1960’s the song was adapted by the folk revival people. Several cover recordings were released, but mostly not entitled like the original *Mbumbé*. The version by THE WEAVERS (Decca, 1952) was entitled *Wimoweh*, while the version by THE TOKENS was *The Lion Sleeps Tonight* (RCA, 1961). Also titles *In The Jungle*, *Wimba Way* and *Awimbawe* have been used.

Merrily We Roll Along

(Eddie Cantor, Murray Mencher & Charles Tobias)

The Mothers Of Invention played this familiar tune twice during the 1980 tour, at Messehalle, Sindelfingen, Germany, June 28, 1980 and at Theatre Antique, Vienne, France, June 30, 1980.

This tune was originally written in 1935 to be used in a *Merrie Melodies* cartoon called *Billboard Frolics*. It was, however, also used later in the cartoon series *Looney Tunes*, a sister series of *Merrie Melodies*, both by Warner Bros.

Moon Dawg

(Derry Weaver)

Album: *Bustin' Surfboards* (Josie LP 4005, 1963)

The Californian surf band THE TORNADOES recorded ten songs at Paul Buff's Pal Studio between December 1962 and June 1963. All of these were engineered by Frank Zappa, and in the case of *Moon Dawg* he was also the producer, although only unofficially (officially the producer was Dave Aerni). The nine other titles engineered by Frank Zappa are *The Inebriated Surfer*, *Shootin' Beavers*, *The Swag*, *Raw-Hide*, *Malagueña*, *The Tornado*, *Bumble Bee Stomp*, *Vaquero* and *Johnny B. Goode*.

Moonlight Man

(Andy Johnson & Sam Sampson)

While being the emcee of *Actuel Festival* in Amougies, Belgium, October 24-28, 1969, Zappa also played guitar with the British band SAM APPLE PIE, who played only this song.

Murder By Number

(Sting & Andy Summers)

Album: *Broadway The Hard Way* (1988)

This was a real by chance performance by STING, who had met Frank Zappa earlier that day. Zappa asked Sting to sing his song, because Jimmy Swaggart, Zappa's target no. 1 at that time, had been accusing the song earlier to be written by Satan. "I wrote the fuckin' song, alright?", said Sting and started his classic by THE POLICE five years earlier. The place and date of this performance was Auditorium Theatre, Chicago, March 3, 1988. Zappa included some quotes from *Stolen Moments* by OLIVER NELSON as well.

The Music Of Francesco Zappa

(Francesco Zappa)

Album: *The Music of Francesco Zappa* (1984)

According to the usual story Frank and Gail Zappa were finding out if the famous *The New Grove's Dictionary of Music And Musicians* mentioned Frank Zappa at all. Not at that time, but there was an entry for an obscure Italian cellist and composer FRANCESCO ZAPPA, who flourished 1763-1788 especially in the Netherlands. Frank Zappa found manuscripts of Francesco Zappa in the Music Library at the University of California, Berkeley and hired David Ocker to make modern transcriptions of some of the material (string trios from op. 1 and 4). Zappa was not happy enough with the results and he sat on his dear Synclavier. During February-April, 1984 he made the material sound a bit more "modern" in the spirit of WALTER/WENDY CARLOS. The release mentions the performer as THE BARKING PUMPKIN DIGITAL GRATIFICATION CONSORT conducted by Frank Zappa. As we know, this was just an attractive name for the Synclavier.

Since 1984 the research of Francesco Zappa has made some progress, and now we know that he was born probably in Milan in 1717 and died in The Hague 17 January 1803. His musical output consists of various chamber music compositions, mostly for string instruments but not only that. His six trios for two violins and basso continuo were published in London 1765. The first ever release of Francesco Zappa's symphonies was in 2009. He even has now own "official" [web pages](#).

My Babe

(Bill Medley & Bobby Hatfield)

Album: *Joe's Corsage* (2004)

Originally released by the RIGHTEOUS BROTHERS (Moonglow 221, 1963), this song was performed and recorded by The Mothers Of Invention together with *The Phone Call* c. 1965. BILL MEDLEY and BOBBY HATFIELD started as a duo in 1962 and continued till the death of the latter in 2003.

My Boyfriend's Back

(Bob Feldman & Jerry Goldstein & Richard Gottehrer)

The Mothers of Invention performed this song, originally released by THE ANGELS (Smash 1407, 1963) at Wollman Rink, Central Park, August 3, 1968 and a couple of times during the 1970 tour (at Fillmore East, NYC, May 8 and/or 9, 1970 and at Pauley Pavilion, UCLA, May 15, 1970).

My Little Red Book

(Composed by Burt Bacharach, words by Hal David)

Frank Zappa sang a bit from this song during a loose improvisation segment at Jenison Fieldhouse, Michigan State University, East Lansing, November 23, 1974. The song was written for MANFRED MANN, but also other pop groups like THE BEACH BOYS and LOVE have recorded it.

'Na tazzulella 'e caffè

(Pino Daniele)

First line: Na' tazzulella e' caffè e mai niente cè fanno sapè

Zappa's band played this song, originally released by PINO DANIELE (*Terra mia*, EMI, 1977), at Stadio San Paolo, Napoli, July 12, 1982. The reason for this cover was probably Massimo Bassoli, who happened to be there ready to act as the singer.

Nikki Hoi

(Howard Kaylan, Mark Volman & Jeff Simmons)

The Mothers performed this song at CKGM-FM Studios in Montreal in July 5, 1971. Flo & Eddie released it in 1972 on their debut album *The Phlorescent Leech and Eddie*.

Nite Owl

(Tony Allen)

The Mothers Of Invention played this harmless song, originally released by TONY ALLEN & THE CHAMPS (Specialty 560, 1955), a lot during the 1980 tour and again in 1984, though Zappa did not release any of these performances except that the song was quoted in *Memories Of El Monte* and *Joe's Garage*. The ASCAP database has credited the song incorrectly to Zappa.

Possibly the first performance of this song in Zappa's circles was at Bayfront Center Arena, St. Petersburg, July 12, 1974, when television personality LANCE LOUD was invited to sing this oldie with the Mothers backup. This was repeated a few months later at Felt Forum, New York City, in October 31, 1974.

No, No Cherry

(Al Banks & Matthew Platt & Charlie Williams & Andrew "Chet" Jones)

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

This song, originally released by THE TURBANS (Money 209, 1955), was performed by Zappa's band during 1982 and 1984 tours no less than 83 times. The origin of the released version is a bit unclear. The liner notes give "1984 Detroit, Michigan; St. Petersburg, Florida". Zappa did not visit Detroit at all that year, but played *No, No Cherry* at Bayfront Center Arena, St. Petersburg, Florida, December 1, 1984. On bootleg *Do The Hip Shake* the title is *Cerrie*. The ASCAP database has credited the song incorrectly to Zappa.

Norwegian Wood (This Bird Has Flown)

(John Lennon & Paul McCartney)

Zappa's band performed this song by The Beatles during the 1988 tour 28 times, but only once, at Royal Oak Theater, Royal Oak, February 27, 1988, with original words. From February 28 on it was always *Norwegian Jim*. Originally the song was written in 1965 for the Beatles album *Rubber Soul*.

Octandre

(Edgard Varèse)

Album: *Electric Aunt Jemima* (1992) – *Road Tapes Venue #1* (2012)

Octandre, composed in 1923, was the only work by Varèse that Zappa's band really performed in concerts from 1968 to 1974 and quoted diligently after that as well. The released version on *Road Tapes Venue #1* was recorded at Kerrisdale Arena, Vancouver, August 25, 1968. Zappa introduced the performance like this: "This is the number we always play when, when people ask us to play more. Because we know that after we play this they couldn't possibly ever want to hear us again." The other released version is hidden in the performance of *English Tea Dancing Interludes* at The Dog, Denver, May 3, 1968.

Octandre was written for a small orchestra. There are three parts in it: 1. Assez lent, 2. Très vif et nerveux, and 3. Grave-Animé et jubilatoire. The work was published by J. Curwen & Sons in London in 1924. The premiere took place in the Vanderbilt Theater in New York on January 13, 1924, with the direction of ROBERT SCHMITZ, to whom the work was dedicated.

Ol' 55

(Tom Waits)

At Orpheum Theater, Boston, November 9, 1974 (late show) Tom Waits climbed to the stage to sing his own song from the album *Closing Time* (Elektra, 1973) with The Mothers Of Invention. Audience recordings of this have been circulating and it was released on bootleg *Where's That Wino Man* as well.

Old Slippers

(George Duke)

Album: *Feel* (George Duke, 1974)

Frank Zappa played guitar on two tracks of this studio album by George Duke using the pseudonym Obdewl'l X (later used in *Thing-Fish*). The other was *Love*.

Orange Claw Hammer

(Don Van Vliet)

This song, originally released on *Trout Mask Replica* in 1969, was performed by Captain Beefheart and The Mothers Of Invention twice, at Bridges Auditorium, Pomona College, Claremont, April 11, 1975 and at Capitol Theatre, Passaic, April 19, 1975 (late show). Frank Zappa was also playing with Captain Beefheart in the studio c. 1975, when the version released on *Grow Fins* (Revenant 210, June 22, 1999) was recorded.

Orange Colored Sky

(Milton DeLugg & Willie Stein)

The song was originally recorded by STAN KENTON and NAT KING COLE in 1950 (Capitol 1184, August 1950). Frank Zappa made the arrangement and conducted the band, when Burt Ward recorded his rendition of the song at TTG Studios, June 10, 1966. The single MGM K 13632 was released November 14, 1966.

Ornithology

(Charlie Parker & Benny Harris)

In the concert at D.A.R. Constitution Hall, Washington, May 4, 1974 Zappa commanded the band to play several jazz standards at the same time. *Ornithology*, composed in 1946, was one of them.

Other Side Of This Life

(Fred Neil)

Frank Zappa arranged this song for *Animalism* by The Animals. The song was recorded at TTG Studios July 4, 1966. Fred Neil wrote the song in 1965.

Out To Get You

(Don Brewer & Craig Frost)

Album: *Good Singin', Good Playin'* (Grand Funk Railroad, 1976)

The whole album was produced by Frank Zappa. He also plays guitar on this track.

Owner Of A Lonely Heart

(Jon Anderson & Trevor Horn & Trevor Rabin & Chris Squire)

Album: *You Can't Do That On Stage Anymore, Vol. 3* (1989)

Zappa's band played this song by YES from the album *90125* at Bismarck Theater, Chicago, November 23, 1984 as a part of *Bamboozled By Love*.

Pachuko Hop

(Chuck Higgins & Vernon Haven)

The song was originally released by CHUCK HIGGINS & HIS MELLOTONES (Combo 12, 1953). It was covered by The Mothers of Invention twice, at Thee Image, Miami Beach, February 8, 1969 and at The Rockpile, Toronto, early show, February 23, 1969. A bootleg by the same name exists.

Paperback Writer

(John Lennon & Paul McCartney)

Zappa's band played this song by The Beatles in soundcheck at Royal Oak Theater, Royal Oak, February 27, 1988. The song was written by Paul McCartney in 1966 and released as a single on May 30.

Petroleum

(J. C. Collo & Robert Charlebois)

This song was recorded at Son-Quebec, Montreal, June 30, 1974, and released three years later on *Swing Charlebois Swing* (1977). Frank Zappa had nothing to do with the songwriting, but he agreed to play the ending solo and made some arrangement work, when ROBERT CHARLEBOIS asked for help at the time Zappa was in Montreal with his own band.

Petrushka

(Igor Stravinsky)

Album: *'Tis The Season To Be Jelly* (1991)

Zappa quoted the part *The Shrovetide Fair* in *Status Back Baby* in several occasions, but made also his own rendition of the *Russian Dance*. This was recorded at Konserthuset, Stockholm, September 30, 1967. This performance was omitted from the versions distributed outside USA because of the different copyright status of Stravinsky (Russo 2017, p. 194).

According to Scott Thunes, the orchestration of Bartók and Stravinsky for the 1988 band was done by him: "He asked me to orchestrate it – and the Stravinsky – for the band. He tweezed it a bit, so it's not 'reeeely' all mine, but I take credit for it because he stole credit for the music for *Promiscuous*, as bad as it is." (Greenaway 2017, p. 2013)

Stravinsky wrote his ballet music *Петрушка* in 1910-1911 for Ballets Russes by SERGEI DIAGHILEV (Сергей Дягилев). The première was at Théâtre du Châtelet in Paris 13 June 1911. Stravinsky published a revised version of the music in 1947, as he did for copyright reasons with most of his works after he had emigrated to the United States of America.

Piano Concerto #3, Sz 119

(Béla Bartók)

Album: *Make A Jazz Noise Here* (1991)

The 1988 tour band performed a very short theme from the third piano concerto by BÉLA BARTÓK, always together with the *Royal March* from *L'Histoire du Soldat* by Stravinsky and always in the middle of *Packard Goose*, after the line *Music is the best*. The released version was recorded at Civic Center, Springfield, March 13, 1988.

Pirate Jenny

(Kurt Weill)

The Mothers performed this song at CKGM-FM Studios in Montreal in July 5, 1971. The song is from *The Threepenny Opera* by KURT WEILL, originally *Die Dreigroschenoper* (*Seeräuber-Jenny*).

Pistol Packin' Mama

(Al Dexter)

Album: *You Can't Do That On Stage Anymore, Vol. 5* (1992)

This oldie can be heard as a part of *JCB & Kansas On The Bus #2*, recorded c. 1969. AL DEXTER wrote the lyrics in 1943 and used the old folk song tune *Boil Them Cabbage Down*.

El Porko The Magnificent

(Composed by George Duke, words by Mark Volman)

During the 1970 tour Zappa let his singers to fool around. One sample is this stage act with magician "El Porko The Magnificent" (Mark Volman) and George Duke's lounge piano player. Among Duke's own music there are quotations from *Raindrops Keep Falling On My Head* by Burt Bacharach, *Tonight* by JOHNNY CARSON and *I Can't Give You Anything But Love* by Jimmy McHugh.

At Fillmore East, November 13 or 14, 1970, this routine was introduced by Jeff Simmons: "And now from the Harry McDuckbibe Afghan rug lounge, high atop the U.N. building. And now, we bring you El Porko The Magnificent, ably assisted by his accomplice Birdman Fitzgerald. And the famous 'your neck is my neck'." (Transcript in Parker 2007b, p. 187)

Purple Haze

(Jimi Hendrix)

Album: *The Best Band You Never Heard In Your Life* (1991)

Zappa's 1988 tour band performed this big hit at Stadthalle, Fürth, Germany, May 26, 1988 and in soundcheck at PalaEur, Roma, June 7, 1988. The earlier bands had quoted the song in 1978 and 1982.

Pushin' Too Hard

(Sky Saxon)

Zappa's band quoted this hit by THE SEEDS during the 1974 concerts and also *Sy Borg* includes a quote from the same song. SKY SAXON wrote the song in 1965.

Raindrops Keep Fallin' On My Head

(Composed by Burt Bacharach, words by Hal Davis)

Album: *Tengo Na Minchia Tanta* (1992)

The Mothers Of Invention used to quote this popular melody in *Sleeping In A Jar*. The released version was recorded at Fillmore East, NYC, November 13, 1970. The original song was written in 1969 for the film *Butch Cassidy And The Sundance Kid*, so Zappa was covering a quite fresh tune.

Raye

(Jeff Simmons)

Album: *Lucille Has Messed My Mind Up* (Jeff Simmons, 1970)

Frank Zappa plays guitar in this song on the album he produced and provided with a few songs as well under the pseudonym "LaMarr Bruister". For some reasons the English Wikipedia credits also this song incorrectly to both Simmons and "Bruister". All original sources give only Simmons' name.

Reconsider Baby

(Robert P. Jameson)

According to Bobby Jameson he just forgot to give Frank Zappa the credits for arranging this song, which was released as Penthouse 501 in 1966. Zappa was contracted to arrange Jameson's songs and hire the musicians. (Russo 2017, p. 58)

Republic Airlines

(Tommy Mariano & Vinnie Colaiuta)

This is a jingle that Tommy Mars and Vinnie Colaiuta wanted to test before giving it to the Republic Airlines. The test was done in a concert at Civic Arena Bowl, St. Paul, November 18, 1980.

Ride Like The Wind

(Christopher Cross)

Album: *Puttin' On The Ritz* (2014)

Christopher Cross had a monster hit with this song in 1980. Zappa's bass player Arthur Barrow wanted to perform the song, since he and Cross were school mates. The moment was at The Ritz, NYC, November 17, 1981, when the song was performed with two guests, BRIAN PETERS on vocals and Al Di Meola on guitar. On the other hand Zappa wrote *Teen-age Wind* to show, how easy it is to make pop songs.

Ring Of Fire

(Merle Kilgore & June Carter)

Album: *The Best Band You Never Heard In Your Life* (1991)

Johnny Cash had promised to come on stage at Carl-Diem-Halle, Würzburg, Germany, April 22, 1988, but he did not. As a compensation for not being able to introduce Johnny Cash himself, Zappa's band performed this song, which was recorded by Cash in 1963. In fact the band played the song also as an encore – twice! One of these performances was released on *The Best Band You Never Heard In Your Life*. A second venue the song was performed at was Rosengarten, Mozartsaal, Mannheim, May 25, 1988.

Rock Around The Clock

(Max C. Freedman & Jimmy de Knight)

A performance of this rock classic by Frank Zappa has been released on some bootlegs. This is possibly a test tape made at Studio Z c. 1964. More documentation is needed. The original song was written in 1952 by MAX C. FREEDMAN and JAMES E. MYERS under the pseudonym "Jimmy De Knight", but it was the recording by BILL HALEY & HIS COMETS in 1954 that made the song a global hit.

Rock Lobster

(Fred Schneider & Ricky Wilson)

Zappa's band were playing this song by B-52 in rehearsals February 9-10, 1980 and in the soundcheck at State Fairgrounds, West Allis, Milwaukee, August 10, 1984. The reason for this covering was simple: B-52 was considering to ask Zappa to produce the group's debut album. This did not happen.

Rolling Blues

(Ronnie Williams)

The Masters recorded and released a single in 1961 with two songs penned by Ronnie Williams (Emmy E1009-1 & E1009-2). It is possible, that Frank Zappa was playing guitar here as he did on the previous single (*Breaktime*) of The Masters. The exact list of musicians on this single is unfortunately not known.

Rubberneck

(Don Brewer)

Album: *Good Singin', Good Playin'* (Grand Funk Railroad, 1976)

The whole album was produced by Frank Zappa. He also provided backing vocals on this track, which was released on album's CD version in 1999.

Ruthie-Ruthie

(Composed by Richard Berry, new words by Napoleon Murphy Brock)

Album: *You Can't Do That On Stage Anymore, Vol. 1* (1988)

This funny version was performed and recorded at Capitol Theatre, Passaic, November 8, 1974. The audience was yelling for *Louie Louie* and Zappa is first wondering the insatiable need for this classic but then lets the people hear what they want: "Really? You really want to hear 'Louie Louie'? (...) Listen, we will play 'Louie Louie' for you. We're here to entertain you. Of course we will! Alright, I don't know why I bother to tune up for 'Louie Louie' but... of course, there will be several other tunes after 'Louie Louie' we might need to be in tune." Zappa lets Napoleon get away with improvised lyrics about "Ruthie-Ruthie, where did you go?".

The Saga Of Sydney Spacepig

(Spencer Dryden)

Album: *The Crown Of Creation* (1968/2003)

The re-release of this Jefferson Airplane album in 2003 offered the fans five bonus tracks, of which two had some Zappa involvement. *The Saga Of Sydney Spacepig* has clearly got inspiration from the first albums by The Mothers Of Invention. In addition, in the middle of the song there is a section where SPENCER DRYDEN (?) plays the melody of *The Air* on the piano. No public credits for Zappa, maybe he never got to listen to this unreleased track.

The Sahara Hop

(Dave Aerni)

Album: *Masked Turnip Cyclophony* (2015)

This performance by WOODY WAGGERS was engineered and co-produced by Frank Zappa and recorded in May 1964 at Pal Recording Studios. Nothing more of this band is known and the names of the performers are not known either, but the solo guitar part might be by Frank Zappa. Maybe “Woody Waggers” was just another pseudonym for Zappa, Buff and Aerni.

Sam With The Showing Scalp Flat Top

(Don Van Vliet)

Album: *Bongo Fury* (1975)

A composition by Don Van Vliet, credited incorrectly to Frank Zappa in the ASCAP database. The Zappa release of it was recorded at Armadillo World Headquarters, Austin, May 20-21, 1975, but the world premiere was at Capitol Theatre, Passaic, April 19, 1975 (early show). “As heard here, the performance is mostly Beefheart, with the band giving him only minor accompaniment (which is almost all from George). At the end, FZ joins in with a frightening barrage of Octandre-esque guitar notes (i.e. extremely ugly).” (Parker 2012, p. 332)

The Sanzini Brothers

(Ian Underwood & Howard Kaylan & Mark Volman)

Album: *Playground Psychotics* (1992)

This stage act was recorded at Fillmore East, NYC. June 5-6, 1971. Ian Underwood is backing Flo & Eddie while they perform the “Sodomy Trick”.

Satin Doll

(Duke Ellington & Billy Strayhorn)

Oddly enough, The Mothers Of Invention were booked to play a short gig during the Grammy awards show in 1967. In December 1989 Frank Zappa still remembered the incident well: “Well, we were hired as the entertainment at this Grammy awards show, and Duke Ellington was actually in the audience, by the way. Woody Herman, I believe, was the band that would play the music when people got awards, and we were brought on to do a little fifteen-minute set, and this is a room full of people in tuxedos, and y’know, all fancy, fancy, fancy ... So, we did our show with broken dolls, and rancid versions of ... y’know, just the type of ugliness that we used to do in 1967, including ‘Satin Doll’.” (Simms 1990) *Satin Doll* was written by Duke Ellington and BILLY STRAYHORN in 1953, possibly for a famous black stripper by the same name.

Satunmaa (Finnish Tango)

(Unto Mononen)

Album: *You Can’t Do That On Stage Anymore, Vol. 2* (1988)

First line: Aavan meren tuolla puolen jossakin on maa

This was Zappa’s way to make friends with his Finnish audience at Kulttuuritalo, Helsinki, September 23, 1974. Finnish drummer MATTI KOSKIALA tried to teach Zappa’s band to understand and play a Finnish tango, which is not exactly the same as a tango from Argentina. Napoleon Murphy Brock makes a brave try to sing in Finnish, but to be frank, it is quite hard to understand any of the words without knowing the lyrics already. The band does not stay tuned too long either and the tango is quickly transformed into a funky improvisation.

UNTO MONONEN (1930-1968) was an important composer and lyricist of melancholic Finnish tangos. *Satumaa* (roughly translated “The Fairytale Land”), written in 1955, was a huge hit for Mononen, and it is still among the most beloved Finnish tangos. The most famous recording of it is probably the one made by REIJO TAIPALE in 1962, though the song was recorded and released already in 1955 by HENRY THEEL.

This song is not “a traditional Finnish folk song”, as Scott Parker informs his readers in *The Return Of Rondo Hatton* (Parker 2012, p. 208). In fact it has nothing to do with traditional Finnish folk music, though it is a splendid and representative example of the Finnish tangos.

Shapes Of Things

(Paul Samwell-Smith & Keith Relf & Jim McCarty)

According to unverified information Zappa’s 1988 tour band played this YARDBIRDS song as an instrumental version in rehearsals March 6, 1988. More documentation about this is needed.

She’s Not There

(Rod Argent)

This hit by THE ZOMBIES from 1964 was incorporated in two song at Le Palais des Sports, Paris, June 11, 1980, *If Only She Woulda* and *Drafted Again*.

Shotgun

(Junior Walker)

This song was originally released by JUNIOR WALKER AND THE ALL STARS (Motown, 1965). Zappa’s rendition was performed at Fillmore East, late show, April 20, 1968 (late show). During Ray Collins’ singing Frank Zappa is playing the melody of *Annie Doesn’t Live Here Anymore* by JOE YOUNG, JOHNNY BURKE and HAROLD SPINA.

Singing Beast, Crying Winds

(Mike Carabello)

Zappa’s band improvisation at Winter Island, Salem, August 31, 1984 included a rendition of this song from SANTANA’S album *Abraxas*, released in 1970.

A Small Eternity With Yoko Ono

(John Lennon & Yoko Ono)

Album: *Playground Psychotics* (1992)

This combination of John Lennon’s feedback guitar and Yoko Ono’s screaming was entitled by Lennon as *Aü* on his album *Some Time In New York City* (1972). When Frank Zappa released this part of the joint concert at Fillmore East, NYC, June 6, 1971 (late show), he re-titled the performance in his sarcastic way.

So What

(Miles Davis)

Frank Zappa and Patrick O’Hearn played a duet in a soundcheck October-November 1976 with this jazz classic from the album *Kind Of Blue* (1959).

Softly, Softly

(Dink Kaplan & Michael Chain)

Album: *Time Waits For No One* (The Knack, 2012)

This song was recorded at Capital Studios, Hollywood, February 28, 1967 and released as a single by THE KNACK (not the band, who made *My Sharona* but a garage band from Los Angeles) April 10, 1967. Frank Zappa played some piano with Jimmy Carl Black’s drumming and Ray Collins’ background vocals.

Space Boy

(Florence Marly)

First line: Cosmonaut Sean, Space Boy, beware

Czech-born actress FLORENCE MARLY wrote this song inspired by the movie *Queen Of Blood*, in which she had an important role. Frank Zappa was aware of the movie and the song and wanted to record it. He asked guitarist Del Casher for help and together they recorded the song c. September 1966 at Del Casher's home studio. Zappa provided some overdubbed drums and he orchestrated some sound effects. Marly re-recorded the song in 1973 for a short film of the same name. (Russo 2017, p. 61)

Speak Softly, Love

(Nino Rota)

Album: *The Best Band You Never Heard In Your Life* (1991)

Zappa's band played this tune from the movie *Godfather* at Broome County Arena, Binghamton, March 17, 1988 together with *When Irish Eyes Are Smiling*. NINO ROTA composed the music in 1972.

Spoonful

(Willie Dixon)

According to Scott Parker, Zappa played a riff from this blues classic in his guitar solos in Fall 1975 tour concerts (Parker 2015, p. 98). WILLIE DIXON wrote the song in 1960, loosely basing it on *A Spoonful Blues* by CHARLEY PATTON (1929).

St. James Infirmary

(Traditional)

Album: *Guitar* (1988)

Zappa utilized musical material from this evergreen in his solo *It Ain't Necessarily The Saint James Infirmary* at Stadio Comunale, Pistoia, July 8, 1982.

The origin of *St. James Infirmary Blues* or *St. James Infirmary* or *Gambler's Blues* is still unclear, but it is quite generally thought to be a traditional melody of English origin (*The Unfortunate Rake*). Credit to "Joe Primrose" (a pseudonym of music publisher IRVING MILLS) was most likely just a try to get the copyright and money. The recording of the melody by Louis Armstrong in 1928 made it famous.

Stainless The Maiden

(Traditional)

Zappa's band performed this anonym religious tune at Cumberland County Civic Center, Portland, March 15, 1988. The tune comes from Poland, the original title is *Serdeczna Matko, Opiekunko ludzi*. It was adapted and translated by WILLARD F. JABUSCH ("Stainless the Maiden whom he chose for the mother").

The reason for this quite unexpected choice was explained by Frank Zappa in 1989: "A girl walked up to the stage and handed us a Christian songbook. And so I thumbed through it and handed it to Bobby Martin to sight-read it. And that's how 'Stainless, the Maiden' got in the show. (...) If you're gonna pick a Christian song how about 'Stainless the Maiden', huh?" (Simms 1990)

Stairway To Heaven

(Jimmy Page & Robert Plant)

Album: *The Best Band You Never Heard In Your Life* (1991)

The 1988 tour was full of cover versions and some of them were really surprising. *Stairway To Heaven* was one of these, but obviously Zappa was serious about it. It was performed 59 times on both sides of the Atlantic Ocean. In February-March in USA the rendition was faithful to the original. In Europe Zappa chose to give the performance an extra content with reggae rhythm, quotations and sound effects. Zappa made an arrangement of Jimmy Page's guitar solo for the horn section and made them to play it at double speed. The released version was recorded at Stadthalle, Vienna, May 8, Palasport, Florence, June 6 and Wembley Arena, London, April 18, 1988.

In the 1989 interview with Den Simms & Co, Frank Zappa talked about "Stairway To Cornhole" like this: "Stairway To Cornhole. It may delight you to know that I edited those two versions together, so I have a combination Cornhole/Star Wars version of "Stairway To Heaven" (laughter) which will probably never be

released. (...) See, if you're going to perform somebody's song, and you don't change the words, all you get is a mechanical license, but if you change any of the words, you need their permission, and indications are, so far that the song has special significance to the authors, and they don't wanna have the words changed. So when we finally do put out 'Stairway To Heaven', it will not have the words changed." (Simms 1990)

Steal Away

(Jimmy Hughes)

Album: *Mystery Disc 1* (1991/1998)

This song, originally released by JIMMY HUGHES (Fame 6401, 1964), was recorded at The Village Inn & Barbecue, Sun Village, c. early 1965 with the VILLAGE INN BAND featuring CORA STACKER as the vocalist. The ASCAP database has credited the song incorrectly to Zappa.

Steel Wheels

A band called THE PHAROS (later The Rhythm Surfers) recorded two songs in Pal Recording Studios in 1963 (the other was 502). An acetate test record is known, but it was never released as such. It was produced and probably recorded by Frank Zappa and Dave Aerni. The composer's name is not known, possibly it was the manager of the band.

Stolen Moments

(Oliver Nelson)

Album: *Broadway The Hard Way* (1988)

Originally released by Oliver Nelson on *The Blues And The Abstract Truth* (Impulse A-5, 1961), this song was performed by Zappa's 1988 tour band in ten concerts as a faithful arrangement. This cover performance was often followed by a wild improvisation not featured in the released version. It was recorded at Frauenthal Auditorium, Muskegon, Michigan, March 1, 1988 and at Auditorium Theatre, Chicago, March 3, 1988.

Stranded In The Jungle

(Ernestine Smith & James Johnson)

Album: *Philly '76* (2009)

Zappa's band performed this song, originally released by THE JAYHAWKS (Flash 109, 1956), during the 1976 tour in twelve concerts. The released one was recorded at Spectrum Theater, Philadelphia, October 29, 1976.

Suite: Judy Blue Eyes

(Stephen Stills)

Album: *Disconnected Synapses* (1992)

Zappa's band performed this song inside *King Kong* at Gaumont Palace, Paris, December 15, 1970. A quotation of it was also heard at The Coliseum, London, November 29, 1970 (late show), when Stephen Stills was on stage. Stills wrote this multi-part song in 1969 for the debut album of CROSBY, STILLS & NASH.

Summertime

(George Gershwin)

This evergreen was heard at Warner Theatre, Washington, February 10, 1988 sung by journalist Daniel Schorr. The song is from the opera *Porgy And Bess*, which George Gershwin composed in 1934.

Sunshine Of Your Love

(Jack Bruce & Pete Brown & Eric Clapton)

Album: *The Best Band You Never Heard In Your Life* (1991)

Zappa's bands were quoting this "most famous rock riff ever" from 1969 to 1988, but the whole song was played possibly only once in a soundcheck April-June 1988. At Newport Jazz Festival, July 5, 1969. The Mothers Of Invention played it together with *Passacaglia*. Probably the most familiar quote is in *Tinsel Town Rebellion* after the words "It works for all of those record company pricks who come to skim the cream". *Sunshine Of Your Love* was written by Jack Bruce and Eric Clapton to the lyrics of Pete Brown in 1967. It was released on *Disraeli Gears*. The riff was invented by Jack Bruce after attending a Jimi Hendrix concert.

Sweet Leilani

(Harry Owens)

Album: *You Can't Do That On Stage Anymore, Vol. 1* (1988)

First line: Sweet Leilani, heavenly flower, nature fashioned roses kissed with dew

The released version was recorded at The Ballroom, Stratford, Connecticut, February 16, 1969. Zappa used to quote it on later tours as well. The song was written and released by HARRY OWENS in 1934.

Take Me Out To The Ball Game

(Composition by Albert von Tilzer, words by Jack Norworth)

Album: *You Can't Do That On Stage Anymore, Vol. 4* (1991)

Zappa's rendition of the baseball's unofficial anthem was performed and recorded at Pabellón de los Deportes de La Casilla, Bilbao, Spain, May 13, 1988. More than a cover version this is an excuse for some baseball foolery by Skip Caray (Ike Willis) and Pete Van Wieren (WALT FOWLER). The poem and tune are from 1908.

The Talking Asshole

(William Burroughs)

Album: *The Nova Convention* (Giorno Poetry Systems, 1979)

Frank Zappa read this text by WILLIAM BURROUGHS at The Nova Convention, New York City, December 2, 1978. The original text was published in *Naked Lunch* in 1959. There is no music in this performance.

Taxman

(George Harrison)

Zappa's band played this song by The Beatles in soundcheck at Royal Oak Theater, Royal Oak, February 27, 1988. GEORGE HARRISON wrote it for the album *Revolver* in 1966.

Teenage Bill Of Rights

(Robert John & Russ Regan)

Recorded at TTG Studios June 9, 1966, this song is still unreleased. Robert John was the vocalist, Zappa arranged the song and conducted. See also *I Love*. (Russo 2017, p. 61)

Tell Me

(Kenny Williams)

Single: *Tell Me* (Daani Records D-101, July 29, 1963)

The label of the single gives only "Kenny Williams" as the composer, but also Zappa, Ray Collins and Dave Aerni have been mentioned in some sources. Nobody seems to remember the exact facts anymore. It is the same with Ron Roman, the singer of this very simple and conventional pop song. It is still quite possible that Zappa, Buff & Aerni at the least are playing on *Tell Me*.

Tennessee Waltz/Tennessee Mazurka

(Composed by Pee Wee King, words by Redd Stewart)

Album: *The Long Black Veil* (The Chieftains, 1995)

Technically this performance has nothing to do with Frank Zappa, except that he sat there and listened to very carefully, when TOM JONES and The Chieftains made their recording at UMRK, February 25, 1993. On the other hand, without Frank Zappa this recording would maybe never have happened. PEE WEE KING composed this popular waltz in 1946.

Terry Firma

(Terry Bozzio)

Album: *Hammersmith Odeon* (2010)

Terry Bozzio's drum solo at Hammersmith Odeon, January 26, 1978 between *Envelopes* and *Disco Boy*.

There Goes My Baby

(Benjamin Nelson & Lover Patterson & George Treadwille)

Zappa's band performed this song by THE DRIFTERS (released in 1959) at Warner Theatre, Washington, February 10, 1988.

This Is My Story

(Forest Gene Wilson & Eunice Levy)

Album: *Beat The Boots III* (2009)

This song, originally released by GENE & EUNICE (Aladdin 3238, 1955), was performed for the first time during the soundcheck at Ekebergshallen, Oslo, February 3, 1979. The released version was recorded at The Ritz, NYC, November 17, 1981.

Time Is On My Side

(Jerry Ragovoy)

Zappa's band played this soul ballad in soundcheck at Royak Oak Music Theatre, Royal Oak, February 27, 1988. JERRY RAGOVY used pseudonym "Norman Meade" for this work he wrote in 1963. The first release was by IRMA THOMAS, but the better known by The Rolling Stones was also released in 1964.

Those Lonely, Lonely Nights

(Earl King & Johnny Vincent)

This song, originally released by EARL KING in 1955, was performed seven times during the November 1968 – May 1969 tour (e.g. at The Rockpile, Toronto, early show, February 23, 1969), but Zappa returned to it a few years later at County Coliseum, El Paso, May 23, 1975, when Zappa asked Jimmy Carl Black to come on stage and sing it.

Under Milk Wood

(Words by Dylan Thomas)

Album: *You Can't Do That On Stage Anymore, Vol. 1* (1988)

This is admittedly a quite marginal entry, but an interesting one. During the concert at Bridges Auditorium, Pomona College, Claremont, April 11, 1975, Frank Zappa decided to recite a part from the radio drama *Under Milk Wood* by DYLAN THOMAS from 1954. The band improvised suitable "creepy" music for the accompaniment. Zappa returned to this text at Hammersmith Odeon, February 17-19, 1979, when as a part of audience participation segment inside of *Don't Eat The Yellow Snow* he recited a short passage of *Under Milk Wood* again without revealing the source ("Alone in the hissing laboratory of his wishes, Mr. Pugh minces among bad vats and jeroboams, spinneys of murdering herbs, and prepares to compound for Mrs. Pugh a venomous porridge hitherto unknown to toxicologists which will scald and viper through her 'til her ears fall off like figs, her toes grow big and black as balloons, and steam comes screaming out of her navel."). This short moment (8'19 – 8'52) has been released on *You Can't Do That On Stage Anymore, Vol. 1*.

Under The Earth

(Ronnie Williams)

The Masters recorded and released a single in 1961 with two songs penned by Ronnie Williams (Emmy E1009-1 & E1009-2). It is possible, that Frank Zappa was playing guitar here as he did on the previous single (*Breaktime*) of The Masters. The exact list of musicians on this single is unfortunately not known.

Valarie

(Clarence L. Lewis & Morgan C. Robinson)

Album: *Burnt Weeny Sandwich* (1970) – *Greasy Love Songs* (2010)

First line: Although you don't want me no more

Zappa recorded this song by THE STARLITES (Fury 1034, 1960) twice. The version on *Greasy Love Songs* was recorded at Mayfair Studios, NYC, July 21, 1967, the one on *Burnt Weeny Sandwich* at A&R Studios, NYC, June, 1969. The Mothers Of Invention also performed the song during 1968-1969. Two of these versions have been released on albums *The Ark* and *Our Man In Nirvana*. The label of the original vinyl release of *Burnt Weeny Sandwich* gives the credits incorrectly to Zappa.

Which title is the right one? Both Zappa and The Starlites used the title *Valarie* on their original releases. On *Greasy Love Songs* the title is *Valerie*, and the same title has been used by the United States Copyright Office. We have to believe that “Valerie” is the correct title, but for historical reasons I have used “Valarie” instead.

Volare

(Domenico Modugno & Franco Migliacci)

When Zappa gave a concert at Parco Redecesio, Milano, July 7, 1982, he wanted to cheer the audience by performing this very popular Italian hit song, originally released in 1958 by DOMENICO MODUGNO as *Nel blu dipinto di blu*.

Die Walküre, WWV 86B. Der Ritt der Walküren

(Richard Wagner)

Zappa’s 1988 tour band played *Ride Of The Valkyries* (yes, it is just the music that accompanies the helicopter attack in the beginning of *Apocalypse Now* in 1979) only once, at Stadthalle, Fürth, Germany, May 26, 1988. Richard Wagner composed his opera *Die Walküre* in 1870.

Wedding Dress Song

(Traditional Appalachian folk song)

Album: *Mystery Disc 2* (1992/1998) – *Joe’s Corsage* (2004)

The first recording, on *Joe’s Corsage*, was done c. 1965 from a concert performance together with *Handome Cabin Boy*. Then it was recorded at Apostolic Studios, NYC, January-February 1968, and this version in on *Lost Episodes* and *Mystery Disc 2*. The first modern release of this song was by THE SEEGERs (*American Folk Songs* Folkways 2005, 1957).

Well!

(Walter Ward)

Album: *Playground Psychotics* (1992)

When Zappa and John Lennon performed together at Fillmore East, June 6, 1971, one of the more traditional songs was this one, originally released by THE OLYMPICS (Demon 1508, 1958). The Lennon release on *Some Time In New York City* was entitled *Well (Baby Please Don’t Go)*. On the original single label the title is simply “Well!”.

When Big Joan Sets Up

(Don Van Vliet)

At *Actuel Festival* in Amougies, Belgium, October 24-28, 1969, Zappa played guitar with Captain Beefheart and Magic Band, who played at least *When Big Joan Sets Up* with him.

When Irish Eyes Are Smiling

(Composed by Ernest R. Ball, words by Chauncey Olcott & George Graff Jr.)

Album: *The Best Band You Never Heard In Your Life* (1991)

Zappa’s band played this evergreen twice, at Broome County Arena, Binghamton, March 17, 1988 (the released version) and at Memorial Hall, Muhlenburg College, Allentown, March 19, 1988. This joyful tribute to Ireland was composed by ERNEST R. BALL in 1912.

When The Saints Go Marching In

(Traditional gospel hymn)

This tune was played by the Petit Wazoo at D.A.R. Constitution Hall, Washington, November 11, 1972 (late show). The origin of the tune and the lyrics are unclear, but they should not be confused with a similarly titled composition by JAMES MILTON BLACK and KATHARINE PURVIS in 1896. Louis Armstrong made the tune familiar to listeners and jazz bands in 1938, but the first know recording of it was made already in 1923 by the PARAMOUNT JUBILEE SINGERS. Most likely the tune comes from the 19th century.

Whipping Post

(Greg Allman)

Album: *Them Or Us* (1984)

The released version was recorded at Santa Monica Civic Auditorium, December 11, 1981 and Fox Theater, San Diego, December 12, 1981. The reason for adapting this song by THE ALLMAN BROTHERS BAND (originally released 1969) was the frantic request by Finnish fans, when Zappa tried to perform *Montana* at Kulttuuritalo, Helsinki, September 22.-23, 1974 (see *Montana (Whipping Floss)*). In the end this cover was performed during the 1981-1988 tours not less than 111 times.

Wiegenlied, op. 49, nro 4

(Johannes Brahms)

Zappa's bands played this tune in 1968, 1980 and 1981, but none of the six performances has been released. JOHANNES BRAHMS composed his famous lullaby in 1868. It was dedicated to Brahms' friend, BERTHA FABER, on the occasion of the birth of her second son. Brahms had been in love with her in her youth.

The Wild Man Fischer Story

(Lawrence Wayne Fischer)

Album: *Our Man In Nirvana* (1992)

In a concert in Fullerton, November 8, 1968, Zappa let Wildman Fischer to come on stage and perform a couple of his songs. This is just what the title tells. See *I'm The Meany* for some extra information.

Wipe Out

(Bob Berryhill & Pat Connolly & Jim Fuller & Ron Wilson)

Album: *Electric Aunt Jemima* (1968)

The Mothers of Invention played this surf hit melody in *English Tea Dancing Interludes* at The Dog, Denver, May 3, 1968 and as such at Ford Auditorium, Detroit, May 17, 1969. The original version was recorded at Pal Recording Studio, and released by THE SURFARIS (DFS 11/2, 1962).

Within You Without You

(George Harrison)

Zappa's band played this second song by George Harrison in soundcheck at Royak Oak Music Theatre, Royal Oak, February 27, 1988.

Won't You Be My Neighbor?

(Fred M. Rogers)

Zappa's band played this theme song for the television series *Mister Roger's Neighborhood* (1967) at UMRK, August 5, 1981.

Wooly Bully

(Domingo Samudio)

Zappa did not really cover this popular song, but during the 1979 tour he quoted it six times in different compositions. The original version was released as a single by SAM THE SHAM AND THE PHARAOHS (MGM K13322, March 1965).

WPLJ

(Ray Dobard & Luther McDaniels)

Album: *Burnt Weeny Sandwich* (1970) – *Does Humor Belong In Music* (1986)

First line: White Port and Lemon Juice

The first released version was recorded at TTG Studios, July 24, 1969, with "Gabby Furggy" (pseudonym of Lowell George) as the guest singer. During the 1984 tour Zappa performed it 14 times. The version on *Does Humor Belong In Music* was recorded at Universal Amphitheater, Universal City, December 23, 1984. The song was originally released by THE 4 DEUCES (Music City 790, 1955) and the title was spelled W-P-L-J.

The acronym is for White Port and Lemon Juice, a popular drink in 1940's and 1950's, which was hoped to cause sexual stimulation as well.

You Got A Reputation

(Tim Hardin)

While Tommy Flanders recorded this song together with his own *Friday Night City* at TTG Studios, April 1, 1966, Frank Zappa was playing guitar, though he did not get credit for it. (Russo 2017, p. 58) Tim Hardin wrote the song probably in 1964.

You'll Never Be The Same

(Don Brewer & Craig Frost)

Album: *Flint* (Flint, 1978)

The first and last album by Craig Frost, Don Brewer and Mel Schacher of the former Grand Funk Railroad contains two tracks with Frank Zappa playing guitar. The other is *Better You Than Me*.

You're So Fine

(Lance Finney, Willie Schofield & Bob West)

The song was performed at County Coliseum, El Paso, May 23, 1975, when Zappa asked Jimmy Carl Black to come on stage and sing it. The song was originally released by THE FALCONS (Flick 001, 1959).

You've Lost That Lovin' Feelin'

(Phil Spector, Barry Mann & Cynthia Weil)

The Mothers Of Invention played this Righteous Brothers hit from 1964 in the concert at Fillmore East, NYC, April 20, 1968 (early show) together with *Louie Louie* and *Plastic People*. Zappa also incited his audience to sing the famous "Baby Baby Baby!" refrain.

Zeets

(Vinnie Colaiuta)

Album: *Halloween* (2003)

Zappa appreciated Vinnie Colaiuta's drumming skills a lot. Releasing of this solo performance recorded at The Palladium, October 31, 1978 is a good proof of that, though the authenticity of the title is unknown.

4'33

(John Cage)

Album: *A Chance Operation* (1993)

Who could be a more relevant performer of this classic composition than Frank Zappa, the master of "dead air"? His performance was recorded at UMRK, 1993. The idea of Cage's composition is to verify the fact that there is not an absolute silence in any natural surroundings.

16 Candles

(Luther Dixon & Allyson Khent)

This song was originally released by THE CREST in 1958. Zappa's band quoted it in *Eddie, Are You Kidding?* in Los Angeles, August 7, 1971.

51 Minitudes for Piano. #51, Orion

(Nicolas Slonimsky)

Frank Zappa had made friends with composer, conductor and musicologist Nicolas Slonimsky, who volunteered to appear on the stage at Civic Auditorium, Santa Monica, November 12, 1981 and play part 51, *Orion*, of his composition *51 Minitudes* (1972-1976). This happened inside the performance of *A Pound For A Brown (On The Bus)*. Slonimsky has described the experience in his book *Perfect Pitch* (1988).

502 (Like Getting Pinched On A 502)

(The Rhythm Surfers)

A band called The Pharos (later The Rhythm Surfers) recorded two songs in Pal Recording Studios in 1963 (the other was *Steel Wheels*). An acetate test record is known, but it was never released as such. The song 502 was released later by The Rhythm Surfers (Daytone D-6301), and the label says “Produced by Curry & Irvin”, that is Frank Zappa and Dave Aerni. It is possible that Zappa worked as a recording engineer as well. The song has been released on some surf compilation CD’s as well.

1812, op. 49

(Pyotr Tchaikovsky)

Zappa quoted the main theme of this composition in 1988 tour performances of *Big Swifty* with some other classical hits (*Lohengrin* by Richard Wagner and *Habanera* by Georges Bizet).



NO INDEX?

A good index doubles the value of a nonfiction book. This is a nonfiction publication, but not quite a “book”. I have omitted the normal index, since anybody can search the content with CTRL+F or whatever it’s equivalent is with Mac or Android. The alphabetical main catalog itself contains a lot of entries, added entries and SEE for titles of compositions, releases, publications and events. There are two main groups one has to look for with the help of CTRL+F & Co., namely personal and geographical names. But if you are reading this text with a PC, tablet or smartphone, you are probably used to do the searching anyway.

ONE NIGHT AT ALTE OPER

I have pondered the personality of Frank Zappa for a long time. For the book *Zappa äänitteillä : Recorded Zappa* (1995) I wrote a quite long essay about it with the title “Frank Zappa and the Great Synthesis of the 1900’s” (in Finnish, though). I am not going to rewrite that analysis now (maybe sometime later), but I want you to pay some attention to one special moment in Frank Zappa’s long career.

That moment has been immortalized in the documentary made from the premiere of The Yellow Shark concerts in Frankfurt, Germany, 17th September 1992. At the very end of the movie the camera cuts to Frank Zappa sitting all alone in a side room of Alte Oper after the successful concert. For a few seconds we can see Zappa in a close-up. He is already very sick and one can see the physical fatigue as well. Still, he seems to be pleased, even satisfied. He is not really smiling, but from his eyes you can read some emotional excitement, something the public Frank Zappa did not want to show.

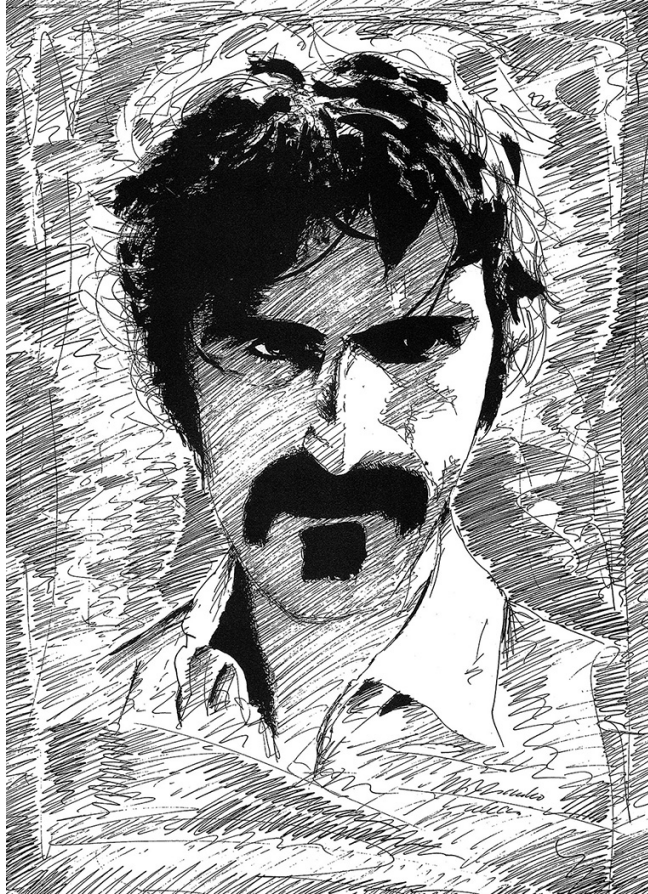
During his whole career Frank Zappa kept telling that no one was interested in his serious music and that the orchestras did not play it well enough. That night at Alte Opera even Zappa had to admit that at least once in his lifetime there were no reasons to be dissatisfied. The reception of his music had been uniquely enthusiastic and with Ensemble Modern Zappa had – finally – found a line-up, which not only could but also wanted to perform Zappa’s music just the way he wanted it to be performed.

Tragically, just a year later Frank Zappa died just before his 53th birthday because of the prostate cancer. We know that publicly Zappa related with the inevitable death very casually. He liked to stress that nobody should have any reason to be interested in his music after his death. We do not know, if this was just his way to handle the situation without tears and sorrowful feelings. At least Zappa knew that soon he would not be bothered a bit.

I am sure that many Zappa fans around the globe have had the same thought: what could and would have happened in the world of music, if Zappa could have continued his composing, first with the Synclavier and Ensemble Modern, later with all the new recording technique he always was so quick to adapt. I still meet Zappa in my dreams, time after time. I have even had dreams with several new works Zappa did compose, because he did not die in December 1993...

As we know, Frank Zappa never admitted to be wrong. Still, I know, he heavily underestimated the ability and desire of the music lovers all over the planet Earth to understand and appreciate the musical life work of Frank Zappa. I hope this catalog is an evidence of that desire.





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Compositions by Frank Zappa

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