



# N-LITE

The Compositions by Frank Zappa

Heikki Poroila



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I do not own the facts. I just made some research and organizing.  
Thanks to all the other Zappa enthusiasts around the globe, especially  
ROMÁN GARCÍA ALBERTOS and his *Information Is Not Knowledge*  
at <http://www.donlope.net/fz/>.

This is an updated and slightly corrected version of the paperback edition  
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Corrections are warmly welcomed (heikki.poroila@gmail.com).

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*N-Lite – The 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                                       | 12 |
| Printed sources                                    | 13 |
| Used audiovisual publications                      | 17 |
| Zappa's manuscripts and music publishing companies | 22 |
| Fonts                                              | 24 |
| Dates and places                                   | 24 |

|                             |     |
|-----------------------------|-----|
| Compositions by Frank Zappa |     |
| A                           | 25  |
| B                           | 40  |
| C                           | 63  |
| D                           | 81  |
| E                           | 100 |
| F                           | 108 |
| G                           | 122 |
| H                           | 131 |
| I                           | 143 |
| J                           | 159 |
| K                           | 166 |
| L                           | 170 |
| M                           | 186 |
| N                           | 206 |
| O                           | 215 |
| P                           | 223 |
| Q                           | 242 |
| R                           | 243 |
| S                           | 255 |
| T                           | 283 |
| U                           | 304 |
| V                           | 309 |
| W                           | 314 |
| X                           | 335 |
| Y                           | 336 |
| Z                           | 341 |
| Numbers                     | 344 |

|                             |     |
|-----------------------------|-----|
| Covers & other involvements | 348 |
| One night at Alte Oper      | 431 |
| No index of Names           | 432 |

|                                        |                                                                        |
|----------------------------------------|------------------------------------------------------------------------|
| Drawings & photographs by Marko Nakari |                                                                        |
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# Arf! Arf? Arf!

I must 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 some 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 my librarian colleague 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 comprehensive listing of FZ's compositions. Of course, there are simple lists of "Frank Zappa Songs" available, but from music librarians' point of view none of them was really satisfying. OK for an occasional Zappa listener, but not exhaustive 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 Leevi Madetoja, Erkki Melartin, Oskar Merikanto, and Selim Palmgren are ready). As an active music cataloger, I have used some 50 to 100 work catalogs. I have been 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 know, Frank Zappa did not work in that way. For him a composition was not a simple and limited concept. For the compiler of a list of works by a composer, Frank Zappa is just an endless 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 speaking Zappa fans, the second one as a PDF publication tried to be the same for anybody reading and understanding at least some English. The third incarnation was been put together to celebrate the *Zappanale 2022* and – of course – to update the original information (*Halloween 78* has been the last item noticed and studied). I have tried to compile a 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 fan of FZ's music, I may find this bootleg fiction even funny sometimes, 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 the difference between the real Frank Zappa compositions and the motley group of other items Zappa did put on his records to immortalize 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. There's still much to do with the Zappa archives and

historical events like concerts, interviews and written documents. I really think that I have just scratched the surface of it all.

My special thanks go 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. Charles Ulrich and his magnificent *The Big Note* (2018), which I have exploited without mercy since it was published, have been irreplaceable for me, as have been the valuable concert transcriptions by Scott Parker.

Helsinki, June 2022

Heikki Poroila

## Few words about this 2026 PDF version

Basically, this publication is just an updated version without big surprises. The Zappa Family Trust has been publishing new boxes in a steady stream, and I have tried to take care of all the items new to this catalogue.

Heikki Poroila



Photo © Heikki Poroila 2007

# 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 whole 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 musical ideas that never made their way to the concert repertoire or commercial recordings. There are a lot of them.

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 a performance with current news, local special features or just for extra fun. FZ'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 could you know, if his explanations of the connections were genuine and credible. Zappa had the right to tell us lies, if he felt it necessary for some reason.

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. FZ's solos are mostly 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 – guitar solos by Frank Zappa, 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 FZ's hawk eyes and achieve approval of himself.

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 we do not know, what there is. For him all that was just musical material for composing works, 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 preconditions. In this book a composition must be **entitled** and **published** or **released** (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. Just a rendition while performing is not enough.

**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 FZ’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/released** in this catalog means 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 FZ’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 copyright databases like ASCAP/BMI. 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 however 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. The vast ocean of quotes used by FZ has been added within the realm of possibility. There are certainly more to be found, and many quotes are so short that most listeners cannot recognize them at all. But I think that it is good for anybody to know something about the tunes FZ wanted or needed to quote.

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 that of FZ’s. That



does not mean that all of FZ's decisions were fair, but how many fair geniuses there are? However, I have tried my best to do justice to the creative persons FZ clearly left without rightful credits.

**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 FZ'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 FZ'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 listed 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., 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 field is open.

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

FZ'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 classical 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.

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 normally 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 FZ'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 FZ'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 FZ'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://www.donlope.net/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 performer 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 real problem with well-known historical composers. 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 was a very ambitious project called *Who The F\*@\$ Is Frank Zappa?* in order to save The Vault by digitizing it. In reality it was just a documental movie project, not a scientific try to explore and preserve the archival 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 FZ's Synclavier are still unavailable and unrevealed. If we believe that Zappa and his closest relatives did take care of the copyright status of FZ's compositions, the released titles added to the ones found in the database of ASCAP/BMI should form the main corpus. At least I have 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 FZ'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 as 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 FZ'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 FZ'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 FZ'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 FZ has provided music or lyrics. In many cases FZ'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 though. The titles of compositions and albums have been written in *italics*, except in entry titles. The album information entry gives 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 "FZ", "Frank Zappa" and "Zappa" in the same meaning. Other members of the Zappa family have always their first names mentioned.

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 publication will offer better language with a little help from you readers. E-mails to [heikki.poroila@gmail.com](mailto:heikki.poroila@gmail.com) thank you!

# 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 FZ'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. I have added the few printed songbooks by Zappa as well.

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

The database *ACE Repertory* (nowadays together with BMI database the *Songview* service) contains information about more than 1400 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 (and The Zappa Family Trust later on) wanted to protect with copyright, even they were not used during FZ'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 2022, but even the obvious mistakes there are still uncorrected.

## **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 FZ'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)

**Jakob, Dieter**

*Vinyl I not dead, it just smells funny : The Frank Zappa singles.* – S. l. : Dieter Jakob, 2013 (Jakob 2013)

**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**

*Being Frank : My time with Frank Zappa.* – Los Angeles : California Classics Books, 1995. – ISBN 1-879395-55-X (Lennon 1995)

**Lowe, Kelly Fisher**

*The Words and Music of Frank Zappa.* – Westport : Praeger, 2006. – ISBN 0-275-98779-5 (Lowe 2006)

**Miles, Barry**

*Zappa.* – 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)

**Parker, Scott**

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

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**Russo, Greg**

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**Slaven, Neil**

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**Troccoli, Tom**

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

**Ulrich, Charles**

*The Big Note : A Guide To The Recorded Works Of Frank Zappa.* – Vancouver : New Star Books, 2018. – ISBN 978155420-146-4 (Ulrich 2018)

**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)

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*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)

## Publications of printed music

*Apostrophe (')* / Music transcriptions by Andy Aledorf. – Milwaukee : Hal Leonard, 2003. – ISBN 0-6340-3321-2

♫ Don't Eat The Yellow Snow – Nanook Rubs It – St. Alfonzo's Pancake Breakfast – Father O'Blivion – Cosmik Debris – Excentrifugal Forz – Apostrophe (' ) – Uncle Remus – Stink-Foot

*The Frank Zappa Guitar Book* / Transcribed by Steve Vai. – Los Angeles : Munchkin Music, 1982. – ISBN 0-7119-0223-2, 0-7935-2434-2, 978-1-4950-6489-0 (Hal Leonard, c2017)

♫ Five-Five-FIVE – Hog Heaven – Shut Up 'N Play Yer Guitar – While You Were Out – Treacherous Cretins – Heavy Duty Judy – Soup 'N Old Clothes – Variations On The Carlos Santana Secret Chord Progression – Gee, I Like Your Pants – The Deathless Horsie – Shut Up 'N Play Yer Guitar Some More – Pink Napkins – Stucco Home – Sinister Footwear – Watermelon In Easter Hay – Packard Goose – Outside Now – He Used To Cut The Grass – Sheik Yerbouti Tango – Rat Tomago – Mo' Mama – Black Napkins

*Frank Zappa Songbook.* – Köln : Amsco Publications, 1982. – ISBN 3-88393-108-X

♫ Brown Shoes Don't Make It – Little House I Used to Live In (excerpts) – The Idiot Bastard Son – Uncle Meat – Absolutely Free – Mom & Dad – I'm Not Satisfies – Music For Electric Violin And Low-Budget Symphony Orchestra (excerpts) – Son Of Suzy Creamcheese – America Drinks & Goes Home – Oh No! – Let's Make The Water Turn Black – How Could I Be Such A Fool – Penis Dimension – Igor's Boogie – Mother People

*The Frank Zappa Songbook Vol. 1* / Piano arrangements by Ian Underwood ; Design Cal Schenkel. – Los Angeles : Frank Zappa Music & Munchkin Music, 1973. – ISBN 978-1-4950-6488-3 (Hal Leonard)

♫ Can I help You With This Dummy – Brown Shoes Don't Make It – Mother People – Igor's Boogie – Penis Dimension – How Could I Be Such A Fool – Let's Make The Water Turn Black – Oh No! – America Drinks & Goes Home – Son Of Suzy Creamcheese – Music For Electric Violin And Low-Budget Symphony Orchestra (excerpts) – I'm Not Satisfied – Mom & Dad – The Idiot Bastard Son – Uncle Meat – Little House I Used to Live In (excerpts)

*Freak Out! Collection* / Frank Zappa. – North Hollywood : Munchkin Music, 1968.

♫ Any Way The Wind Blows – Hungry Freaks, Daddy – Wowie Zowie – Motherly Love – I'm Not Satisfied – You're Probably Wondering Why I'm Here – I Ain't Got No Heart – Go Cry On Somebody Else's Shoulder – Who Are The Brain Police?

*Hot Rats* / Music transcriptions by Andy Aledorf. – Milwaukee : Hal Leonard, 2001. – ISBN 0-634-02152-4

♫ Peaches En Regalia – Willie The Pimp – Son Of Mr. Green Genes – Little Umbrellas – The Gumbo Variations – It Must Be A Camel

*One Size Fits All* / Transcription by Addi Booth. – Milwaukee : Hal Leonard, 2011. – ISBN 978-0-6340-6111-0

♫ Inca Roads – Can't Afford No Shoes – Sofa #1 – Po-Jama People – Florentine Pogen – Evelyn, A Modified Dog – San Ber'dino – Andy – Sofa #2

*Over-Nite Sensation* / Transcriptions by Paul Pappas. – Milwaukee : Hal Leonard, 2010. – ISBN 978-0-6340-6110-3

♫ Camarillo Brillo – I'm The Slime – Dirty Love – Fifty-Fifty – Zomby Woof – Dinah-Moe Humm – Montana.





## 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 **semiofficial releases** by the Zappa Family Trust and FZ's record companies without numbering (like *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 or regionally legal releases of FZ's concerts and other performances, which were aired by some radio or television company and are now legal for release on CDs. I have not really entered the world of copyright details here, since the fundamental thinking 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.

| <b>Title of the release</b>                                        | <b>Published</b>   |
|--------------------------------------------------------------------|--------------------|
| 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 &amp; 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 &amp; 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 (L. Shankar)</i>                               | September 23, 1979 |
| 29 <i>Joe's Garage Act II &amp; 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>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 (1981–1982) – The Ark (1969) – Freaks &amp; Mother*#@%!(1970) – Unmitigated Audacity (1974) – Anyway The Wind Blows (1979) – Tis The Season To Be Jelly (1967) – Saarbrücken 1978 – Piquantique (1973)</i> | July 19, 1991      |
|    | – <i>Beat The Boots II: Disconnected Synapses (1970) – Tengo Na Minchia Tanta (1970) – Electric Aunt Jemima (1968) – At The Circus (1978, 1970) – Swiss Cheese / Fire! (1971) – Our Man In Nirvana (1968) – Conceptual Continuity (1976)</i> | 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 Phaze 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 &amp; 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 : Greggery Peccary &amp; 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>QuAUDIOPHILLAc</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 (dd)</i>                                                    | December 21, 2008    |
| 85 | <i>The Lumpy Money</i>                                                                                         | January 9, 2009      |
|    | – <i>Beat The Boots III (digital download)</i>                                                                 | Jan 25 – Feb 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 (dd)</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 (dd)</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, dd)</i>                                              | December 21, 2012    |
| 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 AAAFNRRA 2014 Birthday Bundle (dd)</i>              | December 21 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>ZAPPA tite : 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>Absolutely Free Double Vinyl Version</i>                            | 2017               |
| 110 | <i>Halloween 77</i>                                                    | October 20, 2017   |
| 111 | <i>The Roxy Performances</i>                                           | February 2018      |
| 112 | <i>Zappa in New York 40<sup>th</sup> Anniversary Deluxe Edition</i>    | March 2019         |
| 113 | <i>Orchestral Favorites 40<sup>th</sup> Anniversary Deluxe Edition</i> | August 2019        |
| 114 | <i>Halloween 73</i>                                                    | October 2019       |
| 115 | <i>The Hot Rats Sessions</i>                                           | December 20, 2019  |
| 116 | <i>The Mothers 1970</i>                                                | June 26, 2020      |
| 117 | <i>Halloween 81</i>                                                    | October 2, 2020    |
| 118 | <i>Zappa – Original Motion Picture Soundtrack</i>                      | November 27, 2020  |
| –   | <i>A Very Zappa Birthday EP</i>                                        | December 2020      |
| 119 | <i>Zappa '88 – The Last U. S. Show</i>                                 | June 18, 2021      |
| 120 | <i>200 Motels 50<sup>th</sup> Anniversary Edition</i>                  | December 17, 2021  |
| 121 | <i>The Mothers 1971</i>                                                | March 18, 2022     |
| 122 | <i>Zappa/Erie</i>                                                      | June 3, 2022       |
| 123 | <i>Zappa '75 Zagreb/Ljubljana</i>                                      | October 2022       |
| 124 | <i>Waka/Wazoo</i>                                                      | December 2022      |
| 125 | <i>Zappa '80: Mudd Clubb Munich</i>                                    | March 2023         |
| 126 | <i>Funky Nothingness</i>                                               | June 2023          |
| 127 | <i>Over-Nite Sensation 50<sup>th</sup> Anniversary Edition</i>         | November 2023      |
| 128 | <i>Whisky a Go Go, 1968</i>                                            | June 2024          |
| 129 | <i>Apostrophe ' 50<sup>th</sup> Anniversary Edition</i>                | September 2024     |
| 130 | <i>Cheaper Than Cheep</i>                                              | May 2025           |
| 131 | <i>One Size Fits All 50<sup>th</sup> Anniversary Edition</i>           | August 2025        |
| 132 | <i>Halloween 78</i>                                                    | October 2025       |

# Zappa's manuscripts and music publishing companies

Frank Zappa concentrated in releasing audio products, but he found it necessary to have 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 FZ's compositions. Munchkin Music used to be an essential part of Zappa.com, but it seems that the Zappa Family Trust has 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 FZ's classical output only. All other publishing rights were represented by the music publisher Kobalt Music from August 2013 on. However, just two years later Zappa Family Trust signed a new deal with Universal Music, which is as of this writing the publisher of Zappa's non-classical compositions.

An interesting question that nobody seems to have asked or answered seriously, is the whereabouts of FZ'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 FZ'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 FZ's tape collections. For the one studying the compositions any manuscript material would be valuable. One just has to hope for better times. A deposit or donation of the archive to Library of Congress would be an ideal solution.

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.

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)

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 different fonts and layout tricks to make a difference between information categories. I really hope that it helps, since the body text size is for good-eyed people only.

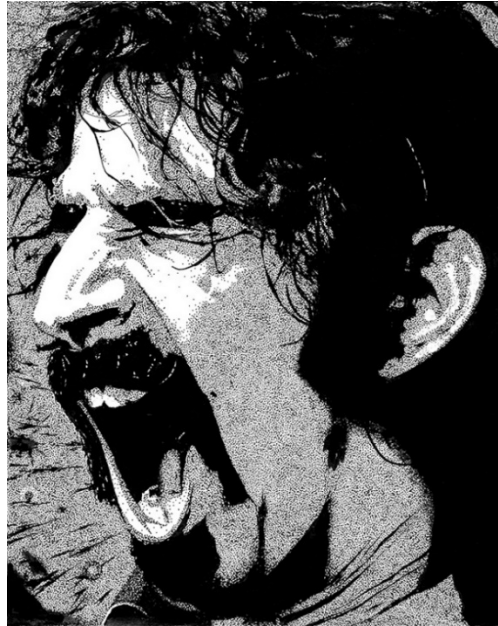
|                                  |                                                  |
|----------------------------------|--------------------------------------------------|
| Alphabet titles                  | <b>30 P G D U D Y S T D U T</b>                  |
| The catalog body text            | 11 & 12 p Garamond Premium Pro & Times New Roman |
| Titles (compositions and albums) | <i>In Italics</i>                                |
| Main entry                       | <b>20 p Gloucester MT Extra Condensed</b>        |
| First line text                  | Arial Narrow                                     |
| Secondary entry                  | 14 p Times New Roman                             |
| Main entries in SEE references   | <b>In Bold</b>                                   |

# 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 however in a form that also the people in UK and USA can understand (København = Copenhagen, Köln = Cologne, München = Munich and Venezia = Venice, etc.). “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 my readers are educated enough to understand the rest. If not, use the internet and find out.





# The 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)

FZ and John Lennon together June 6, 1971 at Fillmore East (late show). This part entitled by FZ contains The Mothers playing an excerpt from *King Kong* and Yoko Ono making background noise. When Lennon released it on *Some Time In New York City*, it was entitled *Jamrag*.

## AAAFNRAA

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 FZ. The Zappa Family Trust used the acronym posthumously for several digital download releases entitled *The Frank Zappa AAAFNRAA Birthday Bundle*.

⌘ In Ensemble Modern FZ found at last a satisfying vehicle for his more serious and complex music. There are lots of documentation about the fruitful dialog between the demanding composer and the eager group of young musicians. As FZ himself explained, “Everybody in the band is a virtuoso. It’s like a whole bunch of classical Steve Vais on all different instruments. (...) There hasn’t been anything really that I have presented to them that they can’t play... and that’s amazing.” (Ulrich 2018, p. 617)

## Absolutely Disgusting

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

FZ’s spoken introduction to the Steno Pool scene from *The Adventures of Greggery Peccary* at Royce Hall, UCLA, September 18, 1975.

## 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 a praise of hallucinatory drugs, but in case of FZ the correct interpretation must be 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). The working title of the song was *Electric Banana*, though the song did not yet have words in that phase, they were written much later.

Absolutely Free (official release)

## Absolutely Free (Instrumental)

Album *Lumpy Money* (2009)

This version was recorded at Mayfair Studios on July 31, 1967. The mix of the instruments is different.

## Absolutely Free Radio Ad #1 & 2

Album *Absolutely Free* (Vinyl Double 2017)

Two ads made to promote the second Mothers of Invention album on the radio.

Absolutely Live (tribute release)

Absolutely Zappa At The Circus (bootleg)

## Acoustic Guitar Jam 1967

(Eric Clapton & Frank Zappa)

Album Officially unreleased

This jam with two acoustic guitars was possibly recorded at Zappa’s home in New York City between March 25 and April 2, 1967. An audience recording (7’10) of this alleged event has been circulating. The title is naturally just a generic one. We need more background information on this event to determine if the recording is genuine.

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

## The Advance Bebop Jam Session

Unofficial title for an improvised section at 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 Lei-lani’. 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 André 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. FZ continued to perform the song till 1988, although the durations of the performances were during the 1980's usually much shorter than in the 1970's.

Advanced Study World Pop Domination (bootleg)

## The Adventures Of Greggery Peccary

Albums *Studio Tan* (1978) – *Läther* (1996) – *Greggery Peccary & Other Persuasions* (2003) – *Joe's Damage* (2004)

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

The first released 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 FZ'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) On the other hand, FZ described the released track as the "masterpiece" of the album: "I want you to pay close attention to this. And it is a masterpiece. I'm not lying to you." (Ulrich 2018, p. 276)

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 and a version, that contains three passages not heard in later version. (Ulrich 2018, p. 236) On *Läther* there is a quite unique edit of the version released on *Studio Tan*. There are two brief sections (3:28-3:36, 14:48-15:01) missing from the *Studio Tan* CD's and one in the ending (20:45-20:52) missing from the LP version. (Ulrich 2018, p. 278)

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). Schott offers performance material for an arrangement for male voice, two actors, narrator and orchestra by Ali N. Askin with assistance by Todd Yvega. The premiere of this arrangement was in June 2000, conducted by Péter Eötvös. Ensemble Modern recorded and released it on *Greggery Peccary & Other Persuasions* (2003).

## The Adventures Of Greggery Peccary (Instrumental)

Albums *Wazoo* (2007) – *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

FZ performed complex composition both with lyrics and as an instrumental composition. On *Wazoo* there is a version with four parts (I, III, IV, V+VI) recorded at Boston Music Hall, September 24, 1972. FZ wanted to try something new: "Now we're gonna try a new version of 'Greggery Peccary' tonight. We're gonna put some solos in between the movements of 'Greggery Peccary.' And what I would like to do is play one— the first section, and then cut off and then go to the front row here and play all in sixteenth notes at the tempo that I start up. And then we'll develop from there. And then on cue you get the second movement. And after the second movement, instead of going directly into the third, we'll do all the brass section, same thing: sixteenth notes very staccato. At the end of the third movement, we're gonna go to the back row winds and percussion, the same thing, sixteenth notes staccato. And then change over to 'Brown Clouds.' And we'll put 'Brown Clouds' at the end of it. Okay?"

The scene II *The Steno Pool At Big Swifty's* was omitted from this arrangement (parts V and VI are played as one part), but it was performed as an instrumental composition at Royce Hall, UCLA, September 18, 1972 and released on *Orchestral Favorites 40<sup>th</sup> Anniversary*.

Adventures of Paladin and Hey Boy SEE **Paladin Routine**  
Adventures Of The Space Booger SEE **Space Boogers**  
Adventurous Stories SEE **Adventures Of Gregory Peccary**

## 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. Schott offers performance material for this arrangement.

⌘ Many compositions by FZ have been arranged after his death to fit different groups of performers. It is hardly possible to trace them all 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.

## AFRTS

A series of compilation albums released by American Forces Radio & Television Service (AFRTS) in 1970–1971. The first, “AFRTS 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, “AFRTS Chunga’s Revenge” (RL 23-1 as well) contain the tracks *Tell Me You Love Me, Transylvanian Boogie, Chunga’s Revenge* and *Twenty Small Cigars*. On side two there are tracks by Steve Davis. The third album, “AFRTS 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.

## After Dinner Smoker

Album *Trance-Fusion* (2006)

FZ’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)

First line Sell us a president, agency man

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)  
Ain’t Got No Heart SEE **I Ain’t Got No Heart**

## The Air

Album *Uncle Meat* (1969)

First line The air escaping from your mouth

The song was recorded at Apostolic Studios, 1967–1968. The lyrics seem to be about a violent man on the run. Or something else.

The Air escaping from your mouth SEE **Air, The**

Airline Debris SEE **Cosmik Debris**

Albert in Paris (Unreleased and unspecified item, see Russo 2017, p. 328-329)

Alcohol + Razor Blades (An unspecified entry on FZ's MUST RECORD list)

Alice In Blunderland SEE **Chronicle**

## Alien Orifice

Albums *Frank Zappa Meets The Mothers Of Prevention* (1985) – *Make A Jazz Noise Here* (1991) – *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 at The Palladium, New York City, October 31, 1981 (early show), 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. On *Make A Jazz Noise Here* there are several solos and Scott Thunes' bass part is so interesting, that Bass Player magazine published it in April 2009 as Bryan Beller's transcription. According to Thunes, on 1988 tour FZ gave him total freedom, no directions whatsoever. So, he made *Alien Orifice* his own showcase of what a bassist could do in FZ's band. (Ulrich 2018, p. 333)

Aliento Canino SEE **Dog Breath**

## All Aboard For The Electric Banana

Unreleased and unspecified 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 T.T.G. Studios, June 4, 1966. Zappa used the melody with new lyrics 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 was done at the Finlandia Hall, Helsinki, August 23, 1973 (early show).

## All The Equipment In The World

There are a lot of references to assumed documentary recordings – like this one – in the ASCAP/BMI 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 FZ'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 following the song *Conehead*. This is not included in the original CD release of *Baby Snakes*.

Alla Marcia SEE **Sad Jane**

## Alley Cat

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

Album *The Lost Episodes* (1996)

First line You made bad to me

A home recording by FZ 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." (FZ in the liner notes of *The Lost Episodes*)

⚡ FZ considered first making *The Lost Episodes* a multi-disc set, but probably due to commercial reasons decided to settle to just one disc. Though the release date was after FZ's death, this album was without a question compiled by FZ. Only the cover and booklet were probably done without FZ's blessing. For some reasons the booklet of 1995 (52 pages) was reduced for the 2012 version (36 pages). There are some additions by Gail Zappa, but mostly deletions.

## Almost Chinese

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

Part of the *Lumpy Gravy* set.

Almost Grown SEE **Chronicle**

## Almost Up To Date

Album *Halloween 73* (2019)

FZ's spoken intro to *Dickie's Such An Asshole* at Auditorium Theater, October 31, 1973 (show one).

Alpha Therapeutic Cadenza (An entry in the ASCAP/BMI database 'Alpha Therapeutic Cadenza')  
Although you don't want me no more SEE **Valarie**

## The Amazing Mr. Bickford

A documentary film of clay animator Bruce Bickford and his artistic work. The movie contains a lot of background music mainly extracted from FZ's known orchestral compositions (*Naval Aviation In Art, Mo 'n Herb's Vacation, Dupree's Paradise, The Perfect Stranger*), but some enthusiasts have found also unreleased portions. The film was written, produced, directed and composed by FZ, who can be seen with Bickford in action as well. It was released by Honker Home Video on May 15, 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

Albums *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

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

## America Drinks

Album *Absolutely Free* (1967)

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

FZ 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, lyrics by Katharine Lee Bates, some new lyrics by Frank Zappa)

Albums *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/BMI database contains an entry of *America The Beautiful* credited to FZ. This could refer to the changed lyrics.

The music was composed by Samuel Augustus Ward in 1882, as *Materna*. The poem was written in 1893 by Katharine Lee Bates 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 FZ planned for 1988. It is still possible that the original material exists.

American Pageant – Nullis Pretii (bootleg)

Am-nerika SEE **Amnerika**

## Amnerika

Albums *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*. The misspelled "Phaze" comes – intentionally or not – from the artist Uri Balashov, and Zappa just adopted it.

## 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. According to Charles Ulrich, this track was edited from several concerts. (Ulrich 2018, p. 96) The new title is probably by Gail Zappa. Schott offers performance material for this arrangement.

## Amnerika (Vocal Version)

Album *Frank Zappa For President* (2016)

First line This is the new AM-NERIKA now!

This vocal version was recorded at UMRK, c. 1982-84 with just Napoleon Murphy Brock adding his voice on top of FZ'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 T.T.G. Studios, November 1966. Its working title was "Remember".

Amore De Mi Vida SEE **Love Of My Life**

## Ancient Armaments

Album *Halloween* (2003) – *Frank Zappa AAAFNRRAA Birthday Bundle* (2008)

FZ'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. It was also released as a digital download in the *Frank Zappa AAAFNRRAA Birthday Bundle* 2008.

🔗 The content of the *Halloween* DVD-Audio disc was compiled and mixed with four channels by FZ 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 (see **Radio Interview October 30, 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 Newscast SEE **Billy The Mountain**  
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 documented interpretation has been that *Andy* is about Western actor Andy Devine. According to Nigey Lennon, this song is FZ'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 on February 16, 1974 at Berkeley Community Theatre, Berkeley with working title *Something /Anything*. A couple of weeks later on March 5, 1974, at Convention Center, Dallas the title was *Is There Anything Good Inside Of You?* The released version was recorded at Caribou in December 1974 with overdubs at The Record Plant, January 8 and 9, 1975.

## Another Assembly Of Items

Album *Halloween 73* (2019)

FZ's spoken intro to next seven songs at Auditorium Theater, Chicago, October 31, 1973 (show one). Zappa introduces *Kung Fu* as "a new song called *Kung Fu*, which is highly abstract".

## Another M.O.I. Anti-Smut Loyalty Oath

Album *The Mothers 1970* (2020)

A documentary recording by FZ. This one was recorded at Florida State University, Tallahassee, October 9, 1970.

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

## Another New Event

Album *Halloween 73* (2019)

FZ's introduction to *Farther O'Blivion* at Auditorium Theater, Chicago, October 31, 1973 (show two).

Another Pickup (An entry in the ASCAP/BMI database)

## Another Variation Of The Formerly Secret

Album *The Frank Zappa AAAFNRAA 2011 Birthday Bundle* (2011)

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

## Another Waltz

Album *The Hot Rats Sessions* (2019)

This unedited master take (almost 28 minutes) was recorded at T.T.G. Studios July 30, 1969 during the Hot Rats sessions by Zappa, Sugarcane Harris, Don Preston, Roy Estrada and Jimmy Carl Black. FZ used parts of this mostly improvised track in *Little House I Used To Live In* in edited form. It is mostly Sugarcane Harris playing the solo.

⌘ The wonderful guide to the recordings of Frank Zappa, *The Big Note* by Charles Ulrich, covers the releases through June 2015 (*Dance To This*). It is natural, that *The Big Note* cannot offer information about the titles released after that (official releases 101 through 116). Mostly that information is just missing, but in some cases, especially with the *Hot Rats Sessions*, there are minor “mysteries” with working titles – like *Another Waltz* –, which were solved, when *The Hot Rats Sessions* was released.

## Another Weirdo Number

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

FZ's spoken introduction to *Lumpy Gravy* extract at Royce Hall, September 18, 1975.

## Another Whole Melodic Section

Album *Joe's Damage* (2004)

This music or “musical module” – entitled at that time simply *Interlude* by the tape traders – 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 in rehearsals 1972.

⌘ Scott Parker has been one of the key figures in the compiling process of this catalog, because he has opened the content of many 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.

## Ant Man Bee

A composition by DON VAN VLIET, credited incorrectly to Frank Zappa in the ASCAP/BMI database. There are a lot of other similar items in the database. It is possible that Zappa has wanted to register his own renditions, but usually there is not the original composer mentioned at all. It is not known, if the main guilty is FZ or the lazy and incompetent staff at ASCAP & BMI – or both.

Anthology (An entry in the ASCAP/BMI database)

## The Anthropology Of A Rock & Roll Band

FZ mentioned this unrealized documentary project in his interviews in 1993. Much of the material was probably released on *Playground Psychotics*. (Ulrich 2018, p. 651)

Anxiety Of Influence (tribute release)

## Any Chord Of Your Choice

Album *The Mothers 1971* (2022)

Spoken dialog recorded at Fillmore East, June 5, 1971 (late show).

## 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 20-26 with vocal overdubs in August 1980. For the early 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).

⌘ The famous Danish venue Falkoner Teatret in Copenhagen is nowadays called “Falkonersalen”. The historical name has been used in this book.

Any Vegetable SEE **Call Any Vegetable**

## Any Way The Wind Blows

Albums *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 T.T.G. Studios, March 9 & 11, 1966. On *MOFO* (2CD) there is a new mix by Zappa in 1978 (the ASCAP/BMI 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). *Any Way The Wind Blows* was published as a lead sheet in *Freak Out! Collection* (1968).

## Any Way The Wind Blows (Vocal OD)

Album *The MOFO Project/Object* (2006 4CD)

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

The basic track here is the same as on standard *Freak Out!* album, but the vocal track is just Ray Collins. *The MOFO Project/Object* (4CD) contains instrumental basic tracks of nine songs on the 11 on the original first disc of the LP. Only *Motherly Love* and *I'm Not Satisfied* are missing. (Ulrich 2018, p. 346) These versions do not have independent entries.

Anything SEE **Covers**

Anything Anytime Anywhere For No Reason At All SEE AAAFNRAA

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 and short blues harping, but 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 notes. Not a big harm done. The performance was recorded in Los Angeles, December 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. FZ 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) – *Zappa* (2020)

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. The version on *Zappa* is a live recording from Rehearsal Hall, Los Angeles, June 21, 1974. See also *Energy Frontier* for the early versions of this composition.

The Appleton Album (bootleg)

## Approximate

Album *Zappa In New York* (1978) – *You Can’t Do That On Stage Anymore, Vol. 2* (1988) – *Wazoo* (2007)

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. On *Wazoo* there is a long version with many solos, among then one for a contrabass sarrusophone (3:55-6:05) played by Earle Dumler. This version was recorded at Boston Music Hall, September 24, 1972. The version on *You Can’t Do That On Stage Anymore, Vol. 2* was recorded at Kulttuuritalo, Helsinki, September 22-23, 1974. This performance contains a long spoken section, which refers to some audience participation as well.

## Approximate – Bale

Album *Apostrophe (‘) 50<sup>th</sup> Anniversary Edition* (2024)

A live recording hand-picked by FZ from the concert at Festhalle Mustermesse, Basel, Switzerland October 1, 1974, early show. It was later mixed by Zappa at The Record Plant.

## April '88 Sampler

A promo release by FZ from 1988.

## Arabesque

Album *The Hot Rats Sessions* (2019)

This composition dates probably 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*. Interesting enough, there is a date under the title "11/21/1963". The composition was possibly recorded for the first time at Studio Z in 1964 as *Ned Has A Brainstorm* of the *I Was A Teen-age Malt Shop* project, but when Zappa returned to it in 1969, it was again called *Arabesque*. On *The Hot Rats Sessions* July 28, 1969, there are two tracks of it, the first consisting of interrupted starts and tries, while the second one ("Master take") in a complete and almost 7 minutes long backing track without the solo guitar part (the version with guitar see *Arabesque (Guitar OD Mix)*).

## Arabesque (Guitar OD Mix)

Album *The Hot Rats Sessions* (2019)

This version combines the basic track made during the Hot Rats sessions with guitar overdubs recorded at Sunset Sound Studios August 1969. The album contains also a version with just these guitar parts entitled *Arabesque (Guitar Tracks)*.

## 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. Charles Ulrich takes it for real: "FZ wrote a piece entitled 'Archie's Home', which The Mothers played circa 1967." (Ulrich 2018, p. 672)

Arduous Journey (Unreleased and 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 track was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. The whispering voice is recording engineer Gary Kellgren, while the dialog was done by Eric Clapton and his girlfriend Charlotte Martin. The fourth voice is Jimmy Carl Black, who announces his name and status in the band "Hi boys and girls, I'm Jimmy Carl Black and the Indian of the group."

## 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 (early show) 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)

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 dialog overdubs recorded at UMRK, c. 1982–1984. The text contains references to *Valley Girl* and *Dancin' Fool*.

## Arrogant Mop

The working title for the *Joe's Garage* album until the story was really developed. Also, the title of a bootleg.

## The Artisan Acetate

An acetate recording, manufactured by Artisan Sound Recorders in Hollywood in 1969, and sold in 2008, probably by FZ'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)

FZ'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/BMI database there is also variant "Ask Mr. Stupid".

Assault on New York – Toxic Shock Trilogy (bootleg)

Assholfs/Broken (An entry in the ASCAP/BMI database)

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

Astronomy Domine (bootleg)

At Loreley (bootleg)

At The Circus (semiofficial release)

## At The Gas Station

Albums *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

At The Olympic (bootleg)

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

Atomic Paganini SEE **Tink Walks Amok**

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

## Attack, Attack, Attack

Album *Civilization Phase 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 January 26, 1978. FZ asks audience members to dance on stage to *The Black Page #2*. One of the participants, who identifies himself as "Eric Dolphy", is in fact Ben Watson, later the author of *The Negative Dialectics Of Poodle Play*. (Ulrich 2018, p. 201)

The Aura Will Prevail (tribute release)

## Auspicious Occasion

Album *Carnegie Hall* (2011)

Dialog from the concert at Carnegie Hall, October 11, 1971.

Austin 26 Oct 1973 (bootleg)

## Australian Yellow Snow

Album *One Shot Deal* (2008)

First line No, no, don't eat it

This track was recorded at Hordern Pavilion, Sydney, June 25, 1973. It includes parts of *Don't Eat The Yellow Snow*, *Nanook Rubs It*, *St. Alfonzo's Pancake Breakfast* and the mar-juh-rene lecture (unreleased before this), but much of the original performance has been edited out (see Ulrich 2018, p. 370).

⌘ The album *One Shot Deal* was constructed originally by FZ, who put together two build reels comprising tracks 1-4 and 8-9. Gail Zappa and Joe Travers added in between two FZ's guitar solos. (Ulrich 2018, p. 368) The title comes obviously from *It Just Might Be A One-Shot Deal*, but might be by Gail Zappa.

Autographe 1982 (bootleg)

Autumn Love SEE **Gotta Fall In love**

## 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 number of digital bits used.

## Ave Maria

FZ 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). "Ave Maria!" is also the title of a bootleg.

## Aybe Sea

Albums *Burnt Weeny Sandwich* (1970) – *The Hot Rats Sessions* (2019)

IAN UNDERWOOD plays piano and harpsichord, FZ some acoustic guitar. The impressionistic ending is part of the "Piano Music (Section 3)" segment that was recorded at T.T.G. Studios July 18, 1969 during the Hot Rats sessions. If this part is really composed by FZ or if it is an improvisation by Ian Underwood, is still unclear. On stylistic grounds I would bet on Underwood.

*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)

## Aynsley Dunbar, Ladies & Gentlemen

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

AYNSLEY DUNBAR and the band recorded at Whitney Studios, August 1970.



## Babbette

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

First line Don't tell me no, Babbette

This 1950's style ballad is from the beginning of 1970's and intended for *200 Motels*. 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 FZ's tour stories. *Babbette* is also part of the unrealized set *The Red Throbbler*, in which Babbette is the sniffer dog of a customs officer. (Trocchi 1991, p. 54) The title is sometimes spelled *Babette*.

Babette SEE **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

Albums *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 (SMPTE). 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”. According to Charles Ulrich, in concerts SMPTE stood for “Suck My Peepee Towards The End”. (Ulrich 2018, p. 201)

According to FZ, the “sexy” pose on cover of *Baby Snakes* album is 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 Sound-track* 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 (“a Bald Headed John Smothers story”, as Ike Willis has recalled) was written and recorded during a soundcheck at Alte Oper, Frankfurt, June 11-12, 1982 with later vocal overdubs. When Matt Groening interviewed FZ for *Zappa!*, he recalled: “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 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 (An entry in the ASCAP/BMI database)

Backstage Jacksonville, Fla (An entry in the ASCAP/BMI database)

## Bacon Fat

(Devora Brown & Andre Williams, new lyrics by Frank Zappa)

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

First line While I was down in Tennessee (original version) – While I was down in W.D.C. Certain folks were not glad to see me (Frank Zappa)

This song, originally released by André 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. In the original lyrics “Bacon Fat” is a name for a new dance. Also, the song title *Diddle Diddle Womp Womp* has been used.

## Bad Acting

Album *Playground Psychotics* (1992)

Documentary talking from the film *The True Story Of Frank Zappa’s 200 Motels* (1989). It was recorded like most of the 12 last tracks on *Playground Psychotics* at Pinewood Studios between January 28 and February 5, 1971.

## Baked-Bean Boogie

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

FZ’s guitar solo in *Uncle Meat/King Kong* July 8, 1969 in Boston. The title refers to the local dish “Boston baked beans”.

Baker’s Dozen (tribute release)

Ballen von Zirkon SEE **Divan Ends Here**

## Bamboozled By Love

Album *Tinsel Town Rebellion* (1981) – *Chicago '78* (2016)

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, as heard on *Chicago '78*, recorded at Uptown Theatre, Chicago, September 29, 1978 (late show). The released version was recorded at Hammersmith Odeon, February 19, 1979. FZ read the lyrics during a performance of *City Of Tiny Lites* already in fall 1976.

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

## Band Introduction At The Fillmore West

Album *Mystery Disc 1* (1991/1998)

Band presentation recorded on June 24 or 25, 1966, while The Mothers of Invention was the warm-up band for LENNY BRUCE.

⌘ In his introduction, Ray Collins identifies Jimmy Carl Black as a Cherokee. In fact, Black was Cheyenne and Caddo on his father's side and Scottish, Chicksaw, Choctaw, and Cherokee on his mother's side. (Ulrich 2018, p. 363)

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 Jam

Album *Funky Nothingness* (2023)

This jam was recorded in the Zappa Basement in a 4-channel quadrophonic March 1, 1970.

## Basement Music #1

Album *The Lost Episodes* (1996)

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

Albums *QuAUDIOPHILLIAc* (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 *QuAUDIOPHILLIAc* was recorded at Zappa basement, c. 1977–1978 and mixed at Village Recorders, LA, April 30, 1978 by FZ and Joe Chiccarelli. According to Charles Ulrich, *Basement Music #2* was evolved into *Heavenly Bank Account*. (Ulrich 2018, p. 424)

⌘ *QuAUDIOPHILLIAc* was a DVD-A release, which contained four-channel mixes by FZ, mostly done in April–May 1978 with engineer Joe Chiccarelli. The album was assembled by Dweezil Zappa, who also wrote the liner

notes. The release contains three audio versions: DVD-Audio surround, DTS digital surround and stereo. It is possible, that FZ was planning to use these mixes for a film project, as they utilize four-channel format. (Ulrich 2018, p. 420) Though many sources use the title “Quaudiophiliac”, on the release it is written *QuAUDIOPHILLAc* to emphasize the play on words.

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. See also *Bass/Drs*

## Bass/Drs

When *Mystery Disc* was released on CD, a copy of a tape box label was depicted behind the transparent CD tray, listing tracks for a “Mystery Disc Build Sides”. There are three titles, *Wiki-Wiki*, *Buns Trim* and *Bass/Drs*, which have not been recognized yet. *Bass/Drs* is only 42 seconds long track.

## 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 in *Cosmik Debris* at Palais des Sports, Paris, September 26, 1974. Napoleon Murphy Brock and George Duke are chatting on top of a simple blues accompaniment. Not really a FZ composition, but maybe near enough.

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-Sedl-meyer Sporthalle, Munich. On the background there is a three-chord guitar loop done by FZ (Greenaway 2010, p. 98). Over two minutes have been edited out and the applause heard in the end is not authentic. (Ulrich 2018, p. 531)

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

Albums *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 commentators believe 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. 1984. On *You Can't Do That On Stage Anymore, Vol. 1* 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.

## Beat It With Your Fist

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

FZ'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 FZ's remarks of him playing "too busy". (Barrow 2016, p. 113)

⌘ FZ released his first guitar solo albums originally as three individual albums entitled *Shut Up 'N Play Yer Guitar*, *Shut Up 'N Play Yer Guitar Some More* and *Return Of The Son of Shut Up 'N Play Yer Guitar*. All three were re-leased at the same time in May 1981 by mail order only. They were re-issued as a boxed set of three LPs in 1982, as a double CD in 1986, a triple CD in 1995, and again a double CD in 2012. All CD versions contain the same tracks in the same order. The original LPs are sped up about a quarter-tone relative to the CDs. Thirteen of the solos were transcribed by Steve Vai and published in *The Frank Zappa Guitar Book* (1983). (Ulrich 2018, p. 474)

In this book all references to *Shut Up 'N Play Yer Guitar*, *Shut Up 'N Play Yer Guitar Some More* and *Return Of The Son of Shut Up 'N Play Yer Guitar* have been done to the CD version, which combines three albums under the title of the first album.

Beat The Boots [I] (semiofficial release)

Beat The Boots II (semiofficial release)

Beat The Boots III (semiofficial release)

## Beat The Boots

FZ 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. FZ's idea was to release and sell his "legal bootlegs" just as the originals without enhancing the quality in any way. 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 of Gail Zappa. FZ 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 FZ 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." (Simms 1990)

## Beat The Reaper

Album *Civilization Phaze III* (1994)

FZ describes this Synclavier composition recorded at UMRK, 1989 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 'YOUTHENIN' trends, including meditation, bizarre diets, pill and algae consumption, violent aerobics, 'The Easy Glider', stair-steppers, etc." It is unclear, if an arrangement for chamber orchestra was ever performed in *The Yellow Shark* concerts, and possibly the only performances were with La La La Human Steps dancing to a six-channel mix of the Synclavier version known from *Civilization Phaze III* (possibly as an edited version though). According to Charles Ulrich, this composition was finished and mixed to tape by mid-1989 with a working title *The Rain Tape*. (Ulrich 2018, p. 101)

The Beatles Medley SEE **Texas Medley**

## Beautiful Suite

Unofficial name to a suite of six songs on side two of *You Are What You Is*. These songs were *Society Pages* – *I'm A Beautiful Guy* – *Beauty Knows No Pain* – *Charlie's Enormous Mouth* – *Any Downers?* – *Conehead*.

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 at UMRK, July 20-28 September with overdubs in August 1980. The creating of the song started already in December 26, 1975 at Paramount Theater, Oakland, where FZ's band played the riff 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. Schott offers performance material for this arrangement by Ali N. Askin.

⌘ The performances on *The Yellow Shark* album are all composites of best performances from different concerts melded together by FZ. "And when you listen to the CD, it's quite amazing we 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 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. This performance contains also the well-known FZ phrase "Jazz is not dead; it just smells funny." According to FZ, the melody of *Be-Bop Tango* was originally written as a trumpet solo for Malcolm McNab. "It took him three months of constant practice before he could play it." As McNab recalls, "Frank put a black page entitled 'The Malcolm McNab' in front of me and said, 'Can you play this?' (...) I started to play some of it when I realized that it all had to fit into a relentless tango rhythm." (Ulrich 2018, p. 445)

Been a-rollin' in the bed SEE **Magic Fingers**

## Been To Kansas City In A Minor

Album *Imaginary Diseases* (2006)

A band blues improvisation with a lot of solos at Cowtown Ballroom, Kansas City, December 2, 1972 (late show). This music is also known among the tape-traders as “KC Blues”. Over two minutes, including the first of FZ’s two guitar solos, have been edited off the beginning. (Ulrich 2018, p. 217)

☞ The album *Imaginary Diseases* was compiled by Joe Travers and Spence Chrislu, but the material they used in the end was already picked and mixed by FZ. He was planning an anniversary four-LP set, which would have contained material from four periods and bands (original, Flo & Eddie, Petit Wazoo and spring 1974). *Imaginary Diseases* would have been the third album, though not necessary with the same title. Another album from this same material was *Little Dots* (2016). (Ulrich 2018, p. 215)

## Beer Shampoo

Album *Playground Psychotics* (1992)

Documentary tour chatting recording from October or November 1970’s.

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

## Beloit Sword Trick

Album *The Mothers 1970* (2020)

FZ introduces a sword trick, while George Duke plays some background chords. This was recorded at Beloit College Fieldhouse, Beloit, October 24, 1970.

## The Beltway Bandits

Albums *Jazz From Hell* (1986) – *Greggery Peccary & Other Persuasions* (2003)

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. Schott offers performance material for an arrangement by Ali N. Askin for a small orchestra, premiered 2000 by Ensemble Modern and released on their album *Greggery Peccary & Other Persuasions*. Also, the Asko Ensemble has performed this version.

## 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 lyrics. 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 regardless the fact that we do not know, if there is any music to the lyrics as well.

Bennett Gets Down (Unreleased and unspecified item, see Russo 2017, p. 328-329)

Bent, reamed and wasted! SEE **200 Motels Finale (Unedited ending)**

Berglers Balz (bootleg)

## The Berkeley Concert

This double album, recorded by Lenny Bruce December 12, 1965, was assembled and co-produced by FZ. The album was released in February 1, 1969 on Bizarre Records (Reprise 2XS 6329). The title *The Berkeley Tapes* has been used as well.

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 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**

## Biff Debris & Jeff

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Oh, wow, what a night

Scene 90 of the original score for *200 Motels* offering an early version saved on "dialog protection reels". "Biff Debris" is one of the names Don Preston uses.

## The Big Ball

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

Big Klown Dancer (An entry in the ASCAP/BMI database)

## 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 T.T.G. Studios, Los Angeles, March 6, 1967. Unofficially the song was called *Dilemma*.

Big Legs SEE **The Gumbo Variations**

Big Mother Is Watching You (bootleg)

Big Note, The SEE **Civilization Phaze III (Working version)**

Big Oil In America (An entry in the ASCAP/BMI 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

Albums *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 in 1967 at Mayfair with Dick Barber (voices and noise) and FZ (kazoo, celesta and percussion), with ending voice by Ed Seeman (according to Scott Parker it is Jimmy Carl Black). 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

Albums *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, FZ, 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 dead in Dallas.

## Big Swifty

Album *Waka/Jawaka* (1972)

FZ 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 Greggery 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*. FZ has explained, that *Big Swifty* “presents a theme in rapidly alternating time signatures, a few solos, and an out-chorus done up in a sort of Prom Night orchestration which suspends the opening rhythmic structure over a straight 4/4 accompaniment. The restatement of the theme is actually derived from a guitar solo on the album that Sal Marquez took down on paper. (...) After he’d written it out, we proceeded to over-dub three trumpets on it, and, presto! An organized conclusion for ‘Big Swifty’.” (Ulrich 2018, p. 573) Schott offers performance material for an arrangement for brass quintet and drum set by Jon Nelson (1993 for Meridian Arts Ensemble).

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/BMI database.

## Billy The Mountain

Introduction – Phase I: The Royalties Arrive – Phase II: And Newscast – The Legendary Low Budget Hero – The Flies – Studebacher Hoch – The Conclusion

Albums *Just Another Band From L.A.* (1972) – *Playground Psychotics* (1992) – *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 partly 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 at Pauley Pavilion in Los Angeles, August 7, 1971. On *Carnegie Hall* there is a big solo segment (Don Preston, Ian Underwood, Aynsley Dunbar and FZ), which has been entitled *Billy The Mountain – The Carnegie solos*. With its duration of 44 minutes this version is a long, but not the longest known and performed version. In Rotterdam on November 27, 1971, the performance lasted 52 minutes. It is very hard to tell, which version would have been the ultimate one for FZ himself, since the released standard version is just a little over 24 minutes and the lyrics in concerts were in constant change. Charles Ulrich has analyzed the different versions comprehensively. (Ulrich 2018, p. 258-262) On *Playground Psychotics* there is a version recorded at the Fillmore East on June 5 or 6, 1971. This version does not contain the quotation from *Suite: Judy Blue Eyes*, but it includes several sections edited out of the version on *Just Another Band From L.A.*



The original body of *Billy The Mountain* was augmented with “Suite: Judy Blue Eyes” section in August and the “Tibetan Memory Trick” section in October 1971. There was also a section called “Winnipeg Rangers”, but according to Nigey Lennon, it was never performed in concerts or recorded, mostly “being sung in airports during the tour.” (Ulrich 2018, p. 80) The seven sections are from the unreleased double album version, the released version is not divided into entitled sections. Especially “Studebacher Hoch” was much longer (9 minutes) in the unreleased version. 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/BMI database mentions a part entitled *Night Of The Freak Mountain*.

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

## Binder Logo

The ASCAP/BMI 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 they are all in fact works by Dweezil Zappa and Scott Thunes, who worked with Dweezil in the beginning of his career. Other “Thunes-Zappa” titles in the ASCAP/BMI 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 Misterioso 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 remember 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

Albums *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set, dialog and music, which includes a fragment of the original recording of *Hurricane* by Ed Sagarlaki (released 1964).

## Bitch, Bitch, Bitch

Album *One Size Fits All 50<sup>th</sup> Anniversary* (2025)

First line So funky J. J. Kansas, So funky Kansas Kansas – You’re a pearl of a girl

This rehearsal recording was made at The Mothers Of Invention rehearsal hall, Los Angeles, 1974. The main vocalist is Robert “Frog” Camarena. In December, 1974 the song was transformed into *San Ber’dino*.

## The Bizarre World Of Frank Zappa

Title of the Hologram Tour 2019, during which the former FZ bandmates Ray White, Mike Keneally, Scott Thunes, Robert Martin, Ed Mann and Joe Travers performed bunch of FZ classics with Ahmet and Diva Zappa fooling around – but not Dweezil or Moon Zappa. The FZ part was constructed from the film material shot in 1974 at FZ's home with only the camera operators in the room. The only unreleased compositions were *Number 2* and *Van Moldred* in the beginning of set 2.

## Black Beauty

Album *Mystery Disc 2* (1992/1998)

FZ's guitar solo in *King Kong* February 7-8, 1969 at Thee Image, Miami. A different edit of this performance was released on *YCDTHOSA 5* entitled *Underground Freak-Out Music*.

## Black Napkins

Albums *Zoot Allures* (1976) – *Frank Zappa Plays The Music Of Frank Zappa* (1996) – *Joe's Camouflage* (2014)

*Black Napkins* is one of the three FZ's signature compositions (the other two are *Zoot Allures* and *Watermelon In Easter Hay*). The released standard 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. At that time the composition was nameless. On *Joe's Camouflage* there is an even earlier version, recorded in August 25, 1975 at Sunset Boulevard studios. This version includes a viola solo by Ilene "Novi" Novog. The song was entitled on November 27, 1975, "when we were having this horrible Thanksgiving dinner Milwaukee. Sliced turkey roll with fucking preservatives just gleaming off of it, and this beat-up cranberry material. The final stroke to this ridiculous dinner was the black napkins, sitting next to the dishes." (Ulrich 2018, p. 705)

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 concerts, 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?"

⌘ 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'."

⌘ 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 Napkins Instructions

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

FZ's spoken introduction to *Black Napkins* at Royce Hall, September 18, 1975.

## Black Page #1

Albums *Zappa In New York* (1978) – *Läther* (1996) – *Beat The Boots III* (2009)

The first 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." (Interviewed by Andrew Greenaway, September 29, 1992). The version on *Läther* omits the drum solo. Bootleg *The Lone Ranger* contains the composition under title *Last And Least*. In the ASCAP/BMI database it is also with a misspelled title "Back Page #1".

## The Black Page #1 (Piano Version)

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019) – *Zappa* (2020)

This piano arrangement was made and played by Ruth Komanoff Underwood in her living room in November 2017. FZ did not have anything to do with this arrangement, but I have given it an entry because of its official releases.

## Black Page #2

Album *Zappa In New York* (1978) – *You Can't Do That On Stage Anymore, Vol. 5* (1992)

This composition was recorded at The Palladium, December 28, 1976 as was *Black Page #1*. FZ explained: "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'." The version on *You Can't Do That On Stage Anymore, Vol. 5* was recorded at Olympiahalle, Munich, June 26, 1982. FZ plays an exceptionally long guitar solo.

## The Black Page #2 (Piano Version)

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

This piano arrangement was recorded by Tommy Mars at Village Recorders, May 1, 1978. The reason for this arrangement is not known.

## Black Page (1984)

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

A concert rendition from Queen Elizabeth Theatre, Vancouver, December 18, 1984 with a guitar solo from The Pier, NYC, August 26, 1984. The reason for the special title might be the quite surprising quick march tempo of the beginning section before the solo.

## 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 title phrase "Black Page" refers to a piece of music so hard and filled with notes that it appears black. (Ulrich 2018, p. 700) A Synclavier version of this solo was played during *The Yellow Shark* concerts in 1992, but that version has remained unreleased.

## The Black Page (New Age Version)

Album *Make A Jazz Noise Here* (1991) – *Zappa '88* (2021)

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. The version on *Zappa '88* was recorded at Nassau Coliseum, Uniondale, March 25, 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 FZ's music to be used in new compositions (Extraordinary Teamwork). In this case it is a Gene Simmons composition, which contains FZ'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 emerged.

Black Water (tribute release)

## The Blackouts

Album *The Lost Episodes* (1996)

Documentary dialog from c. 1958–1959, when FZ 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.

## Bleh

Band improvisation and vomiting during the *We're Only In It For The Money* sessions at Mayfair, NYC, September 6, 1967. Very little of this was used in the end.

## Blessed Relief

Albums *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, lyrics 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 FZ'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."

## Blind Mice Blues

Album *One Size Fits All 50<sup>th</sup> Anniversary* (2025)

First line Poor fellas, poor fellas, they should've never messed with that broad in the first place

This blues song contains references to the old English nursery rhyme *Three Blind Mice*, possibly set to a tune by Thomas Ravenscroft in 1609. The song was recorded at Sportpalais Ahoy, Rotterdam, September 28, 1974.

## Blood On The Canvas

(Composed by Frank Zappa, lyrics by Eric Bogosian)

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

*Blood On The Canvas* is a complicated case. FZ realized this project with performance artist Eric Bogosian and a cassette was made by Museum of Contemporary Art (MOCA) in Los Angeles in 1987. 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). FZ did not later admit that *Blood On The Canvas* even existed. According to Bogosian the cassette was never released, since FZ 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 FZ'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/BMI database gives credits to Zappa for the whole work.

The music by FZ is mostly 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 in the ASCAP/BMI database is 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 FZ 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 (1969 in the U.S.A.). 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 (born 1932, not the Australian guitarist born in 1941). The original title for this song, which appeared in the fall 1980 tour program, was *Your Ethos*. According to Steve Vai, *The Blue Light* was one of those songs, that were created from a scratch idea by FZ. (Ulrich 2018, p. 518)

Blue Whale (tribute release)

Blues (An entry in the ASCAP/BMI database)

## 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 FZ 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 Gets Drunk SEE **Bob In Dacron**

## 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*. *Bob In Dacron* and *Sad Jane* are connected thematically together. In the program for the LSO concert the music of these compositions was divided in six scenes: I. Bob's Clothes – II. What Bob's Body Really Looks Like – III. Bob Gets Drunk – IV. Bob Meets Jane – V. Jane's Clothes – VI. What Jane's Body Really Looks Like. Schott offers performance material for orchestra score.

⌘ All of the orchestral compositions released on *The London Symphony Orchestra, Vol. I & II* had their premiere on January 11, 1983, the day before the first recording session. The LSO performed the pieces in concert at the Barbican Hall, London. This concert was not organized just for fun, it was a necessity by union regulations. No rehearsals without a concert. In fact, it was not the LSO that FZ was after in the first place. He negotiated with nine orchestras before LSO, always with the same result: too expensive to the composer. (Ulrich 2018, p. 279-282)

Bob Meets Jane SEE **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). The listeners have had very mixed feelings as well. 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 “sexist” lyrics). He also reminded the audience about his attitude: there are dumb people on both sides, and in the end, he 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 Ryko releases, or *Bobby Brown (Goes Down)*.

⌘ The album *Sheik Yerbouti* was recorded in concerts 1977–1978, mostly at Odeon Hammersmith in London, with lots of overdubbing in studios. FZ wanted to combine the drive from a live performance and then “bring that back to the studio and do your vocals under studio conditions or add any sweeteners or electronic effects and you've made a hybrid kind of an album where the drive there but the sound quality is better.” (Ulrich 2018, p. 454) *Sheik Yerbouti* was the first actual release from Zappa Records. The title, a play of words “shake your booty” (a reference to KC & Sunshine Band's 1976 hit *Shake Shake Shake (Shake Your Booty)*), is echoed on the cover photo with FZ dressed as a sheik. Original working title for the album was *Martian Love Secrets*.

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

Bob's Clothes SEE **Bob In Dacron**

## Bognor Regis

Album *The Hot Rats Sessions* (2019)

Zappa planned to release this instrumental as the B side of *Sharleena* in 1970, but did not do it in the end. The recording was made during the *Hot Rats* sessions at T.T.G. Studios, July 29, 1969. Zappa made another mix at Record Plant in 1970, and both over 8-minute-long versions with solos by Sugarcane Harris and Zappa are on *The Hot Rats Sessions*. A MGM acetate disc with misspelling title “Bongor Regis” is known (Jakob 2013, p 467).

Jeff Dexter has described, how Zappa let Dexter listen to the song and then asked for his 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). Bognor Regis is in real world a town in West Sussex, UK.

## Bogus Pomp

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

FZ 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*). The score includes optional parts for three boy sopranos and eight singers. These parts were not used in either recording. *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 was done by David Ocker. Schott offers performance material for an arrangement for SATB chorus, three boy sopranos and orchestra by David Ocker (1983). According to Charles Ulrich, during the two shows at the Royal Festival Hall in London, October 25, 1968, thirteen members of the BBC Symphony Orchestra performed *Music For The Queen’s Circus*, while The Mothers went through an improvised play. (Ulrich 2018, p. 12 & 383) According to NEIL SLAVEN, this was FZ’s working title for the music *This Town Is A Sealed Tuna Sandwich* (Slaven 1997, p. 110)

## Bogus Pomp Explained

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

FZ’s spoken introduction to *Bogus Pomp* at Royce Hall, September 18, 1975.

## A Bolero In G

Album Officially unreleased

An early version of *Chunga’s Revenge*, which FZ introduced at San Diego Sports Arena, February 2, 1970: “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 Intro

Album *The Roxy Performances* (2018)

Spoken intro to *Penguin In Bondage* at Roxy, December 10, 1973.

Bong Crushin Lo (An entry in the ASCAP/BMI database)

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 FZ singing *God Bless America*.

Bongor Regis SEE **Bognor Regis**

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

## Boogie

Audience recording title for a long improvisation by Lowell George and FZ at Rockpile, Toronto, May 24, 1969 (early show). FZ 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 FZ 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." If the audio sources are reliable *Boogie For Berkeley* is not the same music as *Another Whole Melodic Section*.

Boot The Beats (bootleg)

Boppa dooayydoo SEE **No, No, No**

## Bored Out 90 Over

Albums *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

Born To Suck SEE **The Mammy Anthem**



## Bossa Nova Pervertamento

Album *Mystery Disc 1* (1991/1998)

A Studio Z jam March 25, 1963 with FZ'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* there is a much longer version of it 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. Dick Barber won't let Howard Kaylan to order breakfast, because he is again late. Kaylan comperes him to Ronald Reagan. The ASCAP/BMI database offers a misspelled title "Botylism On The Hoot".

## Bow Tie Daddy

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

First line Bow tie Daddy, doncha blow your top

Basic track was recorded probably at Mayfair Studios, July-October 1967 with later overdubs. FZ is singing through a plastic coffee cup to create the "megaphone" sound. The lyrics continue the theme of *Mom & Dad*: "Another song about those same people who didn't care when their child was killed by the police, because they were embarrassed that the child should have anything to do with a hippie." (Ulrich 2018, p. 603) The authentic telephone conversation in the beginning was indexed as an individual song entitled *Telephone Conversation* in the CD version of the album.

## Bowling On Charen

Album *Trance-Fusion* (2006)

FZ's guitar solo in *Wild Love* October 28, 1978 at The Palladium (early show), also known as *The Squirm* (e.g., on bootleg *Tiny Nightmares*). The original solo is much longer, totally 74 measures have been edited out. (Ulrich 2018, p. 528) 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

Single *Boy Wonder, I Love you / Orange Colored Sky* (MGM Records K13632, November 14, 1966)

First line Boy Wonder, I love you

FZ 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 T.T.G. Studios, June 9, 1966. According to Ward, the lyrics are a collage created by FZ from fan mail that had been sent to Burt Ward, when he was acting the role of Robin (Jakob 2013, p. 247).

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

The Brain (bootleg)

Breakfast (An entry in the ASCAP/BMI database)

## Breaktime

(Frank Zappa & Ronnie Williams & Paul Buff)

Single *Breaktime* (Emmy Records E-1008, June 1961)

*Breaktime* is possibly the earliest release of a FZ's composition. It was recorded in May 1961, performed by The Masters alias Paul Buff on piano, Ronnie Williams on bass and drums and FZ 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!

FZ's bitter comments on women's liberation movement merged in the story of Thing-Fish. The track was recorded at UMRK, c. 1982-84 with Jay Anderson's string bass and Chad Wackerman's drums accompanying the dialog.

## Brixton Still Life

Album *Playground Psychotics* (1992)

FZ's guitar solo in *A Pound For A Brown (On The Bus)* at Rainbow Theatre, London, December 10, 1971.

Broadway The Hard Way (official release)

The Broccoli Shower (bootleg)

Broken Eagle (An entry in the ASCAP/BMI 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 transvestite 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. The first public performance – a world premiere – was at Falkoner Teatret, Copenhagen, January 13, 1977. Unfortunately, Zappa did not introduce the new one at all, possibly because of the Danish audience. 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?

FZ wrote this modern spiritual obviously just for the needs of *Thing-Fish*. The song was recorded at UMRK, c.

1982-84. Only Synclavier and drums are accompanying the singers. In 1993 FZ recalled: "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)

x

x

x

x

# Brown Shoes Don't Make It

Albums *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

FZ 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 libretto 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 tickles 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 T.T.G. Studios, November 1966. There is a quotation of *Little Deuce Coupe* by Brian Wilson & Roger Christian.

According to Charles Ulrich, FZ's band recorded a song entitled "Brown Shoes Don't Make It" already on March 12, 1966. This Musicians Union session sheet is confusing, since the song – at least the lyrics – we know was not written until April 1966 in Hawaii. Ulrich believes, that there really exist two Zappa songs called *Brown Shoes Don't Make It* (Ulrich 2018, p. 9). The other explanation is that Zappa had the title ready in March, but he "cranked off" the lyrics in April. At least we do not have any material proof of the "other" "Brown Shoes".

¶ The question about pedophilia in FZ's lyrics has been raised by Kelly Fisher Lowe: "The reading of this song is complicated by FZ'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 FZ'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. The atmosphere for discussion in 1960's and in the beginning of 2000's was also 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 only 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.

## Brown Shoes Shuffle

Album *Whisky A Go Go*, 1968 (2024)

The concert at Whisky à Go Go, Los Angeles, July 25, 1968 ended with this long (11:26) improvised section with solos on themes from *Brown Shoes Don't Make It*. FZ: "Gee, boys and girls, it sure has been swell having you over here to our teen-age recording session. And we hope you come back to the next one—if we can ever raise the money to have another one. Gee whiz, it has been delightful. We'll see ya, good night!"

## 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)

x

## 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 FZ. FZ's sprechstimme is accompanied by some band improvisation, not by the composed music as in 1982. Several lines of this early version were deleted later.

## Buffalo Voice

Albums *Civilization Phaze III* (1994) – *Feeding The Monkies 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 Monkies At Ma Maison* there is almost 6 minutes 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. Beginning of this version can be heard in the original score of *Outrage At Valdez*.

☞ Speaking about lectures, FZ 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) – *Zappa/Erie* (2022)

An improvisation for flute, percussion and keyboards, realized according to FZ'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 version on *Zappa/Erie* was recorded at Gannon Auditorium, Erie, November 12, 1974.

The Bun Hill Shuffle SEE **Little Dots**

## A Bunch Of Adventures

Album *Playground Psychotics* (1992)

Documentary dialog from the film *The True Story Of Frank Zappa's 200 Motels* (1989). FZ talks about finding someone to replace Jeff Simmons.

## A Bunch Of Stuff

Album *Meat Light* (2017)

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

## Buns Trim

When *Mystery Disc* was released on CD, a copy of a tape box label was depicted behind the transparent CD tray, listing tracks for a "Mystery Disc Build Sides". There are three titles, *Wiki-Wiki*, *Buns Trim* and *Bass/Drs*, which have not been recognized yet. *Buns Trim* is just 41 seconds long. It is possible, that this refers to a trimmed down version *Cops & Buns* on *The Lost Episodes*. But all this is just speculation, if that tape box won't be found and listened to.

Burning Hoop Trick SEE **Sanzini Brothers**  
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 FZ's own archives (1958–1969), home movies, several The Mothers Of Invention concert performances, G.T.O.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

Album *Whisky A Go Go, 1968* (2024)

First line Here I come, I hear there's been some trouble – I'm gonna bust his head

This song was listed on FZ's list "MUST RECORD" and it even started the unreleased concert May 15, 1970 with Zubin Mehta. The released version was recorded at Whisky à Go Go, Los Angeles, July 25, 1968. Kim Fowley is the guest singer.

## But Who Was Fulcanelli?

Albums *The Guitar World According To Frank Zappa* (1987) – *Guitar* (1988)

FZ's guitar solo in *Drowning Witch* May 21, 1982 (Sporthalle, Cologne). On *The Guitar World According To Frank Zappa* this solo is a little bit longer (but still incomplete) than on *Guitar* and is entitled *A Solo From Cologne*. The titles on *Guitar* were obviously invented just for the release, and as one can guess, they are mostly imaginary titles for abstract solo improvisations without any further intentions. "Fulcanelli", however, is a real person, whose identity is still unclear. A French alchemist and esoteric author used this name in 1920's. He published two books (*Le Mystère des Cathédrales*, written in 1922 and published 1926 in Paris, *Les Demeures Philosophales*, published in Paris in 1929). What is more interesting, David Ocker has claimed, that FZ "once identified Fulcanelli as the historical person he would most like to meet" (Ulrich 2018, p. 190).

⌘ *The Guitar World According To Frank Zappa* was originally available on cassette only through *Guitar World* magazine and Barfko-Swill mail order, and was reissued for the first time on 180g clear audiophile vinyl on Record Store Day, April 19, 2019. The album was mastered by Chris Bellman at Bernie Grundman Mastering.

But your Mommy SEE **Lonely Little Girl**

## Butter Or Cannons

Album *Trance-Fusion* (2006)

FZ's guitar solo in *Let's Move To Cleveland* August 25, 1984 at The Pier, New York City. FZ edited two first minutes of his solo out of the released track. (Ulrich 2018, p. 429)

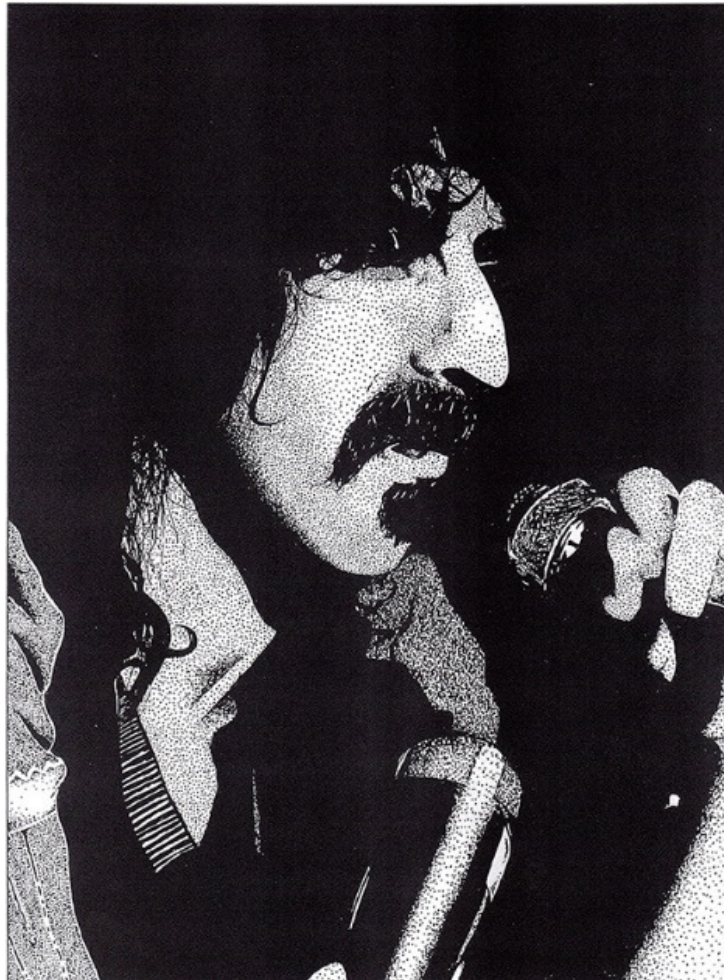
BW Picture Disc Scandinavia (bootleg)

## 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. According to FZ, "In every band there is some member of the band who gets the opportunity to entertain more girls than the other members of the band. It is like winning a contest. If we carry this concept to a ridiculous extreme, this person could be awarded the title of 'Bwana Dik'. The song deals with the fact that each in his own way, each member of the group, secretly believes that he is 'Bwana Dik'. And the song attempts to show how foolish this concept is." (Zappa 1989, p. 124) 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) – *Mothermania* (1969)

First line Call any vegetable, call it by name

FZ 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 T.T.G. Studios, November 1966. The ASCAP/BMI database offers a variant title *Any Vegetable*. FZ'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) On *Mothermania* there is an edit, which contains the whole *Call Any Vegetable*, a few measures from the beginning of *Invocation And Ritual Dancing Of The Young Pumpkin* and the whole *Soft-Cell Conclusion*.

Call Me (An entry on FZ'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 first released version was recorded at Whitney Studios, Glendale, already April 4, 1973. The song has been released on several later albums, but the versions are quite similar. In 1984 FZ said, that *Camarillo Brillo* "is about those kinds of girls with that ugly hair that goes whizzing out the side of their head that always want to tell you they're a witch." (Ulrich 2018, p. 387)

"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) – *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

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). The version on *200 Motels 50<sup>th</sup> Anniversary Edition* contains no vocal parts.

Canada 1973 (bootleg)

## Canadian Customs

Album *Guitar* (1988)

FZ'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.

## Canadian Customs Routine

Album *Vancouver Workout* (2016)

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.

## Canard Du Jour

(Frank Zappa & Jean-Luc Ponty)

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

This is the only known recording of FZ 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. FZ explains: “In fact we just had a jam session all night, I guess about a month ago. Jean-Luc Ponty happened to be in town (...) It sounded like chamber music. It sounded like it was all written out, except that we just did it in one take, straight through. It was real good.” (Ulrich 2018, p. 480-481)

## 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)

FZ's guitar solo in London, February 1979, with overdubs at Village Recorders, c. May 1979. The solo is probably played in *Easy Meat* or *A Pound For A Brown*. It is possible, that the backing comes from another performance than the solo. (Ulrich 2018, p. 477)

x  
x  
x  
x



## 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 Humphrey. The released version was recorded at Caribou Ranch, Nederland, December 1974 with overdubs at The Record Plant, January 9, 1975. FZ plays a solo with an Acoustic fretless guitar. According to FZ in 1974, *Can't Afford No Shoes* is a song about the depression. "And I don't mean the last one." (Ulrich 2018, p. 376)

## Can't Stand Up

(Frank Zappa & Paul Buff)

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

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

Capitol Theatre, Passaic, NJ, October 13th 1978 (Unofficial release)

## Captain Beefheart vs. The Grunt People

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

## A Cardboard Box

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line A cardboard box, a series of cardboard boxes with a nun suit painted all over them

This part of the sequence *The Pleated Gazelle* was recorded at Whitney Studios.

Caress Me (bootleg)

Carly's Enormous Mouths SEE **Charlie's Enormous Mouth**

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 (late show). The lyrics are based on a true story that happened to the record engineer Mark Pinsky in Denver. (Ulrich 2018, p. 664) 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.” (Parker 2012, p. 321)

Caron (An entry in the ASCAP/BMI database)  
Carousel (bootleg)

## Carved In The Rock

Album *Roxy by Proxy* (2014)

FZ introduces the band and *Inca Roads* at The Roxy, December 9, 1973 (late show).

⌘ The album *Roxy by Proxy* was recorded from the same performances as *Roxy & Elsewhere*, but there are no overdubs here and the selection is a little different. Also, the five shared songs are all from different shows. Ruth Underwood's liner notes are an exceptionally interesting analysis of FZ's music. The original production of the recordings was done by FZ, but the release concept is by Gail Zappa, and the compilation by Gail Zappa and Joe Travers.

CASH SEE **The Church Of American Secular Humanism**  
Castro Boy Valley Girl Adaptation (An entry in the ASCAP/BMI 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 FZ'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 FZ'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 *Tarantella Napoletana*, *Funiculi funicula* by Luigi Denza, *Vesti la giubba* by Ruggero Leoncavallo and *La donna è mobile* by Giuseppe Verdi. FZ has recalled, that “Catholic Girls was written at a soundcheck in Neunkirchen – the chords at the soundcheck. And the words were written in the dressing room, just before the show.” (Ulrich 2018, p. 242)

## Centerville

Albums *200 Motels* (1971) – *200 Motels The Suites* (2015)

FZ 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.’” In the *200 Motels* score there is a section called *Morning In Centerville*, which is in the film but not on the soundtrack. (Ulrich 2018, p. 541)

x

## 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* in here introduced by the transformed voice of FZ 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)

FZ'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. FZ plays his Hendrix Strat.

## Chalk Pie (The Album)

FZ planned a live double album by this title in 1982, but did not realize it. The reason was probably CBS Records, which distributed Barking Pumpkin at that time. They demanded a single LP. 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*. The guitar solos (9 & 12) are still unreleased.

## 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)

Flo & Eddie are singing "shoop shoop" while FZ is telling stories about the band adventures in Jacksonville in 1970's. Recording was made in Minneapolis, October 25, 1970.

x  
x  
x  
x  
x  
x

## 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. "Chana" was an imaginary friend of Diva. The released version was recorded at Bismarck Theater, Chicago, November 23, 1984 (late show). On bootleg *Do The Hip Shake* the title is misspelled *Charda In The Bushwa*.

## A Chance Encounter In Cincinnati

Album *The Mothers 1970* (2020)

FZ's field recording from Cincinnati, October 21, 1970.

## The Character I Play

Spoken part 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)

*Charles Ives* is a composition that was never released as such. Part of it was released on *Weasels Ripped My Flesh* (see *Didja Get Any Onya?*) and FZ 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. The same concert was also the first time that FZ 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 22-28 with vocal and guitar overdubs in August 1980. The song was originally entitled "Carly's Enormous Mouth" after Carly Simon. FZ recalled "I actually wrote that song during a break in the deposition for the Warner Brothers trials. I was deposed for 40 days, and on one of these boring days the lawyers were arguing about something in the other room, and I just went into an office and wrote those lyrics on a pad." (Ulrich 2018, p. 635)

Charlie's Favourite (bootleg)

## Charva

Albums *Mystery Disc I* (1991/1998) – *The Lost Episodes* (1996)

First line Charva, I loved ya

A parodic love song that FZ 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 expression for 'fuck'. Sharva Christenson was a friend of Jim Sherwood's, and the title is a Chicano pronunciation of her name. (Ulrich 2018, p. 301)

x

x

x

## Chatka

An entry in the ASCAP/BMI 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, and for some reason FZ sang all the vocals (partly sped up) and played all instruments (on the remix version Jay Anderson plays the string bass and Chad Wackerman plays the drums). *Cheap Thrills* was not performed in concerts. FZ recycled phrases from old doo wop songs, and Charles Ulrich has made a list of these sources (Ulrich 2018, p. 112).

## Cheaper Than Cheep

Album *Cheaper Than Cheep* (2025)

Zappa's introduction of the special recording session with five video cameras at The Mothers Of Invention rehearsal hall, DiscReet Records, 5831 Sunset Blvd., Los Angeles, June 21, 1974: "Ladies and gentlemen, we'd like to welcome you to the world's cheapest television special which is being manufactured for your edification right here in the midst of our Mothers Of Invention rehearsal hall, at 5831 Sunset Blvd., Hollywood, California. Can you all turn around and look at each other so everybody who is watching this can tell where we are and what the inside of this place really looks like. As you can see it's cheaper than cheap."

Check Your Cheese SEE **Oh No**

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

FZ's tribute to the cheap horror, monster and science fiction movies of his youth. The main character is FRUNOBU-LAX, 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 10, 1973 (late show) with overdubs at 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 10, 1973 (late show) 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."

Cheerleader Thing SEE **Really Little Voice**

Cherry Me (An entry in the ASCAP/BMI database)

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

Chester's Gorilla SEE **Florentine Pogen**

## Cheryl's Canon

The Soots, consisting of FZ, Captain Beefheart, Vic Mortensen 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 FZ, maybe with words by Don Van Vliet.

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

Chicago '78 (official release)

Chicago Start (An entry in the ASCAP/BMI database)

## Chicago Walk-On

Album *Chicago '78* (2017)

First line Listen now – Father I'm glad you're here

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. Possibly just a whim of Gail Zappa.

Chicken Soda (An entry on FZ's MUST RECORD list)

## Childish Perversion

Album *Playground Psychotics* (1992)

Documentary field recording from October or November 1970's. This is continuation to *Beer Shampoo*.

## Children Of The Corn

According to unofficial and unverified stories FZ wrote at least some lyrics with this title. No documents have surfaced.

Child's Play (bootleg)

Chitarra A Pila (An entry in the ASCAP/BMI database)

## Chocolate Halvah

(Composed by Frank Zappa, lyrics 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 70alvah

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

Choice Morsels SEE **FZ's Universe Choice Morsels**

## Choose Your Foot

Album *Joe's Camouflage* (2014)

Documentary dialog from the rehearsals recorded in September, 1975 at Sunset Boulevard studios. FZ is telling about Captain Beefheart stepping on the hand of an audience member who tried to climb on stage. 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/BMI 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 a cappella "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 or *musique concrète* refers to a small device in doll's tummy, but according to FZ the composition is a sounding description of Franz Kafka's short story *In the Penal Colony* (*In der Strafkolonie*, 1919). In his liner notes FZ 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." FZ constructed the body of this composition with a special technical device called Apostolic Blurch Injector. He admitted that the final piano note was a take-off on *A Day In The Life* by John Lennon and Paul McCartney: "Subtle, huh? I knew you'd get that one. The only difference is that it's only one note; it's not a chord. Everybody thinks it's a chord." (Ulrich 2018, p. 611)

## 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 February 1969 at Criteria Studios, Miami. Lowell George sings the lead vocal.

## Chunga Basement

Album *QuAUDIOPHILIAc* (2004)

FZ's home recording of *Chunga's Revenge* as an 11 minutes long version with Ian Underwood, Max Bennett and Aynsley Dunbar. It was recorded March 1, 1970 direct to four-track tape. FZ plays two guitar solos, and also Ian Underwood and Max Bennett have their solos. This is the earliest released recording of *Chunga's Revenge*. A shorter version of this performance was released on *Funky Nothingness* as *Chunga's Revenge (Basement version)*.

Chunga's Revenge (official release)

x  
x  
x  
x

## Chunga's Revenge

Albums *Chunga's Revenge* (1970) – *Trance-Fusion* (2006) – *Joe's Menage* (2008)

*Chunga's Revenge* was regularly used as the starter for several concerts and it was also an environment for many guitar solos. The released standard 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]*. On *Joe's Menage* there is a very long version with Norma Jean Bell's improvised lyrics and alto saxophone solo. André Lewis plays a solo with a rare electric melodica, a prototype by Hohner.

Possibly the first time that FZ's audiences heard the tune of *Chunga's Revenge* was at Musicarnival, Warrensville Heights, 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) A stage band arrangement sheet music of *Chunga's Revenge* by Joe Boerst was published by Warner Brothers in early 1970's. (Ulrich 2018, p. 85)

### Chunga's Revenge (Working version)

The album *Chunga's Revenge* had some phases before its release. An early version contained titles: Side A *Won't That Hurt Your Kidneys?* – *Motor Head's Boogie* – *Sharleena* (version I) – *Twenty Small Cigars* – *The Nancy & Mary Music*; Side B *Chunga's Revenge* – *The Clap* – *Transsylvanian Boogie* – *Sharleena* (version II) – *Wonderful wino*. Zappa even made an acetate, which he played for some journalists, but at the last minute he changed his mind.

## 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 *Ammerika*, *Get Whitey*, *Welcome To America*, *None Of The Above* and *Chunnel Mr. Boogins*. According to Charles Ulrich, Ensemble Modern did rehearse *Chunnel Mr. Boogins* in 1992, but it was not performed. It was originally a Synclavier composition based on a speech error by Jesse Jackson. (Ulrich 2018, p. 616)

## 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 ("You know today the church is in a terrible state. The bucks just aren't rollin' in like they used to. And when the bucks don't come in, the church comes up with a new gimmick to make you spend to go to heaven.") with the band accompanying with shouts and organ chords. This was recorded at Le Parc des Expositions, Metz, June 22, 1982, and of course, performing in France FZ did not miss the opportunity to mock the hosts as well ("There is no such thing as hell / There is only France").

## City Of Tiny Lites

Album *Sheik Yerbouti* (1979) – *Philly '76* (2009)

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 spelled *City Of Tiny Lights*. The first released recording was made at Hammersmith Odeon, probably January 27, 1978, with later overdubs in the studio. An earlier and longer version is on *Philly '76*, recorded at Spectrum Theater, Philadelphia, October 29, 1976.

Civilization Phaze III (official release)



## Civilization Phaze III (Working version)

In 1993 the album *Civilization Phaze III* was ready and delivered to Music For Nations for European release in March 1994. FZ did however recall this version and made a lot of changes in its content and reordering and retitling the tracks. Copies of this version and its liner notes have been circulating. Charles Ulrich has written a detailed analysis of the main changes (Ulrich 2018, p. 90-92). These were retitled: *How'd You Get In My Piano* = *Oh-Umm* – *A Very Nice Body Too* = *A Very Nice Body* – *It's Not Even A Wurlitzer* = *Saliva Can Only Take So Much* – *What Worms Are Thinking* = *Gross Man* – *Motors? No! No! No!* = *I Wish Motorhead Would Come Back* – *The Big Note* = *A Different Octave*. The following titles were omitted from the official release: *You Caught Me, Didn't You?* (1967 dialog) – *Life In A Drum* (Synclavier) – *Reverse The Phase On It* (Ensemble Modern improvisation and Synclavier) – *What Happened To The Music?* (Ensemble Modern improvisation and 1991 dialog) – *We're Not In Kansas Any-more* (Synclavier and 1991 dialog). *Gross Man* was also omitted, but released later on *Everything Is Healing Nicely* as *Jolly Good Fellow*. Omitted tracks *The Partially Answered Question* and *Telefon Carte* contain 1991 dialog, Ensemble Modern improvisation plus some material, that was released as *This Ain't CNN*. *They're Singing Outside* contains 1991 dialog, Ensemble Modern improvisation plus some material, that was released as *The Pigs' Music* and *You Like The Knicks?* The track *Then We Can Sell 'Em Ladders* included the dialog released in *Why Not?* and *Put A Little Motor In 'Em*. Several tracks on the working version are longer, especially *Get A Life*, *Beat The Reaper* and *Waffen-spiel*. On the other hand, *Dio Fa* is shorter.

## The Clap

Album *Chunga's Revenge* (1970), *Funky Nothingness* (2023)

This is FZ 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 FZ during the 1960's, as Gail Zappa publicly admitted while interviewed by Victoria Balfour in 1986 for the book *Rock Wives*. Zappa did not perform *The Clap* in concerts as such. While the first release was just 1:23, the unedited masters, parts I and II, are 11:28 and 4:38.

## 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 (An entry in the ASCAP/BMI database)

## Cleanser

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

x

## Cletus Awreetus-Awrightus

Album *The Grand Wazoo* (1972)

This composition contains some singing, but not 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)

## Clownz On Velvet

Albums *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*. The first word of the title on the latter album is “Clownz” instead of “Clowns”.

## Clowns On Velvet (Thing-Fish)

Album *Thing-Fish* (1984)

First line Thass right, folks! We talkin' de hypocritical Jeezis-jerknuh paradise

The basic track was recorded at The Ritz, NYC, November 17, 1981 with Al DiMeola, but his solo has been edited out. Vocal overdubs were recorded at UMRK c. 1982–1984.

Cluster 4 (An entry in the ASCAP/BMI database)  
Cobo Hall (bootleg)

## Cobo Hall '73 Band Intros and Sound Check

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

FZ introducing the band, and the band making last sound checks with poorly functioning PA system at Cobo Hall, Detroit, May 12, 1973.

## 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

Albums *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 effects of cocaine users' messy life in FZ's own business. The song was recorded at UMRK, c. 1981. The version on CD is almost a minute longer than the LP version because an instrumental interlude and some repeats. Live version on *You Can't Do That On Stage Anymore, Vol. 3* is a combination of performances 1982 and 1984. *Cocaine Decisions* is among the few songs outside FZ's Captain Beefheart repertoire, where the harmonica has an audible role to play. FZ'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' mammy 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 in 1973 (the sources are few and the information scarce). It is possible that The Clovers made their obscene song as a parody of *Darktown Strutters' Ball* by Shelton Brooks, published in 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. According to Charles Ulrich, the members of the band in 1973 were Harold Lucas, Tippie Hubbard, Toy Walton, and John Bowie. According to Jim Dawson, author of *The Compleat Motherfucker* (2009), the meaning of the title is not at all what is expected: "cock... was a common black Southern word for vagina, not the penis; so cocksucking in this context referred to cunnilingus, not fellatio". (Ulrich 2018, p. 128) Zappa performed his version in October-November 1984 at least in 10 concerts.

## A Cold Dark Matter

Album *Trance-Fusion* (2006)

FZ's guitar solo in *Inca Roads* March 19, 1988 at Memorial Hall, Allentown. 28 measures have been edited out of the original solo. (Ulrich 2018, p. 529)

## Cold Light Generation

Album *Civilization Phaze III* (1994)

A dialog "inside the piano" in 1967 and 1991 with some Synclavier sounds with a short musical quotation from *The Unanswered Question* by Charles Ives. In the unreleased working version of the album this Ives composition is quoted even more, including the omitted part *The Partially Unanswered Question*.

## Collage #1

Album Officially unreleased

The exact contents of the famous concert ("The Experimental Music of Frank Zappa") at Mount St. Mary's College (Little Theater) in Los Angeles May 19, 1963 is really not known, since FZ never felt 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 FZ 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 (released January 8, 1974 by KPFK) 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). On bootleg *Advanced Study: World Pop Domination* there is two minutes edit entitled *Collage One*, while on Carlos Hagen's recording *Collage #1* is 3'44.

## Collage #2

Album Officially unreleased

In the concert at The Little Theater, Mount St. Mary's College FZ 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 not 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**

## Colorado Springs '74 Show Start

Album *Apostrophe ( ' ) 50<sup>th</sup> Anniversary Edition* (2024)

FZ's band introduction and naming of the first three songs at City Auditorium, Colorado Springs, March 21, 1974.

## 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 FZ 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.

## The Comedian

A possible Zappa composition from the sessions with Burt Ward at T.T.G. Studios June 9-10, 1966. There are no vocals and the music is a mixture of surf guitar and passages for a Western movie. The documents offer also the title *Variant I* for this music. No verification for FZ's authority has been found, but I agree with Scott Parker, that this could be. The source of *Variant #1* on album *Money? What Money?* by the cover band Zappa Early Renaissance Orchestra (or Zăppă Êărly Rênáissânçe Ørchêstră as they want their name written) is unknown.

Coming Soon SEE 200 **Motels Promotional Radio Spots**

## Commercial Break

Album *Halloween 81* (2020)

FZ's talking during a break in the concert at The Palladium, NYC, October 31, 1981 (late show).

## 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 FZ'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's group" was too much even for FZ and the end was changed to "... Velvet Underground, as Frank'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

Albums *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 FZ 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 song is about girls and coneheads from the planet Remulak. The inspiration for the text had been the recurring sketch *The Coneheads* on Saturday Night Live, seen first time January 15, 1977. The released version was recorded at UMRK, July 20-26 with vocal overdubs in August and September, 1980. For the early instrumental version, see *Conehead (Instrumental)*.

## 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 this instrumental version is so different that it deserves an own entry.

## Confinement Loaf

Album *Broadway The Hard Way* (1988)

This dialog 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)

FZ introduces the band members before *The Purple Lagoon* at Hammersmith Odeon, January 27, 1978.

## Copenhagen Night Music

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

This composition 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 track as *Where's Our Equipment*, which was recorded one year earlier at Falkoner Teatret. 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 dialog recorded during the *Uncle Meat* sessions in 1967–1968. 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.” (FZ in the liner notes)

Corks And Safetys SEE **Down In De Dew**

## Corny Swing

Title for the section “Smother my daughter” of *Brown Shoes Don't Make It* in the *Frank Zappa Songbook*.

Cosmic Brewster SEE **Hot-Plate Heaven At The Green Hotel**

## Cosmik Debris

Albums *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 October 29, 1972 at Men's Gym, Harpur College, Binghamton. 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 Intro

Album *The Roxy Performances* (2018)

Spoken intro to *Cosmik Debris* at Roxy, December 10, 1973.

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 (An entry in the ASCAP/BMI database)

## Cover-ups

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

Cowboy #1 (An entry in the ASCAP/BMI database)

Cows & Bubbles (An entry in the ASCAP/BMI database)

## The Crab-Grass 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. Bob Harris and Ike Willis talk over music produced on the Synclavier. 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 *The MOFO Project/Object* (2006 4CD)

An alternative 8 minutes long and different version of the original *Cream Cheese*. The basic tracks were recorded at T.T.G. Studios, March 12, 1966, but the short talking segment in the end by FZ is probably from the interview with Nigel Leigh for BBC Late Show recorded at UMRK, March, 1993.

## Creationism

Album *Lumpy Money* (2009)

Band improvisation with some dialog during the *We're Only In It For The Money* sessions at Mayfair Studios, September 6, 1967. This has nothing to do with the part of same name in *N-Lite*. The first working title for this "sound texture" was *Fantasia*.

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) – *Zappa In New York* (1978/1991)

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

FZ 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. The song was performed by FZ as an instrumental as well, as can be heard on *Zappa In New York*. This version was recorded at the Palladium, December 29, 1976. FZ quotes what would become the opening line of *Mo'N Herb's Vacation* (3:47-4:14) and *Hawaiian War Chant*. The original LP of *Zappa In New York* did not contain this recording.

Cruising with Ruben & the Jets (official release)

## Crush All Boxes

FZ planned to release a double album by this name in fall 1980. He aired it at the radio and then rejected it because of an instant bootleg release. According to an acetate recording by FZ the first disc 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 content of the disc two is unknown. The content of this album was later released on *Tinsel-Town Rebellion* and *You Are What You Is*, though as different mixes. FZ planned to use the fine album title also a year later, but the distributor CBS rejected a double album and this "second" *Crush All Boxes* was shelved in favor of *Ship Arriving Too Late To Save A Drowning Witch*. (Ulrich 2018, p. 632)

The Crux Of The Biscuit (official release)  
Cualquier Cosa (An entry in the ASCAP/BMI database)  
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 carucha (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**

## The Curse Of The Zomboids

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

First Line I am gross and perverted

FZ, George Duke, Tom Fowler and Ralph Humphrey recorded a few unreleased songs at Bolic Sound, Inglewood, March 19, 1973. One of them was *The Curse Of The Zomboids* (later *I'm The Slime*) which was premiered at Hollywood Palladium, Los Angeles, March 23, 1973.

Cyclophony SEE **Concerto for Two Bicycles**  
Cymbals (An entry in the ASCAP/BMI database)





## 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.

## Dame Margret's Son To Be A Bride

Album *The Hot Rats Sessions* (2019)

This is an instrumental proto version of *Lemme Take You To The Beach*, released in 1978 on *Studio Tan*. Two takes have survived, one from July 28, 1969 and a second one with bass and drums only from July 30, 1969. There are no words nor singing here.

## Damp Ankles

Album *Jazz From Hell* (1986)

A Synclavier composition from 1986. It begins and ends with the sound of Dweezil Zappa washing his BMW, a thunderstorm recorded the night before, and an electronic laugh box. The title is based on FZ's story about art director of Hustler magazine Steve Sayadian, who worked earlier in a mental institution. There were patients who expressed their appreciation by licking his ankles. (Ulrich 2018, p. 225)

## Dance Contest

Album *Tinsel Town Rebellion* (1981)

FZ 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)

A combination of Tuvan throat singing, Synclavier and probably the last ever guitar playing by FZ. 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.

⌘ Just before his death FZ talked about the album *Dance Me 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.” The album was released 20 years later.

## Dance Of The Just Plain Folks

Album *200 Motels* (1971)

Part seven of the *Bogus Pomp* music from *200 Motels*. It was recorded at Pinewood Studios, London, January-February 1971. This track is not heard in the film.

## Dance Of The Rock & Roll Interviewers

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

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

The version for *200 Motels* was recorded at Pinewood Studios, London, January-February 1971. For the original and longer version see *What's The Name Of Your Group?* On *Ahead Of Their Time* the song is entitled *Epilogue* (ending part of *Progress?*).

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

## Dancin' Fool

Albums *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 FZ. 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 and was released on *Halloween 77*. FZ explained the lyrics: "This song is about the Disco Boy's father... You gotta imagine that his dad wants to stay young. And to stay young, you think young. You also dress young. That means you have to get several chains around your neck. (...) You must wear some sort of very casual clothing that will be open to your navel. You must look good. The trouble only starts when you go to a discotheque and try and dance with the rest of those assholes that are pumping their buttocks around down there." (Ulrich 2018, p. 462) The flirting lines in the end were not yet ready.

*Dancin' Fool* was a moderate hit reaching #45 on Billboard's Hot 100 chart. It was also nominated for a Grammy for Best Rock Vocal Performance, Male, but it lost to – of all the possible rock performances – to *Gotta Serve Somebody* by BOB DYLAN. The phrase "yowzah, yowzah, yowzah" comes from the 1920's, but the contemporary reason was a disco hit by Chic entitled *Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)*. (Ulrich 2018, p. 462)

## Dancing Zappa

Title for a ballet concert with FZ'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*), five rock numbers were heard from tapes. Nagano had planned to perform the whole *Sinister Footwear* as well, but that was in the end impossible for economic 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

FZ's impractical and alienated attitude at stuff like "kitchen" or "food" is here illustrated with his 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 and released on the CD version. On bootleg *Good Grief!* the title is *Lisa's Dangerous Kitchen*. Munchkin Music has published a lead sheet of it (ML 015). Schott offers performance material for an arrangement for voice and chamber music by Hubert Steiner and Ali N. Askin. The original transcription was made by Steve Vai, who plays the same notes that FZ sings.

## Dark Water

Album *Civilization Phaze III* (1994)

Dialog "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**

## Dave & Al

Album *Halloween 81* (2020)

Talking sequence in the concert at The Palladium, NYC, November 1, 1981. FZ concentrates in helping “Dave” to get a girlfriend for five minutes.

Days Of Yore (bootleg)

## DC Boogie

Album *Imaginary Diseases* (2006)

A band improvisation and FZ's two guitar solos at D.A.R Constitution Hall, Washington DC (early show), November 11, 1972. The complete improvisation lasts 32 minutes, but over 13 minutes have been edited out at the beginning with several solos and two minutes at the end. (Ulrich 2018, p. 217) FZ is asking the audience, which kind of ending they would prefer. They preferred boogie.

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. And 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 FZ's answer “I'm On Duty!” with sound effects by the band. The recording on *At The Circus* starts from FZ'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 & Frank Zappa, lyrics by Frank Zappa)

Albums *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 FZ's revenge for becoming sexually rejected by one of these ladies. Van Morrison was FZ's first 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 FZ and Ike Willis. The ASCAP/BMI 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 FZ's guitar playing. Apart from the main theme it is an 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**

## Decorating Time

Album *The Rock Generation* (1976, flexi-disc)

This is FZ speaking about "decorating time" for one's amusement: "... gotta decorate time for other people, and in the process, I decorate time for my own amusement. So, I just go around decorating pieces of time, with physical activity, notes, agitated air, and things like that. We can decorate time in a number of ways; there's all different kinds of architecture, there's all different kinds of design, there's all diff... different kinds of TIME DENSITY – and, depending on how much, er, interest you have in appreciated, appreciating decorated time, then, that will indicate how intensely that time may be decorated before it peaks your mind out – you know? Some people will see a, a, or be exposed to a decorated time event and be boggled by it because it is just too active for them to perceive, they can't unravel it, and other people ... will see a, a time event that might be, er, wonderful for one person, or, for another person might be too boring because there's not enough goin' on in it. I have a tendency to take time and ... work it to death. / We went through all those dilemmas sittin' around goin' 'oh, what'll we do with the kids', you know? I think the best thing to do is ... give'em a little briefing, you know, tell'em ... 'you're gonna be goin' to public school, you know, they're a little WEIRD out there, but, you know, just be tough, and, er ... go down there and do it!'"

## Dedication

Album *Baby Snakes Soundtrack* (2012)

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

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

## Della's Preamble

Album *Whisky A Go Go, 1968* (2024)

FZ speaks about spanking a certain Miss Della later in the show, but Della is not interested. FZ then introduces the next song: "All right, this is a song that— that we've been working on in secret for a while now. We're gonna make an attempt to record it. If we mess it up, we'll just stop and do it over again. It doesn't have a name yet. But, uh, doesn't really need one." Well, it was later called *The Duke*.

Demos (bootleg)

## The Demise Of The Imported Rubber Goods Mask

Album *Halloween 77* (2017)

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

## Denny & Froggy Relate

Album *Joe's Camouflage* (2014)

Rehearsal dialog in September 25, 1975 at Sunset Boulevard studios and some riffs from *I'm The Slime*. In the ASCAP/BMI database the title is misspelled "Denny & Goggy Relate".

## 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 lyrics describe 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 FZ 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 FZ'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 did understand, if some of his musicians wanted to try something else. In the film this track is heard partly in the animated sequence (beginning and end), partly 85 minutes into the film (the middle part 3:43-4:23). In the score this song is in the finale of *The Pleated Gazelle* section and entitled "The Dental Hygiene Movie Music". Charles Ulrich provides an interesting analysis of the background of the animation. (Ulrich 2018, p. 545-546) Ensemble Modern has performed, recorded and released a version for soloists and a small orchestra by Ali N. Askin (*Greggery Peccary & Other Persuasions*, 2003).

Departure (tribute release)  
Desde Mi Corazón Hacia Ti SEE **Directly From My Heart To You** (Covers)  
Deserie SEE **Deseri** (Covers)  
Desiccated SEE **When Yuppies Go To Hell**  
Desiree (An entry on FZ's MUST RECORD list)  
Desperation (An entry in the ASCAP/BMI database)

## Dew On The Newts We Got

Album *200 Motels* (1971)

First line Dew on the newts we got

Part 2 in the original set *The Pleated Gazelle* for chorus, guitar trio and orchestra. Sped-up vocals by Flo & Eddie have been overdubbed. This track is not heard in the film. (Ulrich 2018, p. 549)

## Deviations

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

## The Dick Kunc Story

Album *The Lost Episodes* (1996)

Documentary recording of Dick Kunc, FZ's record engineer at Apostolic Studios, talking about the beginning of his career with Zappa. This was recorded c. 1967–1968, nobody seems to remember exactly when. A longer edit of this track was slated for release of *The History & Collected Improvisations Of The Mothers Of Invention*. (Ulrich 2018, p. 301)

## Dickie's Such An Asshole

Albums *Broadway The Hard Way* (1988) – *You Can't Do That On Stage Anymore, Vol. 3* (1989) – *Zappa '88* (2021)

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 the title to get the audience to guess the target of the song (Richard Nixon) and helped the task by giving it a subtitle *Dickie's Such An Asshole*. The released version was recorded at Roxy, Los Angeles, December 10, 1973 (early and late shows). It includes quotations from *Midnight Sun* by Lionel Hampton & Sonny Burke, *The Battle Hymn Of The Republic* by William Steffe and *Billy The Mountain*. A total of four minutes has been edited out of the original performance. (Ulrich 2018, p. 665) While performing the song during the 1988 tour, Zappa rewrote parts of the lyrics to be able to deal with Ronald Reagan's Iran-Contra scandal rather than Nixon and Watergate. The version on *Zappa '88* was recorded at Nassau Coliseum, Uniondale, March 25, 1988.

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 music from *Kung Fu*.

Diddle Diddle Womp Womp SEE **Bacon Fat**

## 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.

## A Different Octave

Album *Civilization Phase III* (1994)

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

## Dinah-Moe Humm

Albums *Over-Nite Sensation* (1973) – *Have I Offended Someone?* (1997)

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. 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*. According to FZ in 1978, the song got its inspiration from the old science fiction laboratory machines and dynamos, which hum all the time. When that concept was twisted into "Dinah-Moe Humm", FZ started to wonder, what kind a song about a girl named Dinah-Moe Humm might be." (Ulrich 2018, p. 390) The basic track was recorded at Bolic Sound, Inglewood, March 19, 1973. On *Have I Offended Someone?* the same recording has been used, but the edit is quite different and much longer, since at 4:10-5:24 there is a section omitted in the original edit. (Ulrich 2018, p. 207)

## Dinosaur

(James Santiago, David Walliman, Matt Picone, Tom Quayle, Dweezil Zappa, Oz Noy, Derryl Gabel, Chris Buono & Frank Zappa)

Released only as a digital download in 2016, the track contains authentic FZ's guitar solos from 1977 (three different solos, two different concerts), while the other guitar soloists are totally from 2016. Dweezil Zappa has also released in YouTube a series of short video clips to explain, how this modern xenochrony was done. The main riff is by Dweezil. Kurt Morgan plays bass, Ryan Brown the drums. The names of the solo players and composers are in the same order of appearance as are the solos.

## Dio Fa

Album *Civilization Phase III* (1994)

We have FZ'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) Zappa was serious with his opera plans and started a company called Possibilities Unlimited to help in organizing the whole thing. He even produced a logo, which was printed on cover of the LP and cassette versions of the album *Broadway The Hard way*.

## Diplodocus

Album *Trance-Fusion* (2006)

FZ's guitar solo in *King Kong* at Civic Center, Providence, October 26, 1984. The secondary theme of *King Kong* has been left to the edit. The title refers to a genus of dinosaurs, which lived about 150 million years ago.

## 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  
Band improvisation (tinkling, yelling and harmonica playing) recorded at Tully Gymnasium in Florida, October 9, 1970 (dressing room) with Howard Kaylan improvising about the band's successful battle to avoid diphtheria epidemic in San Antonio. The end of the track belongs to the next track *Well* by John Lennon.

## 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 with Tina Turner singing backing vocals. Nigey Lennon has told, that FZ let her to sing some background vocals, but it did not work. When Tina Turner tried the same, she made it at once. (Ulrich 2018, p. 388) Sheet music for *Dirty Love* transcribed for four guitars was published in *Guitar For The Practicing Musician* (February 1994).

## 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 FZ decided to add this text with brutal mockery of the disco culture he so much loathed. FZ recalls "That song came about because we were in Denmark and went to a place there called the Disc Club, and it was really poot. It was so make-believe sophisticated that it was embarrassing." (Ulrich 2018, p. 709) 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. The riff heard at the beginning was used in different contexts. It was part of the instrumental *Saddle Bags* rehearsed in 1979 and inserted in *Conehead*, but again just in rehearsals. Throughout the 1979 tour the riff was used at the end of the show-opening guitar solo, and in the end, it was used in *Fembot In A Wet T-Shirt*. (Ulrich 2018, p. 648)

Ditties And Beer (semiofficial release 1995)



## Divan

Albums *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) – *Playground Psychotics* (1992) – *Carnegie Hall* (2011)

First line Sheets of fire, ladies and gentlemen, sheets of fire – Ballen von Zirkon

The ending part of the set *Divan*. On *Playground Psychotics* it is entitled just “Divan”. That recording at Pauley Pavilion, UCLA, August 7, 1971, is from the first known performance of the song. The others are from October and December.

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

## Do Not Pass Go

Album *Guitar* (1988)

FZ's guitar solo in *Drowning Witch* at Hammersmith Odeon, June 19, 1984. The released version omits one minute from the beginning of the solo. The title comes from the board game *Monopoly* (“Go directly to jail, do not pass go”).

## Do Not Try This At Home

Album *Guitar* (1988)

FZ'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?

Albums *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 based on a true story 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. It was released as a single with *My Guitar*, and on a Mexican release it was entitled *Aliento Canino* (Jakob 2013, p. 61).

⌘ FZ was 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 FZ 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. (...) 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

The song contains two very different sections. First two minutes and a half are mostly singing (Ray Collins and Roy Estrada), the other half is a sped-up instrumental, which was constructed of 40 tracks: “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 track is the instrumental version of the *Dog Breath* theme, recorded at Apostolic Studios, NYC, 1967–1968.

Unlike *Dog Breath* itself, which is in 4/4, the variations are in constantly shifting meters, including 4/4, 9/8, 3/4, and 5/8. (Ulrich 2018, p. 561)

# The Dog Breath Variations (Chamber Orchestra)

Album *The Yellow Shark* (1993)

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 date from 1967." (FZ 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. Schott offers performance material for an anonymous arrangement for wind ensemble with rock band. This arrangement contains *Uncle Meat* as well.

## Dog Meat

In his concerts 1973 and 1974 FZ'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, lyrics by Frank Zappa & John Smothers)

Albums *Joe's Garage* (1979) – *Hammersmith Odeon* (2010)

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 FZ's bodyguard John Smothers, who had lust for Danish sausages and a very original way of pronouncing American English language. 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 first public performance – a world premiere – was at Falkoner Teatret, Copenhagen, January 13, 1977 as a doo-wop version. FZ did not introduce the new song, possibly because of the Danish audience. On *Hammersmith Odeon* there is a version recorded in London January 25, 1978. This version contains a few extra "Smotherisms" not heard on *Joe's Garage*: *acousnics* (acoustics) and *Ahapa Magandha* (Mahatma Gandhi). (Ulrich 2018, p. 203)

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 lyrics 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. (...) 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)

First line Dreamed I was an Eskimo

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

First line Dreamed I was an Eskimo

The story of this single edit from the same recording, which was released on *Apostrophe (')* is a rare twist in the history of FZ. 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 At The sun

Album Officially unreleased

This is a Zappa's guitar solo (4:10) in *City Of Tiny Lites* (date and place are unknown), of which an MGM Verve one-sided acetate disc is known (Jakob 2013, p. 494).

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 a moment when the Mothers arrive at the unknown venue. It is mostly Howard Kaylan singing and speaking.

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 9-10, 1973 (late shows) with guitar and trombone overdubs. The original performance was over four minutes longer. This otherwise instrumental composition contains a well-known spoken section, where FZ urges the audience to follow Ruth Underwood's playing: "Ladies and gentlemen, watch Ruth! All through this film Ruth has been thinking, 'What can I possibly do that will amaze everyone?' I think she's come up with the answer, just keep your eye on her!" When Ruth Underwood was not in the band, instead "Watch Ruth" could be "Watch Richard Nixon" or "Watch Don". (Ulrich 2018, p. 443)

Don't you know I'm in love with an older girl SEE **Masked Grandma**  
Don't You Want (An entry in the ASCAP/BMI database)

## Dope Fiend Music

Album *The MOFO Project/Object* (2006 4CD)

Part of an interview Zappa gave to Matty Biberfeld of WRVR-FM, NYC in summer 1967. FZ talks about the censorship of *It Can't Happen Here*.

## 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 8-10 with overdubs in August-September 1980. In concerts 1980–1982 *Doreen* was always followed by *Goblin Girl* (Ulrich 2018, p. 633)

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

## 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

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

This FZ's guitar (and bass) solo was unusually recorded on the drum track Jim Gordon had done November 8, 1972 at Electric Ladyland Studios. FZ'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 FZ's guitar working. On *The Crux Of The Biscuit* there is a different edit and mix of the same recordings. On bootleg *Leatherette* the title is *Corks And Safetys*. The title comes from the final line of *Uncle Remus*.

# 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 longer version and entitled *The Heat's Out Every Night*.

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

## 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-August 1980. FZ released an earlier single version of this song in April 1980, see *I Don't Wanna Get Drafted*. Tommy Mars has recalled the first moments of the song: "Frank was talking about World War II. (...) Then all of a sudden, he was working on this [sings 'I don't wanna get drafted']; that was like a guitar solo at the time. So, he said, 'Put down the burritos, I think we got a new tune, boys. Do that thing; I got this lyric idea'. And he started writing the lyrics right away." (Ulrich 2018, p. 642)

## Dragon Master

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

Album *Via Zammata* (Dweezil Zappa, 2015)

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. FZ wrote a text mocking heavy metal cliché. 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 talks 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/BMI 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. Howard Kaylan does his drag race commercial schtick.

Drive Shaft, The SEE **Lobster Girl**

## Drooling Midrange Accountants on Easter Hay

Album *QuAUDIOPHILIAc* (2004)

FZ'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. The dialog and short singing are backed by just the Synclavier.

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. Already during the fall 1980 FZ did recite the lyrics over improvised backing music. One example is heard on *Buffalo* entitled *Buffalo Drowning Witch*

☞ If you thought that we have here another example of FZ's wild imagination, you are wrong. The title and cover art of *Ship Arriving Too Late To Save A Drowning Witch* are from *Doodles* (1953) by Roger Price. Price has explained the drawing FZ chose for his album cover like this: "Doodles are actually dopey little drawings that don't look like much of anything until you know the correct title. For instance, this is the one I considered most prototypical. As you can see, it *could* be picture of a mother pyramid feeding her young. But it isn't. It is: A SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH."

## Drowning Witch Interlude

Album Officially unreleased

An arrangement of this interlude music for a rock band has been published by Munchkin Music (MK-006). This arrangement contains the music after the vocal section in the beginning.

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 Arthur “Artie” Tripp, sometimes even FZ 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**

The Dub Room Special (official release)

## Dub Room Special (The Movie)

This documentary concert video released in October 1982 (or 1984, DVD 2005) 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. The soundtrack CD by the same name is for unknown reasons not identical with the video. There are four songs (*Approximate*, *Nig Biz*, *Cocaine Decision & Flakes*) on the video but not the CD and one song just on the CD (*A Token Of My Extreme*).

## Duck Duck Goose

Album *Läther* (1996)

A short FZ guitar solo in *Jones Crusher* recorded at Hammersmith Odeon, February 17, 1977, combined with a sound collage from *Lumpy Gravy* sessions. A longer version, but still incomplete, was released as a bonus on the Ryko *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

FZ 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/BMI database, credited to Frank Zappa. There was music by FZ 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 Goes Out

Album *Cheaper Than Cheep* (2025)

Probably improvised “conversation” with words and music between George Duke and Napoleon Murphy Brock at The Mothers Of Invention rehearsal hall, DiscReet Records, Los Angeles, June 21, 1974.

## Duke Of Orchestral Prunes

Albums *Orchestral Favorites* (1979) – *Läther* (1996) – *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

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 *Läther* title has been used here to make a difference.



## The Duke Of Prunes

Album *Absolutely Free* (1967)

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

FZ 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 T.T.G. 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 T.T.G. Studios, November 1966.

## Dumb All Over

Albums *You Are What You Is* (1981) – *Have I Offended Someone?* (1997)

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-August 1980. There are two different versions on Ryko CDs. On the 1990 and 1995 CDs the duration is 4'03, the original guitar solo on side three is omitted entirely. On the 1998 CD the duration is 5'46 and the omitted solo is back. (Ulrich 2018, p. 640) While all other tracks on *Have I Offended Someone?* were album versions (sometimes edited a little), *Dumb All Over* was taken from the concert at The Pier, August 25, 1984 at Spencer Chrislu's request. (Ulrich 2018, p. 207) The same version was released on the video *Does Humor Belong In Music?*

## 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 (Simmons 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 (the recorded performance at Roxy, Los Angeles, December 8, 1973 takes about 18 minutes). It includes a quotation of *College Rhythm* by Harry Revel. The title is a slang term meaning to keep quiet. Carl Zappa was indeed in the concert and his socks were a real thing. (Ulrich 2018, p. 439)

## 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 FZ 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 work 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

Albums *You Can't Do That On Stage Anymore, Vol. 2* (1988) – *Piquantique* (1991) – *Make A Jazz Noise Here* (1991) – *Road Tapes Venue #2* (2013) – *Roxy By Proxy* (2014) – *The Roxy Performances* (2018) – *Halloween '73* (2019)

While the background story was told by FZ already in band concerts, the music is for natural reasons quite different. The version on *Piquantique* was recorded at Solliden, Skansen, 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. A rock band version has been released on several other albums as well, all from 1973 or 1974. The longest version (23'59) on *YCDTHOSA 2* was recorded at Kulttuuritalo, Helsinki, September 22-23, 1974, the one on *Halloween '73* (19'12) was recorded at Auditorium Theatre, Chicago, October 31, 1973 (early show). Three version, all a little bit over 15 minutes were recorded at Finlandia Hall, Helsinki, August 23-24, 1973 on *Road Tapes Venue #2*, and at the Roxy, Los Angeles, December 8-10, 1973 on *The Roxy Performances* and on *Roxy By Proxy*.

## Dupree's Paradise (Chamber Orchestra)

Album *The Perfect Stranger* (1984)

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. FZ changed a lot for this version and composed new music, thus the two entries. Schott offers performance material for the orchestra score and for an arrangement for brass quintet and drum set by Jon Nelson (1993 for Meridian Arts Ensemble).

⌘ FZ was not too excited about the performances by Ensemble InterContemporain: "Boulez had a number of problems conducting my music which he didn't expect. His musicians are highly trained virtuosos specializing in playing contemporary music. But my music is vastly different from most music they play. Several people or more are asked to play difficult rhythms together. (...) It was underrehearsed. I hated that premiere." FZ was also unhappy with the original mix by Angel Records and remixed the whole album. The remixed version can be heard on CD's released after 1992. (Ulrich 2018, o 394)

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 24<sup>th</sup> 1980 (bootleg)

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 during sessions for *Cruising With Ruben And The Jets* & *Uncle Meat*. It consists of two parts, of which the first is “electric chamber music” in the style of *Uncle Meat*, the other from 0:42 on is *musique concrete* from FZ’s studio work:

“Dwarf Nebula started off as a piano exercise. During the time we were doing *Uncle Meat*, I was working with an engineer [Richard Kunc], who was real cooperative, just trying to do any kind of weird thing we asked him to do. During the 60s, who knew what was right? ‘Let’s try this. Plug it in backwards and see what happens.’ So, we were dealing with different types of short-term distortion, and he built a little box with three pushbuttons; we called it the Apostolic Blurch Injector. And we took various tracks of different types of material and cranked them up into the distortion range and then by poking the buttons you’d get these little rhythmic bursts of white noise, brown noise, pink noise, and gray noise – in a rhythm that you’d select. But instead of being derived from a noise generator on a synthesizer, it was completely distorted voices, instruments, percussion, whatever. We cranked off reams and reams of tape of this kind of material, and that was intercut with the piano exercise.” (Ulrich 2018, p. 586)

Dweezil Has Messed My Mind Up (bootleg)

## Dwell

Name of an unrealized movie script project. In 1989 Zappa talked 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.

## The Dynamic Sal Marquez!

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

Zappa’s spoken introduction of Sal Marquez as a guest musician in *Big Swifty* at Hollywood Palladium, Los Angeles, March 23, 1973.



Ear Mind I (tribute release)

## East L. A.

A self-titled musical segment on *The Artisan Acetate*. According to Scott Parker it was recorded on 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) – *Chicago '78* (2016)

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 real early versions were recorded already in October (see **Easy Meat (Early Version)**).

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). On *Chicago '78* there is a shorter version (5:42), which contains a long solo by FZ, but omits the whole "classical section". Also, the performance on *Halloween* omits the classical section. The liner notes of the standard release emphasize the "massive overdubage 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.

## Easy Meat (Early Version)

Album *The Mothers 1970* (2020)

First line This girl is easy meat

This earliest version of the song is a combination of two performances. One was at Florida State University, Tallahassee, on October 9, 1970, another at Kleinhans Music Hall, Buffalo, on October 23, 1970. Like the one on *Chicago '78*, this version does not yet contain the "classical section".

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 It Yourself...

Album *The Mothers 1970* (2020)

FZ talks to the audience at Santa Monica Civic Auditorium, August 21, 1970.

## 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. Earlier it was called *Eat That Christian*. The released version was recorded at Paramount Recording Studios, April-May, 1972. On an Argentinean EP release the song has been retitled as *Tragate Esa Pregunta*.

## 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 the composition as *Excentrifugal Forz*. Later Zappa gave that title to another work. The released version was recorded at Roxy, Los Angeles, December 8-10, 1973. Ruth Underwood has recalled, that *Echidna's Arf (Of You)* was born when FZ was doodling on guitar during a soundcheck: “And I always knew when those doodles were going to wind up being a piece... He was playing that thing night after night after night backstage. And I kept thinking, ‘Oh god, please let it lay right on the marimba.” (Ulrich 2018, p. 441)

☞ “Echidna” is the name of a small Australian, egg-laying mammal 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 FZ, 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?

(Composed by Frank Zappa, lyrics by 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**  
Einzug der Gladiatoren SEE **Vjez gladiátoru, op. 68** (Covers)  
Electric Aunt Jemima (semiofficial release)

## Electric Aunt Jemima

Album *Uncle Meat* (1969)

First line Electric Aunt Jemima, Goddess of Love

FZ plays acoustic guitar on this track recorded at Apostolic Studios, NYC, 1967–1968. FZ rejected allegations of racism and explained the text and title like this: "Electric Aunt Jemima (...) was written about an amplifier. Yes, it's a Standel amplifier, about this big, that I used on a couple of sessions." (Miles 1993, p. 41-42) The Standel amplifiers were all identified by a code of characters and numbers (e.g., 25L15), so "Electric Aunt Jemima" is one hundred percent FZ. "Aunt Jemima" refers to a character (a sweet old black woman) prominent in minstrel shows in the late 19<sup>th</sup> 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. On the original LP the title was misprinted as "Jemina".

## Electric Banana

A working title for *Absolutely Free* during the recording session at T.T.G. Studios March 6, 1967.

El-Malo Ryuichiro Yunoki & Shigekazu Aida Meets FZ SEE **Panta From Brain Police...**

## 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

Album Officially unreleased

The television documentary *Peefeyatko* 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 FZ here. Other titles connected to this music are *Excerptis Frank Zappa Elektronik MuZik* and *Operation Desert Storm*.

## The Elephant Beer

Unofficial title for a long band improvisation performed at KB Hallen in Copenhagen November 21, 1971. Howard Kaylan sings with improvised and localized words in the spirit of the *Divan* songs ("Woah, Denmark . . . is gonna be the death of me! / Woah, Elephant Beer . . . is gonna be the death of my guts!"), and Ian Underwood, Don Preston and FZ play solos. Unfortunately, FZ did not find this item good enough for releasing. The title refers to the Danish Carlsberg beer trademark Elephant, created in 1955.

x  
x  
x  
x

## 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 also know, 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 hard to know what the title is referring to, but one can hear the words "Hail Caesar! Emperor of Ohio! Fritz! Torpedo!". The released version was recorded in Salt Lake City, Utah December 3, 1980 (late show), but the premiere was two years earlier September 15, 1978 at Convention Hall, Miami. The orgiastic voices were pre-recorded.

## Encore Rap

Album *Halloween 77* (2017)

Recorded at The Palladium, October 30, 1977. This is FZ 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 FZ 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)

A band improvisation and a FZ's guitar solo at The Dog, Denver May 3, 1968. The solo contains parts of *Octandre* by EDGARD VARÈSE. According to Charles Ulrich the title is authentic and sent to Rhino by FZ as a correction to the track list. On the original bootleg it was called "The Witch Song".

## 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, at sessions for the album *An Evening With Wild Man Fischer*. Music was meant to be on double album *Just Another Band From L. A.*, which was never realized.

⌘ FZ compiled the album *Finer Moments* already in 1972, but did not release it during his life time. He did release some of the tracks, but mostly they are different edits on *Finer Moments*.

## Enormous Cadenza

Album *The Mothers 1970* (2020)

Documentary recording from the sessions at Trident Studios, London, June 21-22, 1970.

Ensemble Modern Plays Frank Zappa : Greggery Peccary & Other Persuasions (tribute release 2003)

## Entertainment All The Way

Album *Baby Snakes Soundtrack* (2012)

Documentary segment following the song *I'm So Cute*, not released on the official CD version of *Baby Snakes*.

Entire Libretto (An entry in the ASCAP/BMI database)

Entrance Of The Central Scrutinizer SEE **The Central Scrutinizer**

Entry of The Gladiators SEE **Vjez gladiátorů, op. 68** (Covers)

## Envelopes (Rock Band)

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

This composition started as a song (see *Envelopes (The Song)*), but was years later arranged by FZ first for a rock band and then for a symphony orchestra. The released band version was recorded in Berkeley on December 10, 1981 (early show), in Santa Monica on December 11, 1981 (early show) and some unidentified concert with later studio overdubs. It is musically close to the song version and the duration is almost the same. The title is not authentic.

## Envelopes (Symphony Orchestra)

Album *London Symphony Orchestra, Vol. I* (1983)

*Envelopes* for a symphony orchestra is longer than the earlier version. It is also musically quite different with dominating brass instruments and general *rubato* feeling. As FZ said it: "The LSO version has completely different harmony for the melody line, which is something you can do when you've got a hundred and eleven guys sitting around. You can do strange harmony." (Ulrich 2018, p. 290) The title is not authentic. Munchkin Music has published versions for a full orchestra (MS 007), wind band (MSW 007) and as a drumset (MD 007). Schott offers performance material for orchestra and for wind ensemble and rock band. The latter arrangement was premiered by Cincinnati University Wind Ensemble 1991.

## Envelopes (The Song)

Albums *Hammersmith Odeon* (2010) – *Halloween 77* (2017)

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 versions, recorded at Hammersmith Odeon January 26, 1978, and at The Palladium, October 28-31, 1977, features falsetto voice of Tommy Mars. The title *Envelopes (The Song)* is not authentic.

## Envelopes (1970)

Album *The Mothers 1970* (2020)

*Envelopes* was originally written c. 1968 for two keyboards and rhythm section. This version was recorded at Trident Studios in London, June 21-22, 1970 with George Duke on piano and Ian Underwood on electronic organ, but FZ was not satisfied and let the composition rest for years. (Ulrich 2018, p. 471)

## 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 FZ, the same we can hear in the beginning of *Ian Underwood Whips It Out*. The second segment combines Jimmy Carl Black and Jim “Motorhead” Sherwood talking in different situations and some modified sounds.

## The Eric Dolphy Memorial Barbecue

Album *Weasels Ripped My Flesh* (1970) – *The Best Band You Never Heard In Your Life* (1991) – *Beat The Boots III, Disc 4* (2009)

This instrumental was one of FZ’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 standard version was recorded at A&R Studios, NYC, June, 1969. Two other long version were recorded at Lawrence University Chapel, Appleton, May 23, 1969 (*BTB III:4*) and at Royal Oak Music Theater, Detroit, February 28, 1988 & Landmark Theater, Syracuse, March 21, 1988 & Stadthalle, Vienna, May 8, 1988 (*TBBYNHIYL*). Just the head was performed and recorded at Kulttuuritalo, Helsinki, August 24, 1973 (*Road Tapes Venue #2*) and at Auditorium Theatre, Chicago, October 31, 1973 (*Halloween 73*).

## Eternal Motherly Goodbye Collage

This documentary recording of FZ talking to Ruth Underwood in 1974 was released with *Cosmik Debris* and *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 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 tiny toy collie – that Zappa described in his book *Them Or Us (The Book)*, was recorded at Record Plant, January-February 1975 by just FZ and George Duke. No public performances of this song are known.

## Evening At The Hermitage

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

Probably mostly improvised piece of orchestral music, recorded at Royce Hall, September 18, 1975. The released track is in fact uninterrupted continuation to the previous improvisational part following the extract of *Lumpy Gravy*.

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 some piano playing by FZ. The single (Donna Records 1381) with *Cradle Rock* by Virgle Gallegos on side B 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

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

First line Somewhere, over there, I can tell, (I guess so)

This song is usually “hidden” inside *The Torchum Never Stops* on *Thing-Fish*, but Ike Willis sang it at Queen Elizabeth Theatre, Vancouver, December 18, 1984 as a solo song. FZ's guitar solo is from Hammersmith Odeon, September 24-25, 1984.

The Evil Prince SEE **That Evil Prince**

Evolver (An entry in the ASCAP/BMI database)

## Excentrifugal Fortz

Albums *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. Charles Ulrich mentions “unidentified songs” recorded with this title in March and September 1973. (Ulrich 2018, p. 23) These could refer to the overdub sessions, I guess. 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

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

## Exercise #4

Albums *Uncle Meat* (1969) – *Road Tapes Venue #2* (2013) – *Meat Light* (2017)

This short instrumental comes from the first part of *The Uncle Meat Variations*, recorded at Apostolic Studios, 1967–1968. On *Meat Light* there are versions of the whole, but also a *Number 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, 1973 (early show). For the chamber orchestra version see *Exercise #4* (1992).

x  
x  
x  
x

## Exercise #4 (1992)

Album *The Yellow Shark* (1993)

The version for chamber orchestra – probably arranged by Ali N. Askin –, was recorded in September 1992 in Europe. It seems that here Zappa had at last found a musically satisfying form for his old idea (“The theme actually dates from about 1962.” FZ in liner notes of *Yellow Shark*). This version is so different, than one has to listen carefully to hear that it really is part of the *Uncle Meat Variations*. The title is not authentic.

Exercise #4 Variant SEE **Exercise #4**

Éxito Repentito SEE **Camarillo Brillo**

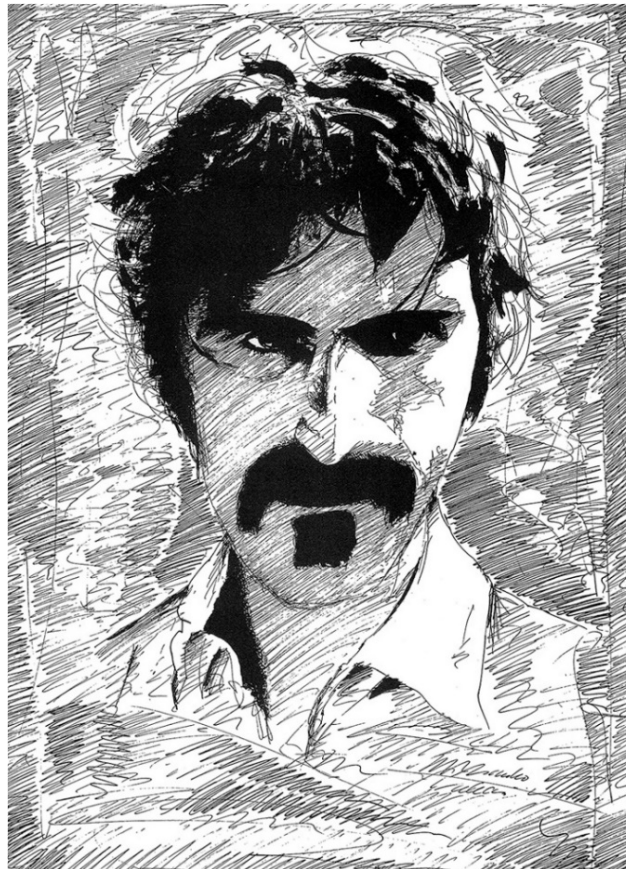
## The Experimental Music Of Frank Zappa

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*. A complete transcription of the spoken parts of Carlos Hagen’s recording of this concert has been released by Román García Albertos (“Information Is Not Knowledge”).

## 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 (An entry in the ASCAP/BMI database)



# F

F Sharp SEE **The Orange County Lumber Truck**

## Face Down

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

First Line I am gross and perverted

*Face Down* is an early demo version of *I'm The Slime*, recorded by FZ and an unknown trio at Paramount Recording Studios, Los Angeles, December 19, 1972.

## Fallin' Ditch

A Don Van Vliet composition incorrectly credited to Zappa in the ASCAP/BMI 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. FZ 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 explain, why he turned FZ'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 FZ. 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**

Fantasia SEE **Creationism**

## Farther O'Blivion

Albums *Imaginary Diseases* (2006) – *Road Tapes #2* (2013) – *Waka/Wazoo* (2022)

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 Gregger Peccary*), then follows a very early version of *Be Bop 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 (late show) and 24, 1973.

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)

x

x

x

## Fast Funky Nothingness

Album *Funky Nothingness* (2023)

This short snippet was recorded at Apostolic Studios in 1967 by FZ, Roy Estrada and Motorhead Sherwood. Zappa plays acoustic lead guitar on this track. The title is by Zappa.

## 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. The 1992 version of *You Can't Do That On Stage Anymore, Vol. 6* contains a 1973 rendition of the song, but it was mistyped *Farther O'Blivion*. The mistake was corrected in 1995 version.

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 sometime after *Jazz From Hell* was released and it was recorded at UMRK, c. 1986. Zappa planned a vinyl release, but nothing came of it at that time (it was released in 2015 as a Record Store Day Black Friday vinyl offer with *Buffalo Voice* and *Secular Humanism*). The work is on the unreleased cassette *Resolver + Brutality* entitled *Resolver ED*. An orchestral arrangement by Andrew Digby has been released by Munchkin Music and performed by Ensemble Ascolta. The title of the composition and the album is obviously not by FZ, 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 FZ 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. The original announcement is much longer and contains funny references to the house lights, horny teenagers, John Birch Society etc. FZ also regrets that the ten-piece band is just a nine-piece band because Ian Underwood was too ill to play. "Just imagine that there's an alto sax in there playing the melody." (Ulrich 2018, p. 727)

## 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 FZ's own *Number 8* (the instrumental interlude) 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, FZ 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 FZ 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”.

## Fest[ival] Hall Show

When *Mystery Disc* was released on CD, a copy of a tape box label was depicted behind the transparent CD tray, listing tracks for a “Mystery Disc Build Sides”. The whole side B (26 minutes) is titled “Fest. Hall Show” with no details. Most likely this title refers to the songs that were released on *Mystery Disc* CD as no’s 21-26 (*Harry, You’re A Beast – Don Interrupts – Piece One – Jim/Roy – Piece Two – Agency Man*) from the concert at Royal Festival Hall, London, October 28, 1968.

## 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)

FZ 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 FZ’s Synclavier 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 Jean Bell October 31, 1974 at Felt Forum, New York City, released on bootleg *Show And Tell*. Bell played in FZ’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 FZ’s disgust realistic “love song” with Ricky Lancelotti as the solo singer. There are solos by FZ 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 and Bolic Sound, Inglewood, May 29-30 & June 1, 1973.

## Fifty-Fifty Pipe Organ Intro Improvisations

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

This is basically George Duke improvising four minutes with some church organ sounds.

## Fillmore

A working title for *Who Needs The Peace Corps?* during the recording session at T.T.G. Studios March 6, 1967.

## Fillmore Improvisation

Album *The Mothers 1971* (2022)

Band improvisation in the beginning recorded at Fillmore East, June 6, 1971 (early show).

Fillmore East, June 1971 (official release)

## Fillmore East June 1971 Double Album

One of the many unrealized release plans by FZ.

Fillmore Sequence SEE **Trouble Every Day**

## Filthy Habits

Albums *Sleep Dirt* (1979) – *Läther* (1996)

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. The first public performance of this song – or its prototype – was most likely in November 30, 1975 at Auditorium Theater, Chicago (late show). This version included an alto saxophone solo by Norma Jean Bell. The version on *Läther* omits 92 seconds of the original recording, but there is a one minute addition with dialog and grout. On bootleg *The Lone Ranger* the track is entitled *Karl's Guitar*.

## Filthy Habits (Prototype)

Albums *Zappa '75 Zagreb* (2022)

An early version played at Sportska Dvorana, Zagreb, Yugoslavia November 21, 1975.

## Finale

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

Zappa praises the members of the band during the finale at The Palladium, December 29, 1976.

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)

FZ's guitar solo in *Hot-Plate Heaven At The Green Hotel* May 8, 1988 at Stadthalle, Wien. One minute and a half have been edited out at 3:34. (Ulrich 2018, p 531) The actual Higgs' boson was found in 2012 and the finding was confirmed 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 28, 1980 with vocal overdubs on August

20-28, 1980. The text about this kind of “fine” girls has puzzled the critics. Both FZ 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 FZ’s violent dislike of the women’s liberation movement.” (Miles 2005, p. 284)

Finer Moments (official release)

## The Finest Night Of The Year

Album *Halloween 81* (2020)

FZ’s spoken introduction to the concert at The Palladium, NYC, October 31, 1981 (early show).

Finnish Hit Single, The SEE **All Skate/Dun-Dun-Dun**

Fire (An entry in the ASCAP/BMI database)

## Fire!

Album *Swiss Cheese/Fire!* (1971)

An outsider’s audio documentary of the end of FZ’s concert in Montreux, December 4, 1971 with the famous fire. One can hear FZ calmly guide people to walk towards the exit. Deep Purple documented the same incident in a more artistic way in their song *Smoke On The Water* on *Machine Head* (1972).

## Fire And Chains

Album *Make A Jazz Noise Here* (1991)

FZ’s guitar solo over a loop 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)

FZ’s guitar solo in *Conehead* at Hammersmith Odeon, February 19, 1979. The title comes from the time signature of the vamp (5/8, 5/8, 5/4). FZ has clarified, that he does not plan the time signatures of his guitar solos: “I don’t calculate how things that I make up on the guitar are going to look on paper... I just play it, and then figure out what it is later, after I’ve recorded it.” (Ulrich 2018, p. 475) On 1986 CD the title was written “Five-Five-Five”.

## 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 FZ liked it. In the standard text FZ asks “Wanna buy some acid, Bob?”, but on *Sheik Yerbouti* it was changed to “mandies”, which is nickname for British Quaaludes, Mandrax. (Ulrich 2018, p. 456) The released version was recorded at Hammersmith Odeon, January 25, 1978 with lots of studio overdubs in August. On bootleg *Rubber Slices* the beginning of the song bears a title *Morons*.

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## Flambay

Album *Sleep Dirt* (1979)

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. On bootleg *The Lone Ranger* this song is called *Jazz Improvisation Part 1*.

## Flambay (Song)

Album *Sleep Dirt* (1991 CD)

First line He used to be very kind, in his own crude way

The basic track was recorded at Caribou Ranch, Nederland, December 1974, with bass overdubs recorded at the Record Plant, 1976. From the CD version of 1991 on the song had lyrics and overdubbed vocals by Thana Harris and drums by Chad Wackerman recorded at UMRK, c. 1982–1983. Considering the origin of the song, this decision was quite understandable. In fact, the song version had been performed in concerts already ten years earlier. 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 fore singer: “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

Album *Läther* (1996)

This instrumental version of *Flambay* is a much shorter edit (2:06 vs. 4:54) than the one on *Studio Tan* with some dialog by Bozzio and O’Hearn. The reason for different spelling of the title is unknown.

Flash One SEE **Gypsy Airs**

Flashing Man (An entry in the ASCAP/BMI database)

Flies, The SEE **Billy The Mountain**

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 (An entry in the ASCAP/BMI database)

Floating Sofa (An entry in the ASCAP/BMI database)

## Flopsmash Musics

Album *Road Tapes Venue #1* (2012)

This is an improvised segment from a concert at Kerrisdale Arena, Vancouver, August 25, 1968 with a solo by FZ’s guitar in between quite avant-garde playing. The title is probably unauthentic, since Zappa decided not to release this concert.

⌘ Joe Travers has talked about the source tape of the Kerrisdale concert: “ (...) nobody affiliated with FZ made this recording. My GUESS is that somebody working at the venue ran this off for Frank. The original tape was full of a million inconsistent level jumps... Also, there were pitch problems. (...) Overall, I really think sonically John Polito & I made this a totally listenable object, as the raw tape is definitely NOT!” (Ulrich 2018, p. 425)

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## Florentine Pogen

Albums *One Size Fits All* (1975) – *The Dub Room Special!* (2007) – *A Token Of His Extreme Soundtrack* (2013)

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. On *The Dub Room Special!* there is a longer edit of the same performance and without vocal, keyboard, and percussion overdubs. On *A Token Of His Extreme Soundtrack* there is an even longer edit with two portions of FZ's solo, which have not been released anywhere else (6:53-7:22, 8:11-8:44). (Ulrich 2018, p. 524)

The lyrics touch many ideas important to Zappa: “It is a nice mash-up of FZ'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 title refers to a type of cookies made by the Swedish bakery Pågens. They have been marketed in the United States as “Florentine Pogens”. (Ulrich 2018, p. 377)

## Florentine Pogen — Alternate Solo

Album *One Size Fits All 50<sup>th</sup> Anniversary* (2025)

The basic track was recorded at KCET TV, Los Angeles, August 27, 1974 with over-dubs at Record Plant.

## The Florida Airport Tape

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

FZ, Mark Volman, Howard Kaylan, Aynsley Dunbar and Jeff Simmons just talking, obviously at an airport in Florida, October 9, 1970.

The Flower Power Hippy 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?

The song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. As any attentive listener may easily find out, Zappa exploits 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. STP stands for “Serenity, Tranquility and Peace”, officially this psychedelic substituted amphetamine is called DOM. The song contains a lot of “hippie riff” (familiar from *Needles & Pins*), which FZ hated. FZ explained: “Flower Punk probably never will be popular, because I think that you just can't tell people the truth at the time. But I didn't see any choice. I wasn't gonna just make an album of pro-flower power songs at a time when that was commercial to do just to get in the swim of that. I looked at the whole flower power thing while it was happening and I just scratched my head and I said, ‘Are these guys kidding me.’ (...) And when I made my statement of ‘Flower Punk’ and so on and so forth, I got cast in a negative light as being some sort of ghoulish who wouldn't go along with the sweetness and light that was pervading the United States in 1967.” (Ulrich 2018, p. 605)

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## Flowing Inside-Out

Album *Civilization Phase III* (1994)

Dialog "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 FZ 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 FZ was conducting Ensemble Modern in public. At the press conference in July 1992, FZ explained: "It's program music in the old-fashioned style. (...) Since I'm an American composer, I have to write about the world that I come from. And America is now moving into its post-industrial phase, a country that is basically occupied with consuming products. (...) So, the texture of the piece is based on little acts of desperation looking for things to eat, and every once in a while, when something is found, then the musicians will all go, 'Mmm!'". On the other hand, at the premiere performance, he characterized the composition as "filler material" and "a piece of shit". FZ deleted the final section of the piece the day before the first concert, because time was running out and FZ had to return back home because he was too ill to work. (Ulrich 2018, p. 625)

Fool (An entry on FZ'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

Albums *The Guitar World According To Frank Zappa* (1987) – *Guitar* (1988)

FZ's guitar solo in *Whipping 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*. The title is obviously a bow to Duane Allman, the guitarist of Allman Brothers. The vamp played by the band is however based on Bo Diddley's *I'm A Man*.

## For Giuseppe Franco

Album *Trance-Fusion* (2006)

FZ'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". Giuseppe Franco here is most likely the hairdresser living in Beverly Hills and known to provide his services to the movie celebrities and Zappa family as well.

For Guiseppe Franco SEE **For Giuseppe Franco**  
For Sharleena (bootleg)

## For The Young Sophisticate

Album *Tinsel Town Rebellion* (1981) – *Läther* (1996)

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*. A very early version of the song was recorded March 13, 1973 at the Boltic Sound, Inglewood and released on *Läther*.

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

FZ tried to make his 1988 tour band to play this Synclavier composition with no success. According to Mike Kenally 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

(Ray Collins & Frank Zappa)

Albums *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 drums and guitar. According to Paul Buff, he played the fuzz bass and organ. (Ulrich 2018, p. 300) FZ describes the 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."

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## 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.

Four Synths & Plastic SEE **When Yuppies Go To Hell**

## Fragment One

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

Fragments Of The Future (An entry in the ASCAP/BMI database)  
Framingham '69 (bootleg)

## Francesco Rock

(Francesco Zappa & Frank Zappa)

Album Officially unreleased

During a DJ gig "Speaking Of Music" (KPFA/KPFB Berkeley) in San Francisco in August 1984 FZ played also a track entitled *Francesco Rock*. It was an alternate version of the Andante of opus 1 by Francesco Zappa, overdubbed with "disco drum" (possibly Chad Wackerman).

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 (the U.S. version 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 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 Unmined Nuggets SEE **Rare Episodes**

Frank Zappa's 200 Motels SEE **200 Motels**

Frank Zappa's 200 Motels SEE **200 Motels Promotional Radio Spots**

## Frank's Demise

Band improvisation during the *We're Only In It For The Money* sessions at Mayfair, NYC, September 6, 1967. Some of this was used in *The Chrome-Plated Megaphone Of Destiny*.

Frank's Hot Licks (And Funny Smells) (tribute release)

Frank's Last Words (An entry in the ASCAP/BMI database)

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

(Frank Zappa & Del Casher)

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 is not an authentic decision.

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## 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 *The MOFO Project/Object* (2006 2CD & 4CD)

Documentary recording from the *Freak Out!* sessions March 12, 1966. The title was written by FZ on the tape box containing a build reel.

## Freak Out Zilofone

Album *The MOFO Project/Object* (2006 2CD)

Documentary recording from the *Freak Out!* sessions, in this case from a jam on *Help, I’m A Rock* in the studio March 11, 1966. The band is playing just one chord, but there are some short solos as well. The title is by Gail Zappa after FZ’s text on the tape box.

## Freak Trim (Kim Outs A Big Idea)

Album *The MOFO Project/Object* (2006 4CD)

Documentary recording from the *Freak Out!* sessions party March 11, 1966, now with Kim Fowley and other “freaks” messing around, while The Mothers play a one-chord background with short guitar solos by FZ and Elliot Ingber. The main title is by FZ, 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 (An entry in the ASCAP/BMI database)

Fric Out! (tribute release)

## Friendly Little Finger

Albums *Zoot Allures* (1976) – *The Guitar World According To Frank Zappa* (1987)

FZ’s guitar solo, which is recorded in the locker room of Hofstra University, Hempstead, October 26, 1975 and augmented with the xenochrony technique in 1976 with an introduction to *Wonderful Wino* (“Bringing In The Sheaves”) recorded in 1973. FZ plays guitar and sped-up bass, while Roy Estrada plays the uncredited drone bass and Ruth Underwood plays marimba and synthesizer.

## The Frog Song

Album *Joe’s Damage* (2004)

A documentary recording of FZ and the band rehearsing in 1972. This long segment (17’23) contains parts of several compositions, especially *It Just Might Be A One-Shot Deal*. The title is probably not authentic.

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## 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!

Basic track was recorded at Civic Auditorium in Santa Monica, on December 11, 1981 (early show) with extensive studio overdubs at UMRK, c. 1981–1984. The song uses words from spontaneous singing by Ahmet Zappa (born 1974) as a kid. FZ completed the song during fifteen free minutes before the soundcheck in Detroit on November 25, 1981.

The music contains references to Italian composer Francesco Landini (1325/1335 – 1397). FZ explains: “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/BMI 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**

## Fun & Merriment

Album *Whisky A Go Go, 1968* (2024)

This is a spoken interlude by mostly FZ about evening’s guests and surprises.

## Funky Nothingness

Album *Funky Nothingness* (2023)

This instrumental was recorded at Apostolic Studios, New York, late fall 1967 by FZ, Roy Estrada and Motorhead Sherwood. Zappa plays acoustic lead guitar on this track.

## Funny

A film directed by Bran Ferren with a few celebrities and many ordinary people telling jokes and stories. FZ was one of the over 120 performers. A half-professional CD-R was released in 1989, but details about the FZ joke are still missing.

## Furnished Singles

Album Officially unreleased

This is the proto composition, which later offered the world *Möggio* 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 three titles is “correct”, they are all just working titles.

Further O’Blivion SEE **Farther O’Blivion**

Fusions (An entry in the ASCAP/BMI database)

Futility (An entry in the ASCAP/BMI database)

Fuzzy dice & bongos SEE **Uncle Meat Variations**



## FZ & The Percussion Section

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

This is obviously FZ improvising on drums and percussion with Ralph Humphrey and Ruth Underwood at Hollywood Palladium, Los Angeles, March 23, 1973.

## 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 FZ 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.

FZ For Alex (An entry in the ASCAP/BMI database)

## FZ/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 (early show). Zappa is playing the first drum solo, while Arthur Tripp takes care of the second one. Black is offering just the backing beat.

## FZ On Ringo Starr

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

FZ's answer to an audience question about Ringo's feelings about *200 Motels* at San Francisco Exploratorium April 20, 1984: "Well, it's hard to tell, you know. I never bother to ask people whether or not they enjoy working for me. But he still talks to me so I guess it wasn't too bad."

## FZ On Varèse

Album *Zappa* (2020)

FZ talks to Craig Eldon Pinkus April 25, 1974 about the composer Edgard Varèse.

FZ UN (bootleg)

FZ Uncle Penguin (bootleg)

FZ:OZ (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 FZ 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)

This is not a recording of FZ'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)

This Synclavier work was composed in 1985 and recorded at UMRK, c. 1985-86. FZ did not perform it with a rock band in concerts, although the 1988 band rehearsed it.

⌘ “G-spot” is the name for the alleged erogenous area inside female vagina. The G is for Ernst Gräfenberg, a German gynecologist.

## G-Spot Tornado (1992)

Album *The Yellow Shark* (1993)

The Synclavier composition was arranged for chamber orchestra by Ali N. Askin and recorded in September in Europe. 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.” (FZ in the liner notes of *The Yellow Shark*) Schott offers performance material for this arrangement.

Gallery Jazz Black Napkins (An entry in the ASCAP/BMI 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 FZ, Jim Sherwood, Arthur Tripp and Ian Underwood, in Providence 1969.

Garbage Eaters SEE **The Duke Of Prunes**

Gardner Varieties, The SEE **King Kong**

Gas (An entry in the ASCAP/BMI database)

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)

FZ's guitar solo in *Inca Road* at Hammersmith Odeon, February 18, 1979 (late show). The original solo has been edited off about three minutes. FZ quotes the melody of *Wooly Bully* in the end.

## 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. FZ: “House lights! The concert is over.”

Genie Frank Zappa SEE **Leben als Extravaganza**  
Genius At Work (bootleg)  
Genteel (An entry in the ASCAP/BMI database)

## 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. Unfortunately, this was the only ever performance and FZ 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" at Criteria Studios in February, 1969, starring Norma Jean Bell as a German customs officer and The Mothers of Invention as tourists. The original recording is about 9 minutes long.

## 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 FZ. 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 – *Advanced Study: World Pop Domination* (bootleg)

According to Scott Parker, this is an unreleased composition (a sound collage) from the *Uncle Meat* sessions and only available on bootleg *Advanced study: World Pop Domination*. The title "Get A Little II" is not necessarily authentic, but a reference to the fact that Motorhead Sherwood's talking and a bit of the sound collage on *Get A Little* are from this unreleased track.

## Get Down

Album *Zappa/Erie* (2022)

An improvised stage section with FZ, George Duke, Napoleon Murphy Brock and Jeff Simmons recorded at Convocation Center, Notre Dame University, South Bend, May 12, 1974.

## Get Down Simmons

Album *Cheaper Than Cheep* (2025)

An improvised stage section with FZ, George Duke, Napoleon Murphy Brock, Jeff Simmons at The Mothers Of Invention rehearsal hall, DiscReet Records, Los Angeles, June 21, 1974.

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## 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, probably made by Ali N. Askin, 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'." (FZ in the liner notes) Schott offers performance material for this chamber orchestra arrangement.

## Getting Stewed

Album *Playground Psychotics* (1992)

Documentary field recording in the beginning of 1970's at the Holiday Inn in Spokane with Howard Kaylan improvising a monologue. 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*. FZ tried this song with Flo & Eddie in the 1987 audition for the 1988 tour, but nothing came out of that.

## Giraffe Take 4

Album *The Mothers 1970* (2020)

The basic track was recorded Trident Studios, London, June 21-22, 1970. There are no vocals in this rendition, but Aynsley Dunbar plays a drum solo.

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 The Magnesium Dress

Album *The Perfect Stranger* (1984)

Frank Zappa in the liner notes: "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 breast-plate. 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, but only the original LP and 1985 EMI CD contain an entirely synthesized version. On later CD's FZ used a sampled marimba sound, increased the tempo slightly and added some notes. (Ulrich 2018, p. 399)

## The Girl In The Magnesium Dress (1992)

Album *The Yellow Shark* (1993)

While planning the Yellow Shark concerts, FZ asked Ali N. Askin to arrange his Synclavier composition for chamber group. "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*). This version was recorded live in September 1992 by Ensemble Modern. The title is not authentic. Schott offers performance material for this arrangement for piano, celeste, vibraphone, cimbalom, percussion, guitar, mandolin, and harp. The piano part was published in *Guitar Player Presents: Zappa!* (1992).

## 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* for chorus and orchestra. This section is not entitled separately in the score, but it is part of *The Girl's Dream*. 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* for a reciter, guitar trio and orchestra. FZ's manuscript of the full score of the last 20 seconds of *The Girl's Dream* plus *Little Green Scratchy Sweaters & Courduroy Ponce* was published in *The Frank Zappa Songbook, Vol. 1* under the title “The Girl, In A Statement To The Press, Explains”.

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 FZ 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.

## Glutton For Punishment

Album *Absolutely Free* (Vinyl Double 2017)

24 seconds of talking from an unknown source.

Go Ape! (bootleg)

## Go Cry On Somebody Else's Shoulder

(Ray Collins & Frank Zappa)

Albums *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 himself

seriously, since the song, recorded at T.T.G. 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 Cor-sage* an earlier one, recorded c. 1965–1966 with partly different lyrics. Ray Collins has recalled to been the one who got the idea of title lyrics and also began to search for a suitable melody line with piano and FZ joining in. (Ulrich 2018, p. 168) *Go Cry On Somebody Else's Shoulder* was published as a lead sheet in *Freak Out! Collection* (1968).

## Go Cry On Somebody Else's Shoulder (Vocal OD)

Album *The MOFO Project/Object* (2006 4CD)

The basic track here is the same as on standard *Freak Out!* album, but the vocal track differs in many ways, especially the final monologue by FZ is completely different.

## GOA

Album *Guitar* (1988)

FZ's guitar solo in *Let's Move To Cleveland* November 23, 1984 at Bismarck Theater, Chicago (late show) with a two-chord guitar loop. The title refers to the place on India's west coast, not the Gun Owners of America or the Government Office of Accounting. (Ulrich 2018, p. 191)

## Goat Polo

Album *Dance Me This* (2015)

A Synclavier composition recorded at UMRK c. 1991–1993 with 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 18, 1980 with overdubs in August. The earliest concert performance in Piscataway, New Jersey, April 25, 1980, consisted of the lyrics "She's a goblin girl / She's out of this world" sung over the vamp from *Love Of My Life*. FZ performed the complete song only in fall 1980. Later he performed only the first half of the song. (Ulrich 2018, p. 633)

## God Bless America (Live At The Whisky A Go Go)

(Composed by Irving Berlin & Frank Zappa, lyrics by Irving Berlin)

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 percussion overdubs, but FZ had quoted the melody already in *Soft-Sell Conclusion*, recorded at T.T.G. Studios, November 1966. In FZ's rendition the short-sung version (just the first verse) 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 film *The True Story Of Frank Zappa's 200 Motels* (1989). It was recorded backstage at the Fillmore West on November 6, 1970.

Golden Arches SEE **The Legend Of Golden Arches**

## Conglomerate Assembly

Album *The Mothers 1971* (2022)

Spoken dialog recorded at Fillmore East, June 6, 1971 (early show).

Good Evening, Vienna! (bootleg)

Good Grief! (bootleg)

## Good Lobna

Album *Trance-Fusion* (2006)

FZ's guitar solo over a guitar loop 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" (1992), 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 AAAFNRAA Birthday Bundle 2008* (2008)

FZ'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)

FZ's guitar solo in *The Torture Never Stops* May 1, 1988 at Johanneshovs isstadion, Stockholm. Two and a half minutes have been edited out at 2:27. (Ulrich 2018, p. 529) The title refers to of the cats of Zappa family. Its full name was "Gorgonzola".

Got Enuff (An entry on FZ'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)

## Goteborg GTR

Album *Apostrophe ( ' ) 50<sup>th</sup> Anniversary Edition* (2024)

A FZ's guitar solo from *Trouble Every Day* recorded at Konserthuset, Gothenburg, Sweden, September 25, 1974. It was later mixed by Zappa at The Record Plant.

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## Gotta Fall In Love

On June 1, 1966 two tracks were recorded by Zappa and Burt Ward at T.T.G. Studios, *Boy Wonder I Love You* and *Gotta Fall In Love*, also as *I Love* on the tape box and in some sources *Autumn Love* (also a title in the ASCAP/BMI database). The authorship of the latter is still unknown, but as Scott Parker puts it, it “may well be another Zappa compositions” (Parker 2017, p. 10). I do agree. It is just the backing track, but it is not just simple and it even contains a short guitar solo in the end (or is it kazoo?). Since MGM did not use this and some other similar titles, maybe Zappa did not care to register his authorship properly.

The Grand Wazoo (official release)

## The Grand Wazoo

Albums *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 released 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”. (FZ 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.

## Grandchild Of Mr. Green Genes

This is the title of a cover of *Mr. Green Genes* by the German psychedelic rock band Polytoxicomane Philharmonic. It was released with *Peaches En Regalia* in 2007 (Nasoni 858-003). (Jakob 2013, p 368)

Greasy Love Songs (official release)

Great Googly Moogly (bootleg)

## A Great Guy

Album *Playground Psychotics* (1992)

Documentary talking segment from the film *The True Story Of Frank Zappa's 200 Motels* (1989). Howard Kaylan talks about playing himself while the orchestra tunes up in the background.

Great Wazoo (bootleg)

The Greatest Flops!!! (bootleg)

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## The Greatest New Undiscovered Group In America

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

Don Pardo's and FZ's spoken introduction before *Black Napkins* at The Palladium, December 29, 1976. Zappa talks about the stupidities of Warner Brothers executives.

Greegah Bowdoro (An entry in the ASCAP/BMI database)

Greek Guy #1 (An entry in the ASCAP/BMI 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 (An entry in the ASCAP/BMI 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) At the end of the audience recording FZ says "That tune was a Gregorian chant they were playing."

## Gris Gris

(Mac Rebennack & Frank Zappa)

Album *The Mothers 1970* (2020)

First line They call me, Dr. John, The Night Tripper / Got my sizzling Gris-Gris in my hand

FZ's field recording of the performance with Dr. John at Beloit College Fieldhouse, Beloit, October 24, 1970. The credit has been shared, since this is not just *Gris-Gris Gumbo Ya Ya* by Mac Rebennack.

## Gross Man

Album *Civilization Phaze III* (1994)

Exceptionally the liner notes do not contain any FZ'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. In the working version the title was *What Worms Are Thinking* and this version contains a stage direction by FZ.

## Groupie Bang Bang

Album *The MOFO Project/Object* (2006 4CD)

First line She's my groupie bang bang!

Unused song from the *Freak Out!* sessions at T.T.G. 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 included 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*. *The Opera* has been used as well, 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 FZ (guitar, bass and drums) and Paul Buff (saxophone) under the pseudonym The Hollywood Persuaders. In Mexico this track has been released entitled *El gruñón*.

⚡ A *grunion* is a Californian fish species that swarms on to beaches at night to spawn. They use to “ride the waves”, thus the title *Grunion Run* is very realistic description.

El Gruñón SEE **Grunion Run**

## Grünfinger

Album Officially unreleased

This music comes from *Manx Needs Women*. Zappa arranged a short passage from this composition for guitar and gave this transcription to be published in Guitar Player Magazine in 1983. A Vienna based magazine Basta reprinted it with the title *Grünfinger* [Green Finger]. I have given this arrangement an own entry because it has been published and titled – unofficially but still.

## GTR Trio

Album *Joe’s XMasage* (2005)

A Studio Z jam March 25, 1963 with FZ’s acoustic guitar, Les Papp on drums and Bobby Saldana on bass. The end of this jam was released on *Mystery Disc as Bossa Nova Pervertamento*. The recording was made just one day before the notorious police raid.

Guitar (official release)

## Guitar Build ‘70

Album *The Mothers 1970* (2020)

A guitar solo by FZ recorded with his Uher tape recorded at an unknown venue. Also, the date is unknown, but the track was “hand-selected and edited by FZ”, as the booklet puts it.

## 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

(Ian Underwood, Frank Zappa & Don Harris)

Albums *Hot Rats* (1970) – *The Hot Rats Sessions* (2019)

One chord and three solos (Ian Underwood, Sugarcane Harris, FZ), but only one of them got the official composing credits, so I made some corrections. The CD version contains 4 minutes longer version than on LP, mostly by Ian Underwood. The jam was recorded at T.T.G. Studios July 30, 1969 during the Hot Rats sessions. The basic track was called *Big Legs* and takes 32 minutes and 42 seconds including short solos by Paul Humphrey and Max Bennett as well.

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)

*Gypsy Airs* was slated for one side of a single to be released with Capitol.



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! The Hail Caesar Variations* have been released on some bootlegs as well.

## 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)

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## 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 types 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)

## The Halloween Tradition

Album *Halloween 81* (2020)

FZ's talking between the encores in the concert at The Palladium, NYC, October 31, 1981 (late show).

## 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.

Halloween 81 (official release)

## Halos And Arrows

Album *Funky Nothingness* (2023)

This item is most likely titled afterwords, not by FZ. The music is just the end of Zappa's experimental guitar work, recorded probably in February, 1970 at the Record Plant. The track was re-mixed by Craig Parker Adams in 2023.

Hammersmith Odeon (official release)

Hanky Panky (Unreleased and 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 Birthday, Chad! SEE **Happy Birthday To You** (Covers)

Happy Halloween (bootleg)

## Happy Halloween To Each And Every One Of You

Album *Halloween 73* (2019)

FZ's spoken intro in the beginning of show one at Auditorium Theater, Chicago, October 31, 1973.

## Hard Cheese

Documentary talking with Zappa at WABX May 25, 1971, released on bootleg *Soup & Old Clothes*.

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## Harder Than Your Husband

Albums *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 – and Jimmy Carl Black as the lead singer – 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 version from rehearsals in August-September 1980.

Hare Krishna Tmershi Duween (An entry in the ASCAP/BMI database, credited to Scott Lawrence Wilk, Todd Yvega and FZ)

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 and longer 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 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. The musical background is realized with Synclavier.

## Harry-As-A-Boy

Album *Thing-Fish* (1984)

First line Harry? Harry, is that you as a boy?

This track illustrates Harry as a young boy. The text contains references to *Teen-age Wind* and *Bobby Brown*. The dialog is backed by FZ's Synclavier. It 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

The song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. This song about relationship problems was in fact censored by FZ himself, when Verve objected. He edited 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!" so that it is hard to hear the exact message. FZ explained the lyrics like this: "A song about the sexual attitudes of the parents, giving a little insight into why these people should feel that way about their children." (Ulrich 2018, p. 603) Schott offers performance material for an arrangement for brass quintet and drum set by Jon Nelson (1993 for Meridian Arts Ensemble).

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## Harry, You're A Beast (Instrumental)

Album *Lumpy Money* (2009)

This version was recorded at Mayfair Studios in 1967. The mix of the instruments is different.

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)

Dialog "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 FZ's only role was to be the producer with BOB STONE, all music was done by Dweezil Zappa and Scott Thunes.

He is working the controls because all producers love to turn knobs SEE **Hot Poop**

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.

## He's Always Watching Me

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Scene 94 of *200 Motels*, in which Jeff asks "What if he's watching me stealing ashtrays? What if he's watching me stealing the ashtrays and then he steals the idea of me stealing the ashtrays and writes a song about it and I have to act it out later? He always watches me and listens to me!" with some music behind him.

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-August, 1980. The music comes from *Basement Music #2*. Arthur Barrow has recalled in 1996: "There was this little thing we were playing. (...) And then one day, Tommy started playing like a gospel version of it... Frank walked into rehearsal and said, 'Wow, that's cool! What's that? ... That was always fun when transformations like that would happen.'" (Ulrich 2018, p. 640)

Heavy Business Record SEE **History & Collected Improvisations Of The Mothers Of Invention**

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## Heavy Duty Judy

Albums *Shut Up 'N Play Yer Guitar* (1981) – *The Best Band You Never Heard In Your Life* (1991)  
FZ'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 *Läther* grout. The 1988 tour version is quite 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 and Merle Kilgore, because Johnny Cash was expected to come up and perform that night. Instead, a reggae version of *Ring Of Fire* was performed by FZ's band.

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

Albums *Freak Out!* (1966)

First line Help, I'm a rock

FZ'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 T.T.G. Studios, March 11, 1966 with later overdubs at least April 3, 1966. 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.

The improvised lyrics were chanted and/or spoken by FZ, Ray Collins and the assorted members of the "freak" group gathered in the studio, especially Kim Fowley. In 1980 FZ told, that the idea of "Help, I'm a rock" comes from reality. School teacher Phyllis Rubino had a rock, which was painted blue with the text "Help, I'm a rock!" on one side. (Ulrich 2018, p. 171) On *Road Tapes Venue #1* FZ is changing the lyrics to "Help, I'm cop" and "Help, I'm a hair". The latter came from the conclusion, that it's a drag being a cop and FZ imagined to be a mayor and offer the hippies ten dollars to cut their hair: "Ten dollars to any hippie who'll cut his hair right here on stage tonight. Do we have any desperate hippies who wanna take it off? Well, that's good. You just keep growing your hair till it gets down to your buns. Just don't try to get a job with IBM or one of the state agencies with long hair because they just don't go for it. It's unsanitary, it's unclean, it means that you probably have leftist tendencies. It means that you're probably a whole bunch of things that the establishment doesn't want you to be. It means that you're a potential danger to every old person in your country. Boy, you better watch out if you have long hair." Munchkin Music has published a lead sheet of the part (ML 018).

## Help, I'm A Rock — FZ Edit

Album *The MOFO Project/Object* (2006 4CD)

This version contains two sections (2:01-2:24, 4:19-5:48) that are not heard in the album version. On the other hand, this version omits the end (3:50-4:42) of the album version. (Ulrich 2018, p. 346)

## Help, I'm A Rock (1970 FZ Remix)

Album *The MOFO Project/Object* (2006 4CD)

This version was remix by FZ and STAN AGOL at the Record Plant on January 8, 1970.

## 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)

## Herd Of Cattle

Album *The Mothers 1971* (2022)

Spoken dialog recorded at Fillmore East, June 6, 1971 (early show).

## Here Comes The Gear, Lads

Album *Playground Psychotics* (1992)

Documentary field recording from an airport in September, 1970.

## Here It Is, The Music

A promo disc released by Rykodisc in 1988 (CDK 00099) 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 something that FZ announced as *Sink Trap*. The original performance is over six minutes longer. According to Scott Parker, the title is by Gail Zappa (Parker 2015, p. 73).

## He's Right

Album *Playground Psychotics* (1992)

Talking segment recorded by Mark Volman at the first script reading of *200 Motels* at the Kensington Palace Hotel, on January 18, 1971. This is continuation of *He's Watching Us*.

## 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 FZ himself required the song to be performed "semi-disguised in bits of Village People costume". The song does not contain any lyrics by Thing-Fish. The track ends with a musical quotation from *Do You Really Want To Hurt Me?* by Culture Club. The song was recorded at UMRK, c. 1982-84. The instruments contain just the Synclavier, Chad Wackerman on drums and synthesizer bass programmed by Arthur Barrow. Later versions of the CD have commentary by Johnny Guitar Watson not heard on the original LP or earlier CD versions, nor transcribed in the libretto. (Ulrich 2018, p. 509)

## He's Watching Us

Album *Playground Psychotics* (1992)

Talking segment recorded by Mark Volman at the first script reading of *200 Motels* at the Kensington Palace Hotel, on January 18, 1971. This is continuation of *It's A Good Thing We Get Paid To Do This*.

Hey hey hey all you girls in these industrial towns SEE **Crew Slut**

Hey Joe, who did you blow? SEE **Packard Goose**



## Hey Nelda

Albums *Buff Presents The Pal And Original Sound Studio Archives: The Collection I* (2010) – *Masked Turnip Cyclophony* (2015)

First line Hey Nelda, I love you true

This is “Ned & Nelda”, in other words FZ, 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 (An entry in the ASCAP/BMI database)  
Hieronymus Bosch SEE **In Memoriam Hieronymus Bosch**

## High Steppin’

Albums *Buff Presents The Pal And Original Sound Studio Archives: The Collection I* (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 Rodriguez 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

Dialog 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)

## A Historical Event

Album *Halloween 81* (2020)

FZ’s spoken introduction to the concert at The Palladium, NYC, October 31, 1981 (late show).

## 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 FZ’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. Titles have been used by bootleggers as well.

## The History Of The San Clemente Magnetic Deviation

Album *Halloween 73* (2019)

FZ’s introduction to *Dickie’s Such An Asshole* at Auditorium Theater, Chicago, October 31, 1973 (later show).

X

## Hit Him With Toilet Brushes

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

Hob-noblin, with the goblin! SEE **Goblin Girl**

## Hobi Chang Ba

Don Van Vliet composition *Hobo Chang Ba* misspelled and incorrectly credited to Frank Zappa in the ASCAP/BMI database.

## Hog Heaven

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

FZ's guitar solo in *Easy Meat* October 18, 1980 at The Brady Theater, Tulsa (late show). Part of the solo comes from an unidentified concert in fall 1980.

## Hold On To Your Small Tiny Horsies

Album *The MOFO Project/Object* (2006 4CD)

This is a slower rehearsal version (at natural pitch), recorded at T.T.G. Studios, March 12, 1966, of the last minutes 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. On *200 Motels* the song was released as *Would You Like A Snack*.

## 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 FZ'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. If you want go into details of this confrontation, please see Ulrich 2018, p. 69. Parts of the music date back to 1961 and the score for *The World's Greatest Sinner*. In 1970 it got lyrics and turned to a new song called *Holiday In Berlin*, obviously not full blown anymore.

## The Holiday Inn Motel Chain

Album *The Mothers 1970* (2020)

FZ talks to the audience at Santa Monica Civic Auditorium, August 21, 1970.

## Hollywood Perverts

Album *The Roxy Performances* (2018)

FZ's spoken interlude in the early show at Roxy, December 9, 1973.

## Homemade Radio Spot

Album *The Mothers 1971* (2022)

“Recorded on a UHER in the rehearsal hall by the Mothers especially for Warners Folks 1971”. The band is singing *Eddy Are You Kidding?* on the background.

## 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**  
Honker Revue (An entry in the ASCAP/BMI database)

## The Hook

FZ 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 an 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 FZ, but here he has put some Synclavier music behind the dialog 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)

First line He is working the controls because all producers love to turn knobs

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 FZ 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. The title comes from the tape box, which contained the 11-minutes “pornographic” tape FZ manufactured to Sgt. Willis in 1965. FZ wrote “Hot Poop” on the box with a Magic Marker. (Ulrich 2018, p. 6060)

Hot Rats (official release)

## Hot Rats

FZ liked the expression “Hot Rats” and 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.

## Hot Rats Vintage Promotion Ad #1-4

Album *The Hot Rats Sessions* (2019)

Four promotion ads, which may or may not be the ones released on “Hot Rats Radio Spots” by Bizarre and Reprise Records in 1969.

## Hots Rats II & III

Both titles have been used as working titles for specific albums. “Hot Rats II” was a sub-name for *Waka/Jawaka* and “Hot Rats III” became in the end *Sleep Dirt*.

## Hotel Atlanta Incidentals

Album *Guitar* (1988)

This FZ'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 SEE **History And Collected Improvisations Of The Mothers Of Invention**

## How Could I Be Such A Fool

Albums *Freak Out!* (1966) – *Mystery Disc 1* (1991/1998) – *Joe's Corsage* (2004)

First line When I won your love, I was very glad

The original description by FZ 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 ¾ 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 T.T.G. Studios, March 10-11, 1966. It was omitted from the European single

LP releases. FZ made 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, c. early 1966. Also, the version on *Joe's Corsage* is an early recording, c. 1965–1966.

## How Did That Get In Here?

Album *Lumpy Money* (2009)

This 25-minutes potpourri was constructed by FZ 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*, *Oh No!* and *Help, I'm A Rock*), but also some unreleased music. It is not known if FZ planned a release of it or when it was in fact constructed. But the title is authentic and he was serious enough to edit both mono and stereo versions. Probably FZ was just making experiments for *Lumpy Gravy* album.

How long? How long? SEE **Mystery Roach**  
How Much Rot Can You Handle? (bootleg)

## How The Pigs' Music Works?

Album *Civilization Phaze III* (1994)

Dialog "inside the piano" in 1967 and 1991.

## How We Made It Sound That Way

Album *The MOFO Project/Object* (2006 4CD)

An interview fragment November 13, 1967 (WDET, Detroit). FZ talks about techniques used in recording of *The Return Of The Son Of Monster Magnet*.

## Howard Kaylan/Mark Volman Voice-Over

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Do you smell something weird?

Fifteen seconds of cheeseburgers recorded at Pinewood Studios February 1971.

How'd You Get In My Piano SEE **Civilization Phaze III (Working version)**  
However (An entry in the ASCAP/BMI 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 FZ 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. Its music is mostly contained also in *Porn Wars*, which Zappa omitted from the European albums as understandable only 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).

x  
x  
x  
x

# The Human Mind Is The Ultimate Power

Album Officially unreleased

Part of the unrealized musical *Hunchentoot*.

Humble and naïve (An entry in the ASCAP/BMI database)

## Hunchentoot

Album Officially unreleased

FZ 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, FZ 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 FZ 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 T.T.G. Studios, March 9, 1966. In the concert at Fillmore East, NYC, April 20, 1968 (early show) FZ 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"). *Hungry Freaks, Daddy* was published as a lead sheet in *Freak Out! Collection* (1968).

## Hungry Freaks, Daddy (Vocal OD)

Album *The MOFO Project/Object* (2006 4CD)

First line Mister America, walk on by

The basic track here is the same as on standard *Freak Out!* album, but the vocals are from take 1, not the master one.



## I Ain't Got No Heart

Albums *Freak Out!* (1966) – *Joe's Corsage* (2004)

First line I ain't got no, I ain't got no heart to give away

The liner note by FZ 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 T.T.G. 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 10<sup>th</sup> Anniversary Tour 1974, and after that he continued till 1988 with over 200 public performances of it. The version on *Joe's Corsage* was recorded at Columbia Studios, January 12, 1966 and it's got a long instrumental introduction missing from the standard version. Also, Henry Vestine is playing solo guitar throughout the song. (Ulrich 2018, p. 232) *I Ain't Got No Heart* was published as a lead sheet in *Freak Out! Collection* (1968).

## I Am Bwana Dik!

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Hello there. All the guys in the band are pretending to get ready so they can go out and find some pussy

Scene 67 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”.

I am gross and perverted SEE **I'm The Slime**

I Am The Clouds (bootleg)

I am the heaven SEE **Sofa & 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**

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x

x

## 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. FZ has explained the lyrics: "I think that people who smile too much are dangerous. And that's a song about people who smile too much." The track contains a rare studio guitar solo by FZ. The song was not performed in concerts, though the 1988 band rehearsed an arrangement of it. (Ulrich 2018, p. 469)

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 from the film *The True Story Of Frank Zappa's 200 Motels* (1989). Martin Lickert (as Jeff Simmons) talks to Don Preston.

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 (An entry on FZ'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, lyrics by Johnny Guitar Watson)

Albums *Frank Zappa Meets The Mothers Of Prevention* (1985) – *Understanding America* (2012) – *Cheaper Than Cheep* (2025)

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 omitted 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. That same shorter edit was released on 1990 European CDs. Edited out were parts at 2:08-2:30, 2:51-3:11 and 3:22-3:33. At least the prototype of the song is much older. In a concert at Robinson Auditorium, Little Rock (FZ'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)

⚡ The album *Understanding America* was prepared by FZ already in 1989, but it was not released until 2012. It is a compilation of previously-released songs that comment on American society. The only track with new material is *Porn Wars Deluxe*.

## I Don't Know If I Can Go Through This Again

Albums *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 Studios, Hollywood, February 16-17, 1980 and released as a single (Zappa Records, ZR 1001, April 28, 1980) as a different mix and edit. 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 (An entry in the ASCAP/BMI 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 Got To Be Totally Free (An entry in the ASCAP/BMI database)

## I Had A Dream About That

Album *Civilization Phase III* (1994)

Dialog “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, FZ 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 in August. In a concert on October 20, 1977, FZ explained “This song is so new, I wrote this son of a bitch last night. And the reason I wrote this song is ‘cause I was over at WBCN yesterday and I had the cover of the new album [*Läther*] sitting around in there and I was showing it to some of the people at the station, and they looked it and they said, ‘Boy, what if that was a Peter Frampton album cover?’” (Ulrich 2018, p. 455)

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. The topic: A neighbor complains about the noise of the band.

I Love SEE **Gotta Fall In Love**

## I Love Monster Movies

Album *The Roxy Performances* (2018)

FZ's spoken intro to *Cheepnis* at Roxy, December 10, 1973.

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 FZ 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 omitted from the original *200 Motels* soundtrack, but released on *Playground Psychotics*.

## I Promise Not To Come In Your Mouth

Albums *Zappa In New York* (1978) – *Läther* (1996)

The music consists of two solos, FZ on guitar and Eddie Jobson on Moog. FZ released the same performance, recorded at The Palladium, December 27 and 29, 1976, on *Läther* as well, but for some reasons re-named it as *Läther* (there are 18 seconds of grout in the end). This version uses the same edit as did the vinyl version of *Zappa In New York*. The CD version uses a different edit of the same performances. (Ulrich 2018, p. 275)

☞ The story behind the expression "Läther", a contortion of "leather", has been told by Eddie Jobson and Patrick O'Hearn, who were introduced by FZ to a New York gay leather bar with Terry Bozzio and Davey Moire, four young, white guys. The much used dialog was recorded later and FZ used it extensively throughout the album *Läther*. The non-standard spelling of *Läther* was described by FZ as "a Swiss joke for Americans who don't understand Swiss jokes." (Ulrich 2018, p. 268-269)

I signed on the line, for seven long years SEE **Nig Biz**

## I Shall Ruin All The Tapes

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Infuriated director Tony Palmer talks to Gail Zappa at Pinewood Studios: TP: "I'll kill your husband before tomorrow evening. I'll kill him!" GZ: "Why? What happened now?" TP: "I'm warning you, if he comes in and interferes with the editing, I shall ruin all the tapes, I shall take a magnet and ruin all the tapes!" GZ: "Okay, Tony. I'll remember you said that."

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 (An entry in the ASCAP/BMI database)

I used to have a job SEE **Hot-Plate Heaven At The Green Hotel**

## I Used To Watch Him Eat

Dialog 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 interviewed by John French for his book *Beefheart : Through The Eyes Of Magic*, 2010, p. 36) FZ "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 Want To Kiss You Always SEE **Pick Me, I'm Clean**

## I Was A Teen-Age Malt Shop

Album *Mystery Disc I* (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 FZ 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.

⌘ FZ was serious with his rock opera. He prepared demo tapes and assembled a cast. He also introduced the idea to JOE LANDIS, who was producer of *CBS Repertoire Workshop*, known to do experimental things. Landis liked the opera, but wanted to change the landlord from Jewish to Texan. In the end this rock opera never made it to television, though FZ used a couple of the songs in other projects. (Ulrich 2018, p. 359)

## I Was Gonna Make A Movie One Time...

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

FZ is talking to Mike Cole about his movie plans Fall 1966.

I Was In A Dream (An entry in the ASCAP/BMI database)

## I Was In A Drum

Album *Civilization Phaze III* (1994)

The line notes contain the following description by FZ: "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. The Ensemble Ascolta has performed an arrangement by Andrew Digby in 2009.

I Was There Last Night SEE **Shut Up 'N Play Yer Guitar (Early Acetates)**

## I Wish Motorhead Would Come Back

Album *Civilization Phaze III* (1994)

Dialog "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 FZ. It was recorded at Falkoner Teatret, 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**

## Idiot Bastard Snoop

Album *Lumpy Money* (2009)

Documentary recording from Mayfair Studios, July 1967 about some singing rehearsal.

## The Idiot Bastard Son

Albums *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 lyrics by FZ 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. While the original lyrics continued the Kenny & Ronnie Williams story, in 1974 FZ wrote new lyrics mocking president Richard Nixon. For this version see *That Arrogant Dick Nixon*. At least part of the song (“Try and imagine a window”) dates back to 1963, since the melody can be heard in the film *Run Home, Slowly*. (Ulrich 2018, p. 608)

## The Idiot Bastard Son (Instrumental)

Albums *King Kong* – *Jean-Luc Ponty Plays The Music Of Frank Zappa* (1970) – *Lumpy Money* (2009)

The version on *Lumpy Money* was recorded at Mayfair Studios on July 24, 1967. The mix of the instruments is different and the pitch is natural, not sped up a whole step. There are several smaller differences in the content. The version on *King Kong*, recorded at Whitney Studios, October 6-7, 1969, is quite jazzy and dominated by a long solo on electric violin by Jean-Luc Ponty.

If a froggy comes up-a with his Satchel in his hand SEE **It Just Might Be A One-Shot Deal**

## If I Could 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 and arranged the album *For Real* and played with the band. The song was recorded at Paramount Recording Studios, LA, May 1972 and Sun West Recording Studios, Hollywood. The other titles he produced and arranged, were *Dedicated to the One I Love*, *Show Me the Way to Your Heart*, *Sparkie*, *Wedding Bells*, *Almost Grown*, *Charlena*, *Mah Man Flash*, *Santa Kari*, *Spider Woman*, and *All Night Long*.

## 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 FZ is talking here seriously, though the text is satirical at the same time. As we know, FZ 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 FZ himself.

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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 Jumbo and 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, August-September 1980. The original performance is about three and a half minutes longer than the released one. On tours the song was also called *Variations on the Robby Krieger Secret Chord Progression* or just *Robby Krieger Secret Chord Progression*. The reason was the organ solo played by Arthur Barrow, who had played with ROBBIE KRIEGER and on the Door's album *An American Prayer* (1978).

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 Jimmy Carl Black nattering about money and FZ taping and releasing 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 from the film *The True Story Of Frank Zappa's 200 Motels* (1989). FZ talks to Roelof Kiers about amateur actors portraying themselves.

Igor SEE **This Is A Test**

## Igor's Boogie, Phase One

Album *Burnt Weeny Sandwich* (1970)

FZ'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 FZ's Stravinsky tribute, written for trumpet and woodwind in 1969 (Parker 2008, p. 17).

Illegal, Immoral And Fattening (tribute release)

## The Illinois Enema Bandit

Albums *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 FZ however exaggerates the story a lot, especially the last verse is fictional and a parody of traditional

blues mythology. 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* 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.” (FZ 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 at Tower Theater, Upper Darby, April 29, 1980 (late show), with some overdubs at UMRK, August–September 1980. In fall 1978 FZ performed an early version of the song without lyrics, and this version can be heard inside *Paroxysmal Splendor* on *Chicago ‘78*.

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, Sugarcane 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)

Recorded at breakfast, probably in Vancouver, September 20, 1970, Howard Kaylan has not slept enough and he complains about two concerts the same night.

I’m gonna tell you the way it is SEE **Harry, You’re A Beast**

I’m In The Mood For Love SEE **Lisa’s Life Story**

## I'm Losing Status At The High School

Albums *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, FZ 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 (An entry on FZ's MUST RECORD list)

## I'm Not Satisfied

Albums *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 T.T.G. 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 possibly find it with Google. 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 Not Satisfied* was published as a lead sheet in *Freak Out! Collection* (1968).

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 the soundcheck at Hammersmith Odeon, January 26 28, 1978. According to Ben Watson the song is FZ's critical opinion about punk rock (Watson 1994, p. 357). At least FZ has told, that the song is based on singer Billy Star's tendency to have a rising inflection on the end of his lines. (Ulrich 2018, p. 458) When FZ performed the song for first time in October-November 1976, the arrangement and lyrics were quite different, and there was a violin solo by Eddie Jobson. In the first released CD version the last minute has been edited out.

## I'm So Happy I Could Cry

Album *Joe's Corsage* (2004)

First line Goin' back again to see that girl

An alternative and probably much earlier version of *Take Your Clothes Off When You Dance* with romantic lyrics and recorded in mono c. 1965–1966. FZ sings the lead vocal and does not sound too enthusiastic.

I'm So Real (An entry on FZ's MUST RECORD list)

## I'm Stealing The Room

Album *200 Motels The Suites* (2015)

A suite of music from the original *200 Motels* score. In contains the parts *I'm Stealing The Towels*, *Dental Hygiene Dilemma*, and *Does This Kind Of Life Look Interesting To You?*

## 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". This part is not heard in the film. Schott offers performance material for FZ's 1969 arrangement for mixed chorus, solo voices and orchestra.

I'm The Slim SEE **I'm The Slime**

## I'm The Slime

Albums *Over-Nite Sensation* (1973) – *Zappa In New York* (1978) – *Understanding America* (2012)

First line I am gross and perverted

This song was recorded at Bolic Sound, Inglewood, probably March 19 or 20, 1973. Tina Turner and The Ikettes are singing chorus vocals. 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. On *Understanding America* the one-minute guitar solo has been edited off the end. In the concert at Soldiers And Sailors Memorial Hall, Kansas City, October 14, 1975, FZ rendered the words to "I'm The Sleaze".

## I'm Your Nasty Shadow

The Soots, consisting of FZ, Captain Beefheart, Vic Mortensen 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 FZ, 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 (An entry in the ASCAP/BMI 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. The title refers to the excuses and white lies people are so eager to use when they want to pass an unwanted social encounter. According to FZ, headache is already passé, and he suggest some imaginary diseases of the future: gas, a rash and a virus. (Ulrich 2018, p. 218)

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 yelling and the band playing. The title is a FZ's sentence in his introduction.



## The Impossible Concert

Some of the material released on *One Shot Deal* had been part of an unreleased project known as *The Impossible Concert* or *Impossible Concerts*. The version of this project in circulation among fans contains material for three albums. Most of this material has been released later on *YCDTHOSA* and other albums. (Ulrich 2018, p. 369)

## Improvisation Full Of Landini Cadenzes

Audience recording title for the segment in concert in Des Moines, November 30, 1980.

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)

FZ'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 FZ's permission, he appreciated the solo at least a little bit, though he had not played guitar since 1988 tour. FZ'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 Pavlíček. All this is done with relaxed reggae backing ("Reggae Guitar Solo"). This performance was released also in 1995 on double CD "Komplet" by Pražský Výběr. The title of this improvisation is obviously not authentic but descriptive. There is an entry *VRP* in the ASCAP/BMI database, credited to Zappa and Kocáb. Obviously, it refers to this improvisation, since Kocáb's band did not release any other collaborations.

## In-A-Gadda-Stravinsky

Album *Guitar* (1988)

FZ'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 little speech by Eric Clapton was recorded at Mayfair studios in 1967.

In Europe (bootleg)

## In France

Album *Them Or Us* (1984)

First line We're playin' in a tent, it's payin' the rent

FZ did not like France much, and 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) FZ explained, that the song was "fair commentary on what Frenchness means to a person who is not French and has to be subjected to Frenchness. It is not a put-down of the French, it is the facts." The text was born in Zurich on June 22, 1980 and its lyrics used first the music of *In Cars*. (Ulrich 2018, p. 494)

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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 *Live From The Bitter End* (WOR-TV) October 10, 1967. The title is probably authentic, since 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

Albums *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 first released version is based on the performance in television concert *A Token Of My Extreme* August 27, 1974 (KCET TV, Los Angeles), but FZ'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 once fashionable 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." The title *Inca Roads (Instrumental)* is not authentic.

## 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 its 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 FZ'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).

Instrumental To Accompany Vienna Sequence SEE **200 Motels**

## 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).

## Intro Intros

Album *Wazoo*

FZ's introduction of musicians and their instruments at Music Hall, Boston, September 24, 1972.

⌘ The album *Wazoo* is one of the items that FZ did not want to be released. "There's some live recordings of that band, but they'll never come out. The quality of that tape is not that good... They're more like souvenirs than real recordings." (Ulrich 2018, p. 575) Gail Zappa obviously did not agree, and this two-track tape by a local engineer is the only source for this release. The release contains the whole concert, but the order of tracks has been changed a bit to keep the keep the two discs about the same length.

## Intro Rap

Album *Baby Snakes* (1983)

A short documentary recording of a nameless Zappa fan being lured to sing *Baby Snakes*.

## Intro (Yellow Shark)

Album *The Yellow Shark* (1993)

FZ greets the audience in Frankfurt, September 19, 1992, announces the secret word of the night, introduces Ensemble Modern and Peter Rundel, and encourages the audience "And if you feel like throwing underpants onto the stage, put 'em over there."

x

x

## Intro To Music For Low Budget Orchestra

Album *Playground Psychotics* (1992) – *The Mothers 1971* (2022)

This short scene was recorded at the Fillmore East on June 5 or 6, 1971, where it was performed as the introduction *Billy The Mountain*. Ian Underwood plays clarinet and Bob Harris plays Wurlitzer electric piano. One can hear a dialog between Kaylan and Volman: “Ready, Marge? / Photography by Art Laboe / Grow, little trees!” and FZ continuing: “It’s spring, the time of the year when all things grow and little buds are sprouting off of them...”. (Ulrich 2018, p. 417) During the Fillmore East concerts June 5-6, 1971 the Mothers played this intro regularly before *Billy The Mountain*, and the album *The Mothers 1971* offers five different performances of both.

## Introcious

Album *Road Tapes Venue #2* (1992)

A band introduction with Zappa asking the musicians to give short samples of their instruments.

## Introducing... The Mothers

Album *The Mothers 1970* (2020)

Beginning of the concert in a Dutch TV VPRO program *Piknik* at Uddel, Netherlands. FZ introduces the singers and players.

Invocation For Piano (An entry in the ASCAP/BMI database)

## Invocation And Ritual Dance Of The Young Pumpkin

Album *Absolutely Free* (1967)

Middle part of the three-part suite was recorded at T.T.G. Studios, November 1966. It is famous for the direct quotation from *Jupiter*, part of the orchestral suite *The Planets*, op. 32 by Gustav Holst.

Iphigenia (bootleg)

## Irate Phone Calls

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

FZ’s spoken introduction to *Sofa #2* at The Palladium, December 28, 1976. The “irate phone calls” were from Warner Brother executives, who did not like posters like “Warner Bros. sucks”.

Iron man! That’s fine! SEE **Tiger Roach**

## Is That All There Is?

Album *Guitar* (1988)

FZ’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)

FZ’s Halloween introduction to the song *I Have Been In You* in 1977. A longer edit of the same introduction can be seen and heard on the *Baby Snake* video. During 1978 tour the same introduction was a regular routine.

x  
x  
x  
x  
x  
x  
x

## Is There Anything Good Inside Of You?

Album *Apostrophe ( ' ) 50<sup>th</sup> Anniversary Edition* (2024)

First line Is there anything good inside of you? If there is, I really wanna know

An early rendition of the song which later got the much shorter title *Andy*. It was performed and recorded at City Auditorium, Colorado Springs, March 21, 1974. While the official *Andy* is 6:04, the concert performance was 11:03.

## 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)

FZ's guitar solo in *A Pound For A Brown (On The Bus)* July 8, 1982 at Stadio Communale, Pistoia, uses material from two famous standards *It Ain't Necessarily So* by George Gershwin from 1935 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 FZ and the band working on *Think It Over* in rehearsals 1972.

## It Came From The Basement, Vol. 1-3

In July 2000 "Bill F." (billf\_spamfree) posted information about three new ZFT titles entitled "It Came From The Basement" (alt.fan.frank-zappa). The information was very credible looking, but, alas just the wild imagination of "Bill F.". The "unreleased titles" included ones like "The Fucked-Up Drummer Boy", "The Portuguese Love Rim", "Who Said a Rock Band Can't Play Funk Music?" and "Put Her On a Lazy Susan and Spin".

It is a Portuguese lunar landing SEE **Portuguese Lunar Landing, The**  
It Can't Happen Here SEE **Help, I'm A Rock**

## It Can't Happen Here (Mothermania Version)

Albums *Mothermania* (1969) – *The MOFO Project/Object* (2006 4CD)

This is the shortened version, that was released on *Mothermania*. 50 seconds are edited out at 1:09. On the other hand, the words censored from the album version ("psychedelic" and "shots") are heard in this version. (Ulrich 2018, p. 350)

## It Can't Happen Here (1970 FZ Remix)

Album *The MOFO Project/Object* (2006 4CD)

This version was remix by FZ and Stan Agol at the Record Plant on January 8, 1970. Like the version on *Mothermania*, the words censored from the album version ("psychedelic" and "shots") are heard in this version. (Ulrich 2018, p. 352)

It Has Just Been Passed SEE **Kill Ugly Radio**

x  
x  
x  
x  
x

## It Just Might Be A One-Shot Deal

Albums *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 pedal steel guitar solo by Peter Kleinow in the middle (1:46-3:20) is pure country music while the beginning and end are more blues and FZ. The short version on *Joe's Damage* is from rehearsals in 1972.

## It Must Be A Camel

Albums *Hot Rats* (1970) – *The Hot Rats Sessions* (2019)

This is mostly multi-instrumentalist Ian Underwood and some Jean-Luc Ponty or Sugarcane Harris's violin. The performance was recorded at T.T.G. Studios, July 29, 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.

## Item 1

Album *The Mothers 1970* (2020)

Basic track was recorded at Trident Studios, London, June 21-22, 1970 and mixed in 2020. FZ plays the guitars and bass. A vocal melody line is clearly missing from this recording, but it is not known, if FZ ever made up any melody or lyrics for this music.

## 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 at the first script reading of *200 Motels* at the Kensington Palace Hotel, on January 18, 1971. The band members are "accusing" FZ's music for its lack of commercial potential. Most of this dialog was edited out for the film.

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. The recording was made in January 1961 at Pal Recording Studios. For the original version, see *High Steppin'*.

x

## It's A Good Thing We Get Paid To Do This

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Scene 32 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”.

It's his voice on the radio SEE **Lonely Little Girl**

Its Magnificence as interpreted by Dom DeWild SEE **King Kong**

It's More Than A Burp (bootleg)

It's Not Even A Wurlitzer SEE **Civilization Phaze III (Working version)**

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

This long jam (17'41) was most likely recorded as a backstage act after the late show at State University of New York, Stony Brook, October 14, 1978 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 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 (An entry in the ASCAP/BMI database)

Jamrag SEE **King Kong**

Jane's Clothes SEE **Bob In Dacron**

## Janet & Lucy

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Janet, Did you see those guys with the hair?

Scene 21 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”.

## Janet's Big Dance Number

Album *200 Motels* (1971)

An instrumental following the song *She Painted Up Her Face*.

x

## Jazz Buffs And Buff-etts

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

FZ's spoken introduction to *The Purple Lagoon* at The Palladium, December 29, 1976.

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 FZ'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. FZ 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. The released performance was the only one forever, though in 1981 it was rehearsed. In the *FZ's Universe* tribute concerts, Mike Keneally performed FZ's vocal part and Vai's guitar part simultaneously. (Ulrich 2018, p. 341) 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* in it as well. Zappa won a 1988 Grammy Award for "Best Rock Instrumental Performance" for the album by the same name. FZ never performed *Jazz From Hell* in concerts, but Asko Ensemble has performed an orchestral arrangement by Django Bates.

☞ 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 3<sup>rd</sup> 1968*.

## JCB & Kansas On The Bus #1

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

Jimmy Carl Black, Kanzus J. Kanzus, Dick Kunc and Dick Barber chatting in the tour bus in 1969. They also sing – off-key – a little bit of *Lovesick Blues* by Cliff Friend and Irving Mills from the 1922 musical *Oh, Ernest*.



## JCB & Kansas On The Bus #2

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

Jimmy Carl Black, Kansas J. Kansas, Dick Kunc and Dick Barber continue their chatting in the tour bus in 1969.

## JCB & Rance

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Yes, Jimmy Carl Black, Indian of the group, what can I do for you?

Scene 30 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”.

Jean-Luc Ponty Plays The Music Of Frank Zappa SEE **King Kong**

## Jeff Flips Out

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line So listen, we should get together sometime

Scene 92 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”.

## Jeff Quits

Album *Playground Psychotics* (1992)

Talking segment recorded by Mark Volman at the second script reading of *200 Motels* at the Kensington Palace Hotel, on January 19, 1971.

## 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**

x  
x  
x  
x  
x

## Jesus Thinks You're A Jerk

Album *Broadway The Hard Way* (1988) – *Zappa '88* (2021)

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 Jim Bakker). There is 14 hours footage of the composing process, and FZ 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).

FZ 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 album *Zappa '88* contains the version recorded at Nassau Coliseum, Uniondale, March 25, 1988.

The song is full of short musical quotations: *Leichte Kavallerie*, *The Battle Hymn Of The Republic*, *The Twilight Zone Theme*, *Einzug der Gladiatoren*, *The Old Rugged Cross*, *Dixie*, *Louie Louie*, *Rock Of Ages*, and a fragment of *One Man – One Vote*. (Greenaway 2010, p. 19)

## Jewish Princess

Albums *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 Frank Zappa had in general no airplay anyway), but FZ 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 and only 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*, and *Jingle Bells*. According to Mike Keneally in rehearsals the title was *Jessica Hahn* with different lyrics. 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

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

## Jim & Tammy's Upper Room

Album *Guitar* (1988)

FZ'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 Black Masturbates

Band improvisation with Black playing trumpet during the *We're Only In It For The Money* sessions at Mayfair, NYC, September 6, 1967. It seems, that nothing of this "sound texture" was ever used.

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's Menage A Trois*.

Joe's Corsaga # 4 SEE **Joe's Menage**

Joe's Corsage (official release)

Joe's Demoge (bootleg)

Joe's Damage (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 is about the starting points of Joe, who just wanted to play his guitar. The song was recorded at Village Recorders, April 21-22, 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) FZ performed *Joe's Garage* as an instrumental in Dortmund, March 24, 1979, introducing it as "So Garage". (Ulrich 2018, p. 242)

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. Pics 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)

## Joe The Puny Greaser

(Composed by Peter Yarrow, original words by Leonard Lipton, new lyrics 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. Leonard Lipton's poem is from 1959, while the composition by Peter Yarrow was written in 1962, when Peter, Paul & Mary recorded it. It turned out to be really popular in folk music circles.

John Brown's Body SEE **Battle Hymn Of The Republic, The** (Covers)

Johnny Velvet SEE **Where's Johnny Velvet**

## Join The March

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

This is FZ announcing "Join the march and eat my starch!", the band playing passionately for thirty seconds, and FZ introduces the next, new song *Cosmik Debris* at Cobo Hall, Detroit, May 12, 1973.

Join The March And Eat My Starch SEE ALSO **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. "Todd Yvega entitled the piece provisionally based on its resemblance to the traditional 'For He's A Jolly Good Fellow'." (Ulrich 2018, p. 134) FZ planned to release *Jolly Good Fellow* on *Civilization Phase III* under the title *Gross Man*. In the end, there is a part entitled *Gross Man*, but it is totally different music.

## 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. FZ explained: "This is a song about a girl that has incredibly strong vaginal muscles." (Ulrich 2018, p. 458) "Jones" is here a euphemism for the penis. The basic track was recorded at The Palladium, October 31, 1977, with guitar overdubs in 1978. The first public performance – a world premiere – was at Falkoner Teatret, Copenhagen, January 13, 1977.

## Jonestown

Album *The Perfect Stranger* (1984)

Zappa explained the background of this Synclavier 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 cult "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) – *Anyway The Wind Blows* (1991)

First line Jumbo, go away! Jumbo, leave me alone!

A song about a groupie who tries to blow reluctant Denny Walley in a restaurant. FZ's text is very one-sided and the groupie – based on a true person – is described in a quite nasty way. The song was recorded at UMRK, July-August 1980. An earlier live performance at Nouvel Hippodrome, Paris, February 24, 1979, has been released on *Anyway The Wind Blows*. The instrumental interlude (1:31-2:20) was composed independently as *Number 6*.

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 *The Mothers 1971* (2022)

Single *Junier Mintz Boogie* (Bizarre/Reprise Records R1027/1052, 1971)

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 FZ's guitar solo in *Latex Solar Beef* May 25, 1971 at Olympia Stadium, Detroit. This false information was corrected later. The phrase "Junier Mintz" might be a rendition of "Junior Mints", a candy that entered the market in 1949 and was possibly familiar to FZ.

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*.

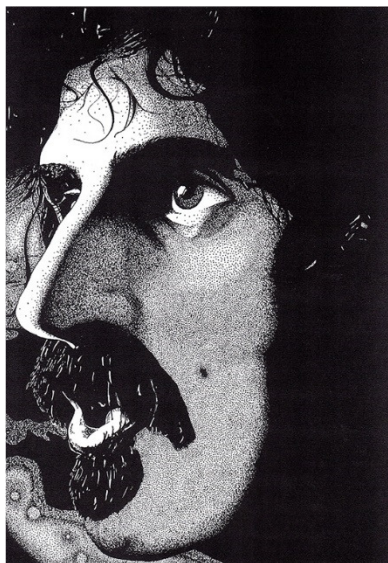
Just Another Live Album (bootleg)

Just Imagine SEE **Kill Ugly Radio**

## Just One More Time

Albums *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 FZ's rehearsal studio in Los Angeles. FZ'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, FZ'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 FZ: "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) According to Charles Ulrich FZ was "protecting" the Australian listeners' minds with changing "mother-fuckin'" to "hratche-plche". (Ulrich 2018, p. 177)

## Kangaroos

Albums *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set. According to Scott Parker this segment might contain orchestral arrangements of one of FZ's first compositions, *Waltz #1* from 1958. (Parker 2017, p. 160)

Kansas & The BTO's (An entry in the ASCAP/BMI database, possibly a misspelling of The G.T.O.s)

## 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)

Dialog "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 given in more recent releases as *Keep It Greasy*, which would be the correct spelling. The released version was recorded at Village Recorders, LA, April 1979. The world premiere of the song was already 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)

x

x

## 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. The voice of FZ can be heard, but he is not playing guitar on this track.

## 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 FZ'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 *Funky Nothingness* (2023) – *Whisky A Go Go, 1968* (2024)

Zappa tried this tour number a couple of times at Record Plant, March 10, 1970, but was not happy with the results and left it incomplete and unreleased. The modern release was re-mixed by Craig Parker Adams in 2023. An early version was performed and recorded at Whisky à Go Go, Los Angeles, July 25, 1968. It is a little bit longer (10:15 vs 8:09) than two years later.

Khaki Sack SEE **Whät**

Kids are freaking out SEE **Downtown Talent Scout**

## Kidz Cereal

Entry in the ASCAP/BMI 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*).

## The Killer Trees

*The Saturday Night* at NBC-TV Studios, New York, December 11, 1976 contained a special guest segment with FZ and his band augmented with several fine musicians like Dave Samuels, Michael and Randy Brecker plus actor John Belushi as a Be-Bop Samurai. In between the musical numbers there was a short sketch entitled *The Killer Trees* with FZ acting the role of a perpetrator who is killed by a murderous Christmas fir tree. (Parker 2019, p. 120)

King Biscuit Flower Hour (bootleg)

x  
x  
x

## 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 FZ. 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

Albums *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 flatbed 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) In the concert at Kerrisdale Arena, Vancouver, August 25, 1968, FZ used the title “The Legend of King Kong” (heard on *Road Tapes Venue #1*).

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 (As Motorhead explains it) SEE **King Kong**

King Kong (As played by 3 deranged Good Humor Trucks) SEE **King Kong**

King Kong (Its magnificence as interpreted by Dom DeWild) SEE **King Kong**

King Kong (Live on a flat bed diesel [. . .] The Underwood Ramifications) SEE **King Kong**

King Kong (The Gardner Varieties) SEE **King Kong**

King Kong – Jean-Luc Ponty Plays The Music Of Frank Zappa (tribute release)

King Kong Ripped My Flesh (bootleg)

Klowns & Lions (An entry in the ASCAP/BMI database)

## Knee-Deep In Heaters

(Composed by L. Shankar, lyrics 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 FZ 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 FZ. The music was recorded at Advision Studios, London with overdubs at AIR Studios, London. FZ 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)

## Kong Solos #1 & 2

Album *The Mothers 1970* (2020)

FZ's field recording from an unknown concert in 1970. The liner notes contain no information about these performances, but in part 1 (15'23) there are solos by FZ, Ian Underwood, Aynsley Dunbar and George Duke. After a rendition of *Igor's Boogie* in part 2 (5'24) there are second solos by FZ and Duke.

Kreega Bondola (bootleg)

Kreegah Bundola SEE **Let's Move To Cleveland**

## Kung Fu

Albums *Weasels Ripped My Flesh* (1970) – *Piquantique* (1973) – *The Lost Episodes* (1996) – *Road Tapes Venue #2* (2013) – *The Roxy Performances* (2018) – *Apostrophe ( ' ) 50<sup>th</sup> Anniversary Edition* (2024)

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 December 12, 1973. 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". FZ described *Kung Fu* in 1973 as "a sparkling number that has cowbells matched up with vibraphones in it. (Ulrich 2018, p. 303)



L. A. in the summer of '69 SEE **Wonderful Wino**

## L. A. Night Piece

Before his music career FZ made a short 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 FZ'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, 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*).

## 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 for chorus and orchestra.

## 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 sorts 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.

Lady Can Be An Ass (An entry in the ASCAP/BMI database)

Lagoon (An entry in the ASCAP/BMI database)

LAGZ Frank Zappa Archive (bootleg)

## Laid Back

An interview with Zappa, possibly from 1977, on bootleg *Advanced Study: World Pop Domination*.

## Lakshmi's Delite

An unreleased Synclavier piece, which has been circulating as a "tribute to L. Shankar" by Frank Zappa. There is no reliable documentation available supporting this claim, and e.g. Joe Travers has denied Zappa's authorship.

Lance Loud Routine (Unreleased and unspecified item, see Russo 2017, p. 328-329)

Landscape Forever Changed (bootleg)

## Larry The Dwarf

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Hello there. When you go on tour with a musical group

Scene 21 of the original score for *200 Motels* offering an early version saved on "dialog protection reels". This is only Ringo Starr speaking in the role of Larry The Dwarf.

## Larry The Dwarf In The Hotel Room

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Scene 47 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”.

Last And Least SEE **The Black Page # 1**

## The Last Of Our Halloween Shows

Album *Halloween 81* (2020)

FZ's introduction of the concert at The Palladium, NYC, November 1, 1981.

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 Medallions. (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. The original mix contains FZ saying “There’s no room to breathe in here”. He was in fact commenting on the conditions in the recording room, but Ray Collins added a reply of a woman hiding his lover in the closet. These lines were edited out of the remix version, but they remain in the CD booklet. (Ulrich 2018, p. 115)

Later We Can Shoot You SEE **We Can Shoot You**

## Latex Solar Beef

Albums *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)

FZ'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 Ryko 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* and *Whole Lotta Love*.

Leatherette (bootleg)

## Leave Me Alone

(Ray Agee, Shuggie Otis & Frank Zappa)

Album Officially unreleased

FZ 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 FZ 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 from Festival Hall Show

Album *Mystery Disc 2* (1992/1998)

A short dialog 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**

Legend of King Kong, The SEE **King Kong**

## The Legend Of The Golden Arches

Albums *Uncle Meat* (1969)

The version on LP and CD are differently indexed. On the CD version this track has three sections, of which the first is a slow version of *A Pound For A Brown (On The Bus)*. On LP this is part of final section of *Dog Breath*. The second section (1:55-3:16) is the actual *Legend Of The Golden Arches* on LP. It was recorded at Apostolic Studios, NYC, 1967–1968. The third section with Pamela Zarubica's talking in on LP beginning of the track *Louie Louie*.

Legend Of The Illinois Enema Bandit, The SEE **Illinois Enema Bandit**

Legendary Low Budget Hero, The SEE **Billy The Mountain**

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 during the Hot Rats sessions with working title *Dame Margret's Son To Be A Bride* (backing tracks) 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 Phaze 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. FZ'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

Albums *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/BMI 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 Cleveland Solos 1984

(Frank Zappa, Archie Shepp & Allan Zavod)

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

These solos were recorded at Fine Arts Center Concert Hall, Amherst, October 28, 1984 with the five first seconds (*The Hook*) from the Roxy, December 9, 1973 (early show). The track contains solos by Archie Shepp on tenor saxophone and Allan Zavod on piano. The original drum solo by Chad Wackerman has been edited out. FZ does not contribute much in this performance, thus the shared credit.

Let's Move To Cologne, The City Of Tiny Lights (tribute release)

## Let's Move To Holland

A cover of *Let's Move To Cleveland* by The Muffin Men and released in 1992 with this altered title.

## Letter from Jeppers

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 Jeppers*).

## Library Card

Album *Everything Is Healing Nicely* (1999)

Spoken part from the 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 (An entry in the ASCAP/BMI 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**

## Life In A Drum

Album Officially unreleased

This Synclavier track was omitted from the official release of *Civilization Phaze III*, but it has been circulating among collectors.

The Life Of Francesco Zappa (bootleg)

## Light Is All That Matters

Album *Trance-Fusion* (2006)

Two guitar solos by FZ over two different guitar loops in *Let's Move To Cleveland* December 17, 1984 at Paramount Theatre, Seattle (late show). The solos have been separated by a bass part by Scott Thunes. All solos have been edited a bit. (Ulrich 2018, p. 531)

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 known.

## Like It Or Not

Albums *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 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*). The title “Like It Or Not” is taken from the final words of the previous dialog.

## Lil' Clanton Shuffle

Albums *The Lost Episodes* (1996) – *The Hot Rats Sessions* (2019)

A simple three chord boogie recorded during the Hot Rats Sessions at T.T.G. Studios July 29, 1969 and featuring Don Sugarcane Harris. FZ 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 Sugarcane 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 guy and put him on the album?’.” The version on *The Lost Episodes* has been edited to under 5 minutes, while the original track on *The Hot Rats Sessions* is almost 13 minutes. Another mix made at Whitney Studios by Zappa and Barry Keene in 1972 is also 12 minutes and 42 seconds long.

## 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 *The MOFO Project/Object* (2006 4CD)

Documentary recording from the *Freak Out!* sessions March 12, 1966, containing FZ and Jimmy Carl Black recording the drum track for *The Return Of The Son Of Monster Magnet*.

The Lion Sleeps Tonight SEE **Mbube** (Covers)

Lisa’s Dangerous Kitchen (bootleg)

Lisa’s Dangerous Kitchen SEE **The Dangerous Kitchen**

## Lisa's Life Story

(Composed by Frank Zappa, lyrics 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 the band playing background music partly singing, partly in meltdown style. The performance was recorded at Santa Monica Civic Auditorium, December 11, 1981 (late show). Though there was only this one public performance, it was rehearsed under the working title "I'm In The Mood For Love". (Ulrich 2018, p. 692)

The background of this performance was in an unsuccessful audition and three weeks trial earlier in 1981 (Robert Martin was in the end FZ'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, throw 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. 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 performed 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 unreleased during FZ'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

Albums *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* for chorus and orchestra. In the score both “courduroy” and “ponce” are spelled correctly “corduroy” and “pants”. FZ’s manuscript of the full score of the last 20 seconds of *The Girl’s Dream* plus *Little Green Scratchy Sweaters & Courduroy Ponce* was published in *The Frank Zappa Songbook, Vol. 1* under the title “The Girl, In A Statement To The Press, Explains”. (Ulrich 2018, p. 550)

Little Hunks Of Stuff (Unreleased and unspecified item, see Russo 2017, p. 328-329)

Little House Chamber Music SEE **Chamber Music**

## The Little House I Used To Live In

Albums *Burnt Weeny Sandwich* (1970) – *You Can’t Do That On Stage Anymore, Vol. 5* (1992) – *Zappa* (2020) – *Whisky A Go Go, 1968* (2024)

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, recorded at T.T.G. studios July 18, 1969 during the Hot Rats sessions with a working title “Piano Music (Section 1)”. The second part includes a short guitar solo by Zappa, a long violin solo by Sugarcane 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. On *Zappa* there is a version of the middle part entitled *The Duke* and recorded live at Whiskey a Go-Go in 1968. FZ is the only soloist in this version.

FZ’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 FZ talks 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 FZ plays a short guitar solo.

Little March, The SEE **Run Home, Slow**

Little More Cheepnis, Please, A SEE **Cheepnis**

Little Red Book SEE **My Little Red Book** (Covers)

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## 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 lyrics tell 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 (late show). The song was performed only this one time ever.

## Little Shuffle

Unofficial title for a musical part in band rehearsals August 7, 1981.

## Little Umbrellas

Albums *Hot Rats* (1970) – *The Hot Rats Sessions* (2019)

This jazzy composition comes from the days of Studio Z, but nobody seems to know exactly, when it was composed or recorded for the first time, maybe 1964. An acetate disc with FZ on guitar with unknown musicians exists. This version is called "Little Umbrellas (Cucamonga Version)" on *The Hot Rats Sessions*. In 1969 Zappa returned to this instrumental and worked on it first with the name *Natasha* and then *Little Umbrellas* during the Hot Rats session at T.T.G. Studios July 29, 1969.

Live Ahoy! (bootleg)

Live am Rhein (bootleg)

Live at Apollo (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 Schütteldorf (bootleg)

Live In Stockholm (bootleg)

Live In The Netherlands (bootleg)

Live On Air – The Early Years (bootleg)

Live Over 20 Years Old (Oldies But Goldies) (bootleg)

## The Living Garbage Truck

Album *Playground Psychotics* (1992)

Documentary field recording from Vancouver airport, September 19, 1970. Reprise Records promo man BRUCE BISSELL describes a publicity stunt for FZ.

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## 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 FZ's talking in London June 19, 1982 released on bootleg *Good Grief!*

## Lola Steponsky

Album *The Mothers 1970* (2020)

First line Wanda Larue, Harry Atley too

The basic track was recorded at Trident Studios, London, June 21-22, 1970. This is obviously a version of the song *Giraffe*. Half of the track consists of a drum solo by Aynsley Dunbar.

## The London Cab Tape

Album *Playground Psychotics* (1992)

Documentary field recording from London c. November 129, 1970. FZ listens to some tape recorded by Mark Volman and laughs.

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. FZ explains "It's a song about a thirteen-year-old girl who has parents that don't understand her; who gets her rocks off by listening to her favorite singers on the radio and digging their picture on the wall, and living in that putrid world that they invent for themselves locked away in their bedrooms." (Ulrich 2018, p. 609)

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## Lonely Little Girl (Original)

Album *Lumpy Money* (2009)

The earliest, instrumental version of the song was recorded at Mayfair studios July 25, 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)

FZ's long speech over a quiet *Black Napkins* vamp 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 "Eric" (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 song is much older, though. According to Scott Parker (Parker 2017, p. 37), Zappa let his band to rehearse it for performances at Lindy Opera House in Los Angeles 3.-4.2.1967. Probably the first performance was later in February at Fillmore Auditorium, but manager Herb Cohen insisted that band would never play it again. In the film *200 Motels* the song is heard played by the Mothers in a cameo role, though there are a lot of overdubs as well.

## Lonesome Cowboy Burt (In Rehearsal 1969)

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Lonesome Cowboy Burt

Jim Carl Black and the band have their first tries on this song in 1969. Recording place in unknown.

## Lonesome Cowboy Burt (In Rehearsal 1970)

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line My name is Burtram

Jim Carl Black and the band were still rehearsing this song in 1970. Recording place in unknown.

## 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, FZ 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 FZ's secret word routine. This Nando version was recorded in last concert of the 1988 tour in Genova June 9, 1988, which FZ combined with a recording at Pauley Pavilion, August 7, 1971 with Jim Carl Black. The text has lots of changes, which all refer to an Italian Zappa fan, marine biologist Ferdinando Boero, to which FZ 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 FZ'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 For Newts

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line You're looking for newts, Jim, remember

Mostly percussion music from 200 Motels sessions at Pinewood Studios, or "movie session outtake" as the album information puts it.

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**

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## 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/BMI 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 FZ 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 Motels* 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 FZ'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

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

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 sings, FZ is on lead guitar and brother BOBBY ZAPPA on rhythm guitar. 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) On bootleg *Apocrypha* the title is *Lost In This Whirlpool*.

Lost In This Whirlpool SEE **Lost In A Whirlpool**

The Lost Solos (bootleg)

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# Louisiana Hooker With Herpes

(Composed by John Lennon & Paul McCartney, some new lyrics by Frank Zappa)

Album *Zappa '88* (2021)

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 lyrics attacking televangelist Jimmy Swaggart. FZ 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 official releases were a long time waiting for permission by the publishing right owner Sony. In 1989 when asked about it, FZ 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 now released version was recorded at Nassau Coliseum, Uniondale, March 25, 1988.

¶ 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. 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 of \$47,5 million. Jackson's lavish life style forced 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 has later been trying to get back the rights for his own songs. In 2018 it was announced, that Sony and McCartney have made a private settlement about the rights. This settlement is about 32 older McCartney songs only. The ones John Lennon wrote, are still owned by Sony until 2050.

Love is not music SEE **Packard Goose**

Love Is Where It's At (Unreleased and unspecified item, see Russo 2017, p. 328-329)

## Love Of My Life

Albums *Cruising With Ruben & The Jets* (1968) – *You Can't Do That On Stage Anymore, Vol. 4* (1991) – *Greasy Love Songs* (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) The version on *You Can't Do That On Stage Anymore, Vol. 4* was recorded at Mudd Club, NYC, May 8, 1980, and probably for this reason the title is *Love Of My Life Mudd Club Version*, since the performance is very normal. On a Spanish single (with *For The Young Sophisticated*) the song is entitled *Amore De Mi Vida* (Jakob 2013, p. 159).

## Love Story

Album *The Perfect Stranger* (1984)

The storyline of this Synclavier 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 FZ's Synclavier was called "The Barking Pumpkin Digital Gratification Consort".

Love Theme From Godfather SEE **Speak Softly, Love** (Covers)

Love's Ring Of Fire SEE **Ring Of Fire** (Covers)

## Low-Budget Dog Meat

FZ'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 *The MOFO Project/Object* (2006 4CD)

Documentary recording from *Freak Out!* parties March 11, 1966. Zappa is thanking and guiding people to get out.

## 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 Simmons' 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 a cappella 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. Roy Estrada sings the lead vocal, FZ sings bass voice. Middle voices are Bob Harris, Robert Martin, Ray White, and Ike Willis.

## Lumpy Gravy

Albums *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 FZ's compositions for the 1981 tour fact book, *Lumpy Gravy* is among four FZ's ballets (the others are *Pedro's Dowry*, *Bob In Dacron* and *Sinister Footwear*). It is not known, if FZ ever planned a ballet performance with *Lumpy Gravy's* music.



Lumpy Gravy (official release)  
Lumpy Gravy (Box) SEE **Hot Rats (Box)**  
Lumpy Gravy (Dialog outtake) SEE **My head?**  
Lumpy Gravy & Elsewhere (bootleg)

## Lumpy Gravy (Primordial)

Album *Lumpy Money* (2009)

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. Schott offers performance material for an arrangement for chamber orchestra by Andrew Digby. This arrangement contains 9 minutes music.

## Lumpy Gravy (Quadrophonic)

Album *QuAUDIOPHILIAc* (2004)

There's only a one minute snippet here, and of that, 20 seconds are extra grout FZ decided to add to the four-channel mix on May 23, 1978. The music is from the Royce Hall concert September 18, 1975 and more precisely it is from the section called *Gypsy Airs* on the original Capitol Records instrumental version of *Lumpy Gravy*. In the concert this composed part was followed by eight minutes of improvisation, all edited off. (Ulrich 2018, p. 421) Title used in this entry is not authentic. For unknown reasons on *QuAUDIOPHILIAc* it is simply and misleading just "Lumpy Gravy".

## Lumpy Gravy Shuffle

Album *Lumpy Money* (2009)

Title for a FZ'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 *The MOFO Project/Object* (2006 4CD)

Part of the radio interview with Matty Biberfeld in summer 1967 (WRVR, NYC). FZ talks about The Mothers' popularity in Europe.

## 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 quotation 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 lyrics mostly by him as well. The man and his daughter are Canadian ("in Montreal"), and the lyrics keep repeating it clearly intentionally. Not much really happens and the daughter quickly disappears from the scene with her farewell words "Go eat shit!". The rest is just the man's hopeless whining. The theatrical music follows the story in comical and more dramatic turns. FZ pointed out, that the lyrics are not based on a true story, but it could have happened. Howard Kaylan recalled in 1997 – when FZ was already dead –, that he felt the lyrics little dubious, but "Frank says, 'No, incest is funny. We can use incest.'" (Ulrich 2018, p. 263) 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 and the lyrics were changed from concert to concert.

## Magic Fingers

Album *200 Motels* (1971) – *You Can't Do That On Stage Anymore, Vol. 6* (1992) – *Chicago '78* (2016)– *Halloween 73* (2019)

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 offers earthly delights to the lonesome musician and his girlfriend. The track was recorded at Pinewood, London, January-February 1971. FZ plays a guitar solo. The long version on *Halloween 73* was recorded in Los Angeles, October 21, 1973. The short version on *Chicago '78* (Uptown Theater, September 29, 1978, late show) omits the final portion "Soundly About The Tits And Buttocks", as do the performances on *Halloween*, and *Saarbrücken 1978*. The final monologue "Well, there are a lot of reasons..." was listed in the shooting script as a separate musical number entitled "Soundly About The Tits And Buttocks". (Ulrich 2018, p. 549) The version on *You Can't Do That On Stage Anymore, Vol. 6* was recorded at Berkeley Community Theater, December 5, 1980 (early show). It contains two sections not heard on any other released, "Been a-rollin' in the bed" and a quotation of *Louie Louie* (1:42-2:06).

## Magic Fingers (Single Edit)

Album *200 Motels* (1971, CD)

First line Oooh, the way you love me, lady

This single edit was released as a single in November 1971 and later on the CD version of the soundtrack album. The track is in stereo and includes FZ's guitar solo, but not the final part "Soundly About The Tits And Buttocks".

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## 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 (An entry in the ASCAP/BMI 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 FZ asking 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).

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 Comunale, 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*. The song was recorded at Stadio Ferraris, Genoa, July 5, 1982 with overdubs recorded at UMRK, c. 1982–1984. For the original instrumental version see *The Mammy Anthem*.

The Man And His Music SEE **Peefeeyatko**

The Man From Utopia (official release)

## Managua

Album *Baby Snakes Soundtrack* (2012), *Zappa '75 Zagreb* (2022)

A documentary segment, recorded November 21, 1975 in Zagreb, which was deleted from the first CD release of *Baby Snakes*.

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## 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, 1976 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 had changed the title only two days earlier. Probably the first public performance of *Mars Needs Women* was at The Patio, University of Miami October 16, 1976 (early show). Zappa explained the title with an introductory: "Now, everybody here who has seen *Mars Needs Women* knows that this movie it – the nicest thing you can say about it is that it's rancid." (Parker 2019, p. 58) Zappa arranged a passage from this composition for guitar and give it to be published in Guitar Player Magazine in 1983. A Vienna based magazine Basta reprinted this arrangement with the title *Grünfinger* [Green Finger].

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)

FZ's guitar solo at Hammersmith Odeon, June 19, 1982 (late 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 FZ 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 Voice-Over

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Recorded at Pinewood Studios in February 1971.

## Martin Lickert's Story

Album *Playground Psychotics* (1992)

Documentary talking from the film *The True Story Of Frank Zappa's 200 Motels* (1989). Martin Lickert talks to Roelof Kiers about how he replaced Jeff Simmons.

## 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 FZ’s roadie Marty Perellis, who is brought out to do a special “pants stuck to his leg” dance – obviously reference to the adventures in Perellis’ bedroom.

Marvellous Stunner (bootleg)

## Masked Grandma

Albums *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. FZ sings in the background, plays the guitar and drums, Paul Buff plays the bass and Ray Collins is also a background singer. The solo singer is not FZ 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*. The composition utilizes several vocal samples of FZ and his children.

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 track introduces the artificial Rhonda, who shall fall in love with the Harry-as-a-boy. Bob Harris, Dale Bozzio, Terry Bozzio and Ike Willis talk over improvisations by Jay Anderson’s string bass and Chad Wackerman’s drumming. 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.

## 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 FZ’s honest speech on behalf of prostitution (a 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 FZ’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/BMI 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 FZ 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) – *Chicago '78* (2016)

First line Some take the Bible for what it's worth

FZ's angry song about religious cheating, recorded at UMRK, July-August, 1980. The title is a rendition of the sermon on the Mount in Bible. The song was performed already in fall 1978. The version on *Chicago '78* was recorded at Uptown Theatre, Chicago, September 29, 1978 (late show). On bootleg *Rubber Slice* the title is *Poor Suckers*.

## The Meek Shall Inherit Nothing (Thing-Fish)

Album *Thing-Fish* (1984)

First line Some take the Bible for what it's worth

The basic track was recorded at UMRK, July-August, 1980 with vocal overdubs later for the *Thing-Fish* use.

## Meek Suite

Unofficial name to a suite of nine songs on sides three and four of *You Are What You Is*. These songs are *You Are What You Is* – *Mudd Club* – *The Meek Shall Inherit Nothing* – *Dumb All Over* – *Heavenly Bank Account* – *Jumbo Go Away* – *If Only She Woulda* – *Drafted Again*.

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 FZ 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!” (Parker 2007a)

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# 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<sup>b</sup> 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) – *Zappa* (2020)

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 and The Vicerous. FZ plays the vibes. The version on *Zappa* was recorded live at Whiskey Á Go-Go in 1968. The original recording contains a lot of musical quotes.

Men Need Women (An entry in the ASCAP/BMI database)

# Meow

Album *You Can't Do That On Stage Anymore, Vol. 5* (1992), *Whisky A Go Go, 1968* (2024)

A band improvisation at Whisky à Go Go, July 23, 1968. The music comes mostly from Don Preston's keyboards.

# Merely A Blues In A

Album *Frank Zappa Plays The Music Of Frank Zappa* (1996)

FZ'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...**

Merrie Melodies SEE **Merrily We Roll Along** (Covers)

Message De Feu Demoisell (An entry in the ASCAP/BMI database)

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.

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## Metropolis

Album Officially unreleased

This is a Zappa's guitar solo (4:05) in *City Of Tiny Lites* (date and place are unknown), of which a MGM Verve one-sided acetate disc is known (Jakob 2013, p. 495).

## MGM

Album *The MOFO Project/Object* (2006 4CD)

Part from an interview with FZ, Joe Doll and Dave Pierce, November 13, 1967 (Mixed Media, Detroit, WCBN-AM). FZ talks about Tom Wilson and the budgets of *Freak Out!* and *Absolutely Free*.

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 FZ c. 1955. Zappa talked 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 FZ's home, but no public documents are known.

## Mighty Little Big Sky Sound Sculpture

Album Officially unreleased

This is an instrumental live track (7:34) of unknown origin, of which an MGM Verve one-sided acetate disc is known (Jakob 2013, p. 496).

Mike Scheller says his life is a mess SEE **Shall We Take Ourselves Seriously?**

## Mikä On Ruminta

(Composed by Frank Zappa, Finnish lyrics by Jari Hyvärinen)

A Finnish band called Isi & Pojat Myrskystä released in 1994 an EP *Dog & Doll* (Ujo Äänite UJO 52), which contains two Zappa covers with new Finnish words by Jari Hyvärinen. *Mikä On Ruminta* covers *What's The Ugliest Part Of Your Body*.

## Minimal Art

Album *Waka/Wazoo* (2022)

While recording *Blessed Relief* at Paramount Recorders, Hollywood, April 18, 1972, FZ's band got also ready another track called *Minimal Art*. It is the first version and take 2 of *Eat That Question*.

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)

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## Mo' Mama

Album Officially unreleased

The only publication of this composition is the transcription (guitar and drums) 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. Originally the track was planned to be on unreleased album *Warts And All*.

## 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 first movement contains three scenes: Herb Gets A Good Idea – Let's Go To Spain – Mo Gets Ready To Go. The second movement contain just one scene: The Guy Who Really Paid For The Ticket. The third movement contains six scenes: Pamplona (Where The Bulls Run) – Just Remember Who Bought The Tickets – Meanwhile, Their Wives Are Grooming – Herb Still Thinks It's A Good Idea – The Guy Who Bought The Tickets Finds Out Where The Money Went – Herb's Explanation. 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 of first movement was called *Blow Job*, since the band members seemed to like it. The characters in the ballet are Mo, Herb, the Musician, the Gossamer Twins, Gilgamesh Brothers, Decamorph, Mo's and Herb's wives, two Beauticans, and Spaniard/Minotaur. At the time FZ was suing both MO OSTIN, the president of Warner Brothers and Herb Cohen, his former manager. (Ulrich 2018, p. 286)

David Ocker has talked 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 *Wööööl* (Woooool), 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). It seems, that *Wööööl* was originally an independent work that FZ used as the second movement of *Mo 'N Herb's Vacation*. Before that the composition was slated to be premiered by Wiener Symphoniker (Vienna Symphony Orchestra) in 1979.

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) Schott offers performance material for the orchestra score. This material includes a part for electric bass, which was not included in the LSO performances.

☞ The title *Wööööl* was probably just a joke by FZ, but for Scandinavian readers it is not at all unpronounceable. Both ø and ö are pronounced in the same way, just like "o" in "work".

## Mo's Vacation

Album *Beat The Boots III* (2009) – *Zappa* (2020)

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 first released version was recorded at Mid-Hudson Civic Center, Poughkeepsie, September 21, 1978, the second one live at Circus Krone, Munich, August 31, 1978 with Arthur Barrow and Vinnie Colaiuta. Arthur Barrow talked to Andrew Greenaway about *Mo's Vacation* 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 (An entry in the ASCAP/BMI 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) – *Halloween 81* (2020)

The title comes from a dream by FZ’s daughter Diva. It is officially *Mōggio* but also *Moggio* has been used, probably to make it easier to write and read. 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 first 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). On *Halloween 81* there are two different versions, recorded at The Palladium, NYC, October 31 (early show) and November 1, 1981.

In 1989 FZ talked about the origin of the title: “One day, when Diva was really 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.”

## Moldred

Album *Funky Nothingness* (2023)

This item was found at the end of an 8-Track transfer reel, and it contains segments from the *Tommy/Vinnie Duo* with bass overdubs by FZ. The track was re-mixed by Craig Parker Adams in 2023.

## 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 FZ.

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## Mom & Dad (Instrumental)

Album *Lumpy Money* (2009)

This version was recorded at Mayfair Studios on July 26, 1967. The mix of the instruments is different.

## The Moment You've All Been Waiting For

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

FZ's spoken introduction to *I'm The Slime* at The Palladium, December 28, 1976. The title refers to the participation of Don Pardo.

Monday Show 1 & 2 Start SEE **Sunday Show 1 & 2 Start**

## 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

Unofficial title for an early and incomplete version of the album *We're Only In It For The Money*, only available on acetate discs and leaked to the collectors in the 1990's.

Money Demos (bootleg)

Money Hey (An entry in the ASCAP/BMI database)

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 with these lyrics in his interview in 1989, but no documents are known. The writing year could be about 1963.

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 Teatret, 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 beloved concert standard, which has been the subject for different interpretations because of its strange text. Some have believed that "dental floss" is just a 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. Kelly Fisher Lowe does not even try to find a general reasoning of this text, for him

it is just parody and silliness: “FZ’s ode to dental floss is hilarious and memorable.” (Lowe 2006, p. 111) Indeed, maybe FZ was just amused to write a song about dental floss cultivation, a very picturesque scene to imagine. At least in 1974 he explained, that the text was written one day after looking at a box of dental floss: “I felt it was my duty as an observer of floss to express my relationship to the package. So I went downstairs and I sat at my typewriter and I wrote a song about it.” (Ulrich 2018, p. 391) FZ did never performed in the state of Montana. The earliest recording was made at Bolic Sound, March 20, 1973 with overdubs on May 26. The song has been released on several albums, but the basic concept and content is quite the same. The only difference is *Montana (Whipping Floss)*, which has its own entry.

⌘ 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 1994, 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 FZ remembered the request and added it to his concert repertoire later. He also added references to that song and Helsinki while performing *Montana* elsewhere. FZ 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)

FZ’s guitar solo that ended the Petit Wazoo show at Forum, Montreal, October 27, 1972.

Moon (An entry in the ASCAP/BMI 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. On the left channel there are improvisation on electronic oscillators and on the right several acoustic instruments. The channels were probably recorded separately. The title is by Gail Zappa. (Ulrich 2018, p. 255)

## 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 (An entry in the ASCAP/BMI database)

## More Of The Story Of Willie Pimp

Album *The Hot Rats Sessions* (2019)

Annie Zannas and Cynthia Dobson continue to talk about Willie Pimp.

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. FZ's first wife Kay Sherman asks his husband to talk 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. FZ compiled and edited this album of old recordings and released it on his Straight label in December 1969.

## The Most Important Musical Event Of 1976

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

First Don Pardo introduces FZ, who then talks to the audience at The Palladium, December 26, 1976.

## The Motel Lobby

Album *Playground Psychotics* (1992)

Documentary talking recorded in the beginning of 1970's at the Holiday Inn in Spokane. Howard Kaylan plans his evening and sings the title phrase of *Blue Moon* by Richard Rodgers.

## The Motel Room

Album *Playground Psychotics* (1992)

Documentary talking recorded in September, 1970, probably in Portland, Oregon.

## Mother People

Album *We're Only In It For The Money* (1968) – *Mothermania* (1969) – *Road Tapes, Venue #3* (2016)

First line We are the other people

The song was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. The track contains an excerpt (1:42-2:19) from the part *I Don't Know If I Can Go Through This Again* from *Lumpy Gravy*. The version on

*Mothermania* is a different edit and mix and in mono. It also lacks some sound effects, and the final verse. (Ulrich 2018, p. 354) This was another occasion where Zappa censored his own texts – at MGM’s insistence. 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. On *Road Tapes, Venue #3*, recorded at Tyrone Guthrie Theater, Minneapolis, July 5, 1970, the censored text is sung by Flo & Eddie, though due to the quick tempo it is hard to hear what they are singing. The ASCAP/BMI database contains an entry *Other People*, which could refer to this song.

Mother Universe (bootleg)

## Motherly Love

Albums *Freak Out!* (1966) – *Joe’s Corsage* (2004)

First line Motherly love, motherly love, forget about that brotherly and otherly love

FZ’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 derived from social contact with us folks. Trivial poop.” The song was recorded at T.T.G. Studios, March 9, 1966. Some music, but especially the lyrics on *Joe’s Corsage* are quite different. This version was recorded at Columbia Studios, January 12, 1966 and mixed by FZ and Bob Stone in 1989. *Motherly Love* was published as a lead sheet in *Freak Out! Collection* (1968).

## Motherly Love (Vocal OD)

Album *The MOFO Project/Object* (2006 4CD)

First line Motherly love, motherly love, forget about that brotherly and otherly love

The basic track here is mostly the same as on standard *Freak Out!* album. It lacks the four-note bass intro but continues twenty seconds past where the album version fades out. (Ulrich 2018, p. 345)

Mothermania (official release)

Mother’s Day (legitimate release 1973)

Mother’s Finest (bootleg)

## Mothers at KPFK

Album *Mystery Disc 2* (1992/1998)

The Mothers chatting together in Los Angeles, September 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 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**

The Mothers Down Under (bootleg)

Mothers Mayday (bootleg)

The Mothers of Invention (legitimate release)

The Mothers 1971 (official release)

## Motorhead's Boogie

Album Officially unreleased

FZ 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." This track was placed on side A of the working version of *Chunga's Revenge*, which Zappa cancelled at the last minute. The title was "Motor Head's Boogie".

## Motorhead's Midnight Ranch

Album *200 Motels* (1971) – *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Part 4 in *The Pleated Gazelle* for dialog, three guitar and orchestra. It was omitted from the film, where it should have been heard while the lad pursues the newts through the orchestra. (Ulrich 2018, p. 549) The version on *200 Motels 50<sup>th</sup> Anniversary Edition* is a "mix outtake" with the orchestra only.

Motors? No! No! No! SEE **Civilization Phaze III (Working version)**

Mourir champion SEE **Ride For Your Life** (Covers)

Mount St. Mary's Concert Excerpt SEE **Opus 5**

Mousetrap replica SEE **The Blimp**

## Mousie's First Xmas

Album *Joe's XMasage* (2005)

An electro-acoustic composition from 1963. The title is by Gail Zappa.

## Move It Or Park It

Album *Guitar* (1988)

FZ's guitar solo in *Black Page* at Alte Oper, Frankfurt June 11, 1982 (early show).

## Movie Theater Skit

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

FZ, Jim Pons, Howard Kaylan and Mark Volman recorded in November 1971.

## Mozart Ballet

(Composed by Wolfgang Amadeus Mozart, lyrics by Frank Zappa)

Albums *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. 315c=333 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 FZ 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 that FZ 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 Wolfgang Amadeus Mozart. It is unknown, if the impulse came from FZ or from Ian Underwood. FZ asked also George Duke to play some unidentified piano sonata by Mozart, e.g., at Kurhalle, Vienna (one of Mozart's home towns) in September 11, 1974. (Parker 2012, p. 175) In Sweden FZ asked Ruth Underwood play – possibly the same sonata – with her marimba (Parker 2012, p. 213). Maybe the music of Mozart did in the end touch something in FZ's musical mind, at the least on unconsciously level.

Mozart Piano Sonata K 315c=333 in Bb SEE **Mozart Ballet**

## Mr. Clean

Albums *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 *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 FZ did often organize audience participating dancing while performing this song. The released version was recorded at Fillmore East, June 1971.

Richard Cole, the roadie for Led Zeppelin, has told a little different story. According to Cole, the fish was not a mud shark but a red snapper, and he was the guy who served the nose of the fish to a redheaded girl's pussy in the room of Carmine Appice, while Mark Stein, the organist of Vanilla Fudge filmed the happening. (Ulrich 2018, p. 142) Since the mud shark a.k.a. spiny dogfish (*Squalus acanthias*) does not even live in Seattle waters, Cole's story



seems to be credible. They do have their own Pacific spiny dogfish (*Squalus suckleyi*) on the West Coast, but it is usually an over 100 cm long beast. That would be quite a lot even for a roadie.

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 1970. FZ interviews Martin Tickman, front office manager of the Edgewater Inn in Seattle, to get some background information for his *Mud Shark*. One can hear Burt Bacharach's songs *The Look Of Love* and *Wives And Lovers* 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 Club

Album *You Are What You Is* (1981)

First line And here we are, at the Mudd Club / Hey, they're really dancin', they're on auto-destruct

The song introduces FZ'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-August, 1980. *Mudd Club* was a real night-club in New York City from 1978 to 1983, featuring punk, new wave, and other avant-garde acts. Also, FZ performed there on May 8, 1980. (Ulrich 2018, p. 637)

## Mudd Club (Thing-Fish)

Album *Thing-Fish* (1984)

First line And here we are, at the Mudd Club / Hey, they're really dancin', they're on auto-destruct

The basic was recorded at UMRK July-August, 1980 with vocal overdubs with the *Thing-Fish* lyrics.

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). Depending on what "muffin" is for FZ, it could be a story of a food aficionado or a more general example of fanatic attitude. Usually the "muffin" has been seen as a 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)

In 1981, Zappa explained the song like this: "And I'd written this little adventure about the muffin man at the Utility Muffin Research Kitchen. And that forms the basis of that little spoken part, prior to the section on the Bongo Fury album. That written part was actually done about 1959. And the reason I got the idea to stick it on the album was I was at a restaurant in Hollywood one time called Du-par's. And I was sitting there (...) to get a ham-burger. And this guy sat down at this table across from me, and the waitress brought him a muffin – just a muffin on a dish – that was shaped the same as the guy's head. And I couldn't believe it. I just sat there looking at this guy. He

had a head like a muffin. The thing was sitting in front of him. And I thought, this must mean that it's time to go into my cabinet and whip out this particular piece and do it." (cited in Ulrich 2018, p. 45) Be it either or so, the beginning of the text 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 (bootleg)  
The Muffin Men (The Album) (tribute release)  
Muffin Research From The Utility Kitchen (bootleg)  
Muffinz (tribute release)

## Munchkin Tits

Audience recording title for a FZ'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 Humphrey 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*. FZ'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 FZ'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 FZ 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)

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## The Mothers/Power Trio

Albums *Mystery Disc 1* (1991) – *Joe's XMasage* (2005)

FZ with Les Papp on drums and Paul Wood on bass performing at The Sinners & Saints, Ontario (California) c. 1964. The rest of the release is a more documentary performance of *Caravan*. *Power Trio From The Saints 'n Sinners* on *Mystery Disc 1* is basically the same performance, though not necessarily from the same gig. (Ulrich 2018, p. 361)

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. At this stage FZ identified *Lumpy Gravy* as his favorite album.

## 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 as a little shorter version on *You Can't Do That On Stage Anymore, Vol. 5*. Also, an even longer edit (over 4 minutes) appeared on stereo promo copies of the single *WPLJ/My Guitar*. FZ explained "It was recorded at a different time with a different idea in mind... It had another guitar solo on it, and it's a completely different track. It's almost a different song." (Ulrich 2018, p. 682)

## 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 T.T.G. Studios and Whitney. FZ plays two solos, the first one on acoustic and the other on electric guitar. Musically different version entitled simply *My Guitar* for the single charts is an independent entry. In a 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 at Sunset Sound Studios, LA, on September 10, 1968. 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 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 *The MOFO Project/Object* (2006 2CD & 4CD)

Part of an interview Zappa gave to Music Television in 1986. FZ talks about the merchandising of the 1960s.

## 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 (just the strings and some percussion) before the song *Shove It Right In*. In the score *Mysterioso* is not a real title, but simply a mood marking. (Ulrich 2018, p. 544)

Mysterioso Part Of Book 2 (An entry in the ASCAP/BMI 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

The track contains several overdubs (guitar through a Leslie rotating speaker, second saxophone part and sped-up vocals). Some of the overdubs heard only on the album and not in the film. Even the band members did not necessarily understand the meaning of the lyrics, 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 not know that expression. An acoustic version of the song is heard in the film *The True Story Of Frank Zappa's 200 Motels* (1989).

## Mystery Roach (Acoustic) / Yeah? Well Fine!

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Scene 32 of the original score for *200 Motels* offering an early version saved on "dialog protection reels".

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 SEE **Hula Lick** (Covers)



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 just three solos in *King Kong* recorded at Tyrone Guthrie Theater, Minneapolis, July 5, 1970. Soloists are Aynsley Dunbar, FZ and George Duke. Zappa told in 1971, that the track “commemorates a meeting with two exceptional Minnesota ladies” (Ulrich 2018, p. 83)

## 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 Michael Svoboda's alphorn as a solo instrument and Rumi Ogawa-Helferich reciting ancient Japanese poetry from the collection *Ogura Hyakunin Isshu*. 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

Albums *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. FZ'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. And it is Eric Clapton, who says the line “Beautiful! God! It's God! I see God!” The collage contains a snippet of *Heavies* by Dave Aerni and Paul Buff as well. The record scratches were created with an old Davy Jones album. (Ulrich 2018, p. 606)

Nasty Rats (bootleg)

## Natasha

Album *The Hot Rats Sessions* (2019)

This the backing track for *Little Umbrellas*, without solo instruments, recorded at T.T.G. Studios July 29, 1969. In this phase the working title was *Natasha*.

## Naval Aviation In Art?

Albums *Orchestral Favorites* (1979) – *Läther* (1996) – *QuAUDIOPHILLIAc* (2004) – *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019) – *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

This composition was more or less ready in the beginning of 1970's, and FZ contained it in *200 Motels*, though omitted it from the soundtrack. The first recording was made at Royce Hall, UCLA, September 18-19, 1975. This is the version on *Orchestral Favorites*, *Läther* and *QuAUDIOPHILLIAc* (4 channel version). The version on *200 Motels 50<sup>th</sup> Anniversary Edition* was recorded at Whitney Studios sometime in 1971. The title comes from a war time photograph of U.S. Navy uniformed personnel in formation depicting a portrait of some king. The title was the question under this photo. (Ulrich 2018, p. 383)

## Naval Aviation In Art? (Boulez)

Album *The Perfect Stranger* (1984)

FZ made a recording with Pierre Boulez at IRCAM, Paris, January 10-11, 1984. This longer and in details quite different version was released on *The Perfect Stranger* and in the beginning of *The Amazing Mr. Bickford*. FZ 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 FZ 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 FZ picked just these tapes. In the score by Munchkin Music the copyright year is 1977. Schott offers performance material for this chamber orchestra version. At least 16 orchestras have performed this revised version since 1990.

## Navanax

Album *Civilization Phaze III* (1994)

FZ'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*." Schott offers performance material for an arrangement for orchestra. The arrangement was commissioned by the WDR Symphony Orchestra Cologne.

Ne Pas Deranger SEE **Furnished Singles**

## Necessity

Album *The MOFO Project/Object* (2006 4CD)

Part of an interview with Nigel Leigh in BBC Late Show March 1993. FZ talks about being forced to change the name of his band.

## Ned Has A Brainstorm

Album Officially unreleased

First line Ha ha! Ned has a brainstorm!

Originally called *Arabesque* and dating from November 1963, FZ obviously used the good melody for a song, that was intended to be part of the *I Was A Teen-age Malt Shop* mini opera. It was recorded for the first time at Studio Z

in 1964. Later Zappa re-named the instrumental version of it as *Toads Of The Short Forest*, but used still the original title *Arabesque* during the Hot Rats sessions in July 1969.

## 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 (bootleg)

New World Order (N-Lite), The SEE **N-Lite**

## New World Odor

Another spoofing by “Bill”, who posted in 2013 news about a “new release” by ZFT called “New World Odor”.

There would have been 10 titles put together from parts of live performance and Synclavier bits by Joe Travers, including gems like “The Children Of The Corn”, “Numb Nuns” and “Munificent Mandy”. A nice try, however.

## 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 omitted from the first CD release of *Baby Snakes*.

## Never On Sunday

Albums *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 FZ (guitar), Chuck Grove (drums), Caronga Ward (bass), Tony Rodriguez (alto sax), Chuck Foster (trumpet) and Danny Helferin (piano). On *Lost Episodes* the title is *Take Your Clothes Off When You Dance*, which was most likely not used at that time yet. 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*. According to Charles Ulrich, in 1967 on a tape box the track was listed as “Never On Thursday”. (Ulrich 2018, p. 609)

Nice Concert, Nice People (bootleg)

Nifty (bootleg)

x  
x  
x  
x  
x



## Nig Biz

Albums *The Dub Room Special* (1982) – *You Can't Do That On Stage Anymore, Vol. 3* (1989) – *Halloween 81* (2020)

First line I signed on the line, for seven long years

This outspoken text from the victim's point of view is about the ruthless exploitation of black r&b artists by the record companies in the 1950's. Also spelled as *Nigger Biznis* this song was performed already October 31, 1981 at The Palladium, NYC (late show), and released on *The Dub Room Special* and *Halloween 81*. 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 (An entry in the ASCAP/BMI database)

Night Of The Freak Mountain SEE **Billy The Mountain**

The Night Of The Iron Sausage (bootleg)

## Night Of The Iron Sausage

This is probably a guitar solo, which FZ 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". FZ used the title *Night Of The Iron Sausage* also for the *Zoot Allures* project, but changed the title in the end. 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

Albums *Jazz From Hell* (1986) – *Greggery Peccary & Other Persuasions* (2003)

A Synclavier composition from 1986. FZ did not perform it in concerts, though it was rehearsed by the 1988 band and the Synclavier version was played at intermission in at least one 1988 concert. 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. Schott offers performance material for an arrangement for chamber orchestra by Ali N. Askin. This version was premiered June 6, 2000 in Cologne with Péter Eötvös and Ensemble Modern. It was also released on their album *Greggery Peccary & Other Persuasions*.

☞ In 1987 FZ 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

Albums *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. FZ has explained the title, which has led people to think that he 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).

Nite School SEE **Night School**

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x

# 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 childish 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 FZ’s greetings through telephone: “I’m glad that everybody came, and I hope they will enjoy the premiere of N-Lite.”

In October 1999 Spencer Chrislu published the following text at alt.fan.frank-zappa: “N-Lite was such a long, dense and complicated piece that it, indeed, used all the ‘storage’ we had available. In fact, the piano tracks were so voice and RAM intensive, that we eventually had to settle for Roland Digital Pianos instead of the beautifully sampled Bösendorfer Imperial Grand. The piano samples just chewed up all the RAM and all the voices causing notes to just disappear. When it came time to mix it (I won’t even go into the hell that was just recording this beast!), we used all 40 tracks of the Sony multi-track, all 16 tracks of the Synclavier Direct-to-disc recorder, all 16 real-time outputs from the Synclavier itself, 16 channels of DX-7, and probably 8 more tracks from various other synths, oh... let’s not forget the 8 FM voices out of the Synclavier as well. All of this patched into a 60-channel mixer. Thankfully, we were able to use the 60 channels of automated line inputs as well as 60 channels of monitor input (non-automated). It took about a week to set up the mix and probably 2 days just to get it recorded. Then FZ started editing.. Oh by the way, just a little note to torture you all: there’s a 6-channel mix of the full version just sitting there at the house waiting for release.”

Zappa explained the title to Rip Rense in 1992: “It’s not really a dramatic story. You have only eight letters to name these things in the computer program. (...) You don’t realize it until it’s gone by, and then – that’s ‘In The Navy’! So that’s the ‘N’, and the ‘Lite’ part is this sequence that was basically a bunch of very fast and short synthesizer pockets that had the computer title ‘Thousand Points Of Light’.” (Cited in Ulrich 2018, p. 97)

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 (An entry in the ASCAP/BMI database)

No Heart SEE **I Ain’t Got No Heart**

No Mandolin Jam (An entry in the ASCAP/BMI database)

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## 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 FZ 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 dooayydoo. 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 FZ singing all vocal parts and playing all instruments. The title of this harmless song has been written both with and without the dots. In the remixed version 40 seconds have been edited out at 1:35.

## No Not Now

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

First line No, not now!

Song about a truck driver pondering his confusing sex affairs while driving the string beans to Utah. It was recorded at UMRK, c. summer 1981. FZ liked the bass line played by Arthur Barrow calling it "one of the most hummable bass parts of 1982". (Ulrich 2018, p. 466) For the version on *Thing-Fish* see *No Not Now (Thing-Fish)*.

## No Not Now (Thing-Fish)

Album *Thing-Fish* (1984)

First line Woo! Looka-dat! A big ol' truck, 'n a box uh NODOZ

The music and lyrics here are the same track as on *Ship Arriving Too Late To Save A Drowning Witch* with constant comments by Thing-Fish. The same with the lyrics reversed was released as *Won Ton On*, also on *Thing-Fish*.

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 FZ – 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.

## None Of The Above

Albums *Beat The Boots III* (2009)

This composition for a string quartet was premiered April 19, 1985 by Kronos Quartet at Schoenberg Hall, University of California and released partly (6'29) on *Beat The Boots III*. According to Todd Yvega, this performance consisted of four movements which FZ later re-arranged for the use in *The Yellow Shark* concerts. Movement I is the music that was entitled *None Of The Above* on the album *The Yellow Shark* (see *None Of The Above (Yellow Shark)*). Movement II contains the music that FZ arranged for Ensemble Modern and entitled as *Pentagon Afternoon*. Movement III contains the music FZ arranged for a string quintet (the fifth instrument is a string bass, not a violoncello) and entitled as *III Revised*. Movement IV contains the music that FZ arranged for Ensemble Modern and entitled as *Questi Cazzi Di Piccione*. (Ulrich 2018, p 623-624)

## None Of The Above (Movement I)

Albums *The Yellow Shark* (1993)

This is the movement I of the original string quartet *None Of The Above* arranged for a string quintet (the fifth instrument is string bass) recorded in Europe in September 1992. FZ explained 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 FZ, who insisted the classically trained musicians to not just play a note but also "style it". Schott offers performance material for this arrangement for a string quintet. The title is not authentic.

None Of The Above (Revised & Previsited) SEE **III Revised**  
Non-Foods (bootleg)

## Norwegian Jim

(Composed by John Lennon & Paul McCartney, some new lyrics by Frank Zappa)

Album *Zappa '88* (2021)

Yet another attack on televangelist Jimmy Swaggart. FZ wrote the new text during a 1988 tour rehearsal. The original music of *Norwegian Wood* is quite faithfully realized, Zappa only changed the words. The released version was recorded at Nassau Coliseum, Uniondale, March 25, 1988.

Norwegian Rhapsody (bootleg)  
Nose For Note (bootleg)  
Not Again SEE **The Ocean Is The Ultimate Solution**  
Not Just Another Zappa Record (bootleg)  
Now believe me when I tell you that my song 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)

FZ's guitar solo over a reggae vamp in *King Kong* at Southern Illinois University, Carbondale, November 15, 1980.

x

Nowhere Riff, The SEE **I Come From Nowhere**  
NRO Live (tribute release)  
Nullis pretii/pretti SEE **Return Of The Son Of Monster Magnet**

## Number 2

Album Officially unreleased

The hologram concert, *The Bizarre World Of Frank Zappa* contained two unreleased instrumentals, of which one was sometimes performed in the beginning of the second set. *Number 2* was performed 11 times, for the first time at Capitol Theatre, Port Chester, April 19, 2019. FZ used the music of *Number 2* also in *Drowning Witch*.

Number 4 SEE **Exercise #4**

## Number 6

Album *Prophetic Attitude* (Le concert impromptu, 1997)

The music has been released as a part of *Jumbo Go Away*, but it was used by FZ as an independent composition as well. FZ's name for this 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*. Schott offers performance material for this arrangement. In addition to this Munchkin Music published an arrangement for keyboard and bass (M6 023) with the title "Jumbo Go Away Interlude". Tommy Mars has recalled the situation, when he was presented with the sheet music of "Number Six", which he as a pianist thought impossible to play. FZ, not a pianist at all, wanted to show how to do it, and it was easy enough. The player just should play the hand over the other and use one hand for the white keys and the other for the black keys. (Ulrich 2018, p. 641)

## Number 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 FZ rehearsed it in 1978.

## Number 8

Album Officially unreleased

Munchkin Music has sold this one as a keyboard composition (M8 026). According to some Zappa researchers the music is the same as the instrumental interlude in *Fembot In A Wet T-Shirt* on *Joe's Garage* Act I.

## Number 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).

## Number 10

Album Officially unreleased

Munchkin Music has sold a harp composition or arrangement by this name (M9P 028). Because the harp version of *Number 9* is M9 028, *Number 10* might be an arrangement of it.

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x  
x

## 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*. The song is presented out of context on the soundtrack album.

## Nuns In Frozen Heaven

Name for *Duck Duck Goose* on bootleg *Leatherette*.

## NYC Audience

Album *Halloween* (2003)

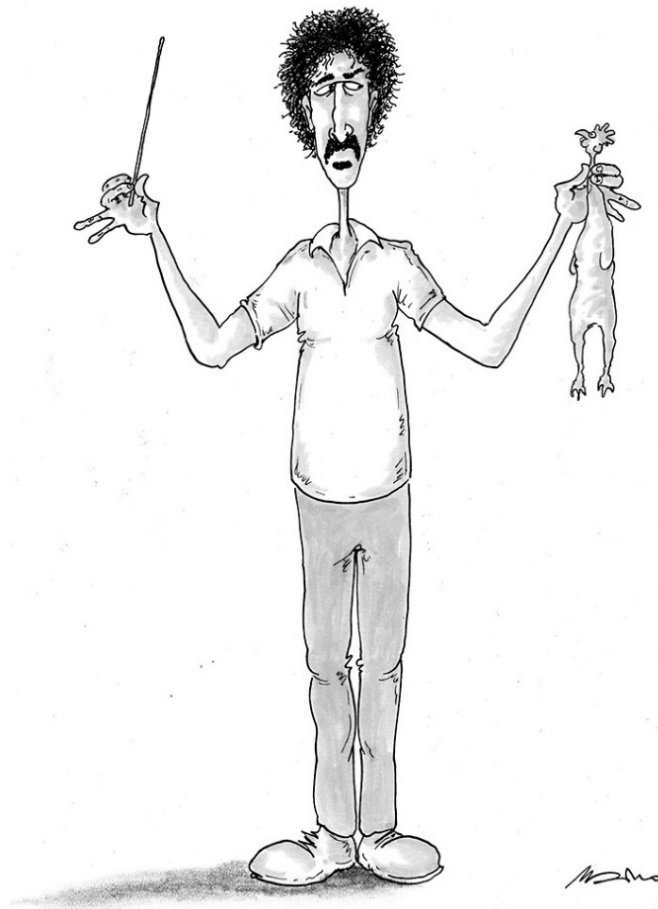
Documentary recording from a Halloween weekend concert in New York October 31, 1978. It is basically just the audience making noise and the band tuning the instruments.

## NYC. 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*, and on some European CD's they are listed as separate tracks but indexed as a single track.

## NYC & London SEE Warts and All





O, In The Sky SEE **Oh, In The Sky**

## Objects

Album *The MOFO Project/Object* (2006 4CD)

Documentary recording during the *Freak Out!* sessions March 11, 1966 with FZ and Kim Fowley trying 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)

FZ's guitar solo in *Inca Road* at Rhein-Neckarhalle, Eppelheim, March 21, 1979 (late show). A much shorter edit of the same solo was used in *On The Bus*.

## The Ocean Is The Ultimate Solution

Album *Sleep Dirt* (1979) – *Läther* (1996)

This is just FZ (guitar and synthesizer), Patrick O'Hearn (string and electric bass) and Terry Bozzio (drums) recorded at The Record Plant c. 1976. The version on *Läther* has been edited down with 4:46 minutes, mostly from the beginning. The track had a working title "One More Time For The World", when *Läther* was still a four-LP concept and in vinyl test pressing phase. 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 track 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 7<sup>th</sup> then a Minor 7<sup>th</sup>. The next ones were, you know, a tri-tone Major 3<sup>rd</sup> and a Minor 3<sup>rd</sup>. 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 FZ laid down some electric guitar soloing – and obviously some synthesizer as well, since the liner notes 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.

The title is open for different interpretations, probably on purpose. We can think, that it is a message to the mankind to abandon life on Earth and move below the ocean surface. Or we can think, that it is just a statement about the salty water. Or we can see it as a reference to Larry The Dwarf's promise of the "final solution to the orchestra question in *200 Motels*." (Ulrich 2018, p. 486)

## Oddients

Album *Imaginary Diseases* (2006)

Band and audience improvisation at Forum, Montreal, October 27, 1972, FZ conducting with hand signals.

Odds And Ends (bootleg)

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x  
x

## 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 Denny 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

Albums *Beat The Boots III* (2009) – *Road Tapes, Venue #1* (2012) – *Zappa* (2020)

First line Ooh, in the sky

The Mothers of Invention performed this song in concerts, but it was not released during FZ'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, and the version on *Zappa* live at Whiskey a Go-Go in 1968. The lyrics contain just the phrase "Oh, in the sky" repeated endlessly. This was probably an ironic comment on the simplicity of normal pop lyrics.

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

Albums *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). FZ has stated in 1969, that *Oh No* was written in the Echo Park neighborhood of Los Angeles c. 1965. "It was written the same night as *Who Are The Brain Police*, and it took approximately twenty minutes. That's just the theme, though. The orchestration is a lot more tedious work, 'cause there's more dot to draw." Don Preston has recalled to performing *Oh No* in 7/8 even a few years later. Jimmy Carl Black has remembered, that the 5/4 section was a separate song known as "Check Your Cheese". Probably FZ constructed the song of independent sections. (Ulrich 2018, p. 311)

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).

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## Oh No (I Don't Believe It)

Albums *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 FZ. 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)*. This version omits some sections and adds some extra lyrics not by FZ. (Ulrich 2018, p. 311)

FZ added the lyrics later, and maybe as a response to two Beatles songs released in mid-1967 (*Within You, Without You* by George Harrison and *All You Need Is Love* by John Lennon): "I believe in what George Harrison says that you can change the world with love – if you really got it. If you really care, you can do it. (...) If you really want to be a rebel, honestly try and love something. And if you really want to be gross about it, try and love the society that's shitty – try and love it enough to do something about it. If you can get enough zealots out there that believe in that sort of activity, you can't stop them, no matter what they look like and where they live, because those are the kind of people that move mountains and you can't do anything about it. They won't take no for an answer." (Ulrich 2018, p. 582)

Oh No ! ... Just Another Frank Zappa Memorial Barbecue (tribute release)

Oh No! Not Jazz! (tribute release)

## Oh-Umm

Album *Civilization Phaze III* (1994)

Dialog "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?**

Oink (An entry in the ASCAP/BMI database)

Okay To Tap Dance SEE **Help, I'm A Rock**

Okie Dokie (An entry on FZ's MUST RECORD list)

## The Old Curiosity Shoppe

Album *Finer Moments* (2012)

This performance was recorded at Auditorium Theater, Chicago, May 21, 1971. FZ planned it for the double album *Just Another Band From L. A.* Ian Underwood's soprano saxophone and FZ's guitar playing are in main roles. The music is an excerpt from *Billy The Mountain*.

## Old Masters

FZ 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 of *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 FZ had to prepare CD version for the 1995 Rykodisc releases from the original recordings.

Old Masters, The Box One (official release)  
Old Masters, The Box Two (official release)  
Old Masters, The Box Three (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)

FZ's guitar solo in *Inca Roads* from Rhein-Neckarhalle, Eppenheim, March 21, 1979 with Central Scrutinizer overdubs. In FZ's original libretto the title is *Toad-O Line*, but was changed on CD versions to *On The Bus*. FZ's solo is built around a phrase 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)

FZ's guitar solo in *Let's Move To Cleveland* at Arlene Scheitzer Theatre, Portland, December 20, 1984. There is a one-chord guitar loop backing with Chad Wackerman and Scott Thunes playing the rhythm from *Andy*. (Ulrich 2018, p. 188)

## Once Upon A Time

Album *You Can't Do That On Stage Anymore, Vol. 1* (1988) – *The Mothers 1971* (2022)

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 T.T.G. 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 FZ here, since no audio documents are available. According to Greg Russo, these titles might also be virtual names for 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) – *Zappa '88* (2021)

A Synclavier composition, recorded at UMRK, c. 1985. It was released at first only on European albums. The title is sometimes spelled incorrectly *One Man, One Voice*. The version on *Zappa '88* was recorded at Nassau Coliseum, Uniondale, March 25, 1988. Also, this was performed by Synclavier only.

One More Time For The World SEE **The Ocean Is The Ultimate Solution**

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 Köszegi, 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. Most likely FZ was never aware of this bootleg.

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. Attended were Motorhead Sherwood, Captain Beefheart, FZ, Bob Narciso, Ray Collins, Laurie Stone, and Al Surratt.

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**

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## Opus 5

Album Officially unreleased – *Lost Episodes* (1996, excerpt)

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 FZ 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*. Three other conductors were Barry Briskin (woodwinds), Peter Arcaro (brass) and possibly Victor Sleinhart. Zappa himself was fronting the ensemble with an amplified zither played with a soup spoon. Zappa had to pay \$300 to hear his music realized by a student orchestra.

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

Albums *Weasels Ripped My Flesh* (1970) – *Road Tapes, Venue #1* (2012)

This composition combines several musical themes and improvised sections and FZ 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 FZ 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 Olympen, 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. Now you can go to sleep." (Parker 2007a) Schott offers performance material for an arrangement for brass quintet and drum set by Jon Nelson (1993 for Meridian Arts Ensemble).

Orchestral Favorites (official release)

Orchestral Rarities 1961–1986 (bootleg)

Orgy, Orgy SEE **Louie, Louie** (Covers)

## The Origin of Hot Rats

Album *The Hot Rats Sessions* (2019)

This is FZ telling Peter Occhiogrosso in 1987, where the idea of "hot rat" came from.

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## The Origin Of Manx

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

FZ's spoken introduction to *Manx Needs Women* at The Palladium, December 28, 1976.

## Original Duke Of Prunes

Album *Mystery Disc 1* (1991/1998)

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 *The MOFO Project/Object* (2006 4CD)

Part of an interview with Nigel Leigh in BBC Late Show March 1993. FZ talks about joining the Soul Giants.

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), not from Fillmore East. The Mothers produce vocal noises while FZ solicits groupies for Jimmy Carl Black.

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, LA early 1966.

## Orrin Hatch On Skis

Album *Guitar* (1988)

FZ'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 – The Mothers and Lenny Bruce

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.

Out in Cucamonga, many years ago SEE **Cucamonga**

Out you go out, so far out, you do the Mud Shark SEE **Mud Shark, The**

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## Outrage At Valdez

Album *The Yellow Shark* (1993)

This is the short arrangement (3'27) for chamber orchestra that FZ made for *The Yellow Shark* performances using his original soundtrack for movie *Alaska: Outrage At Valdez* (1990) by Jean-Michel Cousteau. See also *The Valdez Score* for the original composition. As Charles Ulrich has declared, FZ used both the soundtrack and the much longer original composition while doing his arrangement. The middle part is from the original composition. (Ulrich 2018, p. 620) "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) Schott offers performance material for this arrangement.

Outrageous Muzic (bootleg)

## Outside Now

Album *Joe's Garage* (1979)

First line These executives have plucked the fuck out of me

Joe sings about the brutal prison life and the desire for the world outside the prison walls. It 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 *Number 9* and *Outside Now, Again*.

## Outside Now, Again

Album *The Perfect Stranger* (1984)

This Synclavier version, recorded at UMRK, February-April 1984, is based on the original guitar solo *Outside Now (Original Solo)*, but it is not identical with it: "Steve Vai transcribed the guitar solo (...) That was loaded into the Synclavier from his transcription. And then all the orchestration was built up around it." (Ulrich 2018, p. 401) The CD releases from 1992 on contain a revised edit and a different mix. The title appears as "Outside Now, Again" on the original LP, but without the comma on CD's. FZ described the background story in the liner notes 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." Around 1984, FZ gave the sheet music of *Outside Now, Again* arranged for solo tuba to ROGER BOBO. It is not known, if FZ planned some solo performances or just wanted to know, if this music was possible to play on tuba. Bobo never performed the arrangement. Several other arrangements have been made and performed by different groups. (Ulrich 2018, p. 402)

Outside now again & again SEE **Outside now**

## Outside Now (Original Solo)

Album *Guitar* (1988)

FZ's guitar solo in *City Of Tiny Lites* at Rudi-Sedlmeyer Sporthalle, Munich, March 31, 1979 (early show). Zappa used the backing vamp in 11/4 to create the song *Outside Now* for *Joe's Garage*. Steve Vai's transcription and the studio drum accompaniment were published in *The Frank Zappa Guitar Book*.

Over-Nite Sensation (official release)

Overture SEE **Semi-Fraudulent/Direct-From-Hollywood Overture**

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## Overture (The Yellow Shark)

Album *Zappa* (2020)

This majestic opening of the concert at Alte Oper, Frankfurt, September 19, 1992, combines FZ conducting improvisations by Ensemble Modern and some Synclavier music. Parts of the latter come from *The Valdez Score* (composed 1990) and parts from *Dio Fa*. FZ omitted this *Overture* from *The Yellow Shark* album, maybe because the whole thing was videotaped and the television group wanted some music for the ensemble's entry. The first concert in Frankfurt September 17 was televised and the first concert in Berlin September 22 was broadcast on radio.

## 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 FZ. 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 Ensemble Ascolta performed it as an arrangement by Andrew Digby and Hubert Steiner together with *Samba Funk* and some older compositions.



## 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 FZ 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. Where might the title come from? "Between 1932 and 1954, many Packards had hood ornaments in the shape of a cormorant – a long-necked bird not unlike a goose." (Ulrich 2018, p. 249)

## Pain In The Ass

Album *The Mothers 1971* (2022)

Spoken dialog from a concert at Rainbow Theatre, London, December 10, 1971.

## Paladin Routine

Album *Freaks & Motherf\*#@%! (1970) – The Mothers 1970* (2020)

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*. The song was used as the main theme of the television western show *Have Gun – Will travel* (1957–1963). The two versions on *The Mothers 1970* were recorded by FZ and his portable Uher tape recorded at Florida State University, Tallahassee, October 9, 1970 and at Beloit College Fieldhouse, Beloit, October 24, 1970.

## Palladium Jam I & II

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

Zappa’s Petite Wazoo band improvising with solos by Jean-Luc Ponty (part I) & FZ (part II), and Ricky Lancelotti as a guest singer with probably improvised lyrics at Hollywood Palladium, Los Angeles, March 23, 1973. Part I is 3:56, part II 9:01.

## Palm City Rock

According to some unverified information FZ wrote this song in 1957 in Lancaster for his band The Blackouts (or Black-Outs). No documents have been found.

Palmdale Boulevard & Elsewhere (bootleg)

## Palolo Valley Girl

This is Zappa’s *Valley Girl* with new Hawaiian pidgin English words by Wili Moku. It was released by Da Mo-kettes and The Incredible Q Band in 1982. Palolo Valley is a real district in Honolulu. In the ASCAP/BMI database is entry “Paolo Valley Girl Adaptation”, which refers probably to this cover. (Jakob 2013, p. 358)

## Pamela’s Intro

Album *The Roxy Performances* (2018)

Intro to *Pygmy Twylite* at Roxy, December 10, 1973 (late show). FZ is telling the audience, how Pamela Miller is going to seduce Napoleon Murphy Brock during the song. The scene has been documented in the *Roxy The Movie*.

Pamplona SEE **Mo ‘N Herb’s Vacation**

Pandemonium (An entry in the ASCAP/BMI 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 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 under-clothing. We are making a quilt . . . really—trust me.”), and all this was happening at Berkeley Community Theater



December 5, 1980 (late show). FZ'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 FZ's face.

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* (an early, instrumental version) and *Crew Slut*, the same riff as in *Bowling On Charen* and *The Sheik Yerbouti Tango* plus *Cerisier rose et pommier blanc* by LOUIGUY and some guitar playing by FZ. The title is most likely not authentic.

## The Partially Answered Question

Album Officially unreleased

This track was omitted from the official release of *Civilization Phase III*, but it has been circulating among collectors. It contains 1991 dialog, Ensemble Modern improvisation plus some material, that was released as *This Ain't CNN*.

## Party Scene From Mondo Hollywood

Album *Mystery Disc 1* (1991/1998)

A short segment with The Mothers (FZ, Collins, Estrada and Black) in documentary movie *Mondo Hollywood*, written, produced and directed by Robert Carl Cohen and released in 1967. FZ 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 *Pasalaglia*. 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

Albums *Hot Rats* (1970) – *The Frank Zappa AAAFNRAA Birthday Bundle 2011* (2011) – *The Hot Rats Sessions* (2019)

According to FZ, *Peaches En Regalia* 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. Schott offers performance material for this arrangement. 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., 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 En Regalia (Prototype)

Album *The Hot Rats Sessions* (2019)

This musically much simpler version was recorded at T.T.G. Studios July 28, 1969.

## Peaches Jam

Album *The Hot Rats Sessions* (2019)

17 minutes of simple jamming at T.T.G. Studios July 28, 1969. It is hard to estimate, whether there is anything composed in this queue of solos by Ron Selico (drums), Shuggie Otis (bass), Ian Underwood (piano), Johnny Otis (“tack piano”), Don Sugarcan Harris (violin) and FZ (electric guitar).

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 FZ is having fun with Warren Cuccurullo, who must play some slicks imitating “great Italians” like Conlon Nancarrow, Al Di Meola and Alvin Lee. The reason for the title is unknown. ⚡ Conlon Nancarrow – not a bit Italian – and his work with the pianola have often been seen as the predecessors of FZ’s Synclavier work. FZ explained: “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 FZ 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

Albums *Orchestral Favorites* (1979) – *The London Symphony Orchestra, Vol. I* (1983) – *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

*Pedro’s Dowry* is a composition for orchestra, but of course, FZ 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. FZ 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. The recorded version contains some additions that FZ had made just before. There is also a short, improvised violin solo by Ashley Arbuckle. The few first seconds of the solo are written in the score, but the rest is improvised. In September 1975 FZ told to an interviewer, how *Pedro’s Dowry* was composed

and how much he liked it: “I sat down in my basement workroom and started writing ‘Pedro’s Dowry’. I was really involved – 14 to 18 hours a day, for three weeks. I haven’t felt that good in years! (...) That’s the best vacation I ever had! ‘Pedro’s Dowry’ is wonderful. It may even last as a great piece of music – and this is only the second time I’ve felt this way about one of my own pieces. It’s got some neat things in it.” (cited in Ulrich 2018, p. 382)

Munchkin Music has offered both versions (MS 009 and MSC 009) and an arrangement for two pianos as well (MRPP 009). Schott offers performance material for orchestra score and the arrangement for chamber orchestra. According to Art Jarvinen, while commenting in *The David Ocker Internet Interview*, August 1998, FZ 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, FZ 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 *Pedro’s Dowry* or *Naval Aviation In Art?* as an intro tape in the beginning of the concert and before the band started playing. It is not known why FZ picked just these tapes. On bootleg *The Lone Ranger* the work is entitled *Jazz Improvisation Part 2*.

## Peefeeyatko

Documentary movie by Henning Lohner, aired for the first time October 10, 1991 (WDR 3, Germany). Lohner is concentrating in FZ’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 FZ. The music contains familiar orchestral pieces like *Bogus Pomp* and *The Perfect Stranger*, but also 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.

Peepers Part (bootleg)

## Penguin In Bondage

Albums *Roxy & Elsewhere* (1974) – *Road Tapes, Venue #2* (2013)

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 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!

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Your dick

Scene 87 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”. This is clearly a composed part, not just some loose talking.

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## Penis Dimension

Albums *200 Motels* (1971) – *Disconnected Synapses* (1992)

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 FZ introduced the song at Veteran’s Memorial Stadium, Columbus, November 20, 1970: “Picture yourself a rock and roll musician in a rancid 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 redneck, 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 R-rated material that has words like ‘titties’ and ‘dick’ and ‘cock’ and ‘penis’ and stuff like that had better leave immediately.” (Parker 2007b, p. 197) The version on *Disconnected Synapses* was recorded at Gaumont Palace, Paris, December 15, 1970. The lyrics are quite different compared to the film version. Schott offers performance material for FZ’s 1969 arrangement for mixed chorus, solo voices and orchestra.

## Penis Dimension (Instrumental)

Album *Wazoo* (2007)

This short instrumental version was performed and recorded at Boston Music Hall, September 24, 1972. On the Grand Wazoo tour this version was always performed as an encore, in a medley with *Variant I Processional March*. (Ulrich 2018, p. 580)

Penis dimension is worrying me SEE **Penis Dimension**

## Penis Dimension Jingle Music

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

17 seconds of wordless chorus and background music on the theme of *Penis Dimension*. Recording time and place are unknown.

## 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 FZ’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. The music is a much shortened arrangement of the movement II of the string quartet *None Of The Above*. Schott offers performance material for this arrangement.

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## People Think That Groupies Are Such Dirty Girls

A bootleg title for some parts of *200 Motels*.

## Percussion Insert Session Snoop

Album *The MOFO Project/Object* (2006 4CD)

Documentary recording from the Freak Out! sessions at T.T.G. Studios, March 12, 1966. Jimmy Carl Black plays drumset, Gene Estes plays timpani and FZ plays chimes. Someone plays the “lion’s roar”, a special drum with a cord. This track was excerpted by FZ with the intention of using it in later projects, but the name is by Gail Zappa and Joe Travers.

## Percussion Object 1 & 2 (FZ Edit)

Album *The MOFO Project/Object* (2006 4CD)

Documentary recording from the Freak Out! sessions at T.T.G. Studios, March 12, 1966. This track was excerpted by FZ with the intention of using it in later projects. It is hard to know, if FZ himself considered this or *Percussion Insert Session Snoop* as compositions or just audio material. This one is a “FZ Edit”, but the title is again by Gail Zappa and Joe Travers.

## The Perfect Stranger

Album *The Perfect Stranger* (1984)

According to FZ 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 entry “Ne Pas Deranger (work in progress commissioned by Pierre Boulez for his Ensemble InterContemporain)” in *You Are What You Is Tour Factbook* (1981) refers also to *The Perfect Stranger*. 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. In the score the composition is divided in two untitled parts, of which the first is entirely in 3/4 while the other (from 3:49 on) is partly in 4/4, 3/4 and in 7/8. Schott offers performance material for orchestra score. *The Perfect Stranger* has been performed by over 25 orchestras since 1986.

The Perfect Stranger – Boulez Conducts SEE **The Perfect Stranger**

Perhaps In Maryland (An entry in the ASCAP/BMI database)

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 (tribute release)

## The Perverted Nun

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line I’m going to die

Scene 57 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”.

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## Pervert's Special Holiday

Album *Halloween 73* (2019)

FZ's introduction to *Penguin In Bondage* at Auditorium Theater, Chicago, October 31, 1973 (late show).

The Petit Wazoo (bootleg)

Petrouska (bootleg)

A Petulant Franzy (bootleg)

Phaze III SEE **Civilization Phaze III**

Philly '76 (official release)

The Philostopher Speaks SEE **The Adventures Of Greggery Peccary**

## The Phone Call

Album *Joe's Corsage* (2004)

Anonym interview (maybe 1965), where Zappa tells, how the group Soul Giants 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 (An entry in the ASCAP/BMI database)

## Phyllis & Aynsley

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

A talking sequence with Phyllis Altenhaus and Aynsley Dunbar recorded at Hollywood Ranch Market, Los Angeles, spring 1970.

## 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: FZ, 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 André Lewis on keyboards. According to Scott Parker the title is by Gail Zappa (Parker 2015, p. 60). Charles Ulrich has another explanation: "The track title comes from a misspelling (presumably by the engineer, not FZ) on the box holding a tape of the concert in Phoenix, Arizona." (Ulrich 2018, p. 228)

## 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 FZ'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 Tripp on drums playing at The Ark, Boston, July 8, 1969.

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Piano Introduction To Li (An entry in the ASCAP/BMI database)

## Piano Music (Section 1)

Album *The Hot Rats Sessions* (2019)

Working title for a piano solo segment recorded at T.T.G. Studios July 18, 1969, which became later *Little House Piano Solo*, the first part of *Little House I Used To Live In*. The music is very different compared to FZ's usual piano composing (for him the piano was an elaborate percussion instrument) and leaves open the possibility, that it was in fact composed or improvised by Ian Underwood. The same possibility applies with *Piano Music (Section 3)* a.k.a. *Aybe Sea*,

## Piano Music (Section 3)

Album *The Hot Rats Sessions* (2019)

Working title for a piano solo segment by Ian Underwood, containing the theme of *Peaches En Regalia* and the master take of *Aybe Sea*. There is also a version on *The Hot Rats Sessions* with overdubs recorded July 21, 1969 ("Piano Music (Section 3, OD Version)").

Piano Pieces From Opus 5 SEE **Opus 5**

Piano Transcription Van Morrison SEE **Van Moldred**

## Pianos For The Pleated Gazelle

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

A short instrumental track, which was recorded at Whitney Studios.

## Pick Me, I'm Clean

Album *Tinsel Town Rebellion* (1981)

First line Why not come over? You'll meet my mother

The text, probably based on a true story, is about an eager French groupie persuading her good English and clean body (i.e., no venereal diseases). The working title of the song was another phrase this groupie used, *I Want To Kiss You Always*. This release is a combination of performances December 5, 1980 at Berkeley Community Theater (early and late shows) and October 17, 1980 at Dallas Convention Center. In 1980 the song was performed as three different arrangements, of which two were slow and one faster. (Ulrich 2018, p. 520)

Picture yourself with a whore in New Orleans SEE **Louisiana Hooker With Herpes**

## 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 #2 Of Visual Music For Jazz Ensemble And 16mm Projector

Album Officially unreleased

Before the 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 FZ was performed, *Piece #2 Of Visual Music* from 1957. This concert was recorded by Carlos 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.

Piece One SEE **Like It Or Not – Progress?**

Piece Two SEE **Progress?**

Pigmy Twilight SEE **Pygmy Twilight**

## A Pig With Wings

Album *Civilization Phase III* (1994)

Liner notes by FZ 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 Phase III* (1994)

Dialog “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)

FZ’s guitar solo in *Black Napkins* at Hammersmith Odeon, February 17, 1977. The released edit is over four minutes shorter than the original version. Art Jarvinen has made a note-for-note arrangement of the solo for guitar, marimba, bass clarinet, trombone, and tabla. It has not been released, but performed by The Mope in concert. (Ulrich 2018, p. 479)

## Pinocchio’s Furniture

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

FZ’s guitar solo in *Chunga’s Revenge* December 5, 1980 at Berkeley Community Theater (early show). Two minutes of the original solo have been edited out at 1:48.

Piquantique (1973) (semiofficial release)

Piquantique Sydney 1973 (bootleg)

Pixel Dust (bootleg)

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x  
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x  
x



## 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*. George Duke's piano was recorded at Caribou Ranch, Nederland, Colorado, December 1974, Patrick O'Hearn's bass at Record Plant in 1976, Chad Wackerman's drums and vocal overdubs (Bob Harris singing the lead) recorded at UMRK, c. 1982-84. In *Hunchentoot* this is a song of Durk, leader of the Forcelings.

## 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* and *The Ko-Ko Song*. 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

Albums *Absolutely Free* (1967) – *Joe's Corsage* (2004)

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) FZ's melody exploits strongly *Louie Louie*, but the result is original enough. The first released version was recorded at T.T.G. Studios in November 1966, but a much earlier version (recorded at Columbia Studios, January 12, 1966) was released on *Joe's Corsage*. This version, which is even more *Louie Louie* than the one on *Absolutely Free* was mixed by FZ and Bob Stone in 1989.

## 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)

## The Players

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

Someone in the audience asks for the names of players of the orchestra at Royce Hall, September 18, 1975.

Playground Psychotics (official release)

## Playground Psychotics

Album *Playground Psychotics* (1992)

Documentary field recording made on an airplane in fall 1970. Originally the phrase was "playground for psychotics", but it was shortened a little bit.

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) – *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

This whole set of lyrics and music, parts of which Zappa had to cut for the film and soundtrack, was recorded in Los Angeles, October 23, 2013 and released in its original form. In the film there are following parts: *Dew On The Newts We Got* – *The Lad Searches The Night For His Newts* – *Motorhead's Midnight Ranch* – *The Girl Wants To Fix Him Some Broth* – *The Girl's Dream* – *Little Green Scratchy Sweaters & Corduroy Ponce* – *A Nun Suit Painted On Some Old Boxed*. On the original soundtrack album, the order was changed a bit. The version on *200 Motels 50<sup>th</sup> Anniversary Edition* (titled *The Pleated Gazelle (Complete Sequence)*) contains 17 parts: *I Have Seen The Pleated Gazelle* – *Dew On The Newts We Got* – *The Lad Searches The Night For His Newts* – *Motorhead's Midnight Ranch* – *The Girl Wants To Fix Him Some Broth* – *The Girl's Dream* – *Little Green Scratchy Sweaters & Corduroy Ponce* – *Scene 43: A Cardboard Box* – *Scene 44* – *A Nun Suit Painted On Some Old Boxed* – *She Painted Up Her Face* – *The Secret Stare* – *Half A Dozen Provocative Squats* – *Lucy's Seduction Of A Bored Violinist* – *Shove It Right In* – *Postlude* – *What Will This Evening Bring Me This Morning*. The suite is based on a fantasy FZ once had in a hotel room in Kentucky in 1968. (Ulrich 2018, p. 549)

## 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 FZ 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. FZ recited an early version of the lyrics already in Helsinki, August 24, 1973, but there was no music at that phase.

☞ The openly nasty text is about FZ'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." (FZ 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." (FZ in "Frank Zappa" by Paul Colbert, *Musicians Only*, January 28, 1980)

Pojama Prelude SEE **Your Teeth And Your Shoulders And Sometimes Your Foot...**

## Police Car

Album *Baby Snakes Soundtrack* (2012)

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

Polovetizian Dances SEE **Stranger In Paradise** (Covers)

## The Poodle Bites

Album *Apostrophe ( ' ) 50<sup>th</sup> Anniversary Edition* (2024)

First line *The poodle by-ee-ites, the poodle chews it*

A short verse (1:16) from an unspecified recording. In the end there is FZ saying "You know there's a lot of people who'd think I was completely stupid for doing a song like this, you know ...".

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## The Poodle Lecture

Album *You Can't Do That On Stage Anymore, Vol. 6* (1992)

First line In the beginning God made the light

FZ'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, NYC, 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, FZ 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. FZ surely knew this expression very well.

## Poop Rock

Album *The MOFO Project/Object* (2006 4CD)

A short snippet from an interview with Zappa by Matty Biberfeld in summer 1967 (WRVR, NYC). FZ talks about The Beatles and suggests that the panting in *Lovely Rita* is a take-off on *Freak Out!* (Ulrich 2018, p. 350)

Poor Suckers SEE **The Meek Shall Inherit Nothing**

Poot Face Boogie (bootleg)

## PooYeahrg

Album *Meat Light* (2017)

This is Roy Estrada & Co yelling for thirty two seconds during the *Uncle Meat* sessions c. 1967–1968.

Pop Giants Volume 27 (Brunswick 2911 537) (legitimate release 1973)

Pop History (bootleg)

Pop History Volumes 4, 6, 7, 11, 14 (legitimate releases)

Porc-O The Magnificent SEE **El Porko The Magnificent** (Covers)

## 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.

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## 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). FZ 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). It is not known, if this was the original version, but since FZ did play in 1986 a version that was longer than the version on *Frank Zappa Meets The Mothers Of Prevention*, this deluxe version is probably an earlier version, which FZ had to edit down to fit on an LP.

## Portland Improvisation

Single *Rollo / Portland Improvisation* (April 22, 2017, Zappa Records BPR 1230)

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 FZ at The Record Plant c. mid '70s.

## Portuguese Fenders

Album *The Mothers 1970* (2020)

A guitar solo by FZ recorded with his Uher tape recorded at an unknown venue. Also, the date is unknown, but the track was "hand-selected and edited by FZ", as the booklet puts it.

## The Portuguese Lunar Landing

Album Officially unreleased

First line It was a 'Portuguese Lunar Landing' / (Redondo Beach & all)

FZ's band performed this complex combination of text and music 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, of which several tapes have been circulating. 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.

## Postlude

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Omitted orchestral part of the sequence *The Pleated Gazelle*. It was recorded at Whitney Studios in 1971.

Potential For Poetry (Unreleased and 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*.

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## 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 retitled by FZ. Recording was made probably on September 28, 1992 in Vienna. This shorter title has also been used on many other releases, and we must accept that FZ could not 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 quite short composed theme was regularly enhanced with a long improvisatory part and it was also the source of several fine guitar solos by FZ. The released standard version was recorded at Apostolic Studios, NYC, 1967–1968. The vamp is in 7/8 and the melody in 7/4. The title has been written with and without parentheses and also in short form *Pound For A Brown*. For details of the released versions see Ulrich 2018, p. 564.

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 FZ, 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. [...] 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!)

## Pound For A Brown Solos (1978)

(Frank Zappa & Peter Wolf & Tommy Mars)

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

This track was recorded at The Palladium, NYC, October 28, 1978 (early show). Peter Wolf plays a Minimoog solo and Tommy Mars plays solos on piano and vocoder. The environment of the solos is *Pound For A Brown*, as the title explains. FZ does not contribute much.

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 in 5/8 uses the themes of *King Kong*. In the end Dick Kunc recites: "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 c. 1962–1963 between FZ, Ray Collins and Al Surratt.

## Presentation Of Wings

Album *Whisky A Go Go, 1968* (2024)

While Don Preston plays tranquilizing chords, a girl from the audience recites: *I would like to present you, Frank Zappa, with these wings! May the dearly beloved bless you!* FZ responds: *Thank you! I hope they work. When we last left America...*

## Pretty Pat

Album *Joe's Corsage* (2004)

Documentary talking recorded about 1965 before *Freak Out!* was released. FZ explains to a Canadian interviewer, 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 FZ offered to the audience at Rancho Park in Los Angeles November 12, 1989.

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## Progress?

(Don Preston, Ian Underwood, Bunk Gardner, Arthur Tripp, Jim Sherwood, Jimmy Carl Black, Roy Estrada & Frank Zappa)

Albums *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*. The versions on *Mystery Disc 2* are different edits and parts have different individual titles.

Project-Object (bootleg)

## Project X

Albums *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*. The title refers to a science-fiction film by the same name, directed by William Castle in 1968.

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, lyrics 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 FZ'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 FZ, 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 from 1960's on.

Providence College Rhode Island (bootleg)

Provocative Squats (bootleg)

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## Psychedelic Money

Album *The MOFO Project/Object* (2006 4CD)

Part of an interview FZ gave to Matty Biberfeld of WRVR in summer 1967. FZ talks about copyrighting the term “freak out”.

## Psychedelic Music

Album *The MOFO Project/Object* (2006 4CD)

Part of an interview November 13, 1967 with Mixed Media, Detroit. FZ talks about the term “freak out”.

## Psychedelic Upholstery

Album *The MOFO Project/Object* (2006 4CD)

Part of an interview November 13, 1967 with Mixed Media, Detroit. FZ talks about future trends in music and hair.

## Public Service Anti-Drug Abuse Spots

This a radio spots promo EP, released by Do It Now Foundation in 1970. Frank Zappa gives five “public service announcements” warnings about the use of speed (amphetamine). Announcement #2 is the shortest: “This is Frank Zappa from The Mothers of Invention. Hi! Wanna die? Start today! Use a little speed. You gotta 5 years. Roach your mind, roach your heart, roach your kidneys, Cucaracha!”. (Jakob 2013, p. 340)

## Pumped And Waxed

Album *Finer Moments* (2012)

An electro-acoustic composition realized at FZ’s home studio in 1972. He planned to released it on double album *Just Another Band From L. A.*

## Punky’s Whips

Album *Zappa In New York* (1978) – *Läther* (1996)

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 and some LP versions (and the edit on those rare LP’s is quite different, since it misses the guitar overdubs). All the CD versions contain the song. The released version was recorded in New York at The Palladium December 26-29, 1976. On *Läther* there is a version containing much material taken from different shows than the corresponding parts on *Zappa In New York*. (Ulrich 2018, p. 274)

🎸 Guitarist Edwin ‘Punky’ Meadows has recalled that FZ invited Meadows to come onstage and to play with the band during *Punky’s Whips*: “I went to the concert, the curtain goes up, and there’s this giant publicity photograph of me doing this pucker kind of thing. It was like Dean Martin’s roast or something. Afterwards, Frank asked me to his place to drink some beer and play some tunes.” (Ulrich 2018, p. 697)

## Punky’s Whips Intro

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

FZ’s spoken introduction to *Punky’s Whips* at The Palladium, December 27, 1976.

Punky’s Whips Shown on Stage (bootleg)

Purple Cucumber – A Tribute (tribute release)

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## The Purple Lagoon

Album *Zappa In New York* (1978) – *Philly '76* (2016)

This instrumental composition was recorded at The Palladium, December 27-29, 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*. On *Philly '76* there is a little earlier live performance, recorded at the Spectrum Theater, Philadelphia, October 29, 1976.

## The Purpose Of This Evening...

Album *Whisky A Go Go, 1968* (2024)

This is FZ explaining to the audience his plans to make some live recordings for a release.

## The Purse

Album *Joe's XMasage* (2005)

This is FZ and Al Surratt 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. Gail Zappa explained the release in her own special way: "The Purse' on JOE'S XMASAGE is a classic example. Everything you need to know about whether or not Frank would have included certain other things we've got is there." (Ulrich 2018, p. 255)

## Put A Motor In 'Em

Album *Civilization Phaze III* (1994)

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

## Put A Motor In Yourself

Album *Civilization Phaze III* (1994)

FZ'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 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.

## Put A Motor In Yourself (Orchestra)

Album *Greggery Peccary & Other Persuasions* (2003)

Schott offers performance material for an arrangement for orchestra by Ali N. Askin. The arrangement was commissioned by the WDR Symphony Orchestra Cologne. The performance by Ensemble Modern has been released on *Greggery Peccary & Other Persuasions*.

Puttin' On The Ritz 17.11.1981 (bootleg)

## Pygmy Twlylte

Album *Roxy & Elsewhere* (1974)

First line Green hocker croakin in the Pygmy Twlylte

The text is about the desperate situation of a junkie – the lyrics mention drugs like crank (methamphetamine), coke (cocaine), quaalude (methaqualone) and downers –, but in concerts the song was usually an excuse to some band improvisation. The released version was recorded at the Roxy on December 8, 1973 with later vocal and guitar overdubs, but the actual premiere was in concert April 27, 1973 (McCarter Theatre, Princeton University). At least once FZ introduced the song by the name *In The Pygmy Twlylte* (March 9, 1974) (Parker 2010, p. 172).

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Quando E Sera (An entry in the ASCAP/BMI database)  
QuAUDIOPHILIAC (official release)

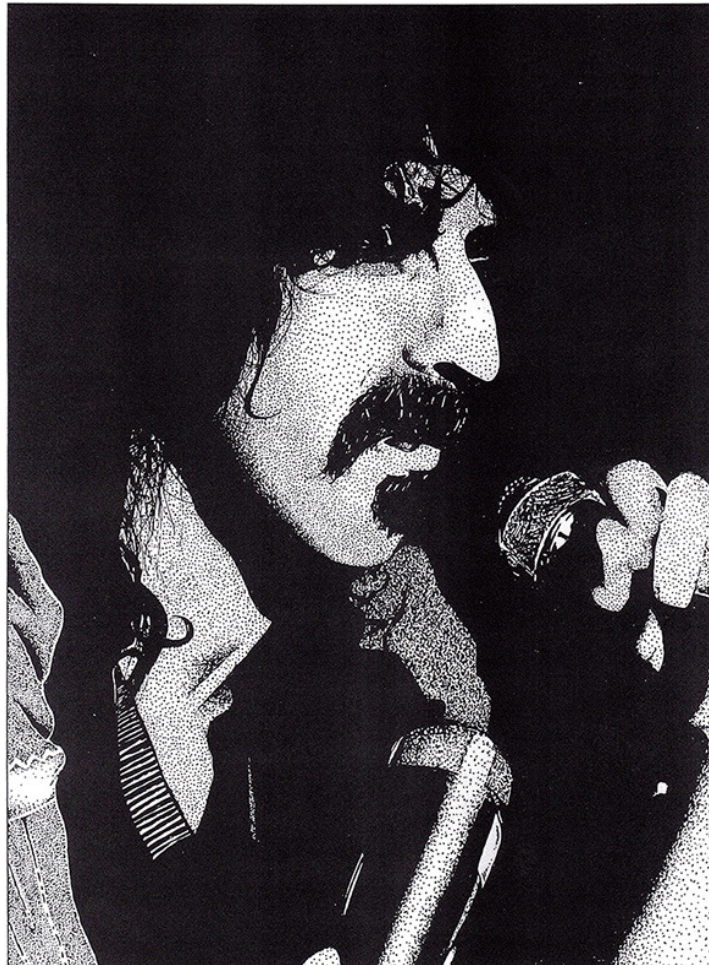
## Questi Cazzi Di Piccione

Album *The Yellow Shark* (1993)

The recording was done in September 1992 in Europe. The music is an arrangement for a string quintet of the movement IV of the string quartet *None Of The Above*. It was always performed immediately after *Pentagon Afternoon*. Schott offers performance material for this arrangement. 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', the more correct expression would have been "Questi cazzo di piccioni". The ASCAP/BMI 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." (FZ in the liner notes)

Quintet For Woodwinds SEE **Wind Quintet**

Quit school, why fake it? SEE **Brown Shoes Don't Make It**





Radar Examination (An entry in the ASCAP/BMI database)  
Radio Has Helped To SEE **Kill Ugly Radio**

## Radio Interview October 30, 1978

Album *Halloween* (2003)

Almost ten minutes interview with Mark Simone on WPIX-FM before the big Halloween concert. There are a few snippets of music as well. FZ talks about his upcoming album *Martin Love Secrets*. When it was released, the title was *Sheik Yerbouti*.

## 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!

The released version was recorded at UMRK c. 1981, but the musical ideas are probably older, since Zappa quoted them already in 1979 and 1980. Meltdown vocals are by FZ and Roy Estrada. 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 text is full of lovable references to the 1950's science fiction movies, which FZ 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 Venusian 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**

Rain Tape, The SEE **Beat The Reaper**

## Ralph Stuffs His Shoes

Album *One Size Fits All 50<sup>th</sup> Anniversary* (2025)

First line Whoa, whoa hey lawdy mama, Ralphie stuffs his shoes

This early outtake of *Can't Afford No Shoes* was recorded at KCET TV, Los Angeles, August 27, 1974.

## 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 a working title for *Dwarf Nebula*.

## Rare Acoustic Jam

(Shuggie Otis & Frank Zappa)

Album Officially unreleased

FZ 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 (left channel) and FZ (right channel). 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)

FZ’s guitar solo in *The Torture Never Stops* at Deutschlandhalle, Berlin, February 15, 1978. The released version is an edited (shorter) version of the original solo. It was nominated as a candidate for the Grammy Award. FZ was not too thrilled about it: “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) According to the 2012 CD version the title is by Ahmet Zappa. According to FZ a tomago is a Japanese stuffed omelette. The Japanese word “tamago” means simply egg. (Ulrich 2018, p. 459) FZ asked Richard Emmet to transcribe *Rat Tomago* and the results were published in *Guitar* magazine (June 1979) and then in *The Frank Zappa Guitar Book*. FZ had other plans as well: “One day I’ll write that thing out for a string orchestra. They may never play it, but at least I have taken those lines which I made up on the spot, and harmonized it and made something else out of it.” (Ulrich 2018, p. 459)

Ratas Calientes (bootleg)

Rawgah (An entry in the ASCAP/BMI database)

## RDNZL

Albums *Studio Tan* (1978) – *You Can’t Do That On Stage Anymore, Vol. 5* (1992) – *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. During 1982 FZ performed a quite different rendition as heard on *You Can’t Do That On Stage Anymore, Vol. 5*. This version was recorded at La Patinoire des Vernets, Geneva, July 1, 1982 (intro), at Stadio Comunale La Favorita, Palermo, July 14, 1982 (guitar solo) and at Ex Mattatoio di Testaccio, Rome, July 9, 1982 (keyboard solo). It does not include the section called “We can share a love” at 5:21-5:55 on *Studio Tan*. The 1988 tour band did rehearse the composition, but unfortunately FZ 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.” The title is a family joke, as Dweezil Zappa has explained, about Gail Zappa’s way of talking. So, RDNZL is a combination of redundant and Rapunzel. (Ulrich 2018, p. 491)

Re-Gyptian Strut SEE **Regyptian Strut**

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## Reagan At Bitburg

Album *Civilization Phase 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-pornies.” (Frank Zappa in the liner notes) FZ is 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 Show Keeps Going

Album *Halloween 81* (2020)

FZ’s talking before the encores in the concert at The Palladium, NYC, October 31, 1981 (late show).

## 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 FZ’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*. Zappa also paraphrases the lyrics and melody of *That Old Black Magic*. The recording was made at The Memorial Auditorium, Buffalo, October 25, 1980. This performance was never repeated.

Realistic Dream (bootleg)

## Really Little Voice

Album *Lumpy Money* (2009)

The band in studio c. 1967 and having fun while imitating cheerleaders’ voices. Engineer Gary Kellgren’s working title for it was *Cheerleader Thing*.

## The Reason We Have Stayed Together...

Album *Zappa* (2020)

FZ talks to Warren Duffy WMEX Boston January 31, 1969.

Recollection SEE **Wreckelection**

## 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. FZ did use The Record Plant a lot, but none of his albums was recorded just there. The famous whispering parts by Kellgren on FZ’s early albums were recorded before The Record Plant was founded.

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## 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**

## Red Tubular Lighter

Album *The Mothers 1970* (2020)

Basic track was recorded at Trident Studios, London, June 21-22, 1970 and remixed at Record Plant later in 1970. FZ takes care of the guitars and bass. On *The Mothers 1970* there are two versions, one 4'51 with one guitar solo and the other 9'25 with two solos and entitled *Red Tubular Lighter (unedited master)*.

## Redneck Eats

Albums *200 Motels* (1971) – *200 Motels The Suites* (2015) – *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

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 part V of *Bogus Pomp*. For the earlier versions see *Like It Or Not* and *Piano/Drum Duet*. This piece, entitled *The Restaurant Scene* in the score, is not heard in the film, but was released as such on *200 Motels The Suites*. The version on *200 Motels 50<sup>th</sup> Anniversary Edition* is a basic track recording made at Whitney Studios in 1971 and released entitled *Redneck Eats/The Restaurant Scene*. "Redneck Eats" is the name of the restaurant.

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. FZ 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). There is also a short section (0:29-0:42) where the melody is same as in *Solitude*. (Ulrich 2018, p. 229)

Reggae Guitar Solo SEE **Improvizace v A dur s Frankem Zappou**  
Registered mail! Special delivery! SEE **Drafted Again**

## Regyptian Strut

Albums *Sleep Dirt* (1979/1991) – *Läther* (1996)

The version on *Sleep Dirt* was recorded at Caribou Ranch, Nederland, December 1974. The 1991 CD version of it contains overdubbed drums by Chad Wackerman. The version with whole drum part overdubbed and some FZ presentation talking in the end was released on *Läther* and retitled *Re-Gyptian Strut*. For the early version of the music see *Variant I Processional March*. According to Charles Ulrich, *Regyptian Strut* is "probably from *Hunchentoot*, where it may have functioned as the overture or as the prelude to act two" (Ulrich 2018, p. 484) However, no documents in favor of this hypothesis are known.

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## 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 (An entry in the ASCAP/BMI 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?**  
Remember Vito Andolini SEE **Speak Softly, Love** (Covers)

## Remington Electric Razor

Album Officially unreleased

FZ made this radio advertising jingle in 1967, but it was never used. Here is the story told by FZ 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 FZ'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 (An entry in the ASCAP/BMI database)

## Republicans

Album *Guitar* (1988)

FZ's guitar solo in *Let's Move To Cleveland* at Tower Theater, Philadelphia, November 10, 1984. The solo is played against a one-chord guitar loop.

Reputation SEE **You Got A Reputation** (Covers)

## Resolver + Brutality

An audio cassette containing 58 minutes of Synclavier music. The song list and the title *Resolver + Brutality* are hand-written by FZ 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 FZ. In this catalog the content of *Resolver + Brutality* has been regarded as genuine FZ 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).

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Resolver ED SEE **Feeding The Monkeys At Ma Maison**  
The Rest Of Just Another Band From L. A. (bootleg)  
The Restaurant Scene SEE **Redneck Eats**  
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 T.T.G. Studios, Los Angeles, 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". In correct Latin it should read "Nullius pretii". On the label on *The Old Masters Box I* the title is *Cream Cheese*, which was the working title for this track. According to FZ 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)

FZ's guitar solo in *Inca Roads* February 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)

Dialog and some instrumental improvisation in the concert at Kerrisdale Arena, Vancouver, August 25, 1968. This is mostly Bunk Gardner talking about his first piano teacher, Elmira Snodgrass, while Don Preston plays *Twinkle, Twinkle, Little Star*. "I'd like to play jazz. You couldn't get very serious. I told her I wanted to play jazz. So, she said, 'Take that jazz and stick it under a rock!' So, I had to forget about jazz. [...] So I jumped into the classics. My first tune was, uh, Beethoven's . . .".



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 some excerpts of it were not released until 1996 on the CD version of the album. FZ played a six-minute version of the original twelve-minutes version sped up an octave on the radio 1981 and the excerpt released on *Läther* is taken from the end of that version. FZ used snippets of the music also in the movie *Baby Snakes* and the song *Dancin' Fool*. It was also played over the PA system before concerts on the fall 1977 and winter 1978 tours. (Ulrich 2018, p. 277) In the ASCAP/BMI 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) FZ used a minute-long snippet of this music during the fall tour 1976, the first concert being at Boston Music Hall, October 24, 1976 (Parker 2019, p. 63).

## Reverse The Phase On It

Album Officially unreleased

This track was omitted from the official release of *Civilization Phase III*, but it has been circulating among collectors. It contains Ensemble Modern improvisation and Synclavier.

## Revised Music For Guitar And Low-Budget Orchestra

Album *Studio Tan* (1978) – *Greggery Peccary & Other Persuasions* (2003)

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 Caribou Studios in December 1974 and at the Record Plant January-February, 1975. Parts of the composition were played by The Mothers already in 1969 and 1971, and according to Gail Zappa, the composition was written prior to the release of *Lumpy Gravy*. (Ulrich 2018, p. 490) There is a section in this recording with FZ's guitar and some brass at the same time. According to FZ, 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) Sheet music of the introduction for piano and clarinet was published in *The Frank Zappa Songbook, Vol. I*. Schott offers performance materials for an arrangement for orchestra by Bruce Fowler (titled *Revised Music For Low Budget Symphony Orchestra*). The original transcription was made by Bruce Fowler and Ali N. Askin. Askin has also made an arrangement of the entire composition for chamber orchestra with FZ's solo played on violin and trombone. It was recorded and released by Ensemble Modern on *Greggery Peccary & Other Persuasions*.

Rewards Of A Career In Music (An entry in the ASCAP/BMI database)  
Rhonda, that Evil Prince SEE **That Evil Prince**

## Rhymin' Man

Album *Broadway The Hard Way* (1988)

First line Rhymin' man, tall and tan

FZ 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*, *Hava Nagila*, *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 (An entry in the ASCAP/BMI database)

Rick In The Last Pure Place (An entry in the ASCAP/BMI database)

Rico! Youngblood! Wake up! SEE **Untouchables**

## Ride For Your Life

Album Officially unreleased

FZ 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. The music was recorded during their long stay in Montreal, January 7-21, 1967 at the studio of the National Film Board of Canada. 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?). Exceptionally FZ did not bother to register it as his composition. The end texts mention only "Music: The Mothers of Invention". According to Scott Parker FZ got \$1000 American dollars for a fee and the original soundtrack was about ten minutes, but edited to 3-4 minutes. (Parker 2017, p. 35)

## 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 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 (early show). FZ performed a preliminary version of the song once on the 1982 tour. (Ulrich 2018, p. 664)

The Ride Of The Valkyries SEE **Walküre, WWV 86B. Der Ritt der Walküren** (Covers)

## Right There

(Composed by Frank Zappa, lyrics by Roy Estrada & Frank Zappa)

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 and at Criteria Studios, Miami, February, 1969. The music is part of *Skweezit, Skweezit, Skweezit* animated by falsetto singing of Roy Estrada and a background tape supplied by Bunk Gardner.

## Ringo Starr On 200 Motels

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Ringo Starr interviewed by Simon Prentis.

Ritual Dance Of The Child-killer SEE **Return Of The Son Of Monster Magnet**

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## 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 FZ changed 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

FZ, 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

FZ 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 him. FZ had a clear opinion about the reason in an unspecified audio interview: "A man came to us with some tapes. He had been making a documentary album about the assassination of Robert Kennedy and he had interviewed all these people and he had put together this really fantastic album. That was when we had the Bizarre label and the deal with Warner Brothers on the Bizarre label was, we could bring projects to them and they had the right to refuse them and they heard that and that's why it never came out. They we're afraid of it." This album entitled "Y" has been released by Solar Records (SLP-331, possibly January 20, 1969, as Amazon.com states).

## 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 Marcianos (An entry in the ASCAP/BMI database)

Rock Mysterioso Thru John Asti (An entry in the ASCAP/BMI database)

Rock-Pile (bootleg)

Rock-Storia e Musica (bootleg)

Rodney (An entry in the ASCAP/BMI 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 FZ.

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## Rollo

Albums *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 FZ 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 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 version on both *QuAUDIOPHILIAC* (four-channel mix from 1978) and *One Shot Deal* was recorded with a symphony orchestra at Royce Hall, UCLA, September 18, 1975. In that concert FZ had a lot to tell to the audience about the history of *Rollo*: "And it's played real fast with xylophone, marimba, and synthesizers and stuff. But before that tune was included in 'Saint Alfonzo', it had another name and it was called 'Rollo'. And it was a piece that we played at a slower tempo (...) So this is the enormously pumped-up, high-budget version of 'Rollo', subtitled 'The Middle Section From Saint Alfonzo's Pancake Breakfast'". (Ulrich 2018, p. 421) 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 (Be-Bop Version)

Album *The Roxy Performances* (2018)

This version was recorded at Bolic Studios December 12, 1973.

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). FZ'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. FZ 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*.

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## 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) – *A Token Of His Extreme Soundtrack* (2013)

First line Honey, honey! – 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 (FZ) 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 *A Token Of His Extreme Soundtrack* the conversation is almost twice as long and the lyrics are just partly the same. 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, London, 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)  
Royalties Arrive, The SEE **Billy The Mountain**

## 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 FZ'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 FZ'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 *Number 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* – and in there it was to be part of the *Someday Soon* sequence –, but Zappa changed his mind. In concert performances the song was usually part of *The Red Throbber* 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. It seems that this is basically a true story, just a bit changed to protect the innocent. The union man and the owner of *The Scene* were different persons, but combined here in Rudy's person. The real Frank Balistrieri "served prison sentences for tax evasion, gambling, conspiracy and racketeering" (Ulrich 2018, p. 87).

(R)umori Jazz (tribute release)

Run Home Cues #2 & #3 SEE **Run Home, Slow**

## Run Home, Slow

Albums Officially unreleased, parts on *Mystery Disc 1* (1991/1998) – *You Can't Do That On Stage Anymore, Vol. 5* (1992) – *The Lost Episodes* (1996)

FZ 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, FZ'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, so has an unofficial soundtrack of it. 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 Home, Slow Theme SEE **Run Home, Slow**

Run to the toilet and comb your hair SEE **Disco Boy**

Rustic Protrusion SEE **History And Collected Improvisations Of The Mothers Of Invention**

Rustic Protrusion (bootleg)

## Ruth Is Sleeping

Albums *Jeffrey Burns Plays Frank Zappa* (1992) – *The Yellow Shark* (1993)

*Ruth Is Sleeping* was first a Synclavier work, which FZ gave to pianist Jeffrey Burns, who wanted to perform something new by Frank Zappa in Europe. The title refers to Ruth Underwood's habit to take a nap under her marimba while FZ was briefing the other band members. FZ 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, just before *The Yellow Shark* concerts there. Because FZ 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. Schott offers performance material for this arrange

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." (FZ 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 FZ'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 (see *Bob In Dacron*), of which the second one, "Alla Marcia", was not mentioned in the LSO program. FZ explained in 1983, that the march is actually "a transcription of a guitar solo from the Shrine Auditorium, 1968, that Ian Underwood wrote out back then, and I came across one in a pile of papers. I played it on the piano and liked the tune, and proceeded to orchestrate it." (Ulrich 2018, p. 285) The released version was recorded at Twickenham Studios, London, January 12-14, 1983. Schott offers performance material for orchestra score. 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, FZ 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 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 FZ, 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 FZ, and broadcast on March 11, 1993. The Chieftains made another recording at UMRK, on December 5, 1993. Yes, indeed, just one day after FZ's death, the band recorded their tribute. "... included a mid-song quote of FZ'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)

Dialog "inside the piano" in 1967 and 1991.

Salon Party SEE **Salad Party 93**

Satisfaction SEE **(I Can't Get No) Satisfaction** (Covers)

SATLTSADW SEE **Ship Arriving Too Late To Save A Drowning Witch**

## Samba Funk

Album *Feeding The Monkies At Ma Maison* (2011)

FZ composed and recorded this Synclavier work in 1986, but did not use it at that time. It was added to the album release by Gail Zappa and Joe Travers, as was *Worms From Hell*. An arrangement for an instrumental group by Andrew Digby and Hubert Steiner was premiered by Ensemble Ascolta 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 FZ quoted it in *Montreal*, which was performed and recorded in Montreal, October 27, 1972. During the 1974 tour FZ 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 FZ's own experiences in a county jail and it's "Tank C".

⌘ If you want to read a detailed story of the famous "pornographic tape" ordered by detective Willis and the ridiculous – but 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 FZ 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.

## Scene 44

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Tinsel cock

Omitted part of the sequence *The Pleated Gazelle*.

## Scene 86

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line What’s between your legs is just the last few inches of a complex mechanism

Omitted part of the sequence *The Pleated Gazelle*.

## Scene 87

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Your dick. Your dork

Omitted part of the sequence *The Pleated Gazelle*.

The Scent Of The Poodle (Unreleased and unspecified item, see Russo 2017, p. 328-329)

## Schat Van Mijn Hart

A cover of Zappa’s *Love Of My Life* in Dutch by pop duo Paul & André.

Scherade (bootleg)  
Schischgebab (bootleg)

## Schmuck Like Me

FZ’s title rendition of *Honey, Don’t You Want A Man Like Me?* at Fieldhouse, Troy, November 6, 1976. (Parker 2019, p. 91)

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## Scratch & Sniff

Album *Trance-Fusion* (2006)

FZ's guitar solo in *City Of Tiny Lites* at Brighton Centre, Brighton, April 16, 1988. Obviously FZ was satisfied with this solo, since he did not edit it at all.

## Script Rehearsal Trim

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

The first script reading of *200 Motels*, recorded at Kensington Palace Hotel, January 18, 1971. The voices are Ian Underwood, Hayward Kaylan, Jeff Simmons, Aynsley Dunbar, Mark Volman, George Duke and Dick Barber.

## Scrutinizer Postlude

Album *Joe's Garage* (1979)

This talking segment by The Central Scrutinizer followed by *A Token Of My Extreme* is only on CD version.

## Scum Bag

(John Lennon & Yoko Ono & Howard Kaylan & Frank Zappa)

Album *Playground Psychotics* (1992)

Another example of the band improvisation and 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

(Frank Zappa & Vinnie Colaiuta & Tommy Mars)

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 FZ and helped by Tommy Mars. 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 FZ 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, FZ did not say anything about possible music.

## Secret Greasing

Album *Greasy Love Songs*

This in FZ 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 McNeely in a 1948 recording.

## The Secret Jewel Box: Archives Vol. 2 FZ Original Recordings

Steve Vai released a sampler by this name December 11 2001 with 17 original FZ tracks, which contain Steve Vai's playing.

# The Secret Stare

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Omitted orchestral part of the sequence *The Pleated Gazelle*. It was recorded at Whitney Studios in 1971.

Section 8 Take 22 SEE **King Kong**

# Secular Humanism

Albums *Civilization Phase III* (1994) – *Feeding The Monkeys At Ma Maison* (2011)

The version on *Civilization Phase 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 Monkeys 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

Albums *200 Motels* (1971) – *200 Motels The Suites* (2015)

Slightly altered orchestral version of the first section 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**

# A Series Of Musical Episodes

Album *The Mothers 1970* (2020)

FZ talks to the audience at Santa Monica Civic Auditorium, August 21, 1970.

# Serious Fan Mail

Album *Greasy Love Songs* (2010)

Two lectures edited and put together by Joe Travers. 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, FZ’s opinion about sex (“Anytime, anywhere”). On CD version released in 1993 the song is longer with a special verse for religious believers at 0:39-0:53. The basic track was recorded at UMRK, c. 1981. FZ did not perform the song in concerts.

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## Sex In Today's World Improvisation

Album *Eat That Question* (2016, video)

The music comes from an improvised performance in television program "Sex In Today's World Improvisation" aired by ABC TV in February 1967. The film of The Mothers was shot in the summer of 1966 at T.T.G. Studios, while Del Casher was on guitar. It is however unclear, if the picture and music are from the same situation, since they are not synced with each other.

## Sexual Harassment In The Workplace

Album *Guitar* (1988)

FZ's independent guitar solo from the beginning of the concert December 12, 1981 at Fox Theater, San Diego (late show). FZ is using here the Hendrix Strat, which he got from Howard Parker, former roadie of Jimi Hendrix.

## 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 lyrics mock Fritz Rau, a German concert promoter who got very upset because the roadies were allowed to eat asparagus. The released version was performed and recorded at La Patinoire des Vernets, Geneva, July 1, 1982.

## Shapeless Shuffle

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

## Sharleena

Albums *Chunga's Revenge* (1970) – *Them Or Us* (1984) – *You Can't Do That On Stage Anymore, Vol. 3* (1989) – *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 and longest version (11'54) – released on *The Lost Episodes* – was recorded at The Record Plant, March 4, 1970 with Don Sugarcane Harris singing the solo. The standard version on *Chunga's Revenge* was recorded at Trident Studios, London, June 1970. On *Them Or Us* the version is in reggae and with an overdubbed solo by Dweezil Zappa. On *You Can't Do That On Stage Anymore, Vol. 3* the version is quite long (8'53), though the original performance has been edited down over one minute. It was recorded at Universal Amphitheater, Universal City, December 23, 1984, and this time Dweezil Zappa was on stage to play his solo. FZ 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*. *Sharleena* was planned to be part of *200 Motels* and the animated sequence "The Red Throbber", where Sharleena was the girlfriend of a United States customs officer encountered Kaylan and Volman. (Ulrich 2018, p. 87)

⌘ Lorraine Belcher has confirmed FZ'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**

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## 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*. On the soundtrack the song is followed by *Half A Dozen Provocative Squats* and *Shove It Right In*.

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**

Sheik Yerbouti (official release)

Sheik Yerbouti (Box) SEE **Hot Rats (Box)**

## The Sheik Yerbouti Tango

Album *Sheik Yerbouti* (1979)

FZ's guitar solo in *The Little House I Used To Live In* at Deutschland Halle, Berlin, February 15 1978 . The original solo is one and a half minutes longer, FZ edited off the beginning. Richard Emmet has transcribed *The Sheik Yerbouti Tango* and the results were published in *Guitar* magazine (May 1979) and then in *The Frank Zappa Guitar Book*. This solo section was a regular feature of February 1978 performances of *Little House I Used To Live In*. FZ would improvise a guitar solo over a composed chord progression. (Ulrich 2018, p. 460)

The Sheik's Rehearsals (bootleg)

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 Too Much For My Mirror

A song by Don Van Vliet incorrectly credited to Frank Zappa in the ASCAP/BMI database.

She's two hundred years old, so mean she couldn't grow no lips SEE **200 Years Old**

Shifting, drifting, cloudless, starless velvet valleys and a sapphire sea SEE **Absolutely Free**

## Ship Ahoy

Albums *Shut Up 'N Play Yer Guitar* (1981) – *Läther* (1996) – *FZ:OZ* (2002)

FZ'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). FZ 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. The stereo mix on *Shut Up 'N Play Yer Guitar* was mixed to four-channel by FZ and Joe Chiccarelli in 1978, and released on *QuAUDIOPHILLAc*.

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*.

Shop Talk SEE **Mothers At KPFFK**  
Short Girls SEE **Stick It Out**

## Shortly: Suite Exists Of Holiday In Berlin Full Blown

Album *Road Tapes Venue #1* (2012)

This gentle version of *Holiday In Berlin, Full Blown* was recorded – not by FZ – at Kerrisdale Arena, Vancouver on August 25, 1968. The performance starts with FZ complaining about his guitar strings and then talking about the next music: “Then we’re going to play for you a piece of music that will be on an album in November, called *No Commercial Potential*. And, the name of this piece of music is ‘Shortly’, a little suite for electric combo, in several movements. You may count the movements if you wish. Do not clap between movements.”

## Shove It Right In

Albums *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*, just the lyrics are different. It is performed instrumentally on *200 Motels The Suites* and is divided in four named segments: I. Prelude (The Girls Rooms = Janet’s Big Dance Number), II. The Secret Stare = Mysterioso, III. She Laughed In His Face = Lucy’s Seduction Of A Bored Violinist, and IV. Postlude.

## Shove It Right In (Rock version)

Albums *You Can’t Do That On Stage Anymore, Vol. 6* (1992) – *Carnegie Hall* (2011)

First line She chooses all the clothes; she’ll wear tonight to dance in the places that she goes

This version without the orchestral parts was performed in 1971. The two released versions were recorded at the Fillmore East, June 5-6, 1971 and at Carnegie Hall, October 11, 1971. The title is not authentic.

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)

FZ’s guitar solo in *Inca Roads* February 17, 1979 at Hammersmith Odeon. On the unreleased album *Warts and All* it was entitled *Streets & Roads*.

## Shut Up ‘N Play Yer Guitar (Early Acetates)

An early version of *Shut Up ‘N Play Yer Guitar* has been circulating among traders (or last three sides of the whole). One of the titles, “I Was There Last Night” was later retitled as *Why Johnny Can’t Read*. The version of *five-five-FIVE* is almost four minutes longer than on the released version. (Ulrich 2018, p. 479)

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)

FZ’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*.

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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 (An entry in the ASCAP/BMI database)

Simply The Best (bootleg)

## Since Cisos

Album Officially unreleased

On March 12, 1966, The Mothers Of Invention were at T.T.G. 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 FZ here, since no audio documents are available.

## Sinister Footwear

Album *Beat The Boots III* (2009)

*Sinister Footwear* is one of the most ambitious compositions by Frank 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). Schott offers performance material for the orchestra score. The whole ballet was performed at *A Zappa Affair* in Berkeley June 15 & 16, 1984 by the Oakland Ballet and the Berkeley Symphony conducted by Kent Nagano, but it was not released until 2009. FZ's introduction in this event was informative: "Sinister Footwear. The Cast: Jake, Catering Man, Secretary, Chiroprapist, 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. Part 19: But you're gonna wear them anyway. Part 20: Various new postures. Part 21: Everybody has a pair somewhere. Part 22: A place you can go when you got them on." In 1991 FZ 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 his 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 FZ was thinking that it will be performed and recorded: "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) – *Halloween 81* (2020)

This is the middle part of FZ’s ballet music, arranged for a small group with FZ’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, Böblingen, Germany, June 23, 1982. The versions on *Halloween 81* were recorded at The Palladium, NYC, October 31 (late show) and November 1, 1981.

## 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, FZ’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 an improvised segment by the Petit Wazoo wind instruments. The earliest known performance was November 10, 1972 at Irvine Auditorium, University of Philadelphia (early show).

## Six Things

A working title for an album, that years later became *Orchestral Favorites*. The acetate entitled *Six Things* was dated April 22, 1976, and FZ played it to a female interviewer before the release of *Zoot Allures*.

## Skweezit Skweezit Skweezit

Albums *Mystery Disc 2* (1992/1998) – *Finer Moments* (2012)

First line Oh God! Little right there!

This is 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)

Dialog and practicing in rehearsals in September, 1975 at Sunset Boulevard studios. At least FZ, Denny Walley and Napoleon Murphy Brock can be heard.

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## Sleazette

Album *Finer Moments* (2012)

FZ's guitar solo June 6, 1969 at Royal Albert Hall (first set) in *Sleeping In A Jar*. It was planned to be on double album *Just Another Band From L. A.* compiled by FZ c. 1973. Parts of the original solo have been edited out in the released version.

## Sleep Dirt

Albums *Sleep Dirt* (1979) – *Joe's Camouflage* (2014)

This is a rare duo performance by FZ and bass player James 'Bird legs' Youmans 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 Jahrhunderthalle, 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) But the tune is even older, as FZ himself has told: "The tune itself was composed in a hotel room in Stockholm, Sweden, sometime in November, 1971, as a result of borrowing the Martin guitar (owned then by Mark Volman) and experimenting on a day off during the tour." (Ulrich 2018, p. 485)

Sleep Dirt (official release)

## Sleep Napkins

Audience recording title for a segment in *Drowning Witch* November 23, 1984 at Bismarck Theater, Chicago. The same title has sometimes been used for a concert performance of *Sleep Dirt* (War Memorial Gymnasium, Vancouver, October 1 1975).

## Sleeping In A Jar

Album *Uncle Meat* (1969)

First line It's the middle of the night and your mommy & daddy are sleeping

This was originally written in 1958 as part of *String Quartet*, coupled with *A Pound For A Brown (On The Bus)*. The quite short song version was recorded at Apostolic Studios, 1967–1968. The lyrics might refer to a burial urn.

## Sleeping In A Jar (Instrumental)

Albums *Playground Psychotics* (1992) – *Ahead Of Their Time* (1993) – *Carnegie Hall* (2011) – *Road Tapes Venue #1* (2012) – *Road Tapes Venue #3* (2016)

*Sleeping In A Jar* was originally written in 1958 as part of *String Quartet*, coupled with *A Pound For A Brown (On The Bus)*. The many instrumental versions are usually much longer than the song version. The earliest performance on *Road Tapes Venue #1* (3'23) was recorded at Kerrisdale Arena, Vancouver, August 25, 1968. The next on *Ahead Of Their Time* (2'24) was recorded at Royal Festival Hall, London, October 25, 1968. The version on *Road Tapes Venue #3* (3'37) was recorded at Tyrone Guthrie Theater, Minneapolis, July 5, 1970, the version on *Carnegie Hall* (2'46) at Carnegie Hall, October 11, 1971, and the one on *Playground Psychotics* (1:30) at Rainbow Theatre, London, December 10, 1971.

Sliced Peaches (An entry in the ASCAP/BMI database)

Slide/Whistle Jam (An entry in the ASCAP/BMI database)

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## Slime (Intro)

Album *The Roxy Performances* (2018)

Spoken intro to *I'm The Slime* at Roxy, December 9, 1973.

## Slough My Throng

Album Officially unreleased

During the European tour 1973 the band performed this unreleased song. At the time FZ told to Charles Shaar 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 (An entry in the ASCAP/BMI 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 FZ compositions. The band played the songs to Zappa at his home on March 12 and got 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 FZ'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 (early show).

## Smog Sucker

Album Officially unreleased

*Smog Sucker* is one of the songs that FZ 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. Rip Rense mentions the song in the liner notes of *The Lost Episodes*: "At a particularly memorable 1972 Hollywood Palladium MOI concert (of which Zappa held fond recollections of Lancelotti singing 'Smog Sucker'), the lion-maned vocalist favored the crowd with ferocious scat-singing whenever FZ was inspired to beckon him from the wings." Unfortunately, no documents about this song or the performance are available.

## Smoky Night

Album *Masked Turnip Cyclophony* (2015)

It is not known – or remembered – who wrote this instrumental or who are performing it, but according to liner notes of the release, Zappa was both the engineer and producer. Recording was made at Pal Recording Studio 1963.

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Snack (An entry in the ASCAP/BMI 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 Phaze 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. *Society Pages* was recorded at UMRK, on July 20-26 with vocal and guitar overdubs in August, 1980. *Society Pages* is also the name of the famous fan magazine, devoted to the activities of FZ. 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.

Sodomy Trick SEE **Sanzini Brothers**

## 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 is 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*, translated by LU PASCHOTTA, babysitter of the Zappa family. 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 T.T.G. Studios, Los Angeles, November 1966. This short part includes quotations from *God Bless America*, *America The Beautiful*, *L'histoire du soldat*, and *Marine's hymn*. The working title of this segment was "If You Like Chickens" (according to Charles Ulrich, this title was used for the early version of *Toads Of The Short Forest*, Ulrich 2018, p. 585).

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# 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 FZ. 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 FZ wrote *Solitude* for Gail or 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 *FZ'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 FZ 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 FZ'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

Albums *The Guitar World According To Frank Zappa* (1987) – *One Shot Deal* (2008)

FZ'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 FZ's guitar solo in *Drowning Witch* October 3, 1984 in 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. The same music was performed for the first time May 23, 1969 at Lawrence University Chapel, Appleton. This latter version has not been officially released, but it is available on bootlegs like "Days Of Yore" and "Appleton Album". The title is obviously by the original bootleggers, but Zappa did not bother. See also *The Walking Zombie Music* on *Finer Moments*, which is more or less the same musical segment.

Some Ballet Music (An entry in the ASCAP/BMI database)

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*. This is probably on *The Weasel Music* as well.

Somebody's Walking SEE **Chronicle**

## Someone Has Just Asked Me...

Album *Zappa/Erie* (2022)

This spoken concert introduction was recorded at Edinboro State College, May 8, 1974.

Someone said they made some noise SEE **Mom & Dad**

## Someplace Else Right Now

Album *Civilization Phaze III* (1994)

Dialog "inside the piano" in 1967 and 1991.

## Something/Anything

Album *One Size Fits All 50<sup>th</sup> Anniversary* (2025)

First line Is there anything good inside of you, if there is, I really wanna know

Basic track was recorded at The Record Plant, Los Angeles, January 1–8, 1975 with overdubs a little later. The song was mixed at Record Plant January 15, 1975. The title *Andy* was already used during the mixing.

## 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 (An entry in the ASCAP/BMI database)

Somewhere, over there SEE **Torchum Never Stops, The**

Son of Cheap Thrills (semiofficial release April 27, 1999)

## Son Of Mr. Green Genes

Albums *Hot Rats* (1970) – *The Hot Rats Sessions* (2019)

This is an instrumental version of the song *Mr. Green Genes* recorded at T.T.G. Studios, July 30, 1969 with overdubs at Sunset Sound on August 25, and at Whitney Studios.

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## 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*. FZ'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 an 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?

FZ 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 T.T.G. Studios, Los Angeles, 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/BMI 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 FZ doesn't seem to remember, what to sing. Sometimes this song has been referred to as *She's A Lady* as well, but since FZ did not immortalize this little item by releasing it, we really don't know. The text is, however, about the electric vibrator.

## Song Of St. Alfonso

Label title of a Warner Bros one-sided acetate disc, which contains a non-LP live version of *St. Alphonzo's Pancake Breakfast* (Jakob 2013, p. 493).

## 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 (RCD PRO 9001), containing *Cosmik Debris* by FZ.

Sono Di Passaggio (bootleg)

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## Sonora (Compact Disc)

A tribute supplement release by Italian music magazine Sonora (issue 4/1994) containing two spoken parts by FZ: “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)

FZ’s guitar solo in *Oh No* from the concert March 19, 1988 at Memorial Hall, Allentown. The solo is played over a vamp in 5/4.

Sound Like This SEE **This Is What We Sound Like**  
Soundly About The Tits And Buttocks SEE **Magic Fingers**

## Soup ‘N Old Clothes

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

FZ’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)

FZ extracted this segment from a performance of *Big Swifty* at Capitol Theatre, Passaic, November 8, 1974 (late show). There are just FZ 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 FZ 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

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Special delivery for Mister Volman!

Scene 19-20 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”.

Special delivery... registered mail SEE **I Don’t Wanna Get Drafted**  
Special Edition Original (bootleg)

## The Special Guest Artist

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

FZ’s spoken introduction to *Duke Of Prunes* at Royce Hall, September 18, 1975. The special guest is harmonica player Tommy Morgan.

## A Special Shower

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

## Specialized Digital Audio Gratification

A promo CD released by EMI Records in 1988 (PROMO 1111). Only 500 copies were made. The tracks are *Dancing Fool*, *City Of Tiny Lights*, *Keep It Greasy*, *Why Does It Hurt When I Pee?*, *Tinsel Town Rebellion*, *Peaches III*, *Variations On The Carlos Santana Secret Chord Progression*, *Society Pages*, *You Are What You Is*, *Valley Girl*, *The Dangerous Kitchen*, *The Jazz Discharge Party Hats*, *He's So Gay*, *Stevie's Spanking* and *Whipping Post*. The mix is quite different from the album versions.

## Speed-Freak Boogie

Album *Mystery Disc 1* (1991/1998)

This instrumental with FZ's electric guitar (his solo is sped up) 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 recordings from the 1970's tour. First Howard Kaylan teaches Ian Underwood how to make vomiting voices. Then, recorded in Edmonton, Alberta, September 18, 1970, Kaylan and Aynsley Dunbar are entering the concert venue.

Spick & Span (bootleg)

## 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 Of Destiny

Album *Sleep Dirt* (1979)

Like the other songs from the musical *Hunchentoot*, this instrumental was recorded at Caribou Ranch, Nederland, December 1974, with bass overdubs from 1976.

## Spider Of Destiny (Song)

Album *Sleep Dirt* (1991 CD)

First line Listen carefully, Spider of Destiny!

The basic track was recorded 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 with Thana Harris and overdubbed the drums with Chad Wackerman at UMRK. On *Hunchentoot*, this song is sung by Drakma to Hunchentoot, urging him to eat Durk and the Forcelings.

## 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 dialog 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 FZ'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 FZ'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 an improvised segment in a concert July 5, 1974 at Ambassador Theater, St. Louis.

St. Patrick's Day (bootleg)

Stairway to Berlin (bootleg)

Stairway to Cornhole SEE **Stairway To Heaven**

## Stairway To Heaven

(Jimmy Page & Robert Plant, new arrangement Frank Zappa)

Album *The Best Band You Never Heard In Your Life* (1991) – *Zappa '88* (2021)

The 1988 tour was full of cover versions and some of them were really surprising. *Stairway To Heaven* was one of these, but obviously FZ 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 FZ chose to give the performance an extra content with reggae rhythm, quotations and sound effects. He made an arrangement of Jimmy Page's guitar solo for the horn section and made them to play it at double speed. The first released version was recorded at Stadthalle,

Vienna, May 8, Palasport, Florence, June 6 and Wembley Arena, London, April 18, 1988, the second one at Nassau Coliseum, Uniondale, March 25, 1988.

In the 1989 interview with Den Simms & Co, FZ 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)

Standing Room Only (Upgrade) (bootleg)  
Star In The Mornin’ SEE **Run Home, Slow**

## 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 FZ invented to say with a pre-recorded loop. It was a one-time performance. The message was aimed at president Ronald Reagan and his megalomaniac plans announced March 23, 1983. “Star Wars” was the nickname for the Strategic Defense Initiative, which was proposed against nuclear ballistic missiles. In the end the plan was too expensive and the Soviet Union collapsed. SDI was buried in the end of 1990’s.

## Status Back Baby

Album *Absolutely Free* (1967)

First line I’m losing status at the high school

FZ 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 T.T.G. Studios, November 1966. According to Scott Parker, Zappa is quoting both *Petrouchka* by Igor Stravinsky and *Les filles aux cheveux de lin* by Claude Debussy, the latter played by Bunk Gardner (Parker 2017, p. 20).

The performance on *Playground Psychotics* was recorded at the Fillmore East on June 5 or 6, 1971. FZ promises to send an inflatable penguin (“Little Carl Sanzini”) through a flaming hoop. This stage trick later inspired the song *Penguin In Bondage*. (Ulrich 2018, p. 416) For the early version of the song see *I’m Losing Status At The High School*.

Steal Away (An entry in the ASCAP/BMI database)

## Steal Softly Thru’ Snow

A composition by Don Van Vliet, credited incorrectly to Frank Zappa in the ASCAP/BMI 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)

## Stevie's Spanking

Album *Them Or Us* (1984)

First line His name is Stevie Vai and he's a crazy guy

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. Dweezil's solo is a studio overdub, replacing a solo by FZ. The lyrics tell a "true story" about a joint pleasure of Steve Vai and the groupie Laurel Fishman. According to Vai in 1996, FZ exaggerated his confiding story: "I did not get a spanking. (...) It was just all in fun. There was nothing serious... (...) And I tell him the whole story. And he comes in the next day with lyrics." (Ulrich 2018, p. 495)

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 as a part of the *Sofa Suite*, but the released version was recorded at Village Recorders, April 1979. In its original context this song was sung by the Short Girl to Squat, the Magical Pig, where a working title "Short Girls" comes from. (Ulrich 2018, p. 245) In the end of *The "Real World" Thematic Extrapolations* recorded at The Memorial Auditorium, Buffalo, October 25, 1980, FZ 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!

FZ was brave enough to criticize the unions run by criminals during his career. In this text he understands the idea of "sticking together", but not in the American criminal way. The song was recorded at UMRK c. 1981–1982. The instrumental intro and the fade-out are longer on the LP version. (Ulrich 2018, p. 341)

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*.

## Stinkface

FZ's own title for a happening at Fieldhouse, Troy, November 6, 1976, when bodyguard John Smothers got to the stage to shave FZ's road manager Bruce Sachs, who has lost a backgammon game. This happening contained some music from *Stink-Foot* and *Muffin' Man*. (Parker 2019, p. 91)

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## 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 rich environment for FZ'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 (An entry in the ASCAP/BMI database)

## Stone City

FZ'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 Billy The Mountain

Album *The Mothers 1971* (2022)

Spoken introduction to *Billy The Mountain* from concerts at The Fillmore East, June 5 and 6, 1971.

## The Story of 'Don't Eat The Yellow Snow/St. Alphonzo's Pancake Breakfast

Album *The Crux Of The Biscuit* (2016)

FZ was interview by the Australian radio station GTK in June, 1973 and this is his 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)

FZ 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 participators 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 used as a slightly shorter version *The Story Of Dupree's Paradise*.

## The Story Of Electricity

This is FZ talking about record companies on bootleg *Confidential*. One can hear *Power Trio from the Saints & Sinners* and *Bossa Nova Pervertamento* in the background. An MGM one-sided acetate disc of this track (2:20) is known, which is probably the source of the bootleg release (Jakob 2013, p. 497).

## The Story Of Pedro's Dowry

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

FZ's spoken introduction to *Pedro's Dowry* at Royce Hall, September 18, 1975.

## The Story of Rollo

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

FZ's spoken introduction to *Rollo* at Royce Hall, September 18, 1975.

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## 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)

Strangers Sever (An entry in the ASCAP/BMI database)

## 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 FZ'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/BMI database.

## The Streets Of Fontana

(Traditional music, lyrics 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 FZ and Ray Collins as The Sin City Boys c. 1964. This is how FZ 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 been mentioned.

Strewwelpeter (An entry in the ASCAP/BMI database, SEE **Struwwelpeter**)

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)

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 FZ managed to create whenever he needed one. The composition is also an example of FZ's use of piano, which he normally regarded as an elaborate percussion instrument. "A song like 'Strictly Genteel', for example, which has not only a fairly dense orchestral texture, but it's got complicated words, there's no way that I could have done it without the help of a piano, because the piano part is so integral to the thing. I don't play piano – I can plunk things out slowly and write down exactly what the thing is supposed to be." Dweezil Zappa has recalled, that *Strictly Genteel* was FZ's favorite composition. (Ulrich 2018, p. 550) 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 Genteel (Advance CD)

A promo by Rykodisc (RCD 10578 ADV), Hannibal Records and Gramavision, released in 1997 for the United States and Canada only. There are 18 tracks covering FZ's whole career.

## Strictly Genteel (Instrumental)

Albums *Orchestral Favorites* (1979) – *The London Symphony Orchestra, Vol. II* (1987) – *Make A Jazz Noise Here* (1991) – *Chicago '78* (2016)

The instrumental versions are naturally stylistically quite different, since the ones on *Chicago '78*, recorded at Uptown Theatre, Chicago, September 29, 1978 (late show) and *Make A Jazz Noise Here*, recorded at Prado de San Sebastián, Seville in May 15, 1988 are performed with FZ's tour band, while on *Orchestral Favorites* and *The London Symphony Orchestra, Vol. II* there are versions for chamber and symphony orchestras. The former was recorded at Royce Hall, UCLA, September 17-19, 1975, the latter at Twickenham Studios, London, January 12-14, 1983. All of these instrumentals are musically quite similar and the duration is about seven minutes. The horn arrangement on *Make A Jazz Noise Here* was made by Kurt McGettrick. Schott offers performance material for FZ's own orchestral score.

## Strictly Genteel (Keyboard OD Version)

Album *Orchestral Favorites 40<sup>th</sup> Anniversary* (2019)

This release is a version of the recording at Royce Hall, September 18, 1975 combined with keyboard overdubs done by Tommy Mars at Village Recorders, May 1, 1978. It is not known, why this version was constructed.

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

*The String Quartet* was composed as a real string quartet by FZ 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 FZ 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)

## Struwwelpeter

Album Officially unreleased

While rehearsing with Ensemble Modern in July, 1991, Zappa talked about the old book by Heinrich Hoffmann published 1845 (*Der Struwwelpeter oder lustige Geschichten und drollige Bilder – Slovenly Peter or Shock-Headed*

*Peter* in English) and in the documentary film *AAAFNRRAA* (German PPV, 1992) there is a snippet (12:45-14:05) of these *Struwwelpeter* moments, while the ensemble is playing *Food Gathering In Post-Industrial America*. FZ explains in the film: “I’m sure that many people in this audience will remember their own personal Struwwelpeter experience when we perform it.” It was obviously some more conducted improvisation which FZ omitted from the concerts.

## Stucco Homes

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

The drum track by Vinnie Colaiuta was recorded in Spring 1979 at Village Recorders, FZ’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). FZ used the title as his pseudonym on Shankar’s album *Touch Me There* – or vice versa.

Studebacher Hoch SEE **Billy The Mountain**

## 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 Mayfair Studios, New York, June 24, 1967 with FZ, Roy Estrada and Jimmy Carl Black. The lead vocal by Ray Collins was added later that year. Take 7 of the basic tracks contains FZ’s first recorded use of wah pedal. (Parker 2017, p. 95) The song text is a parody about a suicidal lover’s wailing.

## The Subcutaneous Peril

Album *Finer Moments* (2012)

A long improvisation part in *King Kong* with several solos (Don Preston, Aynsley Dunbar and FZ) at Carnegie Hall, October 11, 1971. FZ’s first guitar solo is from *A Pound For A Brown*. This was planned to be released on double album *Another Band From L.A.*

## The Successor To Willie The Pimp

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

Zappa’s spoken introduction of *The Curse Of The Zomboids* (later *I’m The Slime*) at Hollywood Palladium, Los Angeles, March 23, 1973.

## Suckit Rockit

Album *Joe’s XMasage* (2005)

FZ (“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. 1962–1963. “Paul Jacket” may refer to the real life investigative journalist Paul Coates, who worked for KTTV in Los Angeles. (Ulrich 2018, p. 255)

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## Sugar ‘N Spikes

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

## Suicide Chump

Albums *You Are What You Is* (1981) – *Halloween* (2003)

First line You say there ain’t no use in livin’

An angry song about suicidal persons to whom FZ gives just one advice: do it well. The track was recorded at UMRK, July-August 1980. The early version on *Halloween* (black and white film) was recorded in Passaic on October 13, 1978. It includes lyrics that were not performed on later tours (“Don’t chump your suicide, my dear”). It also lacks the final section leading into *Jumbo Go Away!* (Ulrich 2018, p. 199 & 641)

## 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, FZ 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, which could be a reference to *Never On Sunday*.

## Sunday Show 1 & 2 Start

Album *The Roxy Performances* (2018)

Dialog and tuning of the instruments in the first and late shows at Roxy, December 9, 1973. In the same way there are tracks *Monday Show 1 & 2 Start*.

## Sunrise Redeemer

Album *Guitar* (1988)

FZ’s guitar solo in *Let’s Move To Cleveland* November 30, 1984 at Sunrise Musical Theater, Fort Lauderdale.

## Super Grease

(Composed by Frank Zappa, lyrics by Howard Kaylan, Mark Volman, Ian Underwood, Jim Pons and Frank Zappa)

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 parody quotation of *Lady Of The Island* by Graham Nash, sung by Flo & Eddie.

Super Mix (bootleg)

Superman (An entry in the ASCAP/BMI database)

Superstarshine Volume 13 (semiofficial release)

## The Supplement Tape

This is a commercially released cassette which contains parts from an interview with FZ by Co de Kloet for a Dutch radio program “Supplement” October 26-27, 1990.

Sure ‘Nuff & Yes I Do SEE **Chronicle**

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## Surf Along With Ned & Nelda

(Frank Zappa & Ray Collins)

Albums *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 FZ, who 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 *The MOFO Project/Object* (2006 4CD)

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)

FZ'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

Albums *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

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## Sy Borg

Albums *Joe's Garage* (1979) – *Chicago '78* (2016)

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, but FZ performed it already September 29, 1978 at Uptown Theatre, Chicago (late show) as a much shorter version. That version was released on *Chicago '78*.

## Synth Tracks I

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

This synthesizer track was probably recorded during the process of filming *200 Motels*, but all details are unknown.

## Synth Tracks II

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

This synthesizer track was probably recorded during the process of filming *200 Motels*, but all details are unknown.

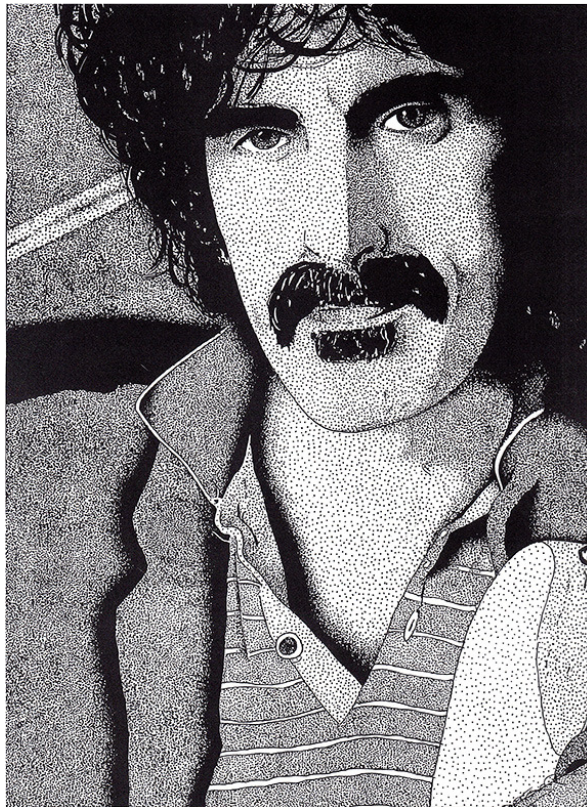
## Synthetic Roga

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

## Systems Of Edges

Album *Guitar* (1988)

FZ's guitar solo in *Inca Roads* at Rhein-Main-Halle, Wiesbaden, March 27, 1979 (early show). The released version is incomplete, over four minutes has been edited out. (Ulrich 2018, p. 192)





## Take Your Clothes Off

Albums *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 FZ (guitars, drums, bass and percussion). For the instrumental version from 1961 see *Never On Sunday*.

## Take Your Clothes Off When You Dance

Albums *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 FZ'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 *Never On Sunday* (1961) and *Take Your Clothes Off* (1963).

## Take Your Clothes Off When You Dance (Instrumental)

Album *Lumpy Money* (2009)

This version was recorded at Mayfair Studios on July 31, 1967. The mix of the instruments is different, so are the beginning and the end.

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)

FZ's introduction in the concert November 11, 1973 (Wayne, New Jersey, late show).

## Tango #1 Intro

Album *The Roxy Performances* (2018)

Spoken intro to *Be-Bop Tango* at Roxy, December 9, 1973.

## Tango #2 Intro

Album *The Roxy Performances* (2018)

Spoken intro to *Be-Bop Tango* at Roxy, December 10, 1973.

The Tape Changing Fart Around (Unreleased and unspecified item, see Russo 2017, p. 329)

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## 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*. The song was also released as a single with *Junier Mintz Boogie* on B-side (see *Tears Began To Fall (Single Version)*).

## Tears Began To Fall (Single Version)

Album *The Mothers 1971* (2022)

First line Wow! Tears began to fall

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. The original track was recorded live at The Fillmore East, June 6, 1971 (late show) with lots of over-dubs at Whitney Studios, Glendale later in June 1971.

## Tears Come From Loving You

A possible Zappa composition from the sessions with Burt Ward at T.T.G. Studios June 9-10, 1966. There are no vocals, but one can imagine the mock-sentimental words from the title. Scott Parker believes that this is a FZ original (Parker 2017, p. 11). There is no documented information about it, though.

## Teenage Bill Of Rights

A possible Zappa composition from the sessions with Burt Ward at T.T.G. Studios, Los Angeles, June 9-10, 1966. While Greg Russo thinks that this is a song by Robert John and Russ Regan and released in 1959 by Robby John and The Seven-Teens (Delfi), Scott Parker takes it as a Zappa original, which is just based on the John & Regan composition (Parker 2017, p. 11). If one listens to the 1959 version, it has nothing to do with this 1966 version but the title. The 1959 version is a two-part song beginning with a rocking “The Revolution” and continuing with part II, “The Constitution”, which uses the melody of *Glory Hallelujah* or better known as *Battle Hymn on the Republic*. The Zappa song is a complete one with Wards reciting, band and the female chorus. We still need documented verification, but I would say that this is most likely a FZ original.

## 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 declamatory 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 film). 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 in New York on November 17, 1981. (Barrow 2016, p. 103)

## Telefon Carte

Album Officially unreleased

This track was omitted from the official release of *Civilization Phase III*, but it has been circulating among collectors. It contains 1991 dialog, Ensemble Modern improvisation plus some material, that was released as *This Ain't CNN*.

## Telephone Conversation

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

This recording combines FZ, 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 FZ could not find a suitable place for it. The released version was recorded at Whitney Studios, Glendale, & The Record Plant, August 28-29, 1970. FZ 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, lyrics by Massimo Bassoli)

Album *Uncle Meat* (1969)

First line Ah, tengo na minchia tanta / Tengo na minchia accussi'

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 song has nothing to do with the original *Uncle Meat* album, and it was released on CD versions only.

Tenth Anniversary Medley SEE **10<sup>th</sup> Anniversary Medley**

## The Texas Medley

This title (also as *The Beatles Medley*) refers to the medley of three songs by The Beatles with new Zappa lyrics on 1988 tour (*Louisiana Hooker With Herpes – Norwegian Jim – Texas Motel*).

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## Texas Motel

(Composed by John Lennon & Paul McCartney, some new lyrics by Frank Zappa)

Album *Zappa '88* (2021)

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 and performed several times during the 1988 tour. The released version was recorded at Nassau Coliseum, Uniondale, March 25, 1988.

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 *The Roxy Performances* (2018)

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. The released version was recorded already December 10, 1973 during the rehearsals for the Roxy performances.

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 FZ'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 Greatest Of American Holidays

Album *Halloween 73* (2019)

FZ's spoken intro and band introduction in the beginning of show two at Auditorium Theater, Chicago, October 31, 1973.

## That Makes Me Mad

Album *As An Am Zappa* (1981–1982)

A snippet of FZ's bitter comments on the bootleg industry from an interview with B. Mitchell Reed, on May 19, 1981 on his *Rockline* program (KLOS-FM). "And one of them has all the songs on the next album that's coming out in September. They've already got the stuff recorded live in concert before I can even release it on a record. And that makes me mad."

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## That Ol' G Minor Thing Again

Album *Guitar* (1988)

FZ'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. The version on CD is 20 seconds longer than the LP version.

## That Problem With Absolutely Free

Album *Lumpy Money* (2009)

Part of an interview with FZ, Joe Doll and Dave Pierce November 18, 1967 (WCBN-AM, Ann Arbor).

## That Would Be The End Of That

Album *Civilization Phaze III* (1994)

Dialog "inside the piano" in 1967 and 1991.

That's My Girl (bootleg)

## That's News

A radio spots promo demo single, released by Earth News in early 1980's. Frank Zappa is talking about collecting ladies' underwear. (Jakob 2013, p. 342)

## That's Not Really A Shuffle

Album *Guitar* (1988)

FZ'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)

FZ's guitar solo in *Whipping 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 unverified, but according to Canadian drummer Bob Ego, his group Painter was in 1974 at Richard's Nightclub in Atlanta and managed to inspire FZ 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." According to some information on Ego's web site, three tracks by Painter would have been aired live from Richard's Nightclub and one of them would have been this FZ penned *That's When I Knew It Was Love*. On canadianbands.com there is an anonymous text telling, that "It was while in the Big Apple that they co-wrote a couple of tracks with Frank Zappa while backstage one night, 'That's When I Knew It Was Love' was played on stage later that night for the first and only time." Unfortunately, both songs are still obscure and obviously undocumented (we don't even know the supposed title of the other song). Painter released one album in 1973 (*Painter*, Elektra, on CD 2009), before meeting FZ.

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## That's Your Tough Luck

Album *The Mothers 1971* (2022)

Spoken dialog from a concert at Rainbow Theatre, London, December 10, 1971.

Them Or Us (official release)

## Them Or Us

Album *Them Or Us* (1984)

FZ's guitar solo in *Black Page* July 3, 1982 at Campo Communale, Bolzano. The 1995 CD is a little bit longer edit than other versions (4:32/4:47). (Ulrich 2018, p. 499)

## 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 FZ's music that is mostly from *Uncle Meat*. The recording without the percussion overdubs was used on the unreleased working version of the album *We're Only In It For The Money*.

Theme From Lumpy Gravy SEE **Duodenum**

Theme from Run Home Slowly SEE **Run Home, Slow**

## Theme From The 3<sup>rd</sup> Movement Of Sinister Footwear

Album *You Are What You Is* (1981)

This is basically an opening guitar solo by FZ at the Palladium, October 27, 1978 with some overdubs in 1980–1981 by Ed Mann, David Ocker and Steve Vai. As the title says, the theme is from the third movement of *Sinister Footwear*. The original solo has been edited down for about three minutes. When Steve Vai doubled FZ's solo in the studio, he transcribed first the original solo and then replicated it exactly, which was a hard job even for a virtuoso like Steve Vai. He played it first with an acoustic guitar and then with an electric one. FZ asked him to add a little vibrato to make it differ a little. The original solo is in the right channel, Vai's solo in the left channel. Also drums and bass clarinet were overdubbed from Vai's transcription. (Ulrich 2018, p. 633())

## Then We Can Sell 'Em Ladders

Album Officially unreleased

This track was omitted from the official release of *Civilization Phase III*, but it has been circulating among collectors. It contains the dialog released in *Why Not?* and *Put A Little Motor In 'Em*.

## Theodore Bikel Voice-Over

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line What our studio audience doesn't know is that the reason Larry The Dwarf is doing all this stuff is because it's all part of the score to *200 Motels*

This short track was recorded in February 1971 at Pinewood Studios.

There ain't NOTHIN' to it SEE **Spider-Pussy**

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x  
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## 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*. According to Charles Ulrich, the title should be read so that "There Is No Heaven" is a part of a larger work "Where Slogans Go To Die". (Ulrich 2018, p. 149)

## There Is No Need

Album *The MOFO Project/Object* (2006 4CD)

A snippet from the interview by Playboy Channel in 1986. FZ says he doesn't care if he's remembered or not.

There was a man, a little ole man SEE **Magdalena**  
There was a man and a dog SEE **Rollo (The Song)**  
There will come a time, when everybody who is lonely SEE **Take Your Clothes Off**  
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.

## There Will Come A Time

THE UNDERDOGS (an underground blues band in New Zealand) released in 1968 a cover version of Zappa's *Take Your Clothes Off When You Dance* re-titled *There Will Come A Time* due to censorship restrictions. (Jakob 2013, p. 352)

## These Are The 90's

Album Officially unreleased

First line These are the 90's / The decade you wanted / We know that you like them

This text was published in Zonx (Zappa 1996, p. 618). Nothing is known about the possible music.

These executives have plooked the fuck out of me SEE **Outside Now**

## These Fucking Things Didn't Work

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

## They Are Only In It For The Money

Album *200 Motels 50<sup>th</sup> Anniversary Edition*

FZ talks to Craig Eldon Pinkus at Indiana University Radio-TV Center, April 25, 1974 about the low morals of musicians in an average symphony orchestra (just the salary, pensions and the next rehearsal break).

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**

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x  
x

## They Made Me Eat It

Album *Civilization Phaze III* (1994)

A Synclavier composition with some dialog 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**

## They’re Singing Outside

Album Officially unreleased

This track was omitted from the official release of *Civilization Phaze III*, but it has been circulating among collectors. It contains 1991 dialog, Ensemble Modern improvisation plus some material, that was released as *The Pigs’ Music* and *You Like The Knicks?*

Thig (bootleg)

## 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. “Thing-Fish” is also the name of the main character played by Ike Willis. Charles Ulrich has compiled a good summary of the complex background information (Ulrich 2018, p. 502-513). 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*. The script of *Thing-Fish* changed all the time, as Ike Willis has recalled. One early working version has been in circulation among fans. Many of the dialogs are heard over different backing tracks of existing songs. (Ulrich 2018, p. 511) It seems, that FZ did not even try to compose new music for all dialogs, but tested different sound canvases from his earlier output. From this point of view *Thing-Fish* is more a play than a musical, even though there are no dialogs totally without music.

Thing-Fish (official release)

Thing-Fish Intro SEE **Thing-Fish Prologue**

## Thing-Fish Prologue

Albums *Thing-Fish* (1984) – *Understanding America* (2012)

Introducing episode with Thing-Fish (Ike Willis) giving background information. The music is a guitar loop that FZ constructed at the Stadthalle in Vienna, on June 28, 1981 during a soundcheck. Recording engineer Mark Pinske has recalled, that FZ loved the acoustics of the venue without the audience. (Ulrich 2018, p. 506) On *Understanding America* this part is entitled *Thing-Fish Intro*.

## Things That Look Like Meat

Albums *The Guitar World According To Frank Zappa* (1987) – *Guitar* (1988)

FZ’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 by Robert Martin on *Guitar* and is a little bit shorter edit.

Things Wayne Newton Never Told You (bootleg)

## Think It Over (The Grand Wazoo) (Outtake version)

Album *Waka/Wazoo* (2022)

First line If something gets in your way, just think it over

This early version with lyrics was recorded at Paramount Recording Studios, Los Angeles, April 13, 1972.

## 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 FZ 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 a partly improvised performance with solos by FZ and Shankar at The Palladium, October 27 (late show) and October 31, 1978 in *A Pound For A Brown*. The title refers to the complex rhythm, or like FZ 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." Later FZ developed this 13/8 vamp into a more elaborate composition, which he called *Thirteen*, though it wasn't just in 13/8 anymore and contained other riffs too. FZ rehearsed this "deluxe" *Thirteen* in January-February 1980, but did not perform it in concerts. There are no performances in circulation. (Ulrich 2018, p. 690)

Thirty Days in San Bernardino SEE **San Bern'dino**

## This Ain't CNN

Album *Civilization Phaze III* (1994)

Dialog "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, FZ 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)

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

x  
x  
x  
x  
x

## This Is Neat

Album *Playground Psychotics* (1992)

Documentary talking from the beginning of 1970's. FZ calls Mark Volman the straightest-looking member of the Mothers.

## This Is Phaze III

Album *Civilization Phaze III* (1994)

Dialog "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

Albums *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 just 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. Both this and the following *Tuna Fish Promenade* were omitted from the film.

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 Have No Other Gods Before Me SEE **Thou Shalt Not...**

Thou Shalt Honor Thy Father And Thy Mother SEE **Thou Shalt Not...**

Thou Shalt Keep Holy The Sabbath Day SEE **Thou Shalt Not...**

## Thou Shalt Not...

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

Talking segments from FZ's statement at the congress hearings September 19, 1985.

Thou Shalt Not Bear False Witness Against Thy SEE **Thou Shalt Not...**

Thou Shalt Not Commit Adultery SEE **Thou Shalt Not...**

Thou Shalt Not Covet The House Of Thy Neighbor SEE **Thou Shalt Not...**

Thou Shalt Not Kill SEE **Thou Shalt Not...**

Thou Shalt Not Make Unto Thee Any Graven Image SEE **Thou Shalt Not...**

Thou Shalt Not Steal SEE **Thou Shalt Not...**

Thou Shalt Not Take The Name Of The Lord SEE **Thou Shalt Not...**

## Three Guns

(Frank Zappa? & Dave Aerni?)

Single *The Sahara Hop / Three Guns* (Daytone Records 6407, May 1964)

This is a mysterious release. According to the label texts, the performer is Woody Waggars on side A, Frank and The Woody Waggars on side B. The songwriters are respectively “J. & J. Irvin” and “F. & J. Irvin”. Considering the pseudonym history of both Dave Aerni and Frank Zappa, it is quite probable that “Woody Waggars” is just another of their collective pseudonyms. I have assumed that “J. Irvin” must be Dave Aerni (see *The Sahara Hop*), but if “F. & J. Irvin” is in fact “Frank Zappa & Dave Aerni”, that is just a guess, though very plausible.

Three hundred years ago SEE **Zomby Woof**

Three Pieces Of Visual Music With Jazz Group SEE **Visual Music With A Jazz Group**

Three Tunes (An entry in the ASCAP/BMI database)

## Threesome

Two special releases by Rykodisc March 21, 2002. Both boxes contained three albums.

The Thrones Of Saturn SEE **Loki (The Thrones Of Saturn)** (Covers)

## Throw Up Sonata

Band improvisation during the *We're Only In It For The Money* sessions at Mayfair, NYC, September 6, 1967. Some of this was used in *The Idiot Bastard Son*.

Thunder And Blazes SEE **Vjez gladiátoru, op. 68** (Covers)

Tibetan Memory Trick SEE **Billy The Mountain**

## Tiger Roach

(Composed by Frank Zappa, lyrics 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 and Vic Mortensen on drums. FZ 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 *Sleep Dirt* (1979)

The basic track was recorded first at Caribou Ranch, Nederland, December 1974, with bass overdubs from 1976 as an instrumental version. Later CD versions except the one of 2012 have lyrics and other overdubs.

x  
x  
x  
x  
x  
x  
x

## Time Is Money (Song)

Album *Sleep Dirt* (1991 CD)

First line Time is money, but space is a long, long time!

Like the other songs from the musical *Hunchentoot*, this was recorded 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 with Thana Harris at UMRK. This version was released on CD version of the album in 1991. In *Hunchentoot*, this song is sung by Drakma as she spies on the Equivalent Earth from her unnamed planetoid.

Time Sandwich (bootleg)

Time To Sing And Dance And Love (bootleg)

## Times Beach

Album Officially unreleased

This composition for a wind quintet 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 at the time: Barli Nugent, flute, Claudia Coonce, oboe, David Krakauer, clarinet, Timothy Ward, bassoon, and Kaitilin Mahony, horn. The official program leaflet has the title spelled incorrectly "Time's Beach". The correct title refers to the notorious dioxin catastrophe in Times Beach, Missouri, early 1983. For the arrangements for a wind sextet of parts II & III, see *Times Beach II* and *Times Beach III*.

## Times Beach II

Album *The Yellow Shark* (1993)

FZ understood that his original composition *Times Beach* 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 wind sextet and quintet 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) Schott offers performance material for this arrangement of the movement #2 for a wind sextet.

## Times Beach III

Album *The Yellow Shark* (1993)

This is movement #3 of the original wind quintet. Schott offers performance material for this movement.

## Tink Walks Amok

Album *The Man From Utopia* (1983)

*Tink Walks Amok* 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). Barrow plays both electric bass and a special micro-bass, that belonged to FZ.

## Tinsel Town Rebellion

Albums *Tinsel Town Rebellion* (1981) – *Buffalo* (2007)

First line From Madam Wong's to Starwood, to the Whisky on the Strip

FZ's comment on commercial new wave scene in Hollywood 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*, and *I Love Lucy*. 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*. "Tinsel town" or "tinsel-town" 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. FZ considered it necessary to copyright the version on *Buffalo* as an independent arrangement, probably because of the fast chorus (Ulrich 2018, p. 59).

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

The title and lyrics are a rude parody of *96 Tears* by Rudy Martinez. The music is a riff of two "teenage" chords. 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*.

## Tiny Sick Tears Jam

Album *Whisky A Go Go, 1968* (2024)

First line Hah! Baby! Baby! Baby! Sock it to me! Sock it to me now!

This version (8:19) with quite different lyrics was recorded at Whisky à Go Go, Los Angeles, July 25, 1968. Kim Fowley is the guest singer.

Tis The Season To Be Jelly (semiofficial release)

Tits (bootleg)

## Titties & Beer

Albums *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 (FZ) 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 FZ's troubles with Warner Brothers. Originally – and a quite long concert period – the song was called *Chrissy Puked Twice*, and its premiere was at The Patio, University of Miami October 16, 1976 (early show). The version on *Philly '76* is from this phase, recorded in Philadelphia, October 29, 1976. The standard version was recorded at The Palladium, December 29, 1976, but versions on original LP's and CD's are quite different. In general, the CD version contain several sections omitted from the LP version (see Ulrich 2018, p. 695). Charles Ulrich has noticed, that the booklet of album *Baby Snakes* contains lyrics, that were in fact never performed in concerts. While the standard text talks about "Milhous Nixon 'n Agnew, too", the booklet uses the names of "The Ayatollah 'n Falwell, too" pointing to Iranian religious leader Ruhollah Khomeini and the co-founder of the Moral Majority Jerry Falwell (Ulrich 2018, p. 28) ¶ 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 FZ'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

Albums *You Can't Do That On Stage Anymore, Vol. 2* (1988) – *Everything Is Healing Nicely* (1999) – *Joe's Camouflage* (2014)

The title of this virtuoso instrumental comes from a story by FZ'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. On *Joe's Camouflage* there is a version with a new introduction with the full band in place of the drum and percussion introduction heard in 1973 and 1974. (Ulrich 2018, p. 228) Schott offers performance material for an arrangement for brass quintet and drum set by Jon Nelson (1993 for Meridian Arts Ensemble). "T'Mershi Duween" is also the name of the English FZ fanzine started in 1988 by Fred Tomsett.

To Motherbuggers Everywhere (bootleg)  
Toad-O Line SEE **On The Bus**

## Toads Of The Short Forest

Albums *Weasels Ripped My Flesh* (1970) – *Beat The Boots III* (2009)

This composition dates from the beginning of 1960's (see more from *Arabesque*). The official released version with the name *Toads Of The Short Forest* on *Weasels Ripped My Flesh* is a combination of the recording at Whitney Studios, Glendale, c. August 1969 during the Hot Rats sessions, and band improvisation performed in Miami Beach, February 8, 1969. The source of the short version (just the first part) on *Beat The Boots III* is unclear, but it might come from Studio Z and the year 1964. FZ plays all instruments in this version. FZ may have planned to release *Toads Of The Short Forest* as a single. An acetate exists of a longer edit of the first part, with *Twenty Small Cigars* on the flip side. (Ulrich 2018, p. 585)

A Token Of His Extreme (official release)

## A Token Of My Extreme

Album *Joe's Garage* (1979) – *A Token Of His Extreme Soundtrack* (2013)

First line Don't you be Tarot-Fied, it's just a token of my extreme

The song is about Joe and the First Church of Appliantology of L. Ron Hoover, who insists that Joe's problem is a latent machine fetishism. FZ is clearly mocking Ron L. Hubbard and his scientology here. The released performance was recorded at Village Recorders, spring 1979. FZ used the same melody earlier in his concert routine *Tush Tush Tush*. On *A Token Of His Extreme Soundtrack* the track is very short and has nothing to do with the story of *Joe's Garage*. The music is heard on the background, when FZ introduces the band and says goodnight.

## A Token Of His Extreme (The Film)

The official release (June 2013) of the almost complete recording from the famous concert at KCET Studios, Los Angeles August 27, 1974.

x

x



## 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 FZ.

## The Tolkien Tapes

Part of an interview August 25, 1971 (WABX, Detroit) on bootleg *Soup & Old Clothes*.

## Tom Wilson

Album *The MOFO Project/Object* (2006 2CD & 4CD)

A snippet from the interview with FZ by MTV in 1986. FZ talks about Tom Wilson multi-tasking.

## Tom Wilson's Secretary

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

Tomboy Woof (An entry in the ASCAP/BMI database)

## Tommy/Vincent Duo

Album *Funky Nothingness* (2023)

This duo improvisation with FZ and Aynsley Dunbar was recorded at Record Plant, Los Angeles, March, 1970. On the album there are three parts under this title (I 0:45, II 6:42, and Unedited Master 21:53). Zappa plays first bass and then guitar.

## 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)

FZ's guitar solo in *King Kong* December 10, 1981 at Community Center, Berkeley. The solo is on CD version of the album only. The released version omits two minutes at 4:19. (Ulrich 2018, p. 192)

Topsey Turvey (An entry in the ASCAP/BMI database)

## The Torchum Never Stops

Album *Thing-Fish* (1984)

First line Flies all green 'n buzznin', 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”). For this aria, see *The Evil Prince*. The basic track was recorded at The Record Plant, c. May-June, 1976 with lots of overdubs at UMRK c. 1982–1984.

x  
x  
x  
x  
x

## 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 FZ handwritten lyric manuscript for an unreleased song found in the archives of the late Herb Cohen, FZ's longtime manager. Most probably the text is from the 1960's, but it is not known if FZ ever wrote music for it.

Toronto (An entry in the ASCAP/BMI database)

## The Torture Never Stops

Albums *Zoot Allures* (1976) – *The Best Band You Never Heard In Your Life* (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 except the sound effects. "We did most of it in the bedroom of my house. There were two chicks there – one was my wife – plus myself. I think they enjoyed it very much. We got four hours on tape and then cut it down to just under ten minutes." (Ulrich 2018, p. 705) 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*, *Chattanooga Choo Choo*, *I Love Lucy*, *My Three Sons*, *Mission Impossible* and *Addams Family*). This performance is a mix from two concerts, April 19, 1988 at Wembley Arena, London, and April 22, 1988 at Carl-Diem-Halle, Würzburg. While the music of this song has always been an important environment for FZ's guitar solos, the lyrics have attracted passionate comments. Many critics hear just misogyny, while FZ explained that he is just reporting of the terrible conditions in which women have to live.

## The Torture Never Stops (Original Version)

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

First line Flies all green 'n buzzin', in his dungeon of despair

This early and quite reduced blues 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 of this version 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."

## 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, lyrics 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**

x

x

## 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 vamp 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 and solos by FZ and Tommy Mars.

Tragate Esa Pregunta SEE **Eat That Question**

Trance Fusion (official release)

## Trance-Fusion

Album *Trance-Fusion* (2006)

FZ's guitar solo in *Marque-Son's Chicken* May 24, 1988 at Liederhalle, Stuttgart. The solo is unedited.

Trance-Fusion Demos (bootleg)

## Transition

Album *The Hot Rats Sessions* (2019)

The composition comes probably from the beginning of 1960's (See *Twenty Small Cigars*), but during the *Hot Rats* sessions Zappa started with the musical ideas again, this time with the working title *Transition*. This version consists of three sections, of which no 3 is more or less a repetition of section no 1. Section no 2 was not used in the released version *Twenty Small Cigars*, and since only the backing track has survived, we don't know the exact melody line Zappa had in his mind for this section or if this was just an alternative. On *The Hot Rats Sessions* there are seven takes, of which one is a "full version" with its 6 minutes and 22 seconds.

Transparency (legitimate release Verve 2352 057, April 11, 1975)

## Transsylvania Boogie

Album *Chunga's Revenge* (1970), *Funky Nothingness* (2023)

This guitar oriented, one chord instrumental was recorded at The Record Plant, March, 1970. The original release was just the five last minutes of the original jam, which was released on *Funky Nothingness*.

## Treacherous Cretins

Album *Shut Up 'N Play Yer Guitar* (1981) – *The Frank Zappa AAAFNRAA Birthday Bundle* (2010)

FZ's guitar solo at Hammersmith Odeon, February 17, 1979, with electronic sitar 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 FZ played this either at the beginning or at the end of the concert. In 1979 it was performed in two different ways. Usually it was 4/4, like at Hammersmith Odeon, but sometimes FZ performed it in 11/8, repeating the last three eighth-notes of each measure of the vamp. Example of this version can be heard on *Birthday Bundle* 2010, recorded in Pau, France, March 16, 1979. The Coral electric sitar played by Warren Cuccurullo is actually an electric guitar with thirteen sympathetic strings and a buzzing bridge. (Ulrich 2018, p. 476)

x

x

x

## 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 FZ very recently with the only exception of Jay Dittamo, the drummer. More recently the band, with Robert 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)

## Trident Chatter

Album *The Mothers 1970* (2020)

A short documentary recording of the sessions at Trident Studios, London, June 21-22, 1970.

## 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 FZ, 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

Albums *Freak Out!* (1966) – *Roxy & Elsewhere* (1974) – *MOFO* (2006)

First line Well, I'm about to get sick, from watchin' my TV

FZ'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 FZ's concert programs (1968–1988), often with timely lyrical mutations. The released standard version was recorded at T.T.G. Studios, Los Angeles. 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*. Also, the name *Watts Riot Song* has often been used.

## Trouble Every Day (Single)

Album *The MOFO Project/Object* (2006 4CD)

This is a mono mix of the single version, which was edited down over 3 minutes from the album version.

## 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. FZ stated that this song “will probably be the end of country and western music. It's like country music on PCP.” (Ulrich 2018, p. 495) Nobody

seems to know, where the basic live track was performed and recorded, maybe c. 1981. The long and magnificent guitar solo is from a performance of *Zoot Allures* at The Ritz, November 17, 1981 with drum overdubs. 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 D.A.R Constitution Hall, Washington (early show). The original performance is almost half an hour longer. Also *D.C. Boogie* on *Imaginary Diseases* is an excerpt from the same improvisation.

## True Glove

A German maxi 12" single (EMI 1C K 062-2003876, 1984) with two album tracks from *Them Or Us* (*In France & Be In My Video*, both the US version), one from *Thing-Fish* (*He's So Gay*) and one "unique version", *Won Ton On* (Jakob 2013, p. 409).

## The True Story Of Frank Zappa's 200 Motels

One-hour documentary film by FZ about the shooting of *200 Motels*. Parts of this movie can be seen also in ROELOF KIER'S 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 FZ, the song wants to mock the typical features of folk rock and its "stupid" 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 FZ recited the first verse of his brand new song inside the performance of *Black Napkins*. In the late show FZ's band played an instrumental version of it inside *Chunga's Revenge*.

Transmission Impossible (bootleg)

Tsar's Bride, The SEE **Tsarskaya nevesta** (Covers)

## T.T.G. Studios

T.T.G. Studios was founded on June 8, 1965 by Amnon "Ami" Hadani and Tom Hidley. T.T.G. stands for "two terrible guys". It was located in Los Angeles at 1441 North McCadden Place. Among the artists that used T.T.G. 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. FZ used T.T.G. Studios to record *Freak Out!*, *Absolutely Free*, *Hot Rats*, *Weasels Ripped My Flesh* and *Chunga's Revenge*.

Tu Giovane Amor (An entry in the ASCAP/BMI database)

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## 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*.

## Tuning and Studio Chatter

Album *The Roxy Performances* (2018)

Just what the title tells you, recorded from the rehearsals for the Roxy performances December 12, 1973.

## A Tunnel Into Muck

Album *Civilization Phase III* (1994)

Dialog "inside the piano" in 1967 and 1991. In the ASCAP/BMI database there is a misspelled entry title *A Tunnel Into Much*.

## Turn It Down!

(Frank Zappa & George Duke)

Album *The Mothers 1970* (2020)

A one-chord band improvisation, mostly a long keyboard solo by George Duke recorded at Depot, Minneapolis, October 25, 1970. The shared credit is a decision of the author.

Turn Left SEE **Yes: Turn Left**

## Turn The Light Off

Album *The Roxy Performances* (2018)

FZ's dialog with the audience at Roxy, December 10, 1973.

## 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!

This rendition of *A Token Of My Extreme* was 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. 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**

## TV Hype

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

FZ, Jim Pons, and Flo & Eddie are offering commercial information about *200 Motels* in November 1971.

TV Listen (An entry in the ASCAP/BMI database)

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## Twenty-One

Album *Chicago '78* (2017)

FZ'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

Album *Chunga's Revenge* (1970)

This version on *Chunga's Revenge* was recorded at T.T.G. Studios, July 29 and 30, 1969 during the *Hot Rats* sessions, with guitar overdubs at Sunset Sound Studios, August 1969. It was released 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) During the Hot Rats sessions, the title was *Transition*. That version has an own entry, and so has the Ponty version.

## 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 FZ, 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 FZ'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 FZ!) 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), *Funky Nothingness* (2023)

The story of this composition is a little bit strange. FZ's band performed it only once, at Olympic Auditorium, Los Angeles, March 7, 1970 and at least at that time FZ 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 at The Record Plant, March 9 & 11, 1970, but did not release it – ever. Even the Zappa Family Trust chose first to release the concert performance in 2009, not one of the studio recordings. The version on *Funky Nothingness* was re-mixed by Craig Parker Adams in 2023.

Two Cosmik Nights @ San Carlos (bootleg)

Two Faces Of Zappa (bootleg)

## Two For A Price Of One

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

FZ's spoken introduction to *Penis Dimension* and *Montana* at The Palladium, December 29, 1976.

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 FZ's meltdown-singing, and nobody knows the exact time or venue 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 (originally Tyge Ottesen Brahe, 1546–1601) while the band plays a standard chord progression (like in *Duke Of Earl* by Gene Chandler) and the whole ends with FZ'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, when FZ plays a short guitar solo and Jeff Simmons his bass.

## 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.



UAIOE (An entry in the ASCAP/BMI database)

## Ulterior Motive

Album *Wazoo*

FZ's introduction speech before the instrumental *The Adventures of Greggery Peccary* at Music Hall, Boston, September 24, 1972. FZ was not sure if the audience needed the story line: "Maybe in between these movements I'll tell you what the story of 'Greggery Peccary' is. But we'll just start it off. You can just imagine what's going on."

Ultra Modern Stringbean (bootleg)

UMRK SEE **Utility Muffin Research Kitchen**

UMRK Rehearsal 8/16/78 (bootleg)

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# The (Unanswered) Cluster, Sample 1a

Album Officially unreleased

In the *Zappa!* issue of Keyboard and Guitar player, FZ 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 T.T.G. Studios, November 1966. The working title of this song was “Send Santa Claus Back To The Rescue Mission”.

## The Uncle Frankie Show

Albums *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 this 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.” On *Joe’s XMasage* there is almost 12 minutes of this broadcast, containing a solo on acoustic blues guitar by FZ at 8:03-10:35.

Uncle Frankie’s Prime Pork Cuts (bootleg)

Uncle Meat (official release)

Uncle Meat (Box) SEE **Hot Rats (Box)**

## Uncle Meat (Chamber Orchestra)

Album *The Yellow Shark* (1993)

This arrangement for a chamber orchestra by Ali N. Askin was recorded at Alte Oper, Frankfurt, September 19, 1992. Schott offers performing materials for two arrangements: for chamber orchestra and for wind ensemble with rock band.

## 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 Excerpts SEE **Uncle Meat (The Mothers Of Invention Movie)**

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x  
x  
x  
x

## Uncle Meat (Main Title Theme)

Album *Uncle Meat* (1969)

One of FZ'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. 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) Sheet music for *Uncle Meat* was published in *Frank Zappa Songbook*, and a lead sheet appears in the album booklet.

⌘ 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 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)

FZ 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 FZ's house and working places. Parts of the soundtrack have been released on CD version of *Uncle Meat* as *Uncle Meat Film Excerpt* (37:36). The movie contains the following parts (D means no music, just dialog): *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* (D) – *Mr. Green Genes – She Gets Hot* (D) – *Hit Him With Toilet Brushes* (D) – *Jim & Calvin's Group* (D) – *Mother People – Now That's Underground* (D) – *Why Do You Like Monsters?* (D) – *A Special Shower* (D) – *Cleanser* (D) – *We're Coming To The Beginning Of A New Era* (D) – *I've Got A New Composition* (D) – *These Fucking Things Didn't Work* (D) – *Tengo Na Minchia Tanta – I Used To Watch Him Eat* (D) – *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. FZ 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 FZ. It was broadcast on WXRT radio on November 8, 1974.

Uncle Penguin (bootleg)

Uncle Penguin's Brain (bootleg)

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x  
x

## Uncle Rhebus

Album *Finer Moments* (2012)

A long improvisation at The Ark, Boston, August 7-8, 1969, mostly from *King Kong*, some *Uncle Meat* and in the end from the music, that became later part of *Redneck Eats*. The released version is heavily edited; deleted are e.g., FZ's first guitar solo and Don Preston's organ solo. A longer edit was released on *The Ark* as *Uncle Meat/King Kong*.

## Uncle Remus

(Composed by George Duke, lyrics by Frank Zappa)

Albums *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: FZ 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)*.

Duke recalled in 1997 to Andy Hollinden: "Frank said, 'I'd like to use this track on my album and I'm going to write some lyrics to it.' And so I said, 'Hey Frank, you paid for it. Go ahead. (...)' Frank came up with the lyrics for it that I thought were great. (...) That was all Frank. The whole Uncle Remus thing – I would never have written a lyric like that." (cited in Ulrich 2018, p. 24) 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 (An entry in the ASCAP/BMI database)

Undaunted, The Band Plays On SEE **Progress?**

Under Thin Fat (An entry in the ASCAP/BMI database)

## Underground Freak-Out Music

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

Band improvisation at Thee Image, Miami, February 7-9, 1969. FZ conducts and introducing the tracks "This is uh, underground, psychedelic, acid-rock freak out music." FZ plays a guitar solo, Roy Estrada plays a bass solo. A different edit of this performance was released on *Mystery Disc 2* as *Black Beauty*.

Underground Record (bootleg)

## Understanding America

Unlike many other posthumous releases, this "political set" really was conceived and produced by FZ. 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 FZ's note listing the content of disc 2. *Pro-miscuous*, *Tinseltown Rebellion* and *Jesus Thinks You're A Jerk* are missing.

Underwood Ramifications, The SEE **King Kong**

Unfinished ballet in two tableaux SEE **The Return Of The Son Of Monster Magnet**

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x

## Union Scale

Album *The MOFO Project/Object* (2006 4CD)

Part of an interview with Nigel Leigh in BBC Late Show March 1993. FZ talks about playing the Whisky à Go Go.

Unit 2, Take 9 SEE **Oh No**

Unit 3A SEE **Dense Light**

United Mothers In Manchester Of Invention (bootleg)

## Unknown Studio Piece #1 & #2

Album Officially unreleased

An 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 & 2* used in some releases. More information about this one is needed.

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 Untouchables

(Composed by Nelson Riddle, lyrics 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 Nelson 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) FZ's band performed this version several times during the 1988 tour. In Europe it was only quoted once in *Stairway To Heaven*.

⌘ 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 FZ 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 FZ'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. FZ 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 FZ 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. According to Charles Ulrich, there are at least 45 seconds from the beginning of original version of *Buffalo Voice* in the score. (Ulrich 2018, p. 96)

Valerie SEE **Valarie** (Covers)

## Valley Girl

(Composed by Frank Zappa, monologue by Moon Zappa, other words by Frank 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 FZ, 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. Moon Zappa is reciting her text, not singing. The music started as a guitar & drums jam, to which FZ wrote some lyrics some months later before he took Moon Zappa to do her monologue. Also, the bass part by Scott Thunes was overdubbed later. (Ulrich 2018, p. 467)

## 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 an 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)

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## Van Moldred

### Album Officially unreleased

The hologram concerts *The Bizarre World Of Frank Zappa* contained two unreleased instrumentals, of which one was usually performed in the beginning of the second set. *Number 2* was performed 11 times, *Van Moldred* just twice, at Shubert Theater, Boston, April 26, 2019 and at Sage Gateshead, Gateshead, May 11, 2019. Mike Keneally is probably referring to the same in his Facebook text (February 25, 2021) “The main new pieces on the [hologram] tour were ‘#2’ (- -) and another one with the strange title ‘Piano Transcription Van Morrison <phone number>’, which was a printed out score of some music Frank had written. (- -) I’m assuming it was written around the time that Van was doing vocals on the unreleased version of L. Shankar’s ‘Dead Girls of London’, and somehow his info leaked into the title..... both the pieces are really beautiful and it was an honor to play them. For those two pieces we had some electronic pre-recorded orchestration that we played along with on the tour – ‘Van Morrison’ is orchestral in nature and has a lot of scored parts, we needed the extra instrumentation to play it.”

Vancouver Workout (bootleg)

## Varèse : The Rage And The Fury

This was the last ever recording project by FZ, 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. FZ was the producer and supervisor. Austrian film makers Rudi Dolezal and Hannes Rossacher were asked by FZ 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: “[FZ] 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 Clayton, Record Collector, May, 2009).

In April, 2016, Ahmet Zappa promised “soon”, and in December 2018 he told Andrew Greenaway this: “I do want people to have the whole experience. And what I mean by that is, we have the film footage and, because of the nature of Frank’s health and what was going on, I do want people to have a look behind the curtain of all that with a video companion piece. That’s the intention with that project. That’s kind of a boring answer, but with our partnership with Universal I do want to have more orchestral work going out. We’re looking at better ways to support it, so more people can discover it – because it’s really important. We are building up a really strong relationship with Universal and I feel more excited about the future of projects like *The Rage & The Fury*.” Since the album is still [in July 2022] unreleased, but we have seen a lot of other massive Zappa Family Trust releases after December 2018, Edgard Varèse is probably not high on their priority list.

Variables I For Any Five Instruments SEE **Collage 1**

Variables II For Orchestra SEE **Collage 1**

Variant I SEE **The Comedian**

## Variant I Processional March

### Album *Wazoo* (2007)

This early version of *Regyptian Strut* was played and recorded at Boston Music Hall, September 24, 1972. On the Grand Wazoo tour this version was always performed as an encore, in a medley with *Penis Dimension*.

Variations On A Theme From Run Home Slow SEE **Right There**

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## Variations On Sinister # 3

Album *Guitar* (1988)

FZ'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. Both FZ and Scott Thunes are playing variations on the opening notes of the third movement of *Sinister Footwear*. (Ulrich 2018, p. 189)

## Variations On The Carlos Santana Secret Chord Progression

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

FZ'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 FZ to Santana's 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 archive that FZ 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.

Vault Of Imaginary Diseases (An entry in the ASCAP/BMI database)

A Vegetable By Any Other Name (bootleg)

## The Velvet Sunrise

(Composed by Frank Zappa, lyrics 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, April 26 1975 has been released on bootlegs *The Muffin Man Goes To College* and *Providence College, Rhode Island, April 26<sup>th</sup> 1975*.

Venice Submerged SEE **N-Lite**

## Venusian Time Bandits

Album *QuAUDIOPHILIAc* (2004)

FZ's short guitar solo in *Trouble Every Day* at Festhalle Mustermesse, Basel, October 1, 1974 (early show). In the end of the track there are 30 seconds of *Revenge Of The Knick Knack People*. The title is probably not authentic but by Dweezil Zappa.

## A Version Of Himself

Album *Playground Psychotics* (1992)

Dialog from the film *The True Story Of Frank Zappa's 200 Motels* (1989). Mark Volman talks to Roelof Kiers about playing himself. In the background Ian Underwood (piano) and Ruth Underwood (drums) rehearse *Redneck Eats*.

## Very Distraughtening

Albums *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set.

## A Very Nice Body

Album *Civilization Phase III* (1994)

Discussion segment "inside the piano" in 1967 and 1991.

Very Fast Wind Quintet (An entry in the ASCAP/BMI database)

A Very Zappa Album (official release)

## A Vicious Circle

Albums *Lumpy Gravy* (1968) – *Lumpy Money* (2009)

Part of the *Lumpy Gravy* set. On *Lumpy Money* there is a new mix by FZ 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 Frank Zappa the movie maker. Honker Home Video released this 62 minute 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 concert calls FZ "Frankie Zappo".

## Village Of The Sun

Album *Roxy & Elsewhere* (1974)

First line Goin' back home to the Village of the Sun

This clearly sentimental text by FZ is a tribute to the early gig venue (for more detailed background information see Ulrich 2018, p. 439-440). 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. The short intro had four different incarnations. The first can be heard on *Road Tapes, Venue #2*, the second on *Roxy & Elsewhere*, the third played in winter 1974 is still unreleased, and the fourth can be heard on *YCDTHOSA 2*. (Ulrich 2018, p. 440-441)

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 *The MOFO Project/Object* (2006 4CD)

Documentary recording from jam session during *Freak Out!* sessions March 11, 1966. The band is playing just one riff from *Help, I'm A Rock* 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. FZ plays a short guitar solo. "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

FZ talked about a composition by this name in an interview with John Svenson in March 1982: “We did a bunch of recording before we left LA [in September, 1981]. [...] There’s another one called ‘Viva La Rosa’, which is like a jazz song, bossa nova type. That features Tommy Mars on Hammond organ and recorder.” (Svenson 1982). No material documents have surfaced since. It is possible, that FZ was referring to a song we now know with another title.

Viva Zappa (bootleg)

## The Voice Of Cheese

Album *Uncle Meat* (1969)

First line Hello, teenage America (heh), My name is Suzy Creamcheese

This is Pamela Zarubica talking as Suzy Creamcheese with a few snorts (Dick Kunc?).

## Volare (bootleg)

The Voodoo Margarine Underpants (Unreleased and unspecified item, see Russo 2017, p. 329)

## VPRO Intro

Album *Beat The Boots III* (2009)

Short introduction speech by FZ.

VPRO Radio, Uddel, June 18 1970 (bootleg)

VRP See **Improvizace v A dur s Frankem Zappou**

Vulnerability (An entry in the ASCAP/BMI 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.” (FZ in the liner notes) The recording was done at UMRK c. 1991–1992. A tape of this track was played after *Beat The Reaper* at some of the Yellow Shark concerts in 1992.

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

Albums *Waka/Jawaka* (1972) – *QuAUDIOPHILLIAc* (2004)

The basic track was recorded at Paramount Recording Studios, LA, April 19, 1972, and this version can be heard on *QuAUDIOPHILLIAc* as a four-channel mix by FZ and Kerry McNabb in 1972. The version on *Waka/Jawaka* is a very different and shorter mix and edit with some overdubs. The last minute on *Waka/Jawaka* has been edited off the *QuAUDIOPHILLIAc* version. (Ulrich 2018, p. 423) This big band composition with solos for trumpet, Mini Moog, drums and guitar is so difficult that FZ’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. FZ 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.

## Waltz

Albums *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 FZ, who plays all guitar, bass and drum parts. This composition has nothing to do with the earlier *Waltz For Guitar*.

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## Waltz For Guitar

Albums *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." Also, the title *Waltz #1* has been used.

Waltz #1 SEE **Walz For Guitar**

Wanda Larue, Harry Atley too SEE **Giraffe**

Wanna Buy Some Acid? (bootleg)

War Of The Rocks (An entry in the ASCAP/BMI database)

## Warts And All

Name for a double or triple album that Zappa planned in 1979 and played excerpts from in radio. Also, the name *NYC & London* has been sometimes used of it, because of the recording places. Most of the material was released 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*. The recording in circulation seems to be seven LP sides, and the track list is *Dead Girls Of London, Suicide Chump, Shut Up 'N Play Yer Guitar Some More, Thirteen, Magic Fingers, Ancient Armaments, Ms. X, Little House I Used To Live In, Lobster Girl, Thirteen, Deathless Horsie, The Meek Shall Inherit Nothing, For The Young Sophisticate, Shut Up 'N Play Yer Guitar, Conehead, Jumbo Go Away, Mo' Mama, Persona Non Grata, Bamboozled By Love, I Ain't Got No Heart, Easy Meat, Dance Contest, A Pound For A Brown Solos, Rubber Girl, and Peaches III*.

## 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 (An entry in the ASCAP/BMI 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 remains 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

Albums *Joe's Garage* (1979) – *Guitar* (1988) – *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 FZ 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 Cuarón 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, Eppelheim, February 24, 1978. The quite short version (4:03) on *Guitar* was recorded at Jones Beach Theater, Wantagh, New York on August 16, 1984. 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 become released.

## Watermelon In Easter Hay (Prequel)

Album *Hammersmith Odeon* (2010)

This musically quite different early version was recorded in London January 27, 1978. It was also the first known public performance of this composition. This version lasts only 3:55, because the tempo is much faster than later.

## Watts

Album *Beat The Boots III* (2009)

FZ's guitar solo in *Trouble Every Day* at Konserthuset, Gothenburg, September 25, 1974.

## Watts Riot Demo/Fillmore Sequence

Album *The MOFO Project/Object* (2006 2CD)

An early demo version recorded c. 1965–1966 at some studio and at Fillmore Auditorium, June 25, 1966. It contains portions of three songs: *Trouble Every Day*, *You Didn't Try To Call Me* and *Go Cry On Somebody Else's Shoulder*. The title was written by FZ on the tape box containing a build reel.

Watts Riot Song SEE **Trouble Every Day**

Wax Flags (bootleg)

## The Way I See It Barry

Albums *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 omitted from the first CD release of *Baby Snakes*.

Wazoo (official release)

## We are doing voter registration here

Album *Zappa '88* (2021)

Spoken intro to the last U.S. show of the 1988 band.

## 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 FZ plays only the Linn drum machine with Dick Fegy playing the mandolin, Arthur Barrow, Ed Mann and Marty Krystall on saxophones. The song was not performed in concerts, though it was rehearsed in August 1981. The title was a tagline for the 1977 film *Close Encounters Of The Third Kind* by Steven Spielberg. (Ulrich 2018, p. 339) For the vocal version see *We Are Not Alone (The Song)*.

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## 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 FZ 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 Share A Love SEE **RDNZL**

## We Can Shoot You

Albums *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 the same music entitled *We Can Not Shoot You* and *Later We Can Shoot You*. The LP version is a little shorter than the one on CD.

We Don't Fuck Around (bootleg)

## We Don't Mess Around

A documentary concert film 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 Haven't Formed The Group Yet

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Scene 32 of the original score for *200 Motels* offering an early version saved on “dialog protection reels”.

We just came to do an 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. FZ talks about rhythm and blues and other types of music that influences him. (Ulrich 2018, p. 233)

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 Dieter Jakob the content is: 1. *Albert Hall Spoken Introduction*, 2. *Chamber Music Piece 1*, 3. *Mozart Ballet*, 4. *Some Zany MOI Bullshit*, and 5. *Chamber Music Piece 2* (Jakob 2013, p. 435). 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)

Mostly feedback screech which FZ 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*, which was the title FZ used for this music on the unreleased album *The History & Collected Improvisations*. In that plan the title *Weasels Ripped My Flesh* was reserved for *Skweezit Skweezit Skweezit*.

Wednesday, I watched Jimmy Swaggart **SEE More Trouble Every Day (Swaggart Version)**

## Welcome To El Monte Legion Stadium!

Album *The Mothers 1970* (2020)

FZ talks to the audience at Santa Monica Civic Auditorium, August 21, 1970.

## Welcome To Joe's Garage

A promo disc release by FZ in 1979 (Zappa Records MK 107).

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 FZ'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, while FZ was conducting the Ensemble Modern. FZ'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 FZ was not there. The first page of the score was printed on page 43 of the CD booklet. Gail Zappa has told, that FZ did not want *Welcome To The United States* or *Food-Gathering In Post-Industrial America*, 1992 performed without his presence. That is why there is no printed music of these compositions available. (Ulrich 2018, p 626)

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)**  
Well, you can swallow my pride SEE **Swallow My Pride**  
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

Dialog 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 Hurtin’ For Tunes

Album *Halloween 73* (2019)

FZ’s introduction of several songs at Auditorium Theater, Chicago, October 31, 1973 (show two).

### We’re Not Gonna Stand For It!

Album *Halloween 81* (2020)

Spoken part in the concert at The Palladium, NYC, October 31, 1981 (early show).

### We’re Not In Kansas Anymore

Dialog that FZ omitted from the final version of *Civilization Phaze III*.

We’re Only In It For The Money (official release)

### We’re Only In It For The Money (Working Version)

An early working version of the album *We’re Only In It For The Money* has been circulating among fans. The track list is: *Lonely Little Girl / Oh No / Lonely Little Girl (reprise) / Theme From Burnt Weeny Sandwich – Mom & Dad – Bow Tie Daddy – Harry, You’re A Beast – What’s The Ugliest Part Of Your Body? – Guitar solo from Stuff Up The Cracks – Take Your Clothes Off When You Dance – Mother People – Idiot Bastard Son – Who Needs The Peace Corps?* According to Scott Parker, there is another and probably a later working version in the Zappa Family Trust vault with the following content: *Who Needs The Peace Corps? – Absolutely Free – Lonely Little Girl – Flower Punk – Take Your Clothes Off When You Dance – Mother People – Theme From Burnt Weeny Sandwich – A spoken word collage – Let’s Make The Water Turn Black – Idiot Bastard Son – Concentration Moon – Mom & Dad – Bow Tie Daddy – Harry, You’re A Beast – What’s The Ugliest Part Of Your Body?* Charles Ulrich offers an analysis of the differences on both versions. (Ulrich 2018, p. 590-591)

We’re playing in a tent SEE **In France**

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## We're Turning Again

Album *Frank Zappa Meets The Mothers Of Prevention* (1985) – *You Can't Do That On Stage Anymore, Vol. 6* (1992)

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 like *Honey Love*, *The Hurdy Gurdy Man*, *Sunshine Of Your Love*, *Purple Haze*, *Light My Fire*, and *Monday, Monday*. The version on *You Can't Do That On Stage Anymore, Vol. 6* was recorded at Rosengarten/Mozartsaal, Mannheim, May 25, 1988. It contains some more musical quotations from *Carmen* (0:35-0:37) and *Strawberry Fields Forever* (0:51-0:53). (Ulrich 2018, p. 691)

☞ The song text seems to mock the adoration of the 1960's without any criticism and especially the admiration of Donovan and Jimi Hendrix. According to John Svenson, FZ wanted to introduce the text as a tribute to Jimi Hendrix and that the original title was *Returning Again* (Svenson 1982, p. 28). Obviously, FZ 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.” Earlier version of the song contained lyrics about being trampled to death at a Who concert (printed in the fall 1980 tour program, but not performed) and Hendrix strangling on his vomit (performed at the first few concerts of 1981). (Ulrich 2018, p. 158)

## Were We Ever Really Safe In San Antonio?

Album *Guitar* (1988)

FZ's guitar solo in *Drowning Witch* at Majestic Performing Arts Center, San Antonio, December 10, 1984. The title is obviously referring to a local ordinance allowing rock concerts only for persons at least 13 years old.

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 FZ's music and some *Läther* grout, that is Terry Bozzio, Patrick O'Hearn and Davey Moire talking 31 seconds about the need to “come up with some new shit”. The title *Wait A Minute!* has been used on CD versions.

What (An entry in the ASCAP/BMI database)

What Bob's Body Really Looks Like SEE **Bob In Dacron**

What Does It All Mean SEE **History And Collected Improvisations Of The Mothers ...**

## 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

These 33 seconds are more or less the same material as *We've Got To Get Into Something Real* from *Läther* except that there is now also Louis “The Turkey” Cuneo with some voices.

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## What Happened To The Music?

Album Officially unreleased

This track was omitted from the official release of *Civilization Phase III*, but it has been circulating among collectors. It contains Ensemble Modern improvisation and 1991 dialog.

What is happening to me? SEE **Wistful Wit A Fist-Ful**

## What Is 200 Motels?

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Domestic press come in New York?

FZ, Jim Pons, Howard Kaylan and Mark Volman are giving commercial answers in November 1971.

## 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 Jane's Body Really Looks Like SEE **Bob In Dacron**

## 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. The lyrics were rewritten to refer to Jimmy Swaggart and his adventures at the Texas Motel with a prostitute. The song was also incorporated into the Beatles medley with similarly rewritten lyrics. In the music 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 is 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**

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x  
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## 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 Ensemble Modern. It was released as the second part of *T'Mershi Duween*. The title comes from an authentic question by FZ to percussionist Rumi Ogawa-Helferich. Schott offers performance material for this arrangement.

## What Will This Evening Bring Me This Morning

Album *200 Motels* (1971)

First line What will this evening bring me this morning?

In the movie this song is following *Penis Dimension*. Exceptionally there is a short guitar solo by FZ as well. The recording is taken from a studio demo of the “groupie opera” that was recorded earlier in 1970 with a bass overdub.

## 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 Worms Are Thinking SEE **Civilization Phaze III (Working version)**

## 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 between your legs SEE **Scene 86**

## What's Happening Of The Universe

Album *Lumpy Money* (2009)

A snippet from an interview with David Silver in Boston 1969 (WGBH-TV). FZ 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 flower 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 It All About?

Single *Frank Zappa / David Bowie* (Probram MA-2903, 1978)

This an interview radio spots promo single for the Presbyterian Church in the USA. FZ is speaking about the title for almost five minutes. His answer is “Freedom is what it's all about.” The reasons for Zappa's consent to give this interview is not known. (Jakob 2013, p. 333)

## 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 *Moggio*. 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 Deal?

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Hi, Larry, it's good to have you back on our panel

Scene 3 of the original score for *200 Motels* offering an early version saved on "dialog protection reels". This is mostly Ringo Starr and Theodore Bikel in a dialog.

## What's The Deal, Dick?

Album *The Mothers 1970* (2020)

A documentary recording by FZ sometime during the 1970 tour. This dialog was recorded on backstage in Jacksonville, Florida.

## 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 *200 Motels* score. It can be found on bootlegs (*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 Name Of Your Group? (Complete Sequence I-III)

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line I don't know very much about you

This three-part sequence was recorded at Trident Studios, but was not used in the film or sound track album. Parts II and III are pure orchestral music.

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 unintelligent, plastic parents ("All your children are poor unfortunate victims of lies you believe") was recorded at Mayfair and/or Apostolic, NYC, August-October 1967. The song is divided in two parts on both sides of the original album.

## What's The Ugliest Part Of Your Body? (Instrumental)

Album *Lumpy Money* (2009)

This version was recorded at Mayfair Studios 1967. The mix of the instruments is different and this version contains both parts heard with vocals on *We're Only In It For The Money*.

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 Do We Get Paid?

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Scene 17 of the original score for *200 Motels* offering an early version saved on "dialog protection reels".

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 I'm dancing with Deseri SEE **Deseri** (Covers)

## When It Feels Natural

Album *Joe's Damage* (2004)

A documentary recording of the rehearsals in 1972. FZ schedules the next rehearsal, Tony Duran practices *Another Whole Melodic Section* and someone whistles the melody of *Think It Over*.

## 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 *Guitar* (1988)

FZ's guitar solo in *Zoot Allures* at Sporthalle, Cologne, May 21, 1982.

## When The Lie's So Big

Album *Broadway The Hard Way* (1988) – *Zappa '88* (2021)

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 first released version was recorded at Warner Theatre, Washington DC, February 9, 1988 and at Music Hall, Cleveland, March 5, 1988, the second was recorded at Nassau Coliseum, Uniondale, March 25, 1988. Collectors and traders of concert tapes have found quotations from *Dickie's Such An Asshole*, *Bolero*, *The Battle Hymn Of The Republic*, and *Happy Days Are Here Again*.

When Worlds Collide (tribute release)

## When You Go on Tour with a Musical Group

This talking segment in the movie *200 Motels* was omitted from the soundtrack release.

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## 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*, *Berlin*, *George Bush* (with never-performed lyrics), *Four Synths & Plastic* or just *The 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 FZ discussing with his audience at The Factory, The Bronx, February 28, 1969.

## We're Makin' A Movie

Album *The Roxy Performances* (2018)

FZ's spoken announcement in the early show at Roxy, Los Angeles, December 9, 1973.

## We're Not In Kansas Anymore

Album Officially unreleased

This track was omitted from the official release of *Civilization Phaze III*, but it has been circulating among collectors. It contains Synclavier music and 1991 dialog.

## Where's Our Equipment?

(Frank Zappa & Ian Underwood & Bunk Gardner & Jim Sherwood)

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

This recording at Falkoner Teatret, 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)

FZ's guitar solo in *Black Page* at Olympiahalle, Munich, June 26, 1982. This solo is available on the CD versions of the album only. The complete performance can be heard on *YCDTOSA 5*.

Whiff it, boy! SEE **Won To On**

While I was down in Tennessee SEE **Bacon Fat**

While I was down in W.D.C. SEE **Bacon Fat**

While I'm far away from you my baby SEE **Dedicated To The One I Love** (Covers)

x

x

## 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 FZ 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 FZ'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)

FZ constructed this composition from the early version of 1984 (*While You Were Art I*) by adding several samples at UMRK, c. 1985–1986. Andrew Digby has made an arrangement for a symphony orchestra, and Český národní symfonický orchestr (Czech National Symphony Orchestra) has performed it.

## While You Were Out

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

FZ's guitar work recorded at Village Recorders (drum track by Vinnie Colaiuta) in spring 1979 and at UMRK autumn 1979 (the guitars by FZ and Warren Cuccurullo).

## The Whip

Album *Meat Light* (2017) – *Whisky A Go Go, 1968* (2024)

An instrumental recorded at Whisky à Go Go in Los Angeles, July 25, 1968. The release of 2017 is just 5:04 while the 2024 release is 10:22, both from the same performance.

## Tiny Sick Tears Jam

Album *Whisky A Go Go, 1968* (2024)

First line Hah! Baby! Baby! Baby! Sock it to me! Sock it to me now!

This version

Whipping Floss SEE **Montana (Whipping Floss)**

Whiskey Wah (An entry in the ASCAP/BMI database)

## Whisky Chouflée

Album *Whisky A Go Go, 1968* (2024)

This is direct continuation of the performance of *The Whip* at Whisky à Go Go, Los Angeles, July 25, 1968. Zappa's guitar soloing gives way to band improvisation, and he then tries to get some well-known musicians in the audience to sing along (*Crazy Man, Crazy* by Bill Haley and *Annie Had A Baby*). The whole takes 11:45, without the Rolling Stones.

## Whisky Improvisation: Episode I

Album *Whisky A Go Go, 1968* (2024)

First of three band improvisations at Whisky à Go Go, Los Angeles, July 23, 1968. This one (10:00) is percussion oriented leading to *America Drinks & Goes Home*.

x

x

## Whisky Improvisation: Episode II

Album *Whisky A Go Go*, 1968 (2024)

Second of three band improvisations at Whisky à Go Go, Los Angeles, July 23, 1968. This one (11:57) starts with Don Preston's peaceful keyboard.

## Whisky Improvisation: Episode III

Album *Whisky A Go Go*, 1968 (2024)

Third of three band improvisations at Whisky à Go Go, Los Angeles, July 23, 1968. This one (4:49) is again a more percussion oriented episode.

## The White Boy Troubles

Album *Thing-Fish* (1984)

First line De white boy troubles!

An ironic spiritual 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. The track was recorded at UMRK c. 1982–1984.

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 with some "scary keyboard music" in *King Kong* at Hemmerleinhalle, Neunkirchen am Brand, February 25, 1978. The text repeats expressions like "shit hook", "blow job", "sport shirt" and "white person". There are also references to kissing sailors à la *Läther*.

White Port and lemon juice SEE **WPLJ** (Covers)

## White Ugliness

Albums *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 T.T.G. 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 Are The Brain Police?* was published as a lead sheet in *Freak Out! Collection* (1968).

Who Could Imagine (tribute release)

x  
x  
x

## Who Did It?

Album *The Mothers 1970* (2020)

A documentary recording by FZ during the 1970 tour. This episode was recorded at Holiday Inn Lobby in Spokane, September 16, 1970.

## Who Do You Think You Are?

Album *Joe's Camouflage* (2014)

Dialog from rehearsals in 1975, with FZ, Dweezil and Moon Zappa. 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 T.T.G. Studios, March 6, 1967 plus Mayfair and Apostolic Studios, NYC, July-October 1967. For some reason, 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 Needs The Peace Corps? (Instrumental)

Album *Lumpy Money* (2009)

This version was recorded at T.T.G. Studios on March 6, 1967. The mix of the instruments is different and there are 17 seconds in the end omitted from released vocal versions.

## Who The F\*%@ Is Frank Zappa?

Film maker Alex Winter signed an agreement with the Zappa Family Trust in 2016 to make a documentary film about FZ entitled *Who The F\*%@ Is Frank Zappa*. As we now know, in the end probably the financiers decided, that *Zappa* is a much better and distinguishable title.

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 FZ'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 FZ's face with the "why do they fry everything in Richmond" grin – was published on the front page and FZ'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)*.

x  
x  
x  
x



## Why Does It Hurt When I Pee?

Albums *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

The 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 FZ's road manager Phil Kaufman, who asked the question in the title after a visit in the bus toilet. (Barrow 2016, p. 73) Kaufman was just joking, but FZ wrote a song about it at once, while the bus was in a traffic jam, and the band performed the song two days later in Malmö. (Ulrich 2018, p. 245)

Why Doesn't Somebody Get Him A Pepsi? SEE **Torture Never Stops, The**

## Why Don't You Do Me Right?

Albums *Joe's XMasage* (2005) – *Paul Buff Presents The Pal And Original Sound Studio Archives, Vol. 3* (2010) – *Masked Turnip Cyclophony* (2015)

First line Why don't you do me right?

This song was written in 1962 and Zappa with 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. These early versions contain additional verses not heard in the 1967 version *Why Don'tcha Do Me Right*.

## 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 lyrics 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'tcha 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 T.T.G. Studios, Los Angeles, 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)

FZ's guitar solo in *A Pound For A Bus* at Hammersmith Odeon, February 17, 1979. The released version omits about eight minutes of the original performance, containing guitar solo by Warren Cuccurullo. (Ulrich 2018, p. 480) In some early version of the album this track was entitled "I Was There Last Night".

x

## Why Not?

Album *Civilization Phaze III* (1994)

A Synclavier composition with some dialog, recorded at UMRK c. 1991–1992.

Why not come over? SEE **Pick Me, I'm Clean**

## Whät

Album *Electric Aunt Jemima* (1968)

This composition was recorded at The Dog, Denver, May 3, 1968. According to Charles Ulrich, the title is authentic. FZ sent it to Rhino as a correction to the track list. On the original bootleg the title is *Jazz Is Not Dead, It Just Smells Funny*, and on the Foo-ee cassette it is entitled just *Improv*. The first minute of the performance (including an electric piano solo) has been edited out. Ulrich uses spelling “whät” with a small tilde ~ (I could not find a way to reproduce it here, sorry). (Ulrich 2018, p. 723) *Whät* is possibly the same as *Khaki Sack*, which 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.

Wide Screen Erupts, The SEE **200 Motels Promotional Radio Spots**

## Wiki-Wiki

When *Mystery Disc* was released on CD, a copy of a tape box label was depicted behind the transparent CD tray, listing tracks for a “Mystery Disc Build Sides”. There are two titles, *Wiki-Wiki* and *Bass/Drs*, which have not been recognized yet. *Wiki-Wiki* is 1'14 minutes long, while *Bass/Drs* is only 42 seconds.

## Wild Like

A composition *Wild Life* by Don Van Vliet, credited incorrectly to Frank Zappa in the ASCAP/BMI database, or FZ's own *Wild Love* misspelled.

## Wild Love

Albums *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 Hammer-smith Odeon, February 28, 1978 with overdubs in Los Angeles c. March 1978. 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. FZ made a four-channel version of the stereo mix on *Sheik Yerbouti* and published it on *QuAUDIOPHILLAc*.

Will You Go All The Way For The U.S.A.? SEE **Would You Go All The Way?**

William Tell Overture SEE **Guillaume Tell Overture** (Covers)

Willie Story SEE **The Story of Willie The Pimp**

## Willie The Pimp

Albums *Hot Rats* (1970) – *Fillmore East, June 1971* (1971) – *The Hot Rats Sessions* (2019)

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 Sugarcane Harris playing his violin. The Flo &

Eddie version on *Fillmore East, June 1971* is totally different, basically just an excuse for FZ's long guitar solo. On CD version of the album the part two was deleted by FZ's decision.

## Willie The Pimp (Guitar OD 1)

Album *The Hot Rats Sessions* (2019)

While working on the backing tracks for *Willie The Pimp* at T.T.G. Studios, Los Angeles, July 29, 1969, the band made several takes that Zappa later overdubbed with his guitar solos. This longer one is 14 minutes 46 seconds long and got labeled "Scrambler & Wah-Wah".

## Willie The Pimp (Guitar OD 2)

Album *The Hot Rats Sessions* (2019)

While working on the backing tracks for *Willie The Pimp* at T.T.G. Studios, Los Angeles, July 29, 1969, the band made several takes that Zappa later overdubbed with his guitar solos. This shorter one is just 6 minutes and 18 seconds long, but contains interesting guitar work.

Willing Suspension Of Disbelief SEE **The Radio Is Broken**  
Wimoweh SEE **Mbube** (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). Schott offers performance material for *Wind Quintet*.

## Wind Quintet #6

Album Officially unreleased

Both Munchkin Music's catalog (MQ 006) and the ASCAP/BMI database contains 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. FZ 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.

## Wind Up Workin' In A Gas Station (Prototype)

Album *Zappa '75 Zagreb* (2022)

This early version was performed at Hala Tivoli, Ljubljana, Yugoslavia November 22, 1975.

## 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* and *Gris-Gris Gumbo Ya Ya*. The

performance was recorded at Fillmore East, November 13, 1970. Zappa introduced it like this: “I wonder what it would sound like if Dr. John the Night Tripper sang this song?”.

Wino Phone Sex (An entry in the ASCAP/BMI database)

## Winos Do Not March

Album *Guitar* (1988)

FZ's guitar solo in *Sharleena* at Orpheus Theatre in Memphis, December 4, 1984. The title comes from FZ's theory about drinkers of beer (violent and fond of football) and wine (they do not march). FZ enjoyed a glass of good wine sometimes. The released version omits half a minute off the beginning.

## Winterland '72 Opening And Band Introductions

Album *Waka/Wazoo* (2022)

A quite long band introduction with a sequent by FZ and Barry from the audience. This was recorded at Winterland, San Francisco, December 15, 1972.

Wisdom is not truth SEE **Packard Goose**

## Wistful Wit A Fist-Full

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. The track was recorded at UMRK c. 1982–1984. There are differences in the middle section on the LP and CD versions.

The Witch Song SEE **English Tea Dancing Interludes**

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 FZ'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. According to Charles Ulrich, the music of *Wolf Harbor* comes from the unrealized opera *Uncle Sam*. (Ulrich 2018, p. 120) Unfortunately Ulrich does not mention the source of this claim. Gail Zappa writes on behalf of FZ 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.” 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 FZ's musical mind is more or less artificial and afterwise.

Wolf Harbor II-V SEE **Wolf Harbor**

Wollman Rink, Central Park, NY, August 3<sup>rd</sup> 1968 (bootleg)

## Won Ton On

Album *Thing-Fish* (1984)

First line Whiff it, Boy! Whiff it good, now!

Ending song of the musical *Thing-Fish*. The original music is *No Not Now* played reversed and the dialog overdubbed on it at UMRK c. 1982–1984.

## 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)

Albums *Zoot Allures* (1976) – *The Lost Episodes* (1996) – *The Mothers 1970* (2020)

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 FZ's bands performed it 1970 and 1971. FZ recorded his earliest released version at Trident Studios, London, June 21-22, 1970, and this version was released on *The Mothers 1970*. FZ sings the vocal part. The next rendition was recorded 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."

## Won't That Hurt Your Kidneys?

Album Officially unreleased

This spoken track was placed on side A of the working version of *Chunga's Revenge*, which Zappa cancelled at the last minute. Voices belong to Aynsley Dunbar and Phyllis Altenhaus.

Woool SEE Mo 'N Herb's Vacation

World Pop Domination (Advanced Study) (bootleg)

## The World Will Be Far Happier Place

Album *Lumpy Money* (2009)

Dialog, mainly Eric Clapton, from Mayfair Studios, July-September, 1967.

## The World's Greatest Sinner

Album *Beat The Boots III* (2009)

FZ 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 FZ'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 doodly 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 (FZ, Collins & Buff) (Donna 1378, April 1963).

## Worms From Hell

Album *Feeding The Monkies 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. It was added to the album release by Gail Zappa and Joe Travers, as was *Samba Funk*.

Worst Of The Mothers (legitimate release March 15, 1971)

## The Worst Reviews

Album *Playground Psychotics* (1992)

Dialog from the film *The True Story Of Frank Zappa's 200 Motels* (1989). Howard Kaylan talks about FZ expecting the worst reviews ever while the band rehearses *Magic Fingers* in the background.

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 stands for *United Service Organization*, and FZ is insinuating that the female staff of the USO was ready, willing and able to offer personal services as well. FZ 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?

Albums *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*. FZ's band played an early version at Tyrone Guthrie Theater, Minneapolis July 5, 1970 (late show) inside the *Return Of The Hunchback Duke*.

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## 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 FZ 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 FZ 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

*Wowie Zowie* was recorded at T.T.G. Studios, Los Angeles, March 9, 1966. FZ'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."

*Wowie Zowie* was published as a lead sheet in *Freak Out! Collection* (1968).

## Wreckelection

Album *Playing In Tongues* (Warren Cuccurullo, 2009)

This an example of the new ways that Zappa Family Trust has used FZ'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



## X-Forts

Album *Over-Nite Sensation 50<sup>th</sup> Anniversary Edition* (2023)

This track is an early version of *Echidna's Arf (Of You)*, which was recorded at Bolic Sound, March 20, 1973 by Zappa and the band.

## Xmas Values

Album *Civilization Phaze III* (1994)

FZ 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 FZ's comment on the religious fanatics' zeal to seek and find subliminal "satanic messages" in the secret depths of rock lyrics. The guitar solo by Steve Vai was recorded in Europe, 1982, one-chord backing track at the UMRK, c. 1982-84 (including reversed fragments from 1967 and 1974-75). FZ used lyrics from 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

"The Yellow Shark" was and is the title of the concert program only, any 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). FZ 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 concert 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*. There is an entry *The Yellow Shark* in the ASCAP/BMI database, but the reason for it is unknown.

## The Yellow Shark Intro

Album *The Yellow Shark* (1993)

This is FZ's spoken introduction to the concert at Alte Oper, September 19, 1992. 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 (The Yellow Shark)**

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 SEE **St. Alphonzo's Pancake Breakfast**

## Yes: Turn Left

(Nicolas Slonimsky & Frank Zappa)

Album Officially unreleased

This entry refers to the improvisation FZ 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.

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## Yo Cats

(Composed by Frank Zappa and Tommy Mariano, lyrics 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, especially those going to Berklee College of Music just to become fast playing studio 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. The title is probably from Ike Willis, whose song *Yo Kats* was released on *Dirty Pictures* (1998). (Ulrich 2018, p. 159)

## 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. According to Ben Watson the song text is FZ’s answer to one roadie, who’s services did not work too well (Watson 1994, p. 362). Tommy Mars is however sure that the bitter and condemning lyrics were written for him: “Frank wrote that song at the very beginning of the ‘77 European tour; and it has a personal relevance to me. We were doing the rehearsal in London and Frank was getting very tense. He expected certain thing to be there when we go to rehearsal, and certain things were not there. We were gonna do the song ‘Zoot Allures’, and he started playing this 11th chord and got very angry at everybody because nothing was happening right. I got fined because I hadn’t memorized this little piece called ‘The Little House I Used To Live In’. I hadn’t realized he wanted it totally memorized. So, this rehearsal ended in a total fiasco. The next day, he came in with these lyrics: ‘Maybe you should stay with yo’ mama...’ It was really autobiographic; that’s how things evolve with Frank.” (A Definitive Tribute To Frank Zappa, 1994, p. 20-21)

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)

First line Do you know what you are?

FZ 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 words mocking white people pretending to be “negro persuasion” while everyone should be what they are. The music was recorded at UMRK, c. July-August 1980. FZ played the basic guitar riff already in Berlin on February 15, 1978, and the song’s premiere with slightly different lyrics in Boston on May 3, 1980. 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 FZ ever made was banned from being aired on MTV. In UK they censored a promo single of the song by putting beep instead of the word “nigger” in the sentence “I ain’t no nigger no more – hey hey hey” (Jakob 2013, p. 163).

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## You Are What You Is (Thing-Fish)

Album *Thing-Fish* (1984)

First line Straighten up in dat chair and pay ATTENTIUM! / Do you know what you are?

The basic track was recorded at UMRK, c. July-August 1980 with vocal overdubs later for *Thing-Fish*. The lyrics combine the original text and commenting in Thing-Fish's own language.

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 FZ March 26, 1988.

You Can't Do That On Stage Anymore, Vol. 1-6 (official releases)

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 FZ 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?

Album Officially unreleased

This track with 1967 dialog was omitted from the official release of *Civilization Phase III*, but it has been circulating among collectors.

## You Didn't Try To Ball Me

This song by Plaster Caster Blues Band (Blues Time 45002) has nothing to do with Zappa's *You Didn't Try To Call Me*, it is just dedicated to Frank Zappa. (Jakob 2013, p. 351)

## You Didn't Try To Call Me

Albums *Freak Out!* (1966) – *Cruising With Ruben & The Jets* (1968)

First line You didn't try to call me, why didn't ya try, didn't ya try

The song was recorded at T.T.G. Studios, Los Angeles, March 10-11, 1966. FZ'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." The two official versions are not identical. "The arrangement heard on

*Ruben & The Jets* lacks the instrumental introduction and the closing monologue of the original. It starts in 3/4, whereas the original is in 4/4 throughout. There are also differences in the lyrics of the two versions.” (Ulrich 2018, p. 115) *You Didn't Try To Call Me* was published as a lead sheet in *Freak Out! Collection* (1968).

## You Didn't Try To Call Me (Basic tracks)

Album *The MOFO Project/Object* (2006 4CD) – Zappa (2020)

This version contains no vocals, just the instrumental parts.

## You Didn't Try To Call Me (Fillmore)

Album *The MOFO Project/Object* (2006 4CD)

This version was recorded at the Fillmore Auditorium, San Francisco, June 25, 1966, when The Mothers opened for Lenny Bruce. FZ ad libs a monologue that is almost entirely different from the one on *Freak Out!* After the song FZ introduces a dance troupe. The monologue was also released on 2CD version of *The MOFO* as part of *Watts Riot Demo/Fillmore Sequence*.

You dirty fink! SEE **How's Your Bird?**

## You Don't Think So, Huh?

Album *Läther* (1996)

An interlude with dialog and sound effects.

You got a watch with a golden chain SEE **Monkey See, Monkey Do**

## You Got Your Armies

Album *Playground Psychotics* (1992)

Ten seconds recorded November 6, 1970 at Fillmore West, while Jeff Simmons talks about armies and rock bands.

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 performance of traditional melodies was recorded at Criteria Studios, Miami, February, 1969. A shorter version of the same occasion can be heard on *Harmonica Fun*.

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 dialog from a concert, possibly in Buffalo, New York, in November 1970. It is Howard Kaylan speaking out the title line.

You took a chance on Jumbo's love SEE **If Only She Woulda**  
You was a fool, Carol, you fool! SEE **Carol You Fool**  
You Treat Me Bad Girl (An entry in the ASCAP/BMI database)

## 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 had to transcribe the words for his book (Watson 1994, 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)

Dialog "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 T.T.G. Studios, Los Angeles, 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."

## You're Probably Wondering Why I'm Here (Vocal OD)

Album *The MOFO Project/Object* (2006 4CD)

First line You're probably wondering why I'm here, and so am I

There are two incomplete takes, both lacking the bom-ba-bom vocals in the intro.

You're the ol' lady from the society pages SEE **Society Pages**

Young & Monde SEE **Let's Move To Cleveland**

Your dick SEE **Scene 87**

Your ethos, your pathos! SEE **Blue Light, The**

Your mouth is your religion SEE **Your Mouth**

## Your Teeth And Your Shoulders And Sometimes Your Foot Goes Like This / Pojama Prelude

Album *Road Tapes #2* (2013)

A long band improvisation – and the introduction to *Dupree's Paradise* – with references to *Po-Jama People* both in lyrics and music. The performance was recorded at Finlandia Hall, Helsinki, August 24, 1973. It is unknown, if the title is authentic. At least FZ introduces it as *Dupree's Paradise*.



## 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 hear, what FZ 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).

Zappa – Original Motion Picture Soundtrack (official release)

## A Zappa Affair

Title of a concert with FZ'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 mandolin, 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.

## Zappa Box (Later Works)

Title for a Japanese release in 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 (An entry in the ASCAP/BMI database)

Zappa Communica (An entry in the ASCAP/BMI database)

Zappa Down Under (bootleg)

## Zappa En La Radio

A collection released by Rykodisc in Argentina July 13, 1999.

Zappa/Erie (official release)

## 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 FZ's copyrights and also commercial companies founded by FZ. 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 happy 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) The concert was available in 2007 as an unofficial, but most likely legitimate DVD release.

## 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 (in fact ZFT never accepted the title). For "copyright reasons" Dweezil Zappa's title for the 50<sup>th</sup> anniversary tour was *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 FZ.

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 Robert Martin and Albert Wing have been among the performers.

Zappa Trice (bootleg)

Zappa '88 (official release)

## Zappanale

The most famous and popular music festival concentrating in FZ's music. It has been running in Bad Doberan, northern Germany, since 1990. In November 2007 Gail Zappa sued the festival for using the name and image of Zappa without permission. The German court ruled against The Zappa Family Trust and the festival is still going strong. Zappanale #30,5 was planned for 17.-19.7.2020, but this time only virtually due to the coronavirus. In 2022 there will be a traditional live meeting again, Zappanale #31.

## Zappa's Choice

An unofficial title for *Have I Offended Someone?*

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## Zappa's Lecture

Title for the speech by FZ at Mount St. Mary's College May 19, 1963 on bootleg *The Basic Primer: Z to A*.

## Zappa's Universe – A Celebration

Album *FZ'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 conductor Joel Thome appeared in the process, the title and content were changed and in the end the concert was saluting Zappa as a composer. FZ 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 version has not yet been released.

## Zappa's Universe Choice Morsels

A five track CD released by Verve Records to promote the *FZ's Universe* releases, and containing *Sofa*, *Jazz Discharge Party Hats*, *Night School*, *Echidna's Arf (Of You)* and *Hungry Freaks, Daddy*.

Zappaskance (bootleg)

ZAPPAtitle (official release)

Zappe Zappa (tribute release)

## Zapped

Title for two collection releases by Reprise consisting of Frank Zappa and other artists of Warner and Bizarre. The 1970 release 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)

Zeets (An entry in the ASCAP/BMI database)

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 FZ'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. A transcription of this track by Guthrie Gowan was published in *Guitar Techniques* magazine June 2004.

## 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)

# NUMBERS

## 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 SEE **Number 2**

2 On The Town SEE **Two On The Town**

## III Revised

Album *The Yellow Shark* (1993) – *Everything Is Healing Nicely* (1999)

For unknown reasons FZ arranged the movement III of his string quartet *None Of The Above* for a string quintet and retitled it as *III Revised*. This performance was recorded in Europe in September 1992. Schott offers performance material for a string quintet. On *Everything Is Healing Nicely* the movement III, recorded in Los Angeles, July 1991 and Frankfurt, July 1992, has been revised and retitled as *None Of The Above (Revised & Previsited)*. The Frankfurt section is just the string quintet, the Los Angeles section features other members of the Ensemble Modern as well.

#4 SEE **Exercise #4**

05 (tribute release)

#6 SEE **Number 6**

#7 SEE **Number 7**

#8 SEE **Number 8**

#9 SEE **Number 9**

x  
x  
x



## 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 FZ on the score.

#10 SEE **Number 10**

## 10<sup>th</sup> 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 FZ'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 *The MOFO Project/Object* (2006 4CD)

Part of an interview with Nigel Leigh in BBC Late Show March 1993. FZ talks about Tom Wilson signing The Mothers.

30 Years Of Frank Zappa SEE **Apocrypha**

40th Birthday (bootleg)

48 Weeps (An entry on FZ's MUST RECORD list)

50/50 SEE **Fifty-Fifty**

96 Tears SEE **Tiny Sick Tears**

200 Motels (official release)

## 200 Motels Album Ads #1-2

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

"Announcer" and the "Group" are talking about the coming sound track album.

## 200 Motels Commercial Session Outtake

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Okay guys. Ready to do the commercial?

Over 10 minutes of FZ, Jim Pons, Howard Kaylan and Mark Volman compiling material for movie ads in November 1971.

x

x

x

## 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 "unreasonably" high compensation for the musicians, but there has been an audience recording circulating. This concert would have been a very interesting item as a version edited by FZ.

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 FZ'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 however conducted only the music from *200 Motels*. FZ has described the problems with this concert in details in his memoirs (see Zappa 1989, p. 109-111).

## 200 Motels Finale

Albums *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 probably by the first line.

## 200 Motel Finale (Unedited ending)

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

First line Bent, reamed and wasted!

Six minutes of omitted music from the finale of *200 Motels* recorded at Trident Studios in 1971.

## 200 Motels Movie Ads #1-6

Album *200 Motels 50<sup>th</sup> Anniversary Edition* (2021)

Different ads made to promote the film *200 Motels*. There are snippets of music and talking.

## 200 Motels Promotional Radio Spots

Album *200 Motels* (1971, CD)

Four different radio commercials for the film were released on CD version of the soundtrack album. They contain spoken text and short excerpts from the album. The titles are "Coming Soon! – The Wide Screen Erupts – Coming Soong – Frank Zappa's 200 Motels".

## 200 Motels (The Soundtrack)

Album *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 omit a lot (at least a third) of his original score to get the film ready, but it is unknown, if he was happy with the results at all. 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. One unsolved mystery is a short part called *Instrumental To Accompany Vienna Sequence* for orchestra and rock group, listed on the shooting script. It was meant to be inserted between measures 95b and 96 of *What's The Name Of Your Group?* but it was not used in any released version. (Ulrich

2018, p. 536) If the reader is interesting in more *200 Motels* details, please make use of the profound analysis by Charles Ulrich (Ulrich 2018, p. 533-554)

## 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 FZ 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 FZ'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." Schott offers performance material for this arrangement. 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 Frank Zappa's 200 Motels, The**  
200 Motels 50<sup>th</sup> Anniversary Edition (official release)

## 200 Years Old

Albums *Bongo Fury* (1975) – *Understanding America* (2012)

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 released version is heavily edited down from the original, longer version (parts of FZ's guitar solo, a piano solo by George Duke etc.). 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) FZ did not perform the finished song in concerts.

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 “other” compositions includes the ones Frank Zappa performed in public and/or released. This list is mainly about full covers, but quotations have been added as well, because I think that the listing of compositions FZ evaluated as appropriate for use in context with his own compositions is interesting. At least it shows his broad musical knowledge and communicative attitude in this context. The ones with FZ’s new lyrics or other arranging are in the main catalog. This section includes also the cases where FZ was involved as a producer or a sound engineer. There are some references to this list in the main catalog. As a Finnish musical patriot, I have added also the few titles of FZ’s compositions with Finnish lyrics. Admittedly they are very marginal examples, but since this book is also for hardcore fans, why not?

In cases where FZ used only a part of a larger composition, I have used the original title of the work added with the part’s title, if available. So *Royal March* is listed as *L’histoire du soldat. Marche triomphale du diable* and so on. For all compositions I have used the original title, not the ones used in English speaking countries. References should help those who know only the English translations.

I have added the titles of the musical score from the film *Zappa*, although FZ did not have anything to do with this music. Personally, I was quite disappointed to find out, that any other music than Zappa’s own was used. I have wanted everybody to understand, that these are not original FZ compositions.

## A-Hunting We Will Go

(Thomas Arne)

FZ quoted this composition from 1777 in a performance of *Andy* at Moby Gym, Colorado State University, Fort Collins, February 12, 1980.

## 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 19<sup>th</sup> century Vienna.

## The Addams Family

(Vic Mizzy)

This television theme was played in Spring 1980 rehearsals and quoted in *The Torture Never Stops* at Palace Theater, Albany, October 28, 1980, and twice during the 1988 tour. *The Addams Family* was aired from September 1964 to April 1966.

## Adeste fideles (O Come, All Ye Faithful)

(Composed by John Francis Wade, English translation by Frederick Oakeley)

FZ quoted this popular Christmas carol in *Tryin' To Grow A Chin* at Cobo Hall, Detroit, November 19, 1976. The origin of the Latin text is unclear, but the manuscript of the tune by Wade from 1751 has survived. The usually used English text was written in 1841.

## 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 *The Mothers 1970* (2020)

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 FZ 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)

FZ'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 Misbehavin'

(Composed by Fats Waller & Harry Brooks, lyrics by Andy Razaf)

FZ's band quoted this popular jazz song in *Halloween Audience Participation*, which was recorded at The Palladium, NYC, October 31, 1977. The original song was written in 1929 for the musical *Connie's Hot Chocolates*.

## Ain't She Sweet

(Composed by Milton Ager, lyrics by Jack Yellen)

The Mothers of Invention quoted the song in *King Kong* at Palais Gaumont, Paris, December 15, 1970. 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.

## All The Way

(Jimmy Van Heusen)

Zappa quoted this song from the film *The Joker Is Wild* (1957) both in *Catholic Girls* and *Sy Borg*, which were recorded at Village Recorders in April 1979. At least once FZ quoted it live in Upper Darby, February 12, 1988.

## An der schönen blauen Donau, op. 314 (On The Beautiful Blue Danube)

(Johann Strauss II)

Album *Electric Aunt Jemima* (1992)

FZ'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.

## Angel Eyes

(Composed by Matt Dennis, lyrics by Earl Brent)

FZ quoted this popular song in *City Of Tiny Lites* at Sporthalle, Linz, June 29, 1982. Matt Dennis wrote this song for the 1953 film *Jennifer*.

## 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.

## Annie Had A Baby

(Henry Glover & Lois Mann)

Album *Funky Nothingness* (2023)

This 1954 song was recorded together with *Work With Me, Annie* at Record Plant March 9, 1970.

## Anything

(Ray Collins)

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

First line For you, I could do anything

This is one of the very few songs composed by anybody else in FZ's band and getting a release by him (no public performances, though). The song was recorded at Apostolic Studios, NYC, 1968. Collins has told, that the song was entitled by FZ (Ulrich 2018, p. 114).

## April In Paris

(Vernon Duke)

FZ quoted this popular song in three concerts: in *The Booger Man* at Pershing Municipal Auditorium, Lincoln, November 26, 1974, in *Sofa* at Le Summum, Grenoble, May 19, 1988, and in *Big Swifty* at Le Zenith, Paris, May 20, 1988. The song was written for the musical *Walk A Little Faster* (1932).

## April Showers

(Composed by Louis Silvers, lyrics by Buddy De Sylva)

FZ quoted this popular song in *What Will This Morning Bring Me This Evening?* at KB-Hallen, Copenhagen, February 12, 1970. The original song was written for the musical *Bombo* (1921).

## Aquarela do Brasil (Watercolor Of Brazil)

(Ary Barroso)

FZ quoted this popular song in *When Irish Eyes Are Smiling* at Broome County Arena, Binghamton, March 17, 1988. The original song was written in 1939.

## Arch Godliness Of Purpleful Magic

(Sandy Hurvitz)

While The Mothers Of Invention were 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 FZ as the producer. However, before putting her voice track on it, Sandy made a mistake by proposing changes to the way FZ had thought it. Hurvitz ended up walking out and FZ 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)

## Are We Going To Get Paid?

(John Frizell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Arjen's Bag (Follow Your Heart)

(John McLaughlin)

FZ quoted this song in *That Ol' G Minor Thing Again* at Hallenstadion, Zurich, June 24, 1982. The song was originally released in 1969 on McLaughlin's album *Extrapolation*.

## Around The World In 80 Days

(Victor Young)

FZ quoted this song in the "piano prelude" of the concert at The Coliseum, London (early show), November 29, 1970. The music was originally written for the movie *Around The World In 80 Days* (1956).

## 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 with the same name.

## Assembly (Bugle Call)

(Traditional tune)

FZ quoted this tune in *Penguin In Bondage* at Queen Elizabeth Theater, Vancouver, December 18, 1984.

## Auld Lang Syne

(Traditional melody, lyrics by Robert Burns, arrangement by Frank Zappa)

Album *Halloween 81* (2020)

First line Old acquaintance be forgot

FZ served his rendition of this traditional tune in December 31, 1975 at Great Western Forum, Inglewood and introduced it as “New Year’s Special”. The released version was recorded at The Palladium, NYC, October 31, 1981 (late show) with Robert Martin’s boy soprano solo voice. Robert Burns (1759–1796) released his poem in 1788, but his work is mostly based on an old Scottish folk song text, which Burns mainly wrote down.

## Baby It’s Cold Outside

(Frank Loesser)

FZ quoted this song in *Merely A Blues In A* at Palais Des Sports, Paris, September 27, 1974. The original song was written for the movie *Neptune’s Daughter* (1949).

## Baby Love

(Brian Holland, Lamont Dozier & Eddie Holland)

Album *‘Tis The Season To Be Jelly* (1967)

First line Baby love, my baby love

A popular concert number, which can be found on many bootlegs. For some reason the ASCAP/BMI database has credited it for Frank Zappa as well. *Baby Love* was a big hit for The Supremes, who released it in 1964 on *Where Did Our Love Go*.

## Bad Girls

(Donna Summer, Joe Esposito, Eddie Hokenson & Bruce Sudano)

FZ quoted this hit song in *Goblin Girl*, when it was recorded at UMRK, July-September 1980. The original Donna Summer hit song was released in 1979.

## Bali Ha’i

(Richard Rodgers)

FZ quoted this popular song in *King Kong* at Lawrence University Chappel, Appleton, May 23, 1969. The original song was written for *South Pacific* in 1949.

## The Ballad Of Bilbo Baggins

(Charles Randolph Grean)

FZ quoted this song in *Billy The Mountain* at Massey Hall, Toronto, October 13, 1971. The original song was released by Leonard Nimoy in 1967.

## The Ballad Of Paladin

(Johnny Western, Richard Boone & Sam Rolfe)

The Mothers Of Invention played this song during 1970 tour as a part of *The Adventures Of Palladin*. Originally it was recorded by Duane Eddy, who had a minor hit with it in 1962.

## The Ballad Of The Green Berets

(Barry Sadler)

FZ quoted this patriotic song in *Agency Man*, which was recorded at Apostolic Studios in 1968.

## Band Of Gold

(Jack Taylor)

FZ quoted this old song in *Conehead* at The Palladium, NYC, October 31, 1977. The original song was released by Don Cherry in 1955.



## El barón del terror (The Brainiac)

(Gustavo César Carrión)

FZ quoted this song in *Debra Kadabra* at Armadillo World Headquarters, Austin, May 20-21, 1975. The song was originally written for a movie of the same name in México, 1961.

## Batman

(Neal Hefti)

FZ quoted this theme tune twice in *Strictly Genteel* at Bushnell Memorial Hall, Hartford, February 16, 1988 and at Prado de San Sebastián, Seville, May 15, 1988. The original song was written for the TV series *Batman* in 1966.

## The Battle Hymn Of The Republic

(Traditional tune, arranged by William Steffe, lyrics by Julia Ward Howe)

FZ was clearly fond of this popular tune and quoted it in songs like *Dickie's Such An Asshole*, *What Kind of Girl*, *When The Lie's So Big*, and *Jesus Thinks You're A Jerk* in 1973, 1974, 1984, and 1988. The origin of the music is quite complicated. The basic tune is a folk hymn *Glory, Hallelujah*, which was collected and edited (not really composed, maybe still arranged) by William Steffe, a Philadelphia bookkeeper and insurance agent for a camp-meeting song in about 1856. It opened with "Say, brothers, will you meet us / on Canaan's happy shore?" The tune became widely known and was used in 1861 as *John Brown's Body*. New lyrics by Julia Ward Howe were also written in 1861. Outside of the United States the song is also known as *Mine Eyes Have Seen The Glory*.

## Begin The Beguine

(Cole Porter)

The Mothers Of Invention performed this evergreen twice, at Fillmore East, NYC, early show, February 1969 and at Rockpile, Toronto, early show, May 24, 1969. It was also quoted in *Wipe Out* at Town Hall, Birmingham, May 30, 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

(Jason Hogains & Wilbur Reynolds)

The Mothers Of Invention performed this song twice, at Thee Image, Miami Beach, February 8, 1969, and at Rockpile, Toronto, early show, May 24, 1969. It was originally released by The Rocking Brothers in 1954.

## Benson's Groove

(Cecil McNeely)

This song can be heard in the background in *Secret Greasing*, which was recorded at KPPC, Pasadena, November 27, 1968. The version heard is the original one by Big Jay McNeely And His Bluejays (Savoy 682, 1949).

## 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 FZ playing guitar. The other is *You'll Never Be The Same*.

## Beyond The Reef

(Jack Pitman)

Zappa used this song as background music for *Getting Stewed*, which was recorded at Spokane, September 16, 1970. Used version was recorded by Hawaiian Napua Stevens in 1949. Jack Pitman was a Canadian songwriter.

## 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 FZ and Dave Aerni. It is possible that Zappa worked as a recording engineer as well, but he was not involved in writing of either side of the single.

## Billie Jean

(Michael Jackson)

FZ quoted this song in *Why Don't You Like Me* during the soundcheck at Bushnell Memorial Hall, Hartford, February 17, 1988. Michael Jackson released the song on *Thriller* in 1982.

## 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.

## Birthday

(John Lennon/Paul McCartney)

FZ quoted this song in *A Pound For A Brown* at Sporthalle, Linz, June 29, 1982. The Beatles released it in 1968 on their “White Double” album *The Beatles*.

## Bizarre Beginnings

(Essra Mohawk)

Album *Revelations Of The Secret Diva* (2007)

This must be one of the shortest and most invisible performances by FZ, 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)

FZ's band tried to play this song 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 FZ 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”. FZ let the band try, but since no one really knew the tune, nothing interesting grew out of it and he conducted the band off in another direction.

## Black Sabbath

(Tony Iommi, Ozzy Osbourne, Geezer Butler & Bill Ward)

FZ quoted this heavy metal classic three times: in *Titties 'N Beer* at The Palladium, NYC, October 29, 1977 (late show), in *Tinsel Town Rebellion* at Brady Theater, Tulsa, October 18, 1980 and again in *Tinsel Town Rebellion* at Circus Krone, Munich, October 3, 1984 (late show). The song was written in 1969 and released next year on Black Sabbath's self-titled debut album.

## The Blackouts

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film “Zappa” by Alex Winter (2020).

## Blue Monk

(Thelonious Monk)

FZ quoted this jazz classic in *The Purple Lagoon* at The Palladium, NYC, December 27, 28 and 29, 1976. The original composition was released by Thelonious Monk in 1952.

## Blue Moon

(Richard Rodgers)

FZ quoted this evergreen at least in three concerts: in *The Motel Lobby*, at Fillmore East, NYC, April 20, 1968 (late show), in an improvisation at Edinboro State College, Edinboro, May 8, 1974, and in *Apostrophe* at Newport Music Hall, Columbus, November 18, 1984. The song was written in 1934.

## Blue Suede Shoes

(Carl Perkins)

Album *'Tis The Season To Be Jelly* (1967)

First line Knock-a-me down, spit in my face

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 '88* (2021)

FZ adapted this concert program hit during the 1988 tour. The first official performance was at Landmark Theater, Syracuse, March 21, 1988. The first released version was recorded at The Ahoy, Rotterdam, May 3, 1988 and that version includes a quotation from *My Sharona*. The second release was recorded at Nassau Coliseum, Uniondale, March 25, 1988. FZ did not arrange the original composition, though his line-up was a rock band with a wind section and not a full symphony orchestra. FZ 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) FZ 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. 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 a cappella rendition of the theme with just Terry Bozzio's drums helping with the rhythm. Maurice Ravel composed *Boléro* in 1928, originally as a ballet music for actress and dancer Ida Rubinstein.

## The Bonanza Theme

(Ray Evans & Jay Livingston)

Album *Zappa '88* (2021)

This famous theme was originally written for the TV series *Bonanza* in 1959. FZ's band played it over 30 times during the 1988 tour and recorded it at Wembley Arena, London, April 19, 1988. The released version was recorded at Nassau Coliseum, Uniondale, March 25, 1988.

## Bringing In The Sheaves

(George A. Minor)

The Mothers of Invention used this song as a starter for *Wonderful Wino* during 1970 and 1971 tours. The lyrics were written by Knowles Shaw in 1874, while the tune usually used was composed by George Minor in 1880.

## Bristol Stomp

(Dave Appell & 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.

## Bruce Bickford's Zappa Head

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## The Bunny Hop

(Ray Anthony & Leonard Auletta)

FZ quoted this song in *Wild Love* at Festehalle, Bern, February 5, 1978. The song was released originally in 1953.

## By The Beautiful Sea

(Harry Carroll)

FZ quoted this song from 1914 in *Bobby Brown Goes Down* at The Palladium, NYC, October 31, 1977.

## Bye, Bye Blackbird

(Ray Henderson)

FZ quoted this evergreen twice: in *Dupree's Paradise* at Avery Fisher Hall, NYC, November 22, 1973 (late show) and in an improvisation at St. Bernard Civic Auditorium, Chalmette, July 15, 1974. The original song was written in 1926.

## C'è la luna mezzo mare (Zooma Zooma)

(Paolo Citorello)

FZ quoted this song in *Let's Move To Cleveland* at Palasport San Lazzarro, Padova, October 13, 1984. The original song was written and recorded by Paolo Citorello in 1927. Zappa's source has probably been the version *Zooma Zooma* by Louis Prima in 1951. In 1958 Lou Monte released a version titled *Lazy Mary (Luna mezzo mare)*.

## Cab Driver

(Carson Parks)

FZ quoted this Mills Brothers song in *Who Did It?* at Coliseum, Spokane, September 16, 1970. Originally the song was released in 1967.

## Call It Stormy Monday (But Tuesday Is Just As Bad)

(Aaron "T-Bone" Walker)

FZ quoted this song during a band improvisation at Fillmore East, NYC, February 21, 1969 (late show). The original release by T-Bone Walker was in 1947.

## Can You Do It

(Richard Street & Thelma Gordy)

Single *Can You Do It / 1976* (MCA Records MCA-40590, July 26, 1976)

FZ produced both sides of this single, which were taken from the album *Good Singin', Good Playin'* (August 9, 1976).

## 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 (L'amour est un oiseau rebelle)

(Georges Bizet)

FZ 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*. It was also quoted during the 1988 tours in *We're Turning Again*, *City Of Tiny Lites*, *Chunga's Revenge*, *A Pound For A Brown*, *Illinois Enema Bandit*, and in *Stairway To Heaven*. *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 FZ 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'." (FZ December 12, 1967) The reason for this unlikely performance by FZ was Tom Wilson, who produced both Goldberg and The Mothers Of Invention.

## Cars

(Gary Numan)

FZ quoted this song in *In France* and many other titles at Hallenstadion, Zürich, June 22, 1980, and then again in *Let's Move To Cleveland* at State Fair Park Coliseum, Dallas, December 13, 1984.

## A Casual Look

(Ed Wells)

First line A casual look, a little wink can reveal just what you think, so don't be shy, don't even cry, for I am your guy, I am your guy

Some sources insist, that this song performed by The Six Teens (released in April, 1956) and later by The Beach Boys is quoted in *Opening Night Party At Studio Z*. The reasons for these claims are unknown. Even a quick comparison shows, that there are no similarities either in music or lyrics. The guys at Studio Z are singing "Went to the nearest supermarket (And all you will mean to me in the future), Stole a Hank magazine (And each time), Went home (I think of those lovely eyes) Ate some jello (I think of your smile that is so true)".

## Cat Scratch Fever

(Ted Nugent)

FZ quoted this song in *The Torture Never Stops* at Hemmerleinhalle, Neuenkirchen am Brand, February 25, 1978. The original was released by Ted Nugent in 1977.

## Cerisier roses et pommier blanc (Cherry Pink And Apple Blossom White)

(Louiguy)

FZ quoted this French song in *Paroxysmal Splendor* at Uptown Theatre, Chicago, September 29, 1978 (late show). The original song was written and released in 1950. Louiguy was an Italian composer born in Barcelona and flourishing in France, Louis Guillaume Guglielmi.

## Chameleon

(Paul Jackson, Harvey Mason, Bennie Maupin & Herbie Hancock)

FZ quoted this song in *The Adventures Of Greggery Peccary*, which was recorded at The Record Plant, January 3-14, 1975. The original song was released by Herbie Hancock in 1973.

## Charade

(Henry Mancini)

FZ quoted this song in *Big Leg Emma* at The Ark, Boston, July 8, 1969. Henry Mancini wrote the song for the movie *Charade* in 1963.

## Chariot

(George Duke)

During his improvisations in FZ'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.

## Chariot (I Will Follow Him)

(Franck Pourcel & Paul Mauriat)

FZ quoted this instrumental in *Agency Man (Studio Version)*, which was recorded at Apostolic Studios, NYC, 1968. The tune was written by Franck Pourcel and Paul Mauriat as an instrumental in 1961, but both French and English lyrics were later added. The title *I Will Follow Him* was adopted by Percy Faith, who released his instrumental rendition in 1963.

## Charlie Brown

(Jerry Leiber & Mike Stoller)

FZ quoted this song in *The Illinois Enema Bandit* in several concerts: at William & Mary Hall, College Of William & Mary, Williamsburg, November 1, 1975, at Hordern Pavilion, Sydney, January 20, 1976, and at The Palladium, NYC, December 27, 28 & 29, 1976. The original song was released first by The Coasters in 1959.

## Chattanooga Choo Choo

(Harry Warren)

FZ quoted this evergreen in *The Torture Never Stops* several times from 1978 to 1988. One quote was already played in *King Kong* at University of Maine, Gorham, November 15, 1970. The song was originally written for the movie *Sun Valley Serenade* (1941), and it was a huge hit for The Glenn Miller Orchestra.

## Cherry Pie

(Joe Josea)

FZ quoted this song in *Memories Of El Monte*, recorded at Pal Recording Studio in 1963. The original was released by Marvin & Johnny in 1954. "Joe Josea" was a pseudonym used by the businessman Joseph Bihari, one of four Bihari brothers, who used to exploit the creativity of innocent musicians by putting their own names or pseudonyms in credit information and thus taking the royalties. It is at least possible, that Marvin Phillips and Emory "Johnny" Perry had something to do with the songwriting.

## Chicago (That Toddlin' Town)

(Fred Fisher)

FZ quoted this song in *Penguin In Bondage* at Pavilion, University of Illinois, August 18, 1984. The original song was released in 1922.

## The Circle

(Lawrence Fischer)

Single *The Circle / Merry Go Round* (Bizarre/Reprise Records 0781, 1968)

FZ produced and conducted both sides of this single, which were taken from the album *An Evening With Wild Man Fischer*.

## Circular Circulation

(Composition by Lowell George, lyrics by Sandra Rowe)

Single *Circular Circulation / Mercy's Tune* (Straight ST 104, 1969)

FZ produced both sides of this G.T.O.s single, which were taken from the album *Permanent Damage*. Lowell George is credited for producing on the label information.

## The Clarinet Polka

(Traditional tune)

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 popular polka tune was played in the beginning and the end of the show. The origin of this tune is unknown, but most likely it comes from Bavaria, where it has been known as *Klarinetten Muckl* in the end of 19<sup>th</sup> century. Polish composer Karol Namysłowski claimed copyright for an arrangement he made of the tune for orchestra in 1913 as *Dziadunio polka*. "A. Humpfatz" has also been mentioned as the composer, but an Austrian composer by that name has never existed and the name is probably just a misunderstanding.

## The Closer You Are

(Earl Lewis & Morgan Robinson)

Album *Them Or Us* (1984)

First line The closer you are, the brighter the stars in the sky

The version on *Them Or Us* was recorded at UMRK, c. 1982–1984. FZ performed the song regularly in concerts 1981, 1982, 1984 and 1988. The original song was released by The Channels in 1956. While doing a DJ program for BBC Radio 1 on January 27, 1980, FZ 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 FZ commanded the band to play several jazz standards at the same time. One of these was this classic from 1928. The tune is called *Little Coquette* as well.

## College Rhythm

(Harry Revel)

FZ quoted this song in *Pygmy Twylite/Dummy Up* at Roxy, Los Angeles, December 8, 1973. The song was written for the movie *College Rhythm* in 1934.

## Concierto de Aranjuez

(Joaquín Rodrigo)

FZ quoted the theme of this composition during a band improvisation at Hordern Pavilion, Sydney, June 24, 1973.

*Concierto de Aranjuez* is a concerto for classical guitar and orchestra, which Joaquín Rodrigo composed in 1939.

There are three parts and the theme that also Zappa uses, is from the second part Adagio.

## 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.

## Crazy Words – Crazy Tune (Vo-do-de-o)

(Milton Ager)

FZ quoted this song in *King Kong* at Gulfstream Race Track, Hallandale, May 18, 1968. The original song was written and released in 1927.

## The Cruncher

(Dave Aerni & Paul Buff)

Single *Heavies / The Cruncher* (Original Sound OS-41, 1964)

Frank Zappa produced both sides of this single, which was recorded in the summer of 1962, though released just in 1964. The performer was The Rotations, a Buff-led band.

## La Cucaracha

(Mexican traditional song)

FZ quoted this very popular tune in *Rhyming Man* at Rudi-Sedlmeyer Sporthalle, Munich, May 9, 1988. The origins of the song are obscure, though it is widely believed, that at least the words are from the Mexican revolution times in 1910's with Pancho Villa and his compañeros.

## Da Da Da

(Gert Krawinkel)

FZ quoted this German new wave hit three times, while he was touring in Europe 1984: in *Camarillo Brillo* and *Ride My Face To Chicago*, and in *The Illinois Enema Bandit*. The original song *Da da da, ich lieb' dich nicht du liebst mich nicht aha aha aha* was released just two years earlier by a German band called Trio.

## 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. FZ also quoted it in *Johnny Darling* at Meadow Brook Amphitheatre, Detroit, August 24, 1984.

## Dance Forever More

(B. Davis)

Single *Dance Forever More / Louie De Loop* (Daytone Records 1306, 1964)

Frank Zappa and Dave Aerni produced this single by The Decades. Nothing is known about the band or the composer “B. Davis”. Both might be pseudonyms of Zappa and Aerni, since the B-side of the single (*Louie De Loop*) is credited to J. Irvin alias Dave Aerni.

## Danny Boy

(Traditional melody, lyrics by Frederick Weatherly)

This song was performed at Warner Theatre, Washington, February 10, 1988 with Daniel Schorr on vocals. The melody is the Irish *Londonderry Air*, but the words were written by Frederick Weatherly (1848–1929) in 1910.



## Dawn (Go Away)

(Bob Gaudio & Sandy Linzer)

FZ quoted this song in *Shall We Take Ourselves Seriously?* at Memorial Auditorium, Buffalo, October 25, 1980 and at La Patinoire des Vernets, Geneva, July 1, 1982. The original song was released in 1964 by Frankie Valli And The Four Seasons.

## Day By Day

(Axel Stordahl & Paul Weston)

FZ quoted this evergreen in *Seal Call Fusion Music* at Circus Krone, Munich, August 31, 1978. The original song was written and recorded for the first time in 1945.

## Day Tripper

(John Lennon & Paul McCartney)

FZ quoted this song in *Dinah Moe Humm* at Hill Auditorium, Ann Arbor, November 6, 1977. The original Beatles version was released in 1965.

## Dazed And Confused

(Jimmy Page)

FZ quoted this song in *Leather Goods* at Hammersmith Odeon, London, February 17, 1977. The original Led Zepelin version was released in 1969.

## December Bride

(Eliot Daniel)

FZ quoted this song in *El Porko The Magnificent* twice: at University of Maine, Gorham, November 15, 1970 and at Veterans Memorial Stadium, Columbus, November 20, 1970. The original song was written for the TV series *December Bride* in 1954.

## Dedicated To The One I Love

(Lowman Pauling & Ralph Bass)

Album *For Real!* (Ruben And The Jets, 1973)

First line While I'm far away from you my baby

FZ 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)

First line When I'm dancing with Deseri

Original version of this song was recorded at Pal Recording Studio, March, 1963 with just Collins (vocals) and Buff (all instruments), and released on the album *Looking At Granny's Dress* by The Grandmothers in 1982. 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) The first USA single version of *Deseri* (with *Jelly Roll Gum Drop* on side B) was withdrawn, because the band name was misspelled "Reuben and The Jets". (Jakob 2013, p. 53)

## Did You Ever See A Dream Walking?

(Harry Revel)

Zappa quoted this song in *Ms. Pinky* at Theatre Antique, Vienna, June 30, 1980. The original song was composed in 1933 and used in the movie *Sitting Pretty*. Harry Revel was an English composer.

## Directly From My Heart To You

(Richard Penniman)

Albums *Weasels Ripped My Flesh* (1970) – *The Hot Rats Sessions* (2019)

First line Direct directly from my heart to you

This rendition was recorded at T.T.G. Studios, Los Angeles, July 30, 1969. Sugarcane Harris takes care of the vocal and electric violin, and The Mothers Of Invention are playing the other instruments. The original take, released on *The Hot Rats Sessions*, is over 10 minutes while the version on *Weasels Ripped My Flesh* has been edited down to 5 minutes. That version is on *Beat The Boots III*. On an Argentinean single the song has been entitled *Desde Mi Corazón Hacia Ti* (Jakob 2013, p. 69). Richard Penniman, better known as Little Richard, wrote this song in 1956. The ASCAP/BMI database gives credits incorrectly to Zappa.

## Dixie

(Daniel Emmett)

FZ quoted this song in *The Big Surfer*, which was recorded at Pal Recording Studio, Cucamonga, in May 1963. It was also quoted in *Jesus Thinks You're A Jerk* twice, at Cumberland County Civic Center, Portland, March 15, 1988, and at Nassau Coliseum, Uniondale, March 25, 1988. The song was originally written in 1859.

## Do You Really Want To Hurt Me

(Roy Hay, John Moss, Michael Craig & George O'Dowd)

FZ quoted this contemporary hit song in *He's So Gay* both in studio (UMRK c. 1982-1984) and at The Pier, NYC, August 26, 1984. The original song was released by Culture Club in 1982.

## Dog Patch Creeper

(Mario John Valenzuela, Sr. & Mario John Valenzuela, Jr.)

FZ quoted this song a lot between 1976 and 1981, and always in *Tryin' To Grow A Chin*. The original version was released by The Velvetens in 1960.

## 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 Cry For Me, Argentina

(Andrew Lloyd Webber)

FZ quoted this musical hit in *Camarillo Brillo* in rehearsals September 11, 1981, in soundcheck at Ex Mattatoio Di Testaccio, Roma, July 9, 1982, in *Camarillo Brillo* at Teatro Tenda Pianeta 7UP, Roma, October 14, 1984, and at Bismarck Theater, Chicago, November 23, 1984. Originally the song was written for the musical *Evita* (1978).

## 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 Have Any Friends

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Don't Let 'Em Take Your Gun

(Mark Farner)

Single *Pass It Around / Don't Let 'Em Take Your Gun* (EMI Italiana 3C 006-06366, 1977)

FZ produced both sides of this single, taken from the album *Good Singin', Good Playin'* (August 9, 1976).

## Don't Take Your Guns To Town

(John R. Cash)

FZ quoted this song in *JCB & Kansas On The Bus #2*, which was recorded in a Greyhound Tour bus interior in 1969. The original song by Johnny Cash was released in 1958.

## Dragnet Theme (Danger Ahead)

(Walter Schumann & Miklós Rózsa)

FZ 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 while FZ conducted with hand signals. The reason for this 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)

## Dueling Banjos (Feudin' Banjos)

(Arthur Smith)

FZ quoted this tune in *Stucco Home*, which was recorded at UMRK c. 1979. The tune was originally released as *Feudin' Banjos* in 1955. The title *Dueling Banjos* was adopted later in the 1970's.

## Duke Of Earl

(Gene Chandler, Earl Edwards & Bernice Williams)

Zappa quoted this song from 1961 already in *Amnesia Vivace*, but it also performed as such 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.

## Dust My Broom (I Believe My Time Ain't Long)

(Elmore James)

FZ quoted this song in *The Adventures Of Greggery Peccary*, which was recorded at the Record Plant, January 3-14, 1975. It was also quoted in *Debra Kadabra* at Armadillo World Headquarters, Austin, May 20-21, 1975, and in *A Pound For A Brown* at Sous Chapiteau, Mulhouse, July 1, 1980. The original song was released by Elmore James in 1951. James based his rendition on Robert Johnson's tune *I Believe I'll Dust My Broom*.

## Earl Of Duke

(George Duke)

Album *A Token Of His Extreme Soundtrack* (2013)

This is mostly George Duke's keyboard & finger cymbal improvisation with FZ and Napoleon Murphy Brock intervening with suggestions. The performance was recorded in September 1974.

## Earth Angel (Will You Be Mine)

(Curtis Williams)

FZ quoted this song at least three times. The earliest quote was in *Memories Of El Monte*, which was recorded at Pal Recording Studio, Cucamonga, 1963, and the next one in *Love Of My Life*, recorded at Apostolic Studios, NYC, 1968. The third quote is in *Welcome To El Monte Legion Stadium!* performed and recorded at Civic Auditorium, Santa Monica, August 21, 1970. The song was originally released by The Penguins (Dootone 348, 1954).

## Easter Parade

(Irving Berlin)

FZ quoted this song in *Mellow Lounge Music* at Fillmore East, NYC, April 20, 1968 (late show). The original song was written for the musical *As Thousands Cheer* in 1933.

## Edgewood Arsenal

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film “Zappa” by Alex Winter (2020).

## Electric Hoedown

(Dweezil Zappa)

Single *Let's Talk About It / Electric Hoedown* (Barking Pumpkin Records B-74204, 1986)

FZ produced both sides of this Dweezil Zappa's debut single with Bob Stone.

## Ellens Gesang, D839 (Hymne an die Jungfrau)

(Franz Schubert)

FZ's band quoted this famous *Ave Maria* – which is not an original title – in *Dinah-Moe-Humm*, *Titties 'N Beer*, and *The House I Used To Live In* (1978), and in *Conehead* (1980). The band performed a longer cover at Maple Leaf Gardens, Toronto, November 11, 1980. Franz Schubert composed the song in 1825.

## The End

(Jim Morrison, Ray Manzarek, Robbie Krieger & John Densmore)

The Mothers Of Invention quoted this song in *Tiny Sick Tears* at The Factory, The Bronx, February 28, 1969. The original song by The Doors was released in 1967.

## 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*] 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, FZ 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.

## Everything's Coming Up Roses

(Jule Styne)

FZ quoted this musical song in *What's The Deal, Dick?* at Jacksonville Civic Auditorium, Jacksonville, October 11, 1970. The original song was written for the musical *Gypsy* in 1959.

## Evil Ways

(Sonny Henry & Jimmy Zack)

FZ quoted this song in *If Only She Woulda* at Palais des Sports, Paris, June 11, 1980 (early show). The original song by Santana was released in 1969.

## 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. Its first appearance was in 1963, so when Don Preston adapted the expression, it was still quite new.

## Fake It

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film “Zappa” by Alex Winter (2020).

## Fanfare For The Common Man

(Aaron Copland)

FZ quoted this orchestral composition in *Be-Bop Tango* at Avery Fisher Hall, NYC, November 22, 1973 (late show). The original work was written in 1942 to conductor Eugene Goossens (Cincinnati Symphony Orchestra) and was in part inspired by a speech of vice president Henry A. Wallace (“Century of the Common Man”).

## Fascination

(Fermo Dante Marchetti)

FZ quoted this tune twice, in a band jam at Syria Mosque, Pittsburgh, May 6, 1973 and in soundcheck intro at Jai Alai Fronton, Miami, July 12, 1974. The original piano composition *Valse Tzigane* was written in 1904. French words by Maurice de Féraudy were written in 1905. The English version with lyrics by Dick Manning was written in 1932.

## Fernando

(Benny Andersson & Björn Ulvæus)

FZ quoted this hit song in *King Kong, I Have Been In You*, and in *The Black Page*. During the 1988 tour, FZ quoted *Fernando* in *Inca Roads* and *The Torture Never Stops* at Johanneshovs Istadion, Stockholm, May 1, 1988. The original version by Abba was released in 1976.

## Les feuilles mortes (Autumn Leaves)

(Joseph Kosma)

FZ quoted this evergreen in *A Pound For A Brown, Part II* at Rainbow Theater, London, December 10, 1970. The original song was written in 1945 for the film *Les portes de la nuit* (1946).

## Le fille aux cheveux de lin (The Flaxen-haired Girl)

(Claude Debussy)

FZ quoted this popular piano composition in *Status Back Baby*, which was recorded at T.T.G., Los Angeles, November 1966. The work in part 8 in the first book of piano preludes (*Préludes. Premier Livre*, L117), which Claude Debussy composed in 1909-1910.

## Fly Me To The Moon

(Bart Howard)

FZ quoted this evergreen in *Inca Roads* at Festival Hall, Brisbane, June 21, 1973. The original song was written and released as *In Other Words* in 1954.

## For Love (I Come Your Friend)

(George Duke)

Album *Waka/Wazoo* (2022)

First line Life's love, like time don't end

This version was recorded at Paramount Recording Studios, Los Angeles, May 23, 1972.

## Four

(Eddie Vinson)

FZ quoted this song in *Big Swifty* at Auditorium de la Casa de Campo, Madrid, May 14, 1988. Miles Davis released the original tune already in 1954. Eddie "Cleanhead" Vinson did never release this composition himself, though he made a successful career as a musician as well. The reason was probably the fact, that in 1954 the song was credited incorrectly to Miles Davis.

## Foxy Lady

(Jimi Hendrix)

FZ quoted this song several times, always in *Honey, Don't You Want A Man Like me?* and also released these performances. The routine started in an unknown studio early September, 1975, and continued till 1988 tour. Jimi Hendrix released his original song in 1967. The spelling *Foxy Lady* has been used as well.

## Frank Addresses Congress

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Frank Could Be Hardcore

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Frank Getting Sick

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Frank Goes To Jail

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Frank Puts His Foot Down

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Frank's Business Perspective

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Frank's Library

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Frank's Parents

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Frère Jacques (Brother John)

(Traditional French tune and lyrics)

FZ quoted this tune twice during the 1988 tour, in *King Kong* and *Rhymin' Man*.

## Friday Night City

(Tommy Flanders)

Single *Friday Night City / Reputation* (Verve Forecast KF 5064, 1967, promotional copy)

While Tommy Flanders recorded this song and *You Got A Reputation* by Tim Hardin at T.T.G. Studios, April 1, 1966, FZ was playing guitar, though he did not get credit for it. (Russo 2017, p. 58)

## Frühlingslied, op. 62, no 6 (The Spring Song)

(Felix Mendelssohn-Bartholdy)

FZ quoted this piano composition in *Don't Eat The Yellow Snow* at Hammersmith Odeon, London, February 18, 1979 (early show), and in *The Torture Never Stops / Heavy Duty Judy* at Civic Auditorium, Santa Monica, December 11, 1980 (late show). The composition comes from the piano cycle *Lieder ohne Worte*, op. 62 written in 1842. *Frühlingslied* or *The Spring Song* are nicknames adopted later, originally this was just part six in A major.

## Funiculì, funiculà

(Luigi Denza)

Zappa quoted this popular Italian song from 1966 till 1984, and a few times he performed a longer rendition of it. First quote was in *It Can't Happen Here*, recorded at T.T.G., Los Angeles, March 1966, then in *Handsome Cabin Boy* and in *Little House I Used To Live In*. Next year the quote was in a band jam at Musicarnival, Warrensville Heights, August 10, 1969, then in *Farther O'Blivion*, *Montana*, *Zoot Allures*, *Black Napkins*, *A Pound For A Brown*, *My Sharona* and *Andy*. The song was quoted twice in 1982, in *Stink-Foot*, and in *King Kong*. Last known quote happened in *Penguin In Bondage* at State Fair Park Coliseum, Dallas, December 13, 1984. Luigi Denza composed his song in 1880 to commemorate the opening of the first funicular cable car on Mount Vesuvius. The sheet music was published by Ricordi and it sold over a million copies within a year.

## Garôta de Ipanema (Girl From Ipanema)

(Antônio Carlos Jobim)

FZ quoted this popular tune in several concerts in *Persona Non Grata*, *Easy Meat*, *The Black Page*, *A Pound For A Brown*, *Advance Romance*, and in rehearsals for the concert 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. Yet one quote was performed in *Hot Plate Heaven At The Green Hotel* and *King Kong* at Bushnell Memorial Hall, Hartford, February 16, 1988. 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)

First line Oh, oh, oh, oh, oh gee

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.

## Get Happy

(Harold Arlen)

FZ quoted this song twice at Tower Theatre, Upper Darby, April 29, 1980 (late show), in *Conehead* and *Love Of My Life*. The original song was written in 1930.

## Getting To Know You

(Richard Rodgers)

FZ quoted this song in *The Torture Never Stops* at Vejlbys Risskov Hallen, Århus, February 21, 1976. The original song was written for the musical *The King And I* in 1951.

## 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.

## Gimme That Wine

(Jon Hendricks)

FZ quoted this song in *Room Service* at KCET, Los Angeles, August 27, 1974. The original song was written and released in 1959.

## Give Up The Funk (Tear The Roof Off The Sucker)

(George Clinton, Bootsy Collins & Jerome Brailey)

FZ quoted this Parliament song in *A Pound For A Brown* at Hemmerleinhalle, Neunkirchen am Brand, February 25, 1978. The original song was released in 1976.

## Gloria

(Van Morrison)

During the 1974 tour FZ's band played this hit by Van Morrison for Them in 1964 at Jai Alai Fronton, Miami, July 12, 1974, and quoted it in *Dupree's Paradise* at Bayfront Center Arena, St. Petersburg, July 13, 1974. A full performance was given at Circle Star Theatre, San Carlos, July 21, 1974. During the 1988 tour FZ did make the band rehearse *Gloria* at Music Hall, Cleveland, March 5, 1988, but did not perform it in concerts.

## Glory Of Love

(William Hill)

FZ quoted this song in *Later That Night*, which was recorded at Apostolic Studios, NYC, 1968. The original song was released by Rudy Vallee in 1936.



## God Bless America

(Irving Berlin)

FZ quoted this evergreen in *Soft-Sell Conclusion*, which was recorded at T.T.G., Los Angeles, November 1966, and made his own rendition *God Bless America (Live At The Whisky A Go Go)*, recorded probably July 23, 1968. 1970-1971 it was quoted regularly in *Call Any Vegetable*. The last known quote was in *Help I'm A Rock* at Golden Hall, San Diego, August 11, 1974. Irving Berlin wrote the song in 1918 while serving in the U.S. Army, but did not give it to the revue *Yip Yip Yaphank*, but set it aside. In 1938 Berlin decided to revise the song (especially the lyrics) to act as a "peace song". After that the song has become the patriotic song No. 1 in the U.S.A.

## God Save The Queen

(Traditional tune)

FZ quoted this British National Anthem in *Penguin In Bondage* at Hammersmith Odeon, London, September 24, 1984 (late show). The origin of the tune is unknown, though some scholars have found similarities with compositions by John Bull and Henry Purcell. First lyrics were written in 1745, but the details have changed a lot during time. If necessary, the title is spelled *God Save The King*.

## Goin' Out Of My Head

(Teddy Randazzo & Bobby Weinstein)

FZ quoted this song twice: in *If Only She Woulda* at Stanley Theater, Pittsburgh, November 13, 1980 (late show), and in *Pick Me, I'm Clean* at Community Theater, Berkeley, December 5, 1980 (late show). The song was originally released in 1964.

## Gone With The Wind

(Max Steiner)

FZ quoted this song in *Tears Began To Fall* in concerts June – December, 1971. The song was originally written for the movie *Gone With The Wind* in 1939.

## Gonna Fly Now

(Bill Conti)

FZ quoted this song twice: in *Trouble Every Day*, and in *Bobby Brown Goes Down*. The original song was composed for the movie *Rocky* in 1976.

## Goodbye Pork Pie Hat

(Charles Mingus)

FZ's band tried this jazz classic during a soundcheck at Bushnell Memorial Hall, Hartford, February 17, 1988. Charles Mingus composed it in 1959 as an elegy for saxophonist Lester Young, who had just died.

## Good night, Sweetheart

(Guy Lombardo & Ray Noble)

FZ quotes this old song in *Jolly Good Fellow*, which was recorded at Joe's Garage July 1991. The original song was recorded and released in 1931, according to the record label for the Broadway revue *The Earl Carroll Vanities*.

## Gotta Find My Roogalator!

(Robert P. Jameson)

Single *Gotta Find My Roogalator! / Lowdown Funky Blues* (Penthouse Records 503, August 8, 1966)

FZ helped Bobby Jameson as an arranger and the lead guitarist on side A. The recording was done at H & R Studios, LA, June 21, 1966. According to Jameson, FZ helped in arranging yet another song called *Girl From The East*. It was recorded, but not released.

## The Green Fields Of America

(Traditional melody and words, arrangement Kevin Conneff)

Album *The Celtic Harp* (The Chieftains, 1993)

First line Farewell to the groves of shillelagh and the shamrock

FZ had invited Paddy Moloney and his band The Chieftains to record at UMRK, and this happened on June 24, 1992. The band laid down eight tracks for their album *The Celtic Harp*. Though famous for his unsentimental general attitude, FZ 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 FZ's burial ceremony.

## Green Onions

(Booker T. Jones, Steve Cropper, Al Jackson Jr. & Lewie Steinberg)

FZ quoted the instrumental hit in *Be-Bop Tango (Of The Old Jazzmen's Church)* at Roxy, Los Angeles, December 9, 1973 (late show). It was originally released by Booker T. & The M.G.s in 1962.

## Greeting Cards

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Gris-Gris Gumbo Ya Ya

(Mac Rebennack)

In addition to the mutual rendition as *Gris Gris*, FZ quoted this song a few times more as a part of *Dr. John Routine*: in *The Mud Shark*, in *Wonderful Wino*, in a jam with Stephen Stills at The Coliseum, London, November 29, 1970, and in *The Mud Shark* again at Deutschlandhalle, Berlin, November 24, 1971. The original song was released by Dr. John in 1968.

## Groovin'

(Ben E. King)

Album *Love Bomb – Live 1967-69* (Blossom Toes, 2009)

While being mostly the emcee of *Actuel 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 FZ 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*.

## Guillaume Tell Overture (William Tell Overture)

(Gioachino Rossini)

FZ quoted this popular opera overture theme several times: in *I Don't Wanna Get Drafted*, *Strictly Genteel*, *King Kong*, *Keep It Greasey*, and the last time before *Little Girl Of Mine* at Queen Elizabeth Theatre, Vancouver, December 18, 1984 (early show). The original opera and its overture were composed and performed for the first time in 1829.

## Hail To The Chief

(James Sanderson)

FZ quoted this presidential anthem in *Rhymin' Man* at Rudi-Sedlmeyer Sporthalle, Munich, May 9, 1988. James Sanderson adapted the tune from an old Scottish Gaelic melody in 1812.

## Hallelujah I'm A Bum

(Harry McClintock)

FZ quoted this song twice: in *Rhyming Man* at Rudi-Sedlmeyer Sporthalle, Munich, May 9, 1988, and in *Stairway To Heaven* at Hallenstadion, Zürich, May 11, 1988. The authorship of the melody and lyrics is uncertain. The text "Why don't you work like other folks do?" with a tune of the Presbyterian hymn *Revive Us Again* was published by Industrial Workers Of The World (IWW) in 1908. Harry McClintock, an active member of IWW, released his rendition in 1928 and is usually credited as the composer and lyricist.

## 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*. FZ esteemed the creative skills of Terry Bozzio and did not credit his "drum solos" as FZ 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." (FZ in the liner notes)

## The Handsome Cabin Boy

(Traditional melody)

Albums *Mystery Disc 2* (1992/1998) – *Lost Episodes* (1996) – *Joe's Corsage* (2004)

FZ 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*. FZ 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)

First line Hang on, Sloopy, hang on

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, lyrics by Patty Smith Hill)

Album *Zappa '88* (2021)

FZ's bands performed this global evergreen during the 1984 and 1988 tours. The released version was recorded at Nassau Coliseum, Uniondale, March 25, 1988 and retitled *Happy Birthday, Chad!*, because it was sung to Chad Wackerman. 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 Days Are Here Again

(Milton Ager)

FZ quoted this song in *When The Lie's So Big* at War Memorial Auditorium, Rochester, March 11, 1988 and at Nassau Coliseum, Uniondale, March 25, 1988, and in *Rhymin' Man* at Rudi-Sedlmeyer Sporthalle, Munich, May 9, 1988. The original song was written in 1929 for the movie *Chasing Rainbows* (1930).

## Happy Together

(Garry Bonner & Alan Gordon)

Album *Fillmore East, June 1971* (1971) – *The Mothers 1970* (2020)

First line Imagine me and you, I do / I think about you day and night

It is not known if FZ 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. The performance on *The Mothers 1970* was recorded at Pepperland, San Rafael, September 26, 1970.

## Harbor Lights

(Wilhelm Grosz)

FZ quoted this evergreen three times: in a band jam medley, in *The Illinois Enema Bandit* at Civic Center, Des Moines, November 30, 1980, and in *King Kong* at Warner Theatre, Washington, February 8, 1988. The original song was written by exiled Austrian composer Wilhelm Grosz as “Hugh Williams” and released in 1937. The spelling “harbor” is preferred in the U.S., while in England “harbour” is more usual.

## Hava Nagila (Havah Nagilah)

(Traditional song)

FZ quoted this Jewish celebration song twice: in *The Booger Man* at St. Bernard Civic Auditorium, Chalmette, July 15, 1974, and in *Rhymin' Man* at Rudi-Sedlmeyer Sporthalle, Munich, May 9, 1988. The melody of this Hassidic *niggun* song (in Hebrew הַבְּהֵמָה נִגְיְלָה) was adapted by Abraham Zvi Idelsohn in 1918 with lyrics he also provided.

## Have Gun – Will Travel

(Bernard Herrmann)

FZ quoted this song during the 1970 tours and with one exception always in *Paladin Routine*. The only other song this quote has been found in was *Call Any Vegetable Excerpts* at Fillmore West, San Francisco, November 6, 1970. The tune is the theme from the TV Series *Have Gun—Will Travel* (1957).

## Hawaii Five-0 Theme

(Morton Stevens)

FZ quoted this song in *Dumb All Over* at Memorial Auditorium, Sacramento, September 28, 1981, and in *The Untouchables* at Civic Center, Providence, March 16, 1988. The original song was written for the TV series *Hawaii Five-O* in 1968.

## Hawaiian Eye

(Mack David & Jerry Livingston)

In the concert at Fillmore East, NYC, April 20, 1968 (late show) FZ 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). FZ also quoted this theme in some rehearsals for the October-December 1980 tour, but the details are not known.

## Hawaiian Punch Commercial

(Anonym)

FZ quoted this anonymous commercial jingle originally aired between 1978-1981 several times in his concerts in 1981, and once in 1984 and 1988.

## Hawaiian War Chant

(Johnny Noble)

FZ quoted this song in *Cruising For Burgers*. It was also quoted in *Let's Move To Cleveland* at Uptown Theatre, Kansas City, December 8, 1984 (late show). The musical rendition by Johnny Noble in 1929 and martial lyrics by Ralph Freed in 1936 have very little common with the original Hawaiian chant *Kāua I Ka Huahua'i* (or *Tabu Wahu Wahi*) that was composed by prince William Pitt Leleiohoku II, born Kalaho'olewa already in 1860. The original words talk about love, not war.

## Heart Of Glass

(Deborah Harry & Chris Stein)

FZ let his rehearsal band quote this hit by Blondie from 1978 twice: February 9 and 10, 1980 in a medley of covers, mostly in *I Don't Wanna Get Drafted*.

## Heartbreak Hotel

(Mae Boren Axton, Thomas Durden & Elvis Presley)

FZ's band played this classic in *Truck Driver Divorce* and *Let's Move To Cleveland* 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. Elvis Presley is officially credited as one of the song writers, but that was most likely just a way to sell Elvis as a song-writer as well.

## Hearts And Flowers

(Theodore Moses-Tobani)

FZ quoted this old song in *Don't You Ever Wash That Thing*, *Cosmik Debris*, *Don't You Ever Wash That Thing*, *Inca Roads*, and in *The Booger Man*. The original song was composed in 1893 and titled *Hearts and Flowers, a New Flower Song*, Op. 245. Theodore Moses-Tobani was a German-born composer, who utilized in his work the melody from the introductory of *Wintermärchen Waltzes*, Op. 366 (1893) by Hungarian composer Alphons Czibulka.

## Heaven And Paradise

(Don Julian)

FZ quoted this song in *Memories Of El Monte* at Whisky à Go-Go, Los Angeles, July 23, 1968. The original song was released by Don Julian And The Meadowlarks (Dootone Records 359, 1955).

## Heavies

(Dave Aerni & Paul Buff)

Single *Heavies / The Cruncher* (Original Sound OS-41, 1964)

Frank Zappa produced both sides of this single, which was recorded in the summer of 1962, though released just in 1964. The performer was The Rotations, a Buff-led band.

## Here Lies My Love

(Que Martin & Ray Dobard)

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

First line Here lies love In a grave caused by jealousy

This rendition of the old song by Roy Hawkins in 1955, was recorded at McMillin Theater, Columbia University, February 14, 1969. FZ used a short title *Here Lies Love*, while the original title is one word longer. The ASCAP/BMI database incorrectly credits the song to Frank Zappa. Raymond L. Dobard was the head of Music City label and his name in the credits is probably just a way to share the copyright royalties (the same with *WPLJ*).

## Hey Joe

(Billy Roberts)

FZ used this song or at least elements of it in *Flower Punk*, which was recorded at Mayfair and/or Apostolic Studios, New York, NY, July-October 1967. The authorship of the original song has been disputable. Folk musician Billy Roberts registered it for copyright in 1962, but there are also other possible composers and or co-composers. At least Roberts has probably got inspiration from earlier songs, especially *Baby, Please Don't Go To Town* with similar chord progression by Niela Horn (later Miller), who was Roberts' girlfriend at that time.

## Hi, I'm Moon

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Hikiset Henget

(Composed by Frank Zappa, Finnish lyrics by Juice Leskinen)

This is a rendition of *Dog Breath (In The Year Of Plague)* with Finnish lyrics, released by Maarit in 1975 (*Viis' pientä*, Love Records LRLP 128).

## Hip Hug-Her

(Steve Cropper, Donald Dunn, Al Jackson Jr. & Booker T. Jones)

FZ quoted this song in *Does This Kind Of Life Look Interesting To You* in 1971. The original song by Booker T. & The M.G.s was released in February 1967.

## L'histoire du soldat. Marche triomphale du diable (Royal March)

(Igor Stravinsky, new arrangement by Frank Zappa & Scott Thunes)

Album *Make A Jazz Noise Here* (1991)

FZ 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*. In 1970-1971 this march was quoted in *Call Any Vegetable*. During the 1988 tour the quotation was performed as *Royal March* 43 times as an arrangement by Scott Thunes. The released version was recorded probably at Syria Mosque, Pittsburgh, February 25, 1988. FZ 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)

First line Well, I'm goin' to Chicago, that's the last place my baby stayed (Hitch hike)

The Mothers Of Invention performed and recorded this Marvin Gaye song from 1962 probably at The Broadside, Pomona, c. 1965.

## Hold The Line

(David Paich)

FZ quoted this fresh Toto hit in Toad-O Line and Watermelon In Easter Hay, in Easy Meat, I'm A Beautiful Guy at rehearsals, The Illinois Enema Bandit, If Only She Woulda, Let's Move To Cleveland, and in Trouble Every Day at Bayfront Center Arena, St. Petersburg, December 1, 1984.

## Honey Love

(Clyde McPhatter & Gerald Wexler)

FZ quoted this song in *We're Turning Again* at The Palladium, NYC, October 31, 1981 (early show), at The Palladium, NYC, November 1, 1981, and at Santa Monica Civic Auditorium, Santa Monica, December 11, 1981. The original song by The Drifters was released in 1954.

## Honky Tonk

(Miles Davis)

FZ quoted this composition in *Black Napkins* at The Palladium, NYC, December 26, 1976, and in *The Illinois Enema Bandit* at The Palladium, NYC, December 29, 1976. Miles Davis released his rendition in 1974.

## Hound Dog

(Jerry Leiber & Mike Stoller)

Album *'Tis The Season To Be Jelly* (1967)

First line You ain't nothing but a hound dog

The Mothers Of Invention performed this rock and roll classic twice in Sweden in 1967. The released version was recorded at Konserthuset, Stockholm, September 30, 1967 and it is a very short rendition. The other was at Olympen, Lund, October 2, 1967. Jerry Leiber and Mike Stoller wrote this blues song to Willie Mae Thornton, who recorded it in 1952 and got her only hit with it. That was also the only real rendition of *Hound Dog* for FZ.

## 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 FZ, 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 at Whitney Studios, Glendale October 6–7, 1969.

## Hula Lick (Mystery Tune)

(Anonym)

FZ performed or quoted this “mystery tune” in several shows in 1968, 1974-1976, 1978, and 1980. It has now been identified as a Hawaiian hula tune, though not with a specifically title. Source for this tune that FZ played, is unknown. The Mothers visited Honolulu in 1966.

## Humppasusi Ruotsissa

(Composed by Frank Zappa, Finnish lyrics by Lassi Kinnunen, Mr. Z, Johannes Peura, Petteri Terävä & Keijo Tirkkonen)

This is a rendition of *Bobby Brown* with Finnish lyrics, released by Eläkeläiset in 1997 (*Humppamaratoonni*, Stupido Twins TWINCD38).

## The Hurdy Gurdy Man

(Donovan Leitch)

FZ quoted this song in *We're Turning Again* at The Palladium, NYC, October 31, 1981 (early show) and November 1, 1981, and at Santa Monica Civic Auditorium, December 11, 1981. Donovan released his own version in 1968.

## Hurricane

(Ed Sagarlaki)

Single *Hurricane / Sweet Love* (Daytune Records D-6401, 1964)

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*. FZ was the recording engineer and co-producer with Dave Aerni under the pseudonym “Curry & Irvin”.

## (I Love You) For Sentimental Reasons

(Ivory Watson & William Best)

FZ quoted this song in *Chunga's Revenge* at Vejlbj-Risskov Hallen, Århus, February 21, 1976. The original song was released in 1945.

## I Am The Walrus

(John Lennon & Paul McCartney)

Album *Beat The Boots III* (2009) – *Zappa '88* (2021)

First line I am he as you are he

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 first released version was recorded in Springfield, March 13, 1988, the other one at Nassau Coliseum, Uniondale, March 25, 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. FZ 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)

FZ's tour 1988 band tried this in the soundcheck in Cleveland, March 5, 1988, but did not perform it in public. It seems that FZ 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.” ¶ FZ 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 Can't Get Started

(Vernon Duke)

FZ quoted this tune in *A Pound For A Brown* at Eriksdalshallen, Stockholm, June 1, 1980 (early show). The original song was written for the revue *Ziegfield Folies Of 1936* (1936).



## I Can't Give You Anything But Love

(Jimmy McHugh)

FZ quoted this song in *Sleeping In A Jar* at Fillmore East, NYC, November 13, 1970. After that concert it was always quoted in *El Porko The Magnificent* medley. The song was originally written for the musical *Blackbirds* in 1928.

## I Can't Turn You Loose

(Otis Redding)

FZ quoted this song in *Brown Shoes Don't Make It* at Hammersmith Odeon, London, February 18, 1979 (early and late shows). The original song was released in 1965.

## I Don't Live Today

(Jimi Hendrix)

FZ quoted this song twice in band rehearsals in *We're Turning Again* September 16 & 17, 1981. The original song was released in 1967.

## I Feel Pretty

(Leonard Bernstein)

FZ quoted this song in *That Greatest Of American Holidays* at Auditorium Theatre, Chicago, October 31, 1973 (late show) and during the 1988 tour always in *Norwegian Jim*, when the *Beatles Medley* was performed, which happened really often. The only released performance was at Nassau Coliseum, Uniondale, March 25, 1988. The original song is from the musical *West Side Story*, which premiered September 26, 1957.

## I Got Rhythm

(George Gershwin)

*I Got Rhythm* was quoted in *Inca Roads* at Kulttuuritalo, Helsinki, September 22 or 23, 1974, and in *A Pound For A Brown* at State University of New York, Stony Brook, October 15, 1978 (late show). The original song was written for the musical *Girl Crazy* in 1930.

## I Left My Heart In San Francisco

(Composed by George Cory, lyrics by Douglass Cross)

Album *The Best Band You Never Heard In Your Life* (1991) – Zappa '88 (2021)

First line I left my heart, Oh yes, I did, way down in San Francisco

This evergreen was a permanent pair of *Who Needs The Peace Corps* during the 1988 tour with over thirty performances. The released version of 1991 was recorded at Carl-Diem-Halle, Würzburg, April 22, 1988, the other one was recorded at Nassau Coliseum, Uniondale, March 25, 1988. The song was written in the fall of 1953 in Brooklyn. Tony Bennett made it famous in 1962.

## I Love Lucy

(Eliot Daniel)

FZ performed part of this song at Civic Auditorium Music Hall, Omaha, April 12, 1980 (late show) and at Theatre Antique, Vienne, June 30, 1980, and quoted it in *Tinsel Town Rebellion*. In 1988 the quotes were in *King Kong*, and in *The Torture Never Stops*. The original song was written in 1951 for the TV show *I Love Lucy*.

## I Luv Myself Better Than I Luv Myself

(Bill Cosby & Stu Gardner)

FZ quoted this song in *Packard Goose*, which was recorded at Village Recorders, Los Angeles, April 1979. The original song was released by Bill Cosby in 1976.

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## I Married Joan

(Richard R. Mack & Lyn Murray)

FZ quoted this song in *No Matter What To Do* at Konserthuset, Stockholm, September 30, 1967. The original song was written for the TV series *I Married Joan*. Lyn Murray was born as Lionel Breeze.

## 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 Wanna Be Around

(Johnny Mercer)

FZ quoted this song in *Inca Roads* at Hordern Pavilion, Sydney, June 25, 1973. The song was written in 1962. The name of Sadie Vimmerstedt is usually in credit information, since she gave Johnny Mercer the idea and the first line.

## I Want To Hold Your Hand

(John Lennon & Paul McCartney)

Album *The Mothers 1971* (2022)

First line Oh, yeah, I tell you something I think you’ll understand

The Mothers of Invention performed this rocker in four concerts in Europe, November-December, 1971. The performance was straight with no new lyrical or musical content added. The released version was recorded at Rainbow Theatre, London, December 10, 1971. The original version by The Beatles was recorded in October 1963. In September 1980 John Lennon told to the Playboy Magazine about the 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.”

## I Wish You Would

(William Arnold)

FZ quoted this song in *The Torture Never Stops* at Niedersachsenhalle, Hannover, February 18, 1976. The original song by Billy Boy was released in 1955.

## I Write The Songs

(Bruce Johnston)

FZ quoted this song in *Tinsel Town Rebellion* at The Pier, NYC, August 26, 1984, and at Bismarck Theater, Chicago, November 23, 1984 & Queen Elizabeth Theater, Vancouver, December 18, 1984. The original song was released in 1975.

## If I Could Do It All Over Again, I’d Do It All Over You

(Richard Coughlan, Pye Hastings, Dave Sinclair & Richard Sinclair)

It was probably one of the oddest roles during FZ’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.

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### If I'm Alive

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

### If I Had You

(Ted Shapiro, Jimmy Campbell & Reg Connelly)

FZ quoted this song in *The Eric Dolphy Memorial Barbecue*, which was recorded at A&R Studios, NYC, June 1969.

The original song was composed in 1928.

### If I Only Had A Brain

(Composed by Harold Arlen, lyrics by Yip Harburg)

FZ performed this song in the soundcheck at Drammenshallen, Drammen, May 31, 1980. The original song was written for the movie *The Wizard Of Oz* in 1939.

### If I Were King Of The Forest

(Harold Arlen)

FZ quoted this song in *Don't Take Me Down*, which was recorded sometime in 1970. The original song was written for the movie *The Wizard Of Oz* in 1939.

### If You're Happy And You Know It

(Traditional tune and lyrics)

This song was quoted in a band improvisation at Jahrhunderthalle, Frankfurt, September 12, 1974 (early show).

### I'll Tumble 4 Ya

(Roy Hay, John Moss, Michael Craig & George O'Dowd)

FZ quoted this song in *Tinsel Town Rebellion* and in *Advance Romance* in 1984. The original song by Culture Club was released in 1982.

### I'm a Rollin' Stone

(Jerry West & Otis Hicks)

Album *Funky Nothingness* (2023)

This performance was recorded at The Record Plant, March 9, 1970.

### I'm Beginning To See The Light

(Duke Ellington, Johnny Hodges & Harry James)

FZ quoted this tune in *King Kong* at Sporthalle, Köln, February 14, 1978. The original song was written in 1944 and Ella Fitzgerald made it famous with her recording in 1945.

### I'm Going Home

(Alvin Lee)

FZ quoted this song in *Do You Like My New Car?* at Pepperland, San Rafael, CA, September 26, 1970. The original song by *Ten Years After* was released in 1968.

### I'm In Love With The Ooo-Ooo Man

(Composed by Davy Jones, lyrics by Pamela Des Barres)

Album *Permanent Damage* (1969)

FZ 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 1989 she published her memoirs *I'm With The Band: Confessions of A Groupie* (New English Library, London).

## I'm In The Mood For Love

(Composed by Jimmy McHugh, word by Dorothy Fields)

FZ's band played this song in Fall 1981 tour rehearsals August 7. He also quoted the song in a band jam at Fillmore East, NYC, April 20, 1968 (late show), in *Be-Bop Tango*, *Chunga's Revenge*, *Advance Romance*, and in *Drowning Witch*. Jimmy McHugh composed the song for the movie *Every Night At Eight* in 1935.

## I'm The Meany

(Lawrence Fischer)

Album *Our Man In Nirvana* (1992)

Larry 'Wild Man' Fischer was one of the oddities FZ'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 Lawrence Wayne Fischer was not fair from FZ's side. Fischer was mentally ill, but 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.

## I'm Walkin'

(Fats Domino & Dave Bartholomew)

FZ quoted this song in *Duck Duck Goose* at Hammersmith Odeon, London, February 17, 1977. The original song was released by Fats Domino in 1957.

## Immigrant Song

(Jimmy Page & Robert Plant)

This song was quoted in *Möggio* at The Palladium, October 31, 1981 (early show) and November 1, 1981. The original song was released by Led Zeppelin in 1970.

## In-A-Gadda-Da-Vida

(Douglas Ingle)

FZ quoted this song a lot. The first was in *Advance Romance* at Boston Music Hall, Boston, October 24, 1976 (early show), in *A Pound For A Brown*, *The Poodle Lecture*, *Dance Contest* and *Dinah-Moe-Humm*, *Titties And Beer*, *Dinah-Moe-Humm*, *If Only She Woulda*, and in *In-A-Gadda-Stravinsky* and *For Duane* in 1984. The song was originally released by Iron Butterfly on their album *In-A-Gadda-Da-Vida* (June 1968).

## In The Navy

(Victor Willis, Jacques Morali & Henri Belolo)

FZ quoted this song in a band medley at Civic Center, Des Moines, November 30, 1980, in *Dinah-Moe-Humm* in soundcheck at The Pier, NYC, August 26, 1984, and in *N-Lite*, recorded at UMRK sometime in 1991-1992. The original Village People hit was released in 1979.

## In The Still Of The Night

(Fred Parris)

FZ quoted this song in *Memories Of El Monte*, recorded Pal Recording Studio, Cucamonga, 1963, and at Whisky à Go-Go, Los Angeles, July 23, 1968. The original song by The 5 Satins was released 1956.

## Interstellar Overdrive

(Syd Barrett, Nick Mason, Roger Waters & Rick Wright)

When FZ worked as the emcee of *Actuel Festival* in Amougies, Belgium, October 24-28, 1969 he also played guitar with some of the acts. FZ 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. FZ himself denied it categorically, but the audiovisual sources prove that he really did play with Pink Floyd in 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*. FZ's guitar playing is very typical and easy to recognize. The reason for FZ 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 FZ 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 FZ, who is tuning his guitar and puffing his Winston. The band is nicely waiting for the Maestro.

## The Irish Washerwoman

(Traditional tune)

This jig tune was quoted in *Honey, Don't You Want A Man Like Me?* at Memorial Auditorium, Buffalo, October 25, 1980. The origin of this jig is unknown, but it has been played in Britain, Ireland, and North America.

## Iron Man

(Tony Iommi, Ozzy Osbourne, Geezer Butler & Bill Ward)

Zappa quoted this song in *Camarillo Brillo* in rehearsals September 11, 1981, and at Bismarck Theater, Chicago, November 23, 1984. The original song by Black Sabbath was released in 1970.

## Isn't It Romantic?

(Composed by Richard Rodgers, lyrics by Lorenz Hart)

FZ's band played this evergreen usually as a part of *Punky's Whips* in concerts 1976–1978. It was also quoted in *Advance Romance*, *Find Her Finer*, *City Of Tiny Lites*, *Black Napkins*, and *Muffin Man*. FZ came back to this quote in *Be In My Video* and *Let's Move To Cleveland* at The Pier, NYC, August 25, 1984, and in *Eric Dolphy Memorial Barbecue* and *Advance Romance* at Tower Theatre, Upper Darby, February 13, 1988. Richard Rodgers composed the song in 1936 for the musical *Love Me Tonight*.

## It Ain't Necessarily So

(George Gershwin)

FZ 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 FZ's voter registration campaign. Zappa had asked Schorr – a highly valued promoter of free speech – to help in his project, and they became friends. The song was quoted in *Big Swifty*, *Dupree's Paradise*, *Chunga's Revenge*, *City Of Tiny Lites* and *The Illinois Enema Bandit*, in *RDNZL*, *It Ain't Necessarily The Saint James Infirmary*, *Dickie's Such An Asshole*, *Any Kind Of Pain*, *The Orange County Lumber Jack Medley*, and in *King Kong* at Le Summum, Grenoble, May 19, 1988. *It Ain't Necessarily So* is the drug dealer Sportin' Life's song in the opera *Porgy And Bess*, which George Gershwin composed and premiered in 1935.

## It Don't Matter To Me

(David Gates)

FZ quoted this song in *Childish Perversions*, which was recorded sometime between September, 1970 and February, 1971. The original song was released by Bread in 1969.

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## It Had To Be You

(Isham Jones)

The Mothers of Invention quoted this song in *Eric Dolphy Memorial Barbeque* at Lawrence University Chapel, Appleton, May 23, 1969. The original song was recorded by Marion Harris in 1924.

## It's Beginning To Look A Lot Like Christmas

(Meredith Willson)

FZ quoted this song in *Nig Biz* at Paramount Theater, Seattle, December 17, 1984 (early show). The original song was written in 1951 with a little shorter title *It's Beginning To Look Like Christmas*.

## It's Only A Paper Moon (If You Believed In Me)

(Harold Arlen)

FZ quoted this evergreen in *Encore Audience #2, Halloween 1977 Show Start/Introductions* and *Halloween Audience Participation* at The Palladium, NYC, October 28 (late show) & 31, 1977. The song was originally written for the Broadway play *The Great Magoo* (1932) as *If You Believed In Me*, then it was used in the movie *Take A Chance* (1933). Only after WWII the song became really popular due to the recordings of Nat King Cole, Ella Fitzgerald and others.

## The James Bond Theme

(Monty Norman)

FZ quoted this tune in rehearsals in Los Angeles, February 9 & 10, 1980. The theme was written for the first Bond movie *Dr. No* in 1962. John Barry, who made the jazzy arrangement, has claimed to be the real composer, but the courts have ruled the case in favor of Monty Norman.

## Jarabe tapatío (Mexican Hat Dance)

(Jesús González Rubio)

This song was quoted by Zappa's band in concerts in 1976 (Leroy Concert Theater, Pawtucket, October 27, early show) and 1988 (Palasport, Padova, January 6).

## Jaws

(John Williams)

FZ quoted this theme in *The Blue Light* four times in 1980-1981. John Williams wrote this music for the movie *Jaws* in 1975.

## 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. FZ provided backing vocals. Wayne Shanklin wrote the song in 1951 and it was a hit for Frankie Valli.

## Jingle Bells

(James Pierpoint)

FZ quoted this popular tune first in *King Kong* at Congress Centrum, Hamburg, June 8, 1982, then in *Briefcase Boogie*, which was recorded at UMRK c. 1982-1984. In concerts 1988 he quoted it in *Penguin In Bondage* and *Jezebel Boy*. James Pierpoint wrote this tune and lyrics probably in 1850, and it was published in 1857 as *The One Horse Open Sleigh*. Connection with Christmas time was formed only later.

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## Johnny Darling

(Louis Staton & Johnny Staton)

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

First line And she said Johnny Darlin' (Wah-ah-ah hoo-oo)

FZ 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 FZ's band played the song no less than 65 times. FZ managed to include quotations from *There's A Moon Out Tonight* and *Daddy's Home* in his rendition.

## Johnny's House Party

(Johnny Heartsman)

FZ quoted this song at Theatre Antique, Vienne, June 30, 1980. It was originally released in 1957.

## Johnny's Theme

(Paul Anka)

FZ quoted this instrumental a lot, and the first time was in *Sleeping In A Jar* at Fillmore East, NYC, November 13, 1970, then in *El Porko The Magnificent*, and as *Johnny's Theme*. Then it was quoted in *Billy The Mountain, King Kong*, and in *I'm A Beautiful Guy*. Paul Anka wrote first a pop instrumental *Toot Sweet* in 1959, then added lyrics and renamed it as *It's Really Love*. When Johnny Carson needed music for his The Tonight Show, Anka arranged his song as an instrumental again, and *Johnny's Theme* was born in 1962.

## Joy To The World

(Hoyt Axton)

FZ quoted this song in *Billy The Mountain* at Carnegie Hall, NYC, October 11, 1971 and at SUNY, Stony Brook, October 16, 1971 (late show). The original song was released in 1971.

## Jungle Boogie

(Robert Bell, Ronald Bell, Donald Boyce, George Brown, Robert Mickens, Claydes Smith, Clifford Adams & Dennis Thomas)

FZ quoted this song in *Don't You Ever Wash That Thing?* *Zoot Allures* and *The Evil Prince*. The song was released by Kool & The Gang in 1973.

## Jungle Hop

(Don Harris & Dewey Terry)

FZ quoted this song in *Divan Ends Here* at Carnegie Hall, NYC, October 11, 1971. The original song was released by Don and Dewey in 1957.

## Just Couldn't Wait

(Mark Farner)

Single *Just Couldn't Wait / Out To Get You* (MCA Records MCA 40641, 1976)

FZ produced both sides of this single, both sides taken from the album *Good Singin', Good Playin'* (August 9, 1976).

## Justine

(Don Harris & Dewey Terry)

Album *Road Tapes Venue #3* (2016)

First line Wow! Justine, well Justine

This devoted cover of the classic by Don And Dewey was recorded at Tyrone Guthrie Theater, Minneapolis, July 5, 1970 (late show).

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## Keep This Guy Under Check

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film “Zappa” by Alex Winter (2020).

## Killer Joe

(Benny Golson)

FZ quoted this composition in *Conehead*, *The Madison Panty-Sniffing Festival*, and in *Light Is All That Matters*.

The original composition was released by Art Farmer and Benny Golson in 1960.

## The Ku-Ku Song

(Marvin Hatley)

Almost everyone knows this signature theme of Laurel and Hardy, and FZ 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.

## Kung Fu Fighting

(Carl Douglas)

FZ quoted this hit song in *King Kong* at Sporthalle, Böblingen, June 23, 1982. The original song was released in 1974.

## Kung Fu Theme

(Jim Helms)

FZ quoted this song in *Portuguese Lunar Landing* in rehearsals August 5, 1981. The song was written for the TV series *Kung Fu* in 1972.





## Lady Of The Island

(Graham Nash)

FZ quoted this song in *Super Grease* at Rainbow Theatre, London, December 10, 1971. The original song by Crosby, Stills & Nash was released in 1969.

## Land Of Hope And Glory

(Edward Elgar)

FZ quoted this music in *Billy The Mountain*, *Titties 'N Beer*, and in *King Kong* at Olympiahalle, Munich, June 26, 1982. The orchestral suite *Pomp And Circumstance Marches, Op. 39* was composed 1901-1907. The first march in D major was the musical source for the song *Land Of Hope And Glory* with lyrics by Arthur Christopher Benson in 1902. The song contains just a part of the original orchestral score.

## Land Of 1,000 Dances

(Chris Kenner)

FZ's band quoted this song in *Flakes* and *Little House I Used To Live In* at Scandinavium, Gothenburg, February 18, 1978. The original song was released by Chris Kenner in 1963.

## Lassie Theme (Secret Of The Silent Hills)

(William Lava)

FZ quoted this tune twice in *The Torture Never Stops*, and in *Andy* in 1980. Originally this music was written for the movie *The Courageous Dr. Christian* (1940) as *Presenting The Doctor*, but it was re-used in TV series *Lassie* (1954) with a new title *Secret Of The Silent Hills* for the first season.

## Last Train To Clarksville

(Tommy Boyce & Bobby Hart)

FZ 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.

## Laura

(David Raksin)

FZ quoted this song in *Big Swifty* at Tower Theatre, Upper Darby, February 13, 1988. The song was originally written for the Otto Preminger movie *Laura* (1944).

## Laurel Canyon

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Layla

(Eric Clapton & Jim Gordon)

FZ quoted this song in *My Guitar Wants To Kill Your Mama* at Hammersmith Odeon, London, February 9, 1977, and at Apollo Theatre, Glasgow, February 13, 1977. The original hit by Derek And The Dominos was released in 1971.

## Die leichte Kavallerie. Overture

(Franz von Suppé)

*Light Cavalry Overture* was a popular classical theme to quote during the 1980–1982 tours. FZ started its use already in *Carolina Hard-Core Ecstasy* at William & Mary Hall, Williamsburg, November 1, 1975, and inserted it in

all performances of *Jesus Thinks You're A Jerk* on 1988 tour. Franz von Suppé composed his operetta in 1866. Only the overture of it is still performed and recorded.

## Let It Snow! Let It Snow! Let It Snow!

(Jule Styne)

FZ quoted this song in *A Pound For A Brown* at Indiana University Auditorium, Bloomington, November 22, 1981. The original song was written in July 1945 in Hollywood, California.

## Let's Dance

(David Bowie)

FZ quoted this hit song in *Be In My Video* at The Pier, NYC, August 26, 1984, and in *Dinah-Moe-Humm* at Bismarck Theater, Chicago, November 23, 1984 (late show). David Bowie released his song in 1983.

## Let's Start All Over Again

(Al Brown, Ben Frazier, Ricky Jackson, Julius McMichael, Donald Travis, Ethel Byrd & Paul Winley)

The Mothers of Invention quoted this song in *Oh! In The Sky* at Whisky A Go Go! Los Angeles, July 23, 1968. The original song by The Paragons was released in 1957.

## Let's Talk About It

(Dweezil Zappa)

Single *Let's Talk About It / Electric Hoedown* (Barking Pumpkin Records B-74204, 1986)

FZ produced both sides of this Dweezil Zappa's debut single with Bob Stone.

## The Letter

(Vernon Green)

FZ quoted this song in *Memories Of El Monte*, recorded at Pal Recording Studio, Cucamonga, 1963, and in *Masked Grandma*, recorded at Pal Recording Studio, Cucamonga, April, 1963. The original song was released by The Medallions (Dootone 347, September 1954).

## Liar

(Russ Ballard)

FZ quoted this song in *What Kind Of Girl Do You Think We Are?* and *The Mud Shark* at Boston Music Hall, Boston, October 6, 1971, and in *Billy The Mountain* at Fillmore East, NYC, October 11, 1971. The song was originally released as a single by Argent (Date 2-1659, November, 1969).

## Light My Fire

(Jim Morrison, Ray Manzarek, Robbie Krieger & John Densmore)

FZ used quotation from this hit song in *The Radio Is Broken* in rehearsals, in *Tinsel Town Rebellion*, *We're Turning Again*, *Stick It Out*, and in *Penguin In Bondage*. The song was originally released in 1967.

## Lightning-Rod Man

(Lowell George & Martin Kibbee)

FZ 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. FZ did not play guitar, nor was he involved in song writing in any way. Too many still believe that *Lightning-Rod Man* was written by FZ and Lowell George.

## Linda Lu

(Ray Sharpe)

Album *Road Tapes Venue #3* (2016)

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*. It was also quoted at Fillmore East, NYC, May 8, 1970 and at Contempo '70, Pauley Pavilion, UCLA, Los Angeles, May 15, 1970. The song was originally written and released by Ray Sharpe in 1959. Also, title *My Linda Lu* has been used.

## Listen To The Music

(Tom Johnston)

FZ quoted this song in *Carolina Hard-Core Ecstasy* in four concerts 1975-1984. The song was originally released by The Doobie Brothers on their album *Toulouse Street* (1972).

## Little Bitty Pretty One

(Robert James Byrd)

FZ played this song, originally released by Bobby Day & The Satellites in 1957, as part of *Mo's Vacation* rehearsals at UMRK, January 27, 1980. The recording has been released on bootleg *Joe's Damage*.

## Little Coquette

(Carmen Lombardo & John W. Green)

FZ quoted this song in *Little House I Used To Live In* at Family Dog, Denver, May 3, 1968, in *Be-Bop Tango*, in "The Advanced Be Bop Jam Session", and in *I'm The Slime* at Palace Theatre, Waterbury, October 29, 1975. The original song was released by Guy Lombardo & His Royal Canadians in 1928.

## Little Deuce Coupe

(Brian Wilson & Roger Christian)

FZ quoted this song always in *Brown Shoes Don't Make It*, for the first time, when recorded at T.T.G., Los Angeles, November 1966. The first quote in concerts was at Finlandia Hall, Helsinki, August 23, 1973 (early show). During the tour in Europe January-February, 1977, the same quote was performed in 19 concerts. The song was originally released by The Beach Boys in 1963.

## The Little Drummer Boy

(Katherine Kennicott Davis)

FZ quoted this song in *Sharleena* at Uptown Theatre, Chicago, November 28, 1981 (late show). The song was originally written by Katherine Kennicott Davis in 1941 as *Carol Of The Drum*. The name was changed, when producer Henry Onorati and composer Harry Simeone released their rendition of the song in 1958 – and received joint composition credits with Davis for clearly unjustified grounds.

## 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 in 1956 (Gee 1011). FZ's band performed this song during the 1984 tour 17 times. The released version was recorded at Royal Oak Music Theatre, Royal Oak, November 21, 1984 (late show). The ASCAP/BMI database credits the song incorrectly to Frank 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 FZ in concerts from 1968 to 1988, usually in *Hungry Freaks Daddy*. 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 demonstration 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 FZ 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 entitled as *Loki (The Thrones Of Saturn)*. (Russo 2017, p. 92)

## Long Hot Summer Night

(Jimi Hendrix)

FZ quoted this song in *The Living Garbage Truck* in Vancouver, September 19, 1970. The original song was released in 1968.

## The Look Of Love

(Composed by Burt Bacharach, lyrics by Hal Davis)

We can hear this song as background music in *The Mudshark Interview*, which was recorded in Seattle, c. 1970. The original version by Dusty Springfield was written for the movie *Casino Royale* in 1967.

## Louie, Louie

(Richard Berry)

Albums *Uncle Meat* (1969) – *You Can't Do That On Stage Anymore, Vol. 1* (1988)

FZ used the riff of this song 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 with an uninvited audience member and Don Preston on pipe organ. This version has very little to do with the original, as had most FZ's versions. 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. Soon the band recorded yet another lyrically mutated version called *Orgy, Orgy* in the sound check for The Roxy Performances. The ASCAP/BMI database credits the song incorrectly to Frank Zappa.

## Louie De Loop

(Dave Aerni)

Single *Dance Forever More / Louie De Loop* (Daytone Records 1306, 1964)

Frank Zappa and Dave Aerni produced a single by The Decades. Nothing is known about the band or the composer of the side A song *Dance Forever More* “B. Davis”. *Louie De Loop* is credited on the label to J. Irvin alias Dave Aerni. If the band name is a pseudonym of Zappa and Aerni, both are probably singing and playing as well.

## Louisiana Blues

(McKinley Morganfield)

Album *Mystery Disc 1* (1991/1998)

The Mothers, FZ, 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), *Waka/Wazoo* (2020)

First line Love can move all the world

FZ played guitar on two tracks of this studio album by George Duke. FZ used the pseudonym “Obdewl’l X” (later used in *Thing-Fish*). The other track with FZ’s guitar was *Old Slippers*. The Zappa version was recorded at Paramount Recording Studios, Los Angeles, May 23, 1972.

## Love Is Strange

(Ellas McDaniel & Jody Williams)

FZ quoted this song in *Yellow Snow Suite* at Capitol Theater, Passaic, November 8, 1974 (early show). The original song was released by Mickey & Sylvia in 1957. The song was credited earlier to Ethel Smith, Mickey Baker and Sylvia Robinson.

## A Love Supreme

(John Coltrane)

FZ quoted this tune in *King Kong* and *The Black Page* at Vechtewiese, Schüttorf, June 5, 1982. The original release by John Coltrane was in 1964.

## Love Will Make You Make Your Mind Go Wild

(Curtis Williams)

Album *Funky Nothingness* (2023)

First Line I’ve a story in my heart to tell

This cover was recorded at Record Plant, Los Angeles, March 9, 1970. It was intended to be on the three volumes set of *The Lost Episodes*, but was pulled once the CD published contained only one disc.

## Lovesick Blues

(Irving Mills & Cliff Friend)

This song can be heard in *JCB & Kansas On The Bus #1*, recorded in 1969. The original song was written for the musical *Oh, Ernest* in 1922.

## Lucky Number

(Lene Lovich & Les Chappell)

FZ quoted this song in *Honey, Don't You Want A Man Like Me?* at Memorial Auditorium, Buffalo, October 25, 1980. The original song was released in 1978.

## Lucy In The Sky With Diamonds

(John Lennon & Paul McCartney)

FZ'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 FZ 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".

## Macho Man

(Henri Belolo, Jacques Morali, Victor Willis & Peter Whitehead)

FZ quoted this song in a medley of songs at Civic Center, Des Moines, November 30, 1980. The original song was released by Village People in 1978.

## 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 concert September 19, 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 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." (FZ 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*. "Nar-halla" 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.

## Make Me Smile

(James Pankow)

FZ quoted this song once in *I Have Been In You* rehearsals September 20, 1980. The original song was released by Chicago in 1970.

## The Man From Utopia

(Donald Woods & Doris Woods)

Album *The Man From Utopia* (1983)

FZ 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).

## The Man I Love

(George Gershwin)

FZ quoted this song in *El Porko The Magnificent* at Konzerthaus, Vienna, December 12, 1970. The song was originally written for the musical *Lady, Be Good* in 1924 as *The Girl I Love*.

## Man With The Woman Head

(Don Van Vliet)

Album *Bongo Fury* (1975)

A work by Don Van Vliet, credited incorrectly to Frank Zappa in the ASCAP/BMI database. FZ 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” and the band improvising.

## Manic Depression

(Jimi Hendrix)

FZ quoted this song in *City Of Tiny Lites* at Fox Theatre, Atlanta, September 18, 1977. The original song was released in 1967.

## The Manson Family

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film “Zappa” by Alex Winter (2020).

## Maple Leaf Rag

(Scott Joplin)

FZ quoted this ragtime piano hit in *The Tape-Changing Fart-Around* at The Pier, NYC, August 25, 1984. Scott Joplin registered *Maple Leaf Rag* for copyright on September 18, 1899, and it soon became a favorite of contemporary rag music. It has been claimed, that during Joplin’s life time over 1 million copies of the sheet music of this tune were sold. No wonder, that Joplin continued composing in the same vein, and got another huge hit with *The Entertainer* in 1902.

## Marines’ Hymn

(Jacques Offenbach)

FZ quoted the *Marines’ Hymn* in *Soft-Sell Conclusion*, which was recorded at T.T.G., Los Angeles, November 1966. *Marines’ Hymn* is the official hymn of the United States Marine Corps from 1929 on. The music was adapted from the song *Couplets de hommes d’arme* from the operetta *Genevieve de Brabant* by Jacques Offenbach, which was written in 1859 and revised 1867. The anonymous English lyrics have nothing to do with the original operetta libretto, of course.

## La Marseillaise

(Claude Joseph Rouget de Lisle)

FZ quoted this symbol of the French Revolution mostly in *In France*, but not always. The first found quote is in an improvisation at Palais Gaumont, Paris, December 15, 1970. The next was in *A Pound For A Brown* at Theatre Antique, Orange, June 20, 1980, in *Why Does It Hurt When I Pee?, We’re Not Gonna Stand For It!* and *The Real Show Keeps Going*. Then the quote was in *King Kong* and *Penguin In Bondage*. In almost 30 concerts in North America in October, November, and December 1984 contained a quote in *In France*. Still in 1988 there were two quotes: in *America The Beautiful*, and in *Chana In De Bushwop*. *Le Marseillaise* was written in 1792 in Strasbourg after the declaration of war by France against Austria. The original title was *Chant de guerre pour l’armée du Rhin* (War song for the Army of the Rhine). The title was changed, when the song was adopted as the national anthem in 1795.

## Mary Had A Little Lamb

(Lowell Mason)

FZ quoted this old nursery rhyme in *Chunga's Revenge* at William & Mary Hall, College Of William & Mary, Williamsburg, November 1, 1975, and in *The Booger Man* (as "Marty Had A Little Lamb") at Jenison Fieldhouse, Michigan State University, East Lansing, November 23, 1974. The text of this song was written by Sarah Josepha Hale in 1830, and sometime later Lowell Mason adapted for it a melody, which he said was originally composed by Wolfgang Amadeus Mozart. Mason may have meant piano variations (KV 300e=265), that Mozart composed of the French traditional tune *Ah! vous dirai-je*, better known in English world as *Twinkle, Twinkle, Little Star*, the theme of which is also a quite similar, simple tune. *Mary Had A Little Lamb* has most likely nothing to do with Mozart.

## Mary Lou

(Obie Jessie)

Album *The Man From Utopia* (1983)

FZ 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). FZ's bands performed both songs at least 33 times during 1981 and 1982, and six more in 1988.

## Mbube (The Lion Sleeps Tonight)

(Solomon Linda)

FZ's band did never perform this Zulu song as such, but at Theatre Antique, Vienne, June 30, 1980 it was quoted five times during one concert in *Joe's Garage*, *Why Does It Hurt When I Pee?*, *Bobby Brown*, *Ms. Pinky*, and *The Illinois Enema Bandit*. Even before that FZ quoted the song in *Cruising For Burgers* at Pepperland, San Rafael, September 25, 1970. The South African musician Solomon Linda 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 *Mbube*. The version by The Weavers (1952) was entitled *Wimoweh*, while the version by The Tokens was *The Lion Sleeps Tonight* (1961). Also, titles *In The Jungle*, *Wimba Way* and *Awimbaawe* have been used.

## Mercy's Tune

(Composition by Lowell George, lyrics by Judith Peters)

Single *Circular Circulation / Mercy's Tune* (Straight ST 104, 1969)

FZ produced both sides of this G.T.O.s single, which were taken from the album *Permanent Damage*. Only Lowell George is credited for producing on the label information.

## Merrily We Roll Along

(Eddie Cantor, Murray Mencher & Charles Tobias)

The Mothers Of Invention played this familiar tune twice during the 1980 tour. The 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.

## Merry Go Round

(Lawrence Fischer)

Single *The Circle / Merry Go Round* (Bizarre/Reprise Records 0781, 1968)

FZ produced and conducted this single, which was taken from the album *An Evening With Wild Man Fischer*.



## Midnight Sun

(Lionel Hampton & Sonny Burke)

FZ quoted this song a lot in 1973 and later. The first time was probably in *Don't Eat The Yellow Snow/St. Alphonzo's Pancake Breakfast* at Hordern Pavilion, Sydney, June 24, 1973, and the last in *Dickie's Such An Asshole* at Nassau Coliseum, Uniondale, March 25, 1988. Also *Keep It Greasey* was often the song FZ put this quotation. The song was originally recorded and released by Lionel Hampton Orchestra in 1947.

## Mission: Impossible Theme

(Lalo Schifrin)

FZ quoted this song in *The Torture Never Stops* at Nassau Coliseum, Uniondale, March 25, 1988 and at Wembley Arena, London, April 19, 1988, and in *Rhymin' Man* at Rudi-Sedlmeyer Sporthalle, Munich, May 9, 1988. The tune was originally written for the TV series *Mission: Impossible* that aired on CBS from September 1966 to March 1973. It was revived in 1988 for two seasons on ABC.

## Mississippi Mud

(Harry Barris)

FZ quoted this song in *Rhymin' Man* at Rudi-Sedlmeyer Sporthalle, Munich, May 9, 1988. The original song was recorded and released by Paul Whiteman & His Orchestra in 1927.

## Misty

(Erroll Garner)

FZ quoted this song in *I'm A Beautiful Guy* in rehearsals February 7, 1980, and in *Truck Driver's Divorce* at Scandinavium, Gothenburg, May 10, 1982. The original instrumental tune was written in 1954 and released by Erroll Garner in 1955.

## Modřanská polka (Beer Barrel Polka)

(Jaromír Vejvoda)

FZ quoted this old tune in *City Of Tiny Lites* at Warner Theater, Washington, February 9, 1988. The original polka tune was composed in 1927 by the Czech composer Jaromír Vejvoda.

## Mona Bone Jakon

(Cat Stevens)

FZ quoted this song in *The Living Garbage Truck* (1970). The original song was released in 1970.

## Monday, Monday

(John Phillips)

FZ's bands quoted this song in *We're Turning Again* in four concerts 1981-1988. The original song by The Mama's And The Papa's was released in 1966.

## Mongoloid

(Gerald V. Casale)

FZ quoted this song twice in rehearsals February 9 & 10, 1980. The original song by Devo was released in 1978.

## Moon Dawg

(Dairy 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 FZ, 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 FZ are *The Inebriated Surfer*, *Shootin' Beavers*, *The Swag*, *Raw-Hide*, *Malagueña*, *The Tornado*, *Bumble Bee Stomp*, *Vaquero* and *Johnny B. Goode*.

## Moon River

(Henry Mancini)

FZ quoted this song in *Monday Show 2 Start* at Roxy, Los Angeles, December 10, 1973 (late show). The original song was written for the movie *Breakfast At Tiffany's* in 1961.

## Moonlight Bay

(Percy Weinrich)

FZ quoted this song in *Don't Eat There*, which was recorded c. September, 1970. The original release was made by Dolly Connolly in 1912.

## Moonlight Man

(Andy Johnson & Sam Sampson)

While being the emcee of *Actuel Festival* in Amougies, Belgium, October 24-28, 1969, FZ also played guitar with the British band Sam Apple Pie, who performed only this one song.

## Mr. Tambourine Man

(Bob Dylan)

FZ quoted this song in *Billy The Mountain* in 1981 and *Debra Kadabra* in 1985. Bob Dylan's original was released in 1965.

## Murder By Number

(Sting & Andy Summers)

Album *Broadway The Hard Way* (1988)

This was a real by chance performance by Sting, who had met FZ earlier that day. Zappa asked Sting to sing his song, because Jimmy Swaggart, FZ'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* as well. The unique performance was not released as such, however. Zappa edited out a whole verse, the end of his own guitar solo, vocal improvisations by Sting and Ike Willis and a solo by Albert Wing.

## The Music Of Francesco Zappa

(Francesco Zappa)

Album *The Music of Francesco Zappa* (1984)

According to the standard story Frank and Gail Zappa were finding out if the famous *The New Grove's Dictionary of Music And Musicians* mentioned FZ 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". FZ 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). FZ 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 Wendy Carlos. The release mentions the performer as The Barking Pumpkin Digital Gratification Consort conducted by FZ. 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.

## Musically Difficult

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film “Zappa” by Alex Winter (2020).

## Murray Roman’s TV Show

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film “Zappa” by Alex Winter (2020).

## 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 at the Broadside, Pomona 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)

Albums *The Mothers 1971*, *Whisky A Go Go, 1968* (2024)

The Mothers of Invention performed this song, originally released by The Angels (Smash 1407, 1963) at Whisky à Go Go, July 25, 1968 (Kim Fowley as the guest singer), at Wollman Rink, Central Park, August 3, 1968 and a couple of times during the 1970 tour. The first released version was recorded at State Farm Show Arena, June 3, 1971.

## My Favorite Things

(Richard Rodgers)

FZ quoted this song in *King Kong* at Queens College, NYC, April 25, 1969, and Music Hall, Cleveland, March 5, 1988. The song was originally written for the musical *The Sound Of Music* in 1959.

## My Generation

(Pete Townshend)

FZ quoted this song in *I’m A Beautiful Guy* in rehearsals February 9 & 10, 1980. The Who released the original version in 1965.

## My Little Red Book

(Composed by Burt Bacharach, lyrics by Hal David)

FZ sang a bit from this song during a loose improvisation segment at Jenison Fieldhouse, Michigan State University, East Lansing, November 23, 1974. It was also quoted in *America Drinks*, recorded at T.T.G., Los Angeles, November 1966. The song was written for Manfred Mann in 1965, but also other pop groups like The Beach Boys and Love have recorded it.

## My Sharona

(Doug Fieger & Berton Averre)

FZ quoted this song in concerts 1981-1988, but also tried the whole song several times in rehearsals in January and February 1980. The concert quotes were made in *Broken Hearts Are For Assholes*, *The Blue Light*, *The Radio Is Broken*, *Boléro* and *Rhyming Man*. The original song by this newer The Knack was released in 1979.

## My Three Sons

(Frank DeVol)

FZ quoted this theme several times in *The Adventures Of Greggery Peccary* and *The Torture Never Stops* 1975-1988. The tune was written for the TV series *My Three Sons* (1960).

## Mysterioso Pizzicato (The Villain's Theme)

(Anonym)

FZ quoted this short tune especially in *Goblin Girl* and *Zomby Woof* 1973-1988. The earliest known quote was in *Yellow Snow Suite* at Festival Hall, Melbourne, June 28, 1973. The origin of this tune is unknown, but it was published in 1914 in a collection of music *The Remick Folio of Moving Picture Music, vol. I* to accompany the silent films. The theme was edited by James Bodewalt Lampe, who did not claim to be the composer.

## Mökö ja Luru

(Composed by Frank Zappa, Finnish lyrics by Moog Konttinen)

This is a rendition of *Let's Make The Water Turn Black* with Finnish lyrics, released by Kontra in 1978 (*Kontrantoinen puoli*, Love Records LRLP 291).

## N.S.U.

(Jack Bruce)

FZ quoted this song in *Bwana Dik* both in studio and in a concert in August-September 1970. The song was originally released by Cream in 1966.

## 'Na tazzulella 'e caffè

(Pino Daniele)

First line 'Na tazzulella 'e caffè e mai niente cè fanno sapè

FZ's band played this song, originally released by Pino Daniele (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.

## Nature Boy

(eden ahbez)

FZ's band quoted this song in *King Kong* at Queens College, NYC, April 25, 1969. The first version was released by Nat King Cole in 1948. The original song was written in 1947 by George McGrew, who chose himself a new name, "eden ahbez", writing and spelling it with lower-case letters.

## Needles And Pins

(Jack Nitzsche & Sonny Bono)

FZ used the songs characteristic "hippie riff" from 1964 to 1988, usually to mock the chord progression he did not like. The list of song, where he quoted the riff is long: *I Was A Teen-age Malt Shop*, *Flower Punk*, *The Adventures Of Greggery Peccary*, *Honey*, *Don't You Want A Man Like Me?*, and *Tryin' To Grow A Chin*. The first releases by this song were by Jackie DeShannon in 1963, and The Searchers in 1964.

## Never Can Say Goodbye

(Clifton Davis)

FZ quoted this song in *Wild Love* at The Palladium, NYC, October 29, 1977 (late show). The original release was by Jackson 5 in 1971.

## New York, New York

(Leonard Bernstein)

FZ quoted this song in *What Will This Morning Bring Me This Evening* recorded and performed in August 1970.

The original song was written for the musical *On The Town* in 1944.

## New York, New York Theme

(John Kander)

FZ quoted this song twice at The Pier, August 25, 1984. This theme song was written for the movie *New York, New York* in 1977.

## New York's A Lonely Town

(Pete Andreoli & Vince Poncia)

FZ quoted this song shortly in *Been Shampoo* dialog recorded in 1970 with Howard Kaylan and Mark Volman. The original song was recorded and released by The Trade Winds in 1965.

## 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)

Album *Zappa '80 Mudd Club* (2023)

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, and the song was quoted in *Memories Of El Monte* and *Joe's Garage*. Possibly the first performance of this song in FZ'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. The version on *Zappa '80 Mudd Club* was recorded at Olympiahalle, Munich, July 3, 1980. The ASCAP/ BMI database credits the song incorrectly to Frank Zappa.

## No, No Cherry

(Harry Caesar & John Gray)

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

First line Well I found out baby

This song, originally released by The Turbans (Money 209, 1955), was performed by FZ's band during 1982 and 1984 tours 83 times. The liner notes give "1984 Detroit, Michigan; St. Petersburg, Florida". Zappa did not visit Detroit that year, but played *No, No Cherry* at Bayfront Center Arena, St. Petersburg, December 1, 1984. On bootleg *Do The Hip Shake* the title is *Cerrie*. The ASCAP/BMI database credits the song incorrectly to Frank Zappa.

## Norwegian Wood (This Bird Has Flown)

(John Lennon & Paul McCartney)

FZ's band performed this Beatles song 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 album *Rubber Soul*.

## O Canada

(Calixa Lavallée)

FZ quoted this old tune in *Penguin In Bondage* at Forum, Montreal, November 2, 1984. The original song, Canadas national anthem, was composed in 1880. Original words were in French (Ô Canada).

## O Mein Papa (Oh! My Pa-Pa)

(Paul Burkhard)

FZ quoted this song in performances of *Billy The Mountain* from June 3, 1971 till October 11, 1971. The original song was written for the Swiss musical *Der schwarze Hecht* in 1939.

## ‘O sole mio

(Eduardo Di Capua)

FZ quoted this popular Italian song during the soundcheck in *RDNZL* at Ex Mattatoio Di Testaccio, Roma, July 9, 1982. The song was composed in 1898. The original text is in Neapolitan dialect, in standard Italian it would be “Il mio sole” (my sun or my sunshine).

## O Superman

(Laurie Anderson)

FZ quoted this song in 1988 tour versions of *Lonesome Cowboy Burt* and *The Torture Never Stops*. The original song was released in 1981.

## Octandre

(Edgard Varèse)

Albums *Electric Aunt Jemima* (1992) – *Road Tapes Venue #1* (2012)

*Octandre*, composed in 1923, was the only work by Varèse that FZ’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.” FZ version of *Octandre* consisted of the ten first bars of the original composition. 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.

## Off We Go Into The Wild Blue Yonder (Army Air Corps)

(Robert Crawford)

FZ quoted this song in performances of *Billy The Mountain* from June 1, 1971 to October 11, 1971, and once in *Po-Jama People* at Field House, North Central College, Naperville, November 30, 1974. Originally this was composed by Robert MacArthur Crawford as *Army Air Corps* in May, 1939. Later the official title has followed changes in army unit titles and has been *Army Air Forces* and *The U.S. Air Force*.

## Oh, Pretty Woman

(Roy Orbison and Bill Dees)

FZ quoted this song in *Dinah-Moe-Humm* at Scandinavium, Gothenburg, February 18, 1978. The original song was released in 1964.

## Oh! Susanna

(Stephen Foster)

FZ quoted this song in *You Never Know Who Your Friends Are*, which was recorded at Criteria Studios, Miami, February, 1969. It was also quoted in concert at Civic Center, Des Moines, November 30, 1980, first in *The Torture Never Stops* and then in a band improvisation. Stephen Foster wrote this minstrel song in 1847 and it was published 1848. Minstrel shows were part of the American racist entertainment tradition, that developed in the early 19<sup>th</sup> century. Minstrels were white people with faces painted black and lips red, who entertained white audience by mocking the habits and lifestyle of the non-white, especially black people, in other word their slaves.

## L'oiseau de feu (The Firebird)

(Igor Stravinsky)

FZ quoted this orchestral music in *Amnesia Vivace*, which was recorded at T.T.G., November 1966. The original ballet music was written 1909-1910 and premiered in Paris, June 25, 1910. Stravinsky also arranged three suites for concert performances in 1911, 1919 and 1945.

## 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 Folks At Home

(Stephen Foster)

FZ quoted this song in *The Torture Never Stops* at Civic Center, Des Moines, November 30, 1980. Foster wrote this song in 1851 for Christy's Minstrels. The alternative title *Swanee River* has been also used.

## Old MacDonald Had A Farm

(Traditional song)

FZ quoted this song in rehearsals in 1987, but did not use it on 1988 tour.

## The Old Rugged Cross

(George Bennard)

FZ quoted this religious hymn in *Church Chat* in Paris 1982, and then a couple of times in *Jesus Thinks You're A Jerk* during the 1988 tour. The original song was written in 1912.

## Old Slippers

(George Duke)

Album *Feel* (George Duke, 1974)

FZ 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*.

## Once In A While

(Michael Edwards)

FZ quoted this song in *Stucco Homes*, which was recorded c. 1976-1978. The original song was recorded and released in 1937 by Tommy Dorsey.

## One

(Harry Nilsson)

FZ quoted this song in *Billy The Mountain* and *Cruising For Burgers* in 1970-1971. Harry Nilsson's original was released in 1968, the version by Three Dog Night in 1969.

## Orange Claw Hammer

(Don Van Vliet)

*Orange Claw Hammer*, originally released on *Trout Mask Replica* in 1969, was performed by Captain Beefheart and The Mothers Of Invention twice in 1975 FZ 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). FZ made the arrangement and conducted the band, when Burt Ward recorded his rendition of the song at T.T.G. 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 FZ commanded the band to play several jazz standards at the same time. *Ornithology*, composed in 1946, was one of them.

## The Other Side Of This Life

(Fred Neil)

Single *The Other Side Of This Life / It's All Meat* (MGM Records K-13795, August 1967)

FZ arranged this song for *Animalism* by The Animals. The song was recorded at T.T.G. Studios July 4, 1966. Fred Neil wrote the song in 1965.

## Out To Get You

(Don Brewer & Craig Frost)

Single *Just Couldn't Wait / Out To Get You* (MCA Records MCA 40641, 1976)

FZ produced both sides of this single, which were taken from the album *Good Singin', Good Playin'* (August 9, 1976). He also plays guitar on this track.

## Over The Rainbow

(Harold Arlen)

FZ quoted this evergreen in *Billy The Mountain* in August and October, 1971. The original song was written in 1938 for the movie *The Wizard Of Oz*.

## Over There

(George Michael Cohan)

FZ quoted this song in *Sharleena* at Beethovensaal, Liederhalle, Stuttgart, May 24, 1988. The original, patriotic/militaristic song was written in 1917.



## 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)

FZ's band played this song by Yes from the album *90125* (1983) at Bismarck Theater, Chicago, November 23, 1984 as a part of *Bamboozled By Love*. It was also quoted in *Truck Driver's Divorce, I'm The Slime*, and *Trouble Every Day*. *Bamboozled By Love* was worth a quote also at Stadthalle, Vienna, May 8, 1988.

## Pachuko Cadaver

(Don Van Vliet)

Single *Pachuco Cadaver / Wild Life* (Straight 2C 006-90.200M, 1970)

FZ produced both sides of this Captain Beefheart single, which was released in France only.

## 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. It was also quoted in *Bongo Fury* in 1975. A bootleg by the same name exists.

## Pagliacci. Vesti la giubba

(Ruggero Leoncavallo)

FZ quoted this popular aria in *Catholic Girls*, which was recorded at Village Recorders, Los Angeles, April 1979, and in *The Torture Never Stops* at Southern Illinois University, Carbondale, November 15, 1980. The premiere of the opera was May 21, 1892.

## Paperback Writer

(John Lennon & Paul McCartney)

FZ's band played this Beatles song 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.

## Park Avenue Beat (Perry Mason Theme)

(Fred Steiner)

FZ quoted this tune in *The Illinois Enema Bandit* already in 1980, then in *I'm The Slime* and *Heavy Duty Judy* in 1981, and also in *Jezebel Boy* in 1988. The original tune was written for the TV series *Perry Mason* in 1957.

## The Parts Are Complicated

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Pass It Around

(Mark Farner & Don Brewer)

Single *Pass It Around / Don't Let 'Em Take Your Gun* (EMI Italiana 3C 006-06366, 1977)

FZ produced both sides of this single, which were taken from the album *Good Singin', Good Playin'* (August 9, 1976).

## Patrick's Erie '76 Solo

(Patrick O'Hearn)

Album *Zappa/Erie* (2022)

This bass solo was recorded at Erie County Fieldhouse, Allegheny College, Erie, November 12, 1976.

## The Patty Duke Show Theme (Cousins)

(Sid Raimin & Robert Wells)

FZ quoted this theme in *Penis Dimension* at The Coliseum, London, November 29, 1970. The theme – titled also as *Cousins* – was written for the Patty Duke Show in 1963.

## Ta Pediá tou Pireá (Never On Sunday)

(Mános Hatzidákis)

FZ quoted this popular song four times in four songs (*Advance Romance*, *You Are What You Is*, *Muidd Club* and *I'm The Slime*) during the soundcheck at Civic Center, Springfield, March 13, 1988. The original song, Τα Παιδιά του Πειραιά (The Children of Piraeus) was written for the film of same name 1960.

## Peer Gynt, op. 46, no 4, I Dovregubbens hall (Hall Of The Mountain King)

(Edvard Grieg)

FZ quoted this classical hit in several concerts in *The Illinois Enema Bandit*, *Black Napkins*, *Trouble Every Day The Illinois Enema Bandit*, *King Kong*, *City Of Tiny Lites*, *Bamboozled By Love*, *The Torture Never Stops*, and in *The Torture Never Stops* and *Stairway To Heaven*. According to Charles Ulrich, all performances of *The Torture Never Stops* of the 1988 tour contained a Grieg quote. The original composition was published 1888.

## Peter Gunn

(Henry Mancini)

FZ quoted this tune in *Little Dots* at Township Auditorium, Columbia, November 5, 1972, and in *Nig Biz* at Le Stadium, Marseilles, October 6, 1984. The original music was written for the TV show *Peter Gunn* in 1958.

## Petroleum

(Jean-Claude Collo & Robert Charlebois)

This song was recorded at Son-Quebec, Montreal, June 30, 1974, and released three years later on *Swing Charlebois* (1977). FZ 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 FZ was in Montreal with his own band.

## Petrushka

(Igor Stravinsky)

Album *'Tis The Season To Be Jelly* (1991)

FZ 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 copyright problems (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 'reeceely' 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 premiere 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 #2, op. 18, C minor

(Sergei Rachmaninoff)

FZ let his band to perform parts of this concerto in rehearsals in 1981, but not in concerts. Rachmaninoff composed his concerto in 1901.

### Piano Concerto #3, Sz 119

(Composed by Béla Bartók, arrangement for the band by Scott Thunes)

Album *Make A Jazz Noise Here* (1991)

The 1988 tour band performed a short theme from the Bartók concerto, always together with the *Royal March* by Stravinsky and in the middle of *Packard Goose*, after the line *Music is the best*. The arrangement was made by Scott Thunes. The released version was recorded at Civic Center, Springfield, March 13, 1988.

### Piano Sonata, KV 333, B-flat Major

(Wolfgang Amadeus Mozart)

FZ quoted this sonata at least at Royal Albert Hall, June 6, 1969 in *Mozart Ballet*, but possibly in other concerts as well (the reference information is mostly like “some Mozart”).

### Piano Sonata, KV 545, C Major

(Wolfgang Amadeus Mozart)

FZ quoted this sonata in *Pygmy Twilyte* at Kulttuuritalo, Helsinki, September 22-23, 1974, but also during improvisations, in *Pygmy Twilyte*, and once in *Don't You Ever Wash That Thing?* during the Fall 1974 tour. Mozart composed this sonata in 1788.

### Piano Sonata #2, Op. 35, B Flat minor. Marche Funèbre

(Frédéric Chopin)

FZ quoted this popular funeral march in *Introducing... The Mothers* at Piknik, VPRO, Uddel, June 18, 1970, in *Yo Cats* recorded at UMRK, c. 1982-1985, in *Rhyming Man*, and in *Why Don't You Like Me*. Chopin composed his second piano sonata in 1839, while he was living in George Sand's manor in Nohant in France. Its third movement, *Marche funèbre*, became extremely popular also as an independent work for funeral rituals.

### Pirate Jenny (Seeräuber-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* by Bertolt Brecht (premiere 1928).

### Pistol Packin' Mama

(Al Dexter)

FZ – or Jimmy Carl Black to be precise – quoted this song in *JCB & Kansans On The Bus #2*, recorded in 1969. The original song was released by Al Dexter And His Troopers in 1943.

### The Planets, Op. 32. #1, Mars & #4, Jupiter

(Gustav Holst)

FZ quoted two parts from this orchestral suite. *Mars* was quoted once, in *Evil Prince* at Queen Elizabeth Theatre, Vancouver, December 18, 1984. *Jupiter: The Bringer Of Jollity* was quoted first in *Invocation And Ritual Dance Of The Young Pumpkin*, recorded at T.T.G., Los Angeles, November 1966. The 1970 the same part was quoted in *Call Any Vegetable*. The last quote was in *Cruisin' For Burgers* in 1976. Gustav Holst composed his suite in 1914-1917.

### Polonaise, op. 53, A-flat Major

(Frédéric Chopin)

FZ quoted this piano piece in *Truck Driver's Divorce* at Grugahalle, Essen, June 10, 1982. Chopin composed this polonaise in 1842.

## El Porko The Magnificent

(Composed by George Duke, lyrics 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*, *Tonight* and *I Can’t Give You Anything But Love*. 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)

## Psychosomatic Dung

(George Duke)

Album *Waka/Wazoo* (2022)

This instrumental was recorded at Paramount Recording Studios, Los Angeles, May 24, 1972.

## Puffin’ Billy (Captain Kangaroo Theme)

(Edward George White)

FZ quoted this theme music twice: in *A Pound For A Brown* at Palais des Sports, Paris, November 6, 1980 (early show) and in rehearsals of the same song in May 8, 1981. The original song was composed in 1952, it became popular as the theme of TV series *Captain Kangaroo* in 1955.

## Purple Haze

(Jimi Hendrix)

Album *The Best Band You Never Heard In Your Life* (1991)

FZ’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. The original version was released in 1967.

## Pushin’ Too Hard

(Sky Saxon)

FZ’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. Also, the spelling (*You’re*) *Pushin’ Too Hard* has been used.

## Raindrops Keep Fallin’ On My Head

(Burt Bacharach)

Album *Tengo Na Minchia Tanta* (1992) – *The Mothers 1970* (2020)

The Mothers Of Invention used to quote this popular melody in *Sleeping In A Jar*. The released versions were recorded at Fillmore East, NYC, November 13, 1970, and in *Beloit Sword Trick* at Fieldhouse, Beloit College, October 24, 1970. The was also quoted several times in *El Porko The Magnificent* during the Fall 1970 tour. The original song was written in 1969 for the film *Butch Cassidy And The Sundance Kid*, so FZ was covering a quite fresh tune.

## Raye

(Jeff Simmons)

Album *Lucille Has Messed My Mind Up* (Jeff Simmons, 1970)

FZ 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)

Single *Reconsider Baby / Lowdown Funky Blues* (Penthouse 501, 1966)

FZ was the producer and arranger of the side A of this single release. According to Bobby Jameson he just forgot to give FZ the credits for arranging this song, which was released as Penthouse 501 in 1966. FZ 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.

## Rhapsody In Blue

(George Gershwin)

FZ's bands quoted this orchestral favorite in *A Pound For A Brown* (1977 & 1981), in *Strictly Genteel* (in 1981), and in *Eric Dolphy Memorial Barbecue* (in 1988). The original composition for piano and a jazz band was written in 1924.

## Ride Like The Wind

(Christopher Cross)

Album *Puttin' On The Ritz* (2014)

Christopher Cross had a huge hit with this song in 1980. FZ'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. In fact FZ's band had quoted it already at Uptown Theater, Chicago, November 28, 1980 (early show) as a part of the audience participation. Possibly FZ wrote *Teen-age Wind* also to show, how easy it is to make pop songs.

## Rigoletto. La donna è mobile

(Giuseppe Verdi)

FZ quoted this famous opera aria in *Catholic Girls*, which was recorded at Village Recorders, Los Angeles, April 1979. In concerts it was quoted in *The Mammy Anthem*, *Drowning Witch*, and *King Kong*. Verdi's opera premiered in Venice, March 11, 1851.

## Rikki Don't Lose That Number

(Donald Fagen & Walter Becker)

FZ quoted this song in *Dupree's Paradise* and *Trouble Every Day* (1974), in *Punky's Whips* (1977), and in *If Only She Woulda* (1980). The original Steely Dan song was released in 1974.

## 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, FZ's band performed this song, which was recorded first by Anita Carter in 1962. 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. The title has sometimes been spelled (*Love's*) *Ring Of Fire*.

## Rock Around The Clock

(Max C. Freedman & Jimmy de Knight)

One performance of this rock classic by FZ 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 Charles 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)

FZ's band quoted this song by B-52 already in *A Pound For A Brown* in February 1979, and then played it 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. That did not happen.

## Rock Of Ages

(Thomas Hastings)

FZ's bands quoted this Christian hymn in *Strictly Genteel* (1971), and in *Jesus Thinks You're A Jerk* and *Elvis Has Just Left The Building* (1988). Different melodies have been used with this text, but FZ quoted the one Thomas Hastings composed as *Toplady* in 1830, and which Lowell Mason revised and published in 1831.

## Rock You Like A Hurricane

(Rudolf Schenker)

FZ's band quoted this heavy rock classic in *Tinsel Town Rebellion* performed in August, November, and December 1984. The original song by Scorpions was released just in March 1984.

## Rock-a-bye Baby

(Traditional nursery rhyme)

The Mothers Of Invention quoted this tune in *Absolutely Free* medley at Tivoli Garden, Copenhagen, October 3, 1968. The origin of the lyrics and used tune is subject of controversy. At least Effie I. Canning (or Crockett or Carlton) cannot be the author of the text, since the lyrics were printed already in 1765, when she was just 8 years old. The tune preferred in Britain might be a variant of *Lilliburlero*, Z646 by Henry Purcell from 1689.

## 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 FZ 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.

## Rubber Biscuit

(Nathaniel Epps, Charles Johnson, Shedrick Lincoln, Samuel Strain Jr. & Paul Fulton)

FZ quoted this song in *Tinsel Town Rebellion* in November and December 1984. It was originally released by The Chips in August 1956.

## Rubberneck

(Don Brewer)

Album *Good Singin', Good Playin'* (Grand Funk Railroad, 1976)

The whole album was produced by FZ. He also provided backing vocals on this track, which was released on album's CD version in 1999.

## Rudolph The Red-Nosed Reindeer

(Johnny Marks)

FZ's band quoted this Christmas favorite three times in Helsinki, April 29, 1988, in *Sofa, Boléro*, and in *Stairway To Heaven*. Helsinki was obviously chosen, because Finland is the "official home" of Santa Claus, alleged owner and master of Rudolph The Red-Nosed Reindeer. The original song was written in 1949.

## Rule, Britannia!

(Thomas Arne)

FZ's band quoted this patriotic song in *King Kong* in Berlin (1978), and in *Penguin In Bondage*, now in London (1984). Thomas Arne composed the song in 1741, but originally the tune was the final musical number in his masque *Alfred* (1740).

## Ruthie-Ruthie

(Composed by Richard Berry, new lyrics 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 FZ 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." FZ lets Napoleon get away with improvised lyrics about "Ruthie-Ruthie, where did you go?".

## Le sacre du printemps (Rite Of Spring)

(Igor Stravinsky)

FZ was fond of Stravinsky's music and he quoted parts of this orchestral composition through his career. Part I:1, *Introduction*, was quoted in *Amnesia Vivace*, which was recorded at T.T.G., Los Angeles, November 1966, in *Fountain Of Love*, recorded at Apostolic Studios, NYC, 1968, in *Trouble Every Day*, in *Rollo*, and in *In-A-Gadda-Stravinsky* 1984. Part I:2-3, *Les Augures printaniers & Rondes printanières* was quoted in *Drowning Witch*. Part II:5, *Action rituelle des ancêtres* was quoted in *Amnesia Vivace*, which was recorded at T.T.G., Los Angeles, November 1966. There are also some unspecified quotes from concerts: in a band jam at Fillmore East, NYC, April 20, 1968 (late show), in *Mr. Green Genes*, *Charles Ives*, *Dupree's Paradise*, *Zoot Allures*, *Black Napkins*, *Chunga's Revenge*, *Fountain Of Love*, *Easy Meat*, *King Kong*, *Let's Move To Cleveland*, and in *Advance Romance*. Stravinsky's ballet music was composed in 1913, and the premiere in Paris was a sensation, since many of the listeners were terrified for the modern musical language.

## 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 Frank 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 Waggars was engineered and co-produced by FZ 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 FZ. Maybe "Woody Waggars" was just another pseudonym for FZ, Buff and Aerni. On

the original label the composer information is “J. & J. Irvin”, which leaves the possibility open for Zappa’s contribution.

## The Sailor’s Hornpipe

(Traditional tune)

FZ’s bands quoted this popular tune in *You Never Know Who Your Friends Are*, recorded in 1969, and in *Broken Hearts Are For Assholes* twice in Halloween concerts 1981. The origin of the tune is unknown, but at least it was already published in 18<sup>th</sup> century collections.

## 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/BMI database. The FZ 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) According to Charles Ulrich, the recording consists of Captain Beefheart reading his poem while the band improvises. (Ulrich 2018, p. 43) The end of this poem is where the title of the whole album comes from: “I wish I had a pair ‘o bongos! / Bongo Fury! / Bongo Fury!”.

## The Sanzini Brothers

(Ian Underwood & Howard Kaylan & Mark Volman)

Album *Playground Psychotics* (1992) – *The Mothers 1970* (2020) – *The Mothers 1971* (2022)

This stage act was recorded at Fillmore East, NYC. June 5-6, 1971. Ian Underwood is backing Flo & Eddie while they perform their “Sodomy Trick”. Nobody seems to remember, what this trick really was about, but at least it contained one over-sized drum stick. The version on *The Mothers 1970* was recorded at Beloit College Fieldhouse, Beloit, October 24, 1970, the version on *The Mothers 1971* at Fillmore East, June 5, 1971 (late show). The latter version contains both *The Sodomy Trick* and *Burning Hoop Trick*.

## Santa Claus Is Comin’ To Town

(J. Fred Coots & Haven Gillespie)

FZ quoted this Christmas evergreen in *Stink-Foot* (1976), in *Easy Meat*, *King Kong*, and *Strictly Genteel* (1981), and in *Penguin In Bondage* (1984). The original song was released and published in 1934. According to Wikipedia, after the song had been on Eddie Cantor’s radio show in November, 500 000 copies of sheet music and more than 30 000 records were sold within 24 hours.

## 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 FZ 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 FZ's way to make friends with his Finnish audience at Kulttuuritalo, Helsinki, September 23, 1974. Finnish drummer Matti Koskiala tried to teach FZ'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. *Satunmaa* (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. The 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, but it is a splendid and representative example of the Finnish tangos.

## The Sea Hunt Theme

(David Rose)

During the soundcheck at Memorial Auditorium, Burlington, March 12, 1988, the band quoted this theme in *The Untouchables*. In concerts this did not happen anymore. The original song was written for the TV series *Sea Hunt* (1958).

## Self Control

(Giancarlo Bigazzi, Steve Piccolo & Raffaele Riefoli)

FZ quoted this song in *Penguin In Bondage*, *Drowning Witch*, *Trouble Every Day*, *In France*, *Let's Move To Cleveland*, *Advance Romance*, and in *Whipping Post* in December 1984. The song was released earlier the same year by Italian singer Raf (one of the composers) and Laura Branigan.

## Shakin' All Over

(Frederick Heath)

FZ quoted this song in *King Kong* at Rainbow Theater, London, December 10, 1971. The original song by Johnny Kidd & The Pirates was released in 1960.

## Shapes Of Things

(Paul Samwell-Smith, Keith Relf & Jim McCarty)

FZ's band played this Yardbirds song as an instrumental version in soundcheck March 6, 1988. The original song was released in 1966.

## Sharkey's Day

(Laurie Anderson)

FZ quoted this song in *Lonesome Cowboy Burt (Swaggart Version)* in February, and in “normal” *Lonesome Cowboy Burt* in March, 1988. The original song was released in 1984.

## Shchelkunchik, Op. 71 (The Nutcracker. Sugarplum Fairy)

(Pyotr Tchaikovsky)

FZ quoted this popular ballet scene in *The Torture Never Stops / Heavy Duty Judy* at Civic Auditorium, Santa Monica, December 11, 1980 (late show). The original dance is no 14c (Sugar-plum Fairy, La fée Dragée, Фея Драже) in the ballet *Nutcracker* (Щелкунчик) from 1892.

## She Loves You

(John Lennon & Paul McCartney)

FZ quoted this Beatles hit in *Shove It Right In* from January to December 1971 several times. The original song was released in 1963.

## She's A Lady

(Paul Anka)

FZ quoted this song in *Any Downers?* at Paramount Theatre, Seattle, October 4, 1975 (late show). The original song was released in 1970.

## She's Not There

(Rod Argent)

This hit by The Zombies from 1964 was incorporated in two songs at Le Palais des Sports, Paris, June 11, 1980, *If Only She Woulda* and *Drafted Again*. Later in 1980 it was quoted in *Why Does It Hurt When I Pee? City Of Tiny Lites*, and in *Easy Meat*. In 1982 it was quoted in *Black Page*, and in 1984 in *Truck Driver's Divorce*.

## Shortnin' Bread

(Traditional)

FZ quoted this tune in *Why Johnny Can't Read* at Hammersmith Odeon, February 17, 1979. The original song is an African-American folk song from 1890's, at least.

## Shotgun

(Junior Walker)

The song was originally released by Junior Walker and The All Stars (Motown, 1965). FZ's rendition was performed at Fillmore East, April 20, 1968 (late show). During Ray Collins' singing FZ is playing the melody of *Annie Doesn't Live Here Anymore* by Joe Young, Johnny Burke and Harold Spina.



## Sing A Simple Song

(Sly Stone)

FZ quoted this song in a band improvisation at D.A.R. Constitution Hall, Washington, May 4, 1974 (early show). The original song was released by Sly And The Family Stone in 1968.

## Singing Beast, Crying Winds

(Mike Carabello)

FZ's band improvisation at Winter Island, Salem, August 31, 1984 included a rendition of this song from Santana's album *Abraxas*, released in 1970.

## Sleepy Lagoon

(Eric Coates)

FZ quoted this song in a band improvisation at McCarter Theatre, Princeton, April 27, 1973. Originally 1930 the composition was an orchestral serenade *By The Sleepy Lagoon*. The title was shortened, when Jack Lawrence added lyrics in 1940.

## 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 *Aii* on his album *Some Time In New York City* (1972). When FZ 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.

## Smoke Gets In Your Eyes

(Jerome Kern)

FZ's bands quoted this evergreen in *Introciuous* at Finlandia Hall, August 24, 1973, and in a band improvisation at Concertgebouw, Amsterdam, October 20, 1968. The original song was written for the musical *Roberta* in 1933.

## Smoke On The Water

(Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord & Ian Paice)

FZ's bands quoted this song in *The Torture Never Stops* (1978), in *The Black Page* (1981 & 1982), and in *Trouble Every Day* and *Crew Slut* (1988). The original song by *Deep Purple* was released in 1972.

## Smokestack Lightning

(Chester Burnett)

FZ quoted this song in *I'm The Slime* at Capitol Theatre, Passaic, October 25, 1975. The original song was released by Howlin' Wolf in 1956.

## So What

(Miles Davis)

FZ 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 which made *My Sharona* but a garage band from Los Angeles) April 10, 1967. FZ played some piano

with Jimmy Carl Black's drumming and Ray Collins' background vocals. Composer Dink Kaplan is Howard Kaplan's (born Kaplan) younger brother.

## Some Enchanted Evening

(Richard Rodgers)

FZ quoted this evergreen in *Penguin In Bondage* at Newport Music Hall, Columbus, November 18, 1984. The original song was written for the musical *South Pacific* (1949).

## Ein Sommernachtstraum, Op. 61. Hochzeitsmarsch

(Felix Mendelssohn)

FZ quoted this very popular wedding march in *Stick It Out* at The Palladium, NYC, October 31, 1980, in rehearsals at Rothman Center, Hackensack, March 20, 1988, and in *Dave & Al* at The Palladium, NYC, November 1, 1981. The original work is part #9 (Wedding March) from the incidental music to Shakespeare's play *A Midsummer Night's Dream* written in 1842.

## The Song Of Hiawatha

(Composed by Samuel Coleridge-Taylor, lyrics by Henry Wadsworth Longfellow)

FZ quoted this song in a band improvisation at Jahrhunderthalle, Frankfurt, September 12, 1974 (early show), and in *Cosmik Debris* at Deutschlandhalle, Berlin, September 14, 1974. Most likely FZ was quoting some music from *Hiawatha's Wedding Feast*, which is the first part in the trilogy of cantatas op. 30 (*Scenes From The Song Of Hiawatha* by Henry Wadsworth Longfellow), which Samuel Coleridge-Taylor composed 1898-1900.

## Song Of The Volga Boatmen

(Traditional tune)

FZ quoted this popular tune in *Halloween Audience Participation/Dance Contest* at The Palladium, NYC, October 31, 1977. The original work song of the burlaks, barge-haulers (Эй, ухнем!, Ey, Ukhnem!) was collected, adapted and published by Mily Balakirev in 1866. The song was popularized by famous singer Feodor Chaliapin (Фёдор Иванович Шаляпин).

## 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. FZ 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. FZ 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)

## Space Oddity

(David Bowie)

FZ quoted this song in *Dupree's Paradise* at Peabody Auditorium, Daytona Beach, March 4, 1973. The original song was released in 1969.

## Speak Softly, Love

(Nino Rota)

Album *The Best Band You Never Heard In Your Life* (1991)

FZ's band played this tune from the movie *Godfather* at Broome County Veterans Memorial Arena, Binghamton, March 17, 1988 together with *When Irish Eyes Are Smiling*, and again at Memorial Hall Muhlenburg College,

Allentown, March 19, 1988. Nino Rota composed the movie soundtrack in 1972, but it was used also in part II 1974 and part III 1990. Originally the title was *Remember Vito Andolini*, but *Speak Softly Love* is how the song is known nowadays. Also, the titles *Godfather Theme* and *Love Theme From The Godfather* have been used.

## Spoonful

(Willie Dixon)

FZ played a riff from this blues classic in his guitar solos in *Chunga's Revenge* at Paramount Theatre, Seattle, October 4, 1975 (late show). Willie Dixon wrote the song in 1960, loosely basing it on *A Spoonful Blues* by Charley Patton in 1929.

## St. James Infirmary

(Traditional melody)

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 melody)

FZ'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 FZ 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)

## The Star-Spangled Banner

(John Stafford Smith)

FZ quoted this national anthem of the United States of America in *Call Any Vegetable* (June 1970), in *Would You Go All The Way?* (in studio August 1970, in concert October 1970 & 1976), then in *Billy The Mountain* during the concerts in 1971. The words were written by Francis Scott Key in 1814, while the tune is much older, *To Anacreon In Heaven* was composed by John Stafford Smith in 1780 for a men's social club in London. Officially it was confirmed as the national anthem in 1931.

## Star Trek Theme

(Alexander Courage)

FZ quoted this tune in soundchecks and in *The Booger Man* in 1974, and in rehearsals in 1980. The original tune was written for the TV series *Star Trek* in 1966.

## Stardust

(Hoagy Carmichael)

FZ quoted this evergreen in *The 23rd "Mondellos"* at Tyrone Guthrie Theater, Minneapolis, July 5, 1970. The original song was written in 1927. According to Wikipedia, it has been recorded over 1500 times in different versions.

## Stayin' Alive

(Barry Gibb, Robin Gibb & Maurice Gibb)

FZ quoted this disco hit in *A Pound For A Brown*, *Dave & Al*, *Cosmik Debris*, and *Stevie's Spanking* (1981), in *Approximate* (1982), and in *Inca Roads* (1988). The original Bee Gees song was released in 1977.

## Steal Away

(Jimmy Hughes)

Album *Mystery Disc 1* (1991/1998)

The 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/BMI database credits the song incorrectly to Frank 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 FZ and Dave Aerni. The composer's name is not known, possibly it was the manager of the band.

## Stella By Starlight

(Victor Young)

FZ quoted this evergreen in a medley of tunes at Civic Center, Des Moines, November 30, 1980. The original song was written for the movie *The Uninvited* in 1944.

## Steve Vai's Perspective

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## 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 FZ'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, which was recorded at Frauenthal Auditorium, Muskegon, Michigan, March 1, 1988 and at Auditorium Theatre, Chicago, March 3, 1988.

## Straight No Chaser

(Thelonious Monk)

FZ's bands quoted this composition in *Be-Bop Tango (Of The Old Jazzmen's Church)* (1973), in *The Booger Man* (1974), in *Sam With The Showing Scalp Flat Top* (1975), *A Pound For A Brown* (1978), and in *Easy Meat* guitar solo and in *King Kong* (1982). The original version was recorded and released by Thelonious Monk in 1951.

## Stranded In The Jungle

(Ernestine Smith & James Johnson)

Album *Philly '76* (2009) – *Zappa/Erie* (2022)

FZ's band performed this song, originally released by The Jayhawks (Flash 109, 1956), during the 1976 tour in twelve concerts. The performance on *Philly '76* was recorded at Spectrum Theater, Philadelphia, October 29, 1976, and the one on *Zappa/Erie* at Erie County Fieldhouse, Allegheny College, Erie, November 12, 1976.

## Stranger In Paradise (Polovetzian Dances)

(Alexander Borodin)

FZ quoted this tune in audience participation acts and in *The Torture Never Stops* and *Chunga's Revenge* in 1976-1977. The original music comes from the opera *Prince Igor* (*Князь Игорь*, КНЯЗЬ ИГОРЬ), which Borodin could not finish, and his colleagues Nikolai Rimsky-Korsakov and Alexander Glazunov had to complete in 1888. Richard Wright and George Forrest arranged part of the *Polovetzian Dances* with English lyrics for the musical *Kismet* in 1953.

## Strawberry Fields Forever

(John Lennon & Paul McCartney)

During 1988 tour FZ performed this Beatles classic 27 times with partly new lyrics and re-titled *Texas Motel*. The band quoted the tune also in *What Kind Of Girl?* and in *We're Turning Again*, but did not perform it with original lyrics. The Beatles released the song as a single in 1967.

## The Streets Of Cairo (Arabian Riff)

(James Thornton)

FZ quoted this old song in *The Grand Wazoo* (studio recording 1972), in band improvisation, *Dinah-Moe Humm*, and in *Village Of The Sun* (1974), in *Stink-Foot* and *Filthy Habits* (1976), in *Wild Love* (1977), and in *City Of Tiny Lites* (1980). The origin of the tune is unclear and complicated, but it is not invented by James Thornton, who just arranged the tune, wrote the lyrics, and copyrighted the song as *The Street Of Cairo or The Poor Little Country Maid* in 1895. The much older original tune might be northern African.

## The Stripper

(David Rose)

FZ quoted this song in some band improvisation in 1974, and in *Heavenly Bank Account* in 1980. The original version was released by David Rose And His Orchestra in 1962.

## Studio Z

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film "Zappa" by Alex Winter (2020).

## Suite: Judy Blue Eyes

(Stephen Stills)

Album *Disconnected Synapses* (1992)

FZ's band performed the 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. FZ quoted the song already in *City Of Tiny Lites* at Stadio Comunale, Pistoia, July 8, 1982. Stills wrote this multi-part song in 1969 for the debut album of Crosby, Stills & Nash.

## Summertime

(Composed by George Gershwin, lyrics by Ira 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 was premiered in 1935.

## Sunshine Of Your Love

(Composed by Jack Bruce & Eric Clapton, lyrics by Pete Brown)

Album *The Best Band You Never Heard In Your Life* (1991)

FZ'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 line "It works for all of those record company pricks who come to skim the cream". *Sunshine Of Your Love* was written in 1967. It was released on *Disraeli Gears*. The riff was invented by Jack Bruce after attending a Jimi Hendrix concert.

## Super Freak

(Rick James & Alonzo Miller)

FZ quoted this song in *No No Cherry* at Celebrity Theater, Phoenix, July 31, 1984 (early show). The original song was released by Rick James in 1981.

## Supernaut

(Tony Iommi, Ozzy Osbourne, Geezer Butler & Bill Ward)

FZ quoted this song in soundcheck at Memorial Hall, Muhlenburg College, Allentown, March 19, 1988, but not in the concert. The original Black Sabbath release was in 1972.

## Surfin' U.S.A.

(Chuck Berry)

FZ's band quoted this in an intro medley at Civic Auditorium, Santa Monica, August 21, 1970. The song was released by The Beach Boys in 1963. The music is Berry's *Sweet Little Sixteen*, which was set to new lyrics penned by Brian Wilson and Mike Love.

## The Surrey With The Fringe On Top

(Richard Rodgers)

FZ's band quoted this song in *Easy Meat* (1980), in *Sharleena* (1982), and in *Trouble Every Day, Penguin In Bondage* and *Hot Plate Heaven At The Green Hotel* (1984). The original song was written for the musical *Oklahoma!* in 1943.

## 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. FZ quoted it also in *Farther O'Blivion* and *Brown Shows Don't Make It* (1973), in *The Advanced Be Bop Jam Session, Dupree's Paradise, Tush Tush Tush*, and *Big Swifty* (1974), in *Sam With The Showing Scalp Flat Top* (1975), in *Easy Meat, Andy*, and *The Illinois Enema Bandit* (1980), in *A Pound For A Brown* (1982), in *Let's Move To Cleveland* (1984), and in *Bamboozled By Love* (1988). The song was written and released by Harry Owens in 1934.

## Sweet Love

(Ed Sigarlaki)

Single *Hurricane / Sweet Love* (Daytone Records D-6401, 1964)

FZ was the recording engineer and co-producer with Dave Aerni under the pseudonym "Curry & Irvin".



## Symphony #5, Op. 67, C minor

(Ludwig van Beethoven)

The Mothers quoted the familiar opening notes in *The Sanzini Brothers (Burning Hoop Trick)* at State Farm Show Arena, Harrisburg, June 3, 1971. The symphony was composed in 1808.

## Symphony #6, Op. 74, B minor (Pathétique)

(Pyotr Tchaikovsky)

The first movement of this symphony from 1893 was quoted by The Mothers of Invention in *No Matter What You Do* (1967), and in *Little House I Used To Live In* and in *Prelude To The Afternoon Of A Sexually Aroused Gas Mask* (1968).

## Symphony #9, Op. 125, D minor

(Ludwig van Beethoven)

The Mothers quoted this symphony from 1824 in a band improvisation (1974), in *A Halloween Treat With Thomas Nordegg* (1977), in *A Pound For A Brown* and *Strictly Genteel* (1981), and in *RDNZL* (1982).

## Take Me Out To The Ball Game

(Composed by Albert von Tilzer, new lyrics by Ike Willis and Walt Fowler)

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

FZ's rendition of this 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 original song is from 1908, as are the original lyrics by Jack Norworth.

## Take The "A" Train

(Billy Strayhorn)

FZ quoted this jazz classic in *The Torture Never Stops* at Celebrity Theatre, Phoenix, October 13, 1980. Billy Strayhorn composed this tune in 1939 for Duke Ellington, who needed new material which was not licensed to ASCAP but BMI, because of the lower licensing fees. Lyrics were added later, the original was an instrumental.

## The Talking Asshole

(Words by William Burroughs)

Album *The Nova Convention* (Giorno Poetry Systems, 1979)

FZ 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.

## Taps

(Daniel Butterfield)

FZ quoted this old bugle call in *Another M.O.I. Anti-Smut Loyalty Oath* (1970), and in *In-A-Gadda-Stravinsky* (1984). The original tune is a variation of an earlier one known as the *Scott Tattoo* used 1835-1860. The version by general Daniel Butterfield was composed in 1862 and officially recognized in 1874. The tune is known also by the names *Butterfield's Lullaby* and *Day Is Done*.

## Tarantella Napoletana

(Traditional tune)

FZ's band quoted this tune already in 1979 in *Peaches III* and *Catholic Girls*, then in *Advance Romance* (1984), and in 1988 again in *Catholic Girls* and also in *Stairway To Heaven*. The main environment for this quote was though *Packard Goose*, which was performed in about 25 concerts.

## Taxman

(George Harrison)

FZ's band played this Beatles song in soundcheck at Royal Oak Theater , Royal Oak, February 27, 1988. George Harrison wrote it for the album *Revolver* in 1966.

## Tea For Two

(Vincent Youmans)

The Mothers Of Invention quoted this evergreen in *Eric Dolphy Memorial Barbecue* at Lawrence University Chapel, Appleton, May 23, 1969. The original song was written for the musical *No, No, Nanette* in 1925.

## Teddy Bears' Picnic

(John Walter Bratton)

The Mothers Of Invention quoted this song in *Absolutely Free* (1968), in *Eric Dolphy Memorial Barbecue* (1969), and then three times in 1988 in *Planet Of The Baritone Women* and *Stairway To Heaven*. The tune was composed and published in 1907 as *Teddy Bears' Picnic*, but without lyrics. They were written in 1932 by Jimmy Kennedy.

## 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*.

## Tell Me Why (1957)

(Marshall Helfand & Don Carter)

FZ's band quoted this song during rehearsals in Los Angeles, December 1978. The song was originally released by Norman Fox And The Rob Roys in 1957. Credit for Don Carter has most likely been just a legal way to transfer money from Helfand to this account executive for Duke/Peacock/Back Beat Records.

## Tell Me Why (1964)

(John Lennon & Paul McCartney)

FZ's band quoted also this *Tell Me Why* during rehearsals in Los Angeles, December 1978. The original Beatles version was released in 1964.

## Tennessee Waltz/Tennessee Mazurka

(Composed by Pee Wee King, lyrics by Redd Stewart)

Album *The Long Black Veil* (The Chieftains, 1995)

Technically this performance has nothing to do with FZ, 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 FZ this recording would maybe never have happened. Pee Wee King composed this popular waltz in 1946.

## Tequila

(Chuck Rio)

FZ quoted this song in *Advance Romance* at Boston Music Hall, Boston, October 24, 1976 (late show), and in *Easy Meat* at Palais de la Beaujoire, Nantes, June 14, 1980. The original song was released by The Champs in 1958.

## Terry Firma

(Terry Bozzio)

Album *Hammersmith Odeon* (2010)

Terry Bozzio's drum solo at Hammersmith Odeon, January 26, 1978 between *Envelopes* and *Disco Boy*. The electronic sounds come from a Pollard SynDrum 477. (Ulrich 2018, p. 204)

## Terry's Erie '76 Solo

(Terry Bozzio)

Album *Zappa/Erie* (2022)

This drum solo was recorded at Erie County Fieldhouse, Allegheny College, Erie, November 12, 1976.

## 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 Solos* (1977).

## Terry's Ljubljana Solo

(Terry Bozzio)

Album *Zappa '75 Zagreb* (2022)

This solo at Hala Tivoli, Ljubljana, Yugoslavia November 22, 1975 is 6'23 minutes long.

## Terry's Solo (1976)

(Terry Bozzio)

Album *Zappa In New York 40<sup>th</sup> Anniversary Deluxe Edition* (2019)

Terry Bozzio's drum solo at The Palladium, December 29, 1976.

## Terry's Solos (1977)

(Terry Bozzio)

Album *Halloween 77* (2017, the costume box set)

FZ'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*.

## Terry's Zagreb Solos

(Terry Bozzio)

Album *Zappa '75 Zagreb* (2022)

This solo from Sportska Dvorana, Zagreb, Yugoslavia November 21, 1975 is 5'40 minutes long.

## That Old Black Magic

(Harold Arlen)

FZ quoted this song in *The Blue Light* in rehearsals September 29, 1980. The original song was released by Glenn Miller in 1942. The song was written for the movie *Star Spangled Rhythm*.

## There Goes My Baby

(Benjamin Earl Nelson, Lover Patterson & George Treadwell)

FZ's band performed this song by The Drifters in *1812 Overture* at Warner Theatre, Washington, February 10, 1988. The lyrics sung by Ike Willis are partly mutated. The original text I broke her heart and made her cry-y-y. Now I'm alone, so all alone. What can I do? What can I do? is – according to Charles Ulrich – now That Reader's Digest.

No unwanted passages. They don't want it, they don't want it. You can't understand the rest. The original was released in 1959.

### There's A Small Hotel

(Richard Rodgers)

The Mothers Of Invention quoted this song in *Absolutely Free Medley* at Tivoli Gardens, Copenhagen, October 3, 1968. The original song was written for the musical *Jumbo* in 1935, and re-used for *On Your Toes* in 1936.

### There's No Business Like Show Business

(Irving Berlin)

FZ quoted this song in *El Porko The Magnificent* in four November-December 1970 concerts. The original song was written for the musical *There's No Business Like Show Business* in 1954.

### The Third Man Theme (The Harry Lime Theme)

(Anton Karas)

FZ's bands quoted this tune in *Dance Contest* (1977), in *Advance Romance, Hot Plate Heaven At The Green Hotel*, and in *For Giuseppe Franco* (1984). The zither song was written for the movie *The Third Man* in 1949. The tune itself was much older and not necessarily invented by Karas. The tune happens to be identical – accidentally or not – to the main theme of *Rags To Burn*, a ragtime piano piece by Frank X. McFadden, published in 1899.

### Third Stone From The Sun

(Jimi Hendrix)

FZ quoted this song twice in *City Of Tiny Lites* in September 1977 concerts. The original song was released in 1967.

### This Is My Story

(Forest Gene Wilson & Eunice Levy)

Album *Beat The Boots III* (2009)

*This Is My Story* 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, and there were two other performances in November-December 1981. The original song was released by Gene & Eunice (Aladdin 3238, 1955).

### This Is The Theme To Garry's Show

(Joey Carbone)

FZ's band quoted this song in *The Torture Never Stops* at Nassau Coliseum, Uniondale, March 25, 1988. The song was originally written for *It's Garry Shandling Show* (1986-1990).

### Three Blind Mice

(Traditional song)

FZ's band quoted this old nursery rhyme in *King Kong* at Park West Club, Chicago, November 23, 1981 (late show). The oldest known version of the song was published in 1609 by Thomas Ravenscroft, who might also be the author of the work.

### Thunderball

(John Barry)

FZ's band quoted this song during the rehearsals in January – March 1980. The original song was written for Tom Jones to sing in the fourth James Bond movie *Thunderball* in 1965.

## 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. FZ returned to this song a few years later at County Coliseum, El Paso, May 23, 1975, when he asked Jimmy Carl Black to come on stage and sing it.

## A Thousand Miles Away

(James Sheppard & William H. Miller)

This song released by The Heartbeats in 1956 was quoted in *Memories Of El Monte* recorded at Pal Recording Studio in 1963 and at Whisky à Go-Go, Los Angeles, July 23, 1968.

## Ti Guardero' Nel Cuore (More, Theme From Mondo Cane)

(Riz Ortolani & Nino Oliviero)

FZ quoted this song in *King Kong* at Music Hall, Cleveland, March 5, 1988. The original song was written for the movie *Mondo Cane* (*Dog's World*) in 1962.

## Tico-Tico no fubá

(Zequinha de Abreu)

FZ quoted this song in *Sofa* (1971), in *Room Service* (1974), in *Debra Kadabra* (1975), and in *Why Does It Hurt When I Pee?* (1978). The original song was composed in 1917 as *Tico-Tico no farelo*, but since there already was a popular work with the same title, it was changed a bit.

## Time Is On My Side

(Jerry Ragovoy)

FZ's band played this soul ballad in soundcheck at Royal Oak Music Theatre, Royal Oak, February 27, 1988. Jerry Ragovoy used pseudonym "Norman Meade" for this work, which he wrote in 1963. The recordings by Irma Thomas and The Rolling Stones were released in 1964.

## Tiny Bubbles

(Martin Denny & Leon Pober)

FZ quoted this song in *Dupree's Paradise* at Great McGonigle's Seaside Park, Annapolis, May 19, 1973. The original song was released by Don Ho in 1966.

## Too Shy (Hush Hush, Eye To Eye)

(Limahl, Nick Beggs, Steve Askew, Stuart Croxford Neale & Jez Strobe)

FZ quoted this song in *Tinsel Town Rebellion* twice in 1984 concerts. The original song was written and released by Kajagoogoo in 1982.

## The Tracks Of My Tears

(William Robinson, Warren Moore & Marv Tarplin)

FZ quoted this song by The Miracles (1965) in *Nig Biz* in 1981 NYC Halloween concerts and at Stadio Communale, Palermo, Sicily, July 14, 1982.

## Tulee Vielä Aika

(Composed by Frank Zappa, Finnish lyrics by Jari Hyvärinen)

A Finnish band called Isi & Pojat Myrskystä released in 1994 an EP *Dog & Doll* (Ujo Äänite UJO 52), which contains two Zappa covers with new Finnish words by Jari Hyvärinen. *Tulee Vielä Aika* covers *Take Your Clothes Off When You Dance*.

## Turn Off That Zappa Music

(John Frizzell, Nick Cimity & David Stal)

Album *Zappa* (2020)

Background music from the original score for the film “Zappa” by Alex Winter (2020).

## The Twilight Zone

(Marius Constant)

FZ simply loved the theme (actually a mix between two short cues called *Étrange 3* and *Milieu 2*) from the TV series *The Twilight Zone* (1959). He quoted the theme in about 20 performances between 1974 and 1988, and also released most of these. The list of songs the quote was used in, is long: *Pygmy Twylyte* (1974), *Honey, Don't You Want A Man Like Me?* (1978, 1979, 1980, 1984, 1988), *Tinsel Town Rebellion* (1984), *Truck Driver's Divorce* (1984), *Jesus Thinks You're A Jerk* (1988), and *Rhymin' Man* (1988). There is a quote also in *Stairway To Heaven* performed at Stadthalle, Fürth, May 26, 1988, but this has not been released.

## Twinkle, Twinkle, Little Star

(Traditional song)

FZ quoted this classical nursery rhyme in *The Rewards Of A Career In Music* at Kerrisdale Arena, Vancouver, August 25, 1968. Originally the tune is French *Ab! vous dirai-je Maman?*, published in Paris in 1761. The English words by Jane Taylor were published in 1806.

## Tsarskaya nevesta (The Tsar's Bride)

(Nikolai Rimsky-Korsakov)

FZ quoted this opera in *America Drinks*, which was recorded at T.T.G., Los Angeles, November 1966. The opera (in Russian Царская невеста) was composed in 1898.

## Uncle Remus (Instrumental)

(George Duke)

Album *Waka/Wazoo* (2020)

This version without Zappa's lyrics was recorded at Paramount Recording Studios, Los Angeles, May 24, 1972.

## 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, FZ 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 FZ 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 Robinson)

Albums *Burnt Weeny Sandwich* (1970) – *Greasy Love Songs* (2010)

First line Although you don't want me no more

FZ 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 Frank Zappa.

Which spelling is the right one? Both FZ 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” here.

## Violin Concerto, D Minor. Capriccio

(Igor Stravinsky)

The Mothers quoted this work in *Magdalena* twice in 1971. The quote was from the part 4, *Capriccio*. Stravinsky's concerto was composed in the summer of 1931 and its premiere was in October the same year. The soloist was Samuel Dushkin, who had been the technical consultant in composition process, since violin was not a familiar instrument to Stravinsky.

## Vjez gladiátorů, op. 68 (Entry of The Gladiators / Thunder And Blazes)

(Julius Fučík)

FZ quoted this popular military and circus band hit several times. The first recorded and released quote was in *America Drinks*, recorded at T.T.G., November 1966, the second in *The Adventures Of Greggery Peccary*. It was also quoted in *Halloween Audience Participation*, *Rhymin' Man*, *Jesus Thinks You're A Jerk*, *Lonesome Cowboy Burt* (*Swaggart Version*), and in *Jesus Thinks You're A Jerk*. In addition, there are a few quotes in *City Of Tiny Lites*, which FZ did not release. The original march was written in 1897 and titled first *Grande Marche Chromatique*. The German title *Einzug der Gladiatoren* was adopted by Austrian publisher Friedrich Hofmeister Verlag in 1900, and the English title *Thunder And Blazes* was chosen by publisher Carl Fischer in 1901.

## Volare

(Composed by Domenico Modugno, lyrics by Domenico Modugno & Franco Migliacci)

When Zappa gave a concert at Parco Redeciesio, 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*. FZ wanted to be sure and tried the song twice during the soundcheck. He also quoted it next day in *Tinsel Town Rebellion* at Stadio Comunale, Pistoia, July 8, 1982.

## Walk This Way

(Steven Tyler & Joe Perry)

FZ quoted this song in *A Pound For A Brown* at The Palladium, NYC, October 29, 1977 (late show). The original by Aerosmith was released in 1975.

## Die Walküre, WWV 86B. Der Ritt der Walküren

(Richard Wagner)

FZ's 1988 tour band played *Ride Of The Valkyries* (the same music that accompanies the helicopter attack in the beginning of the movie *Apocalypse Now* in 1979) only once, at Stadthalle, Fürth, Germany, May 26, 1988. FZ did not release the performance on record. Richard Wagner composed his opera *Die Walküre* in 1870.

## The Way You Look Tonight

(Jerome Kern)

FZ quoted this song in *Memories Of El Monte* at Whisky Á Go Go, Los Angeles, July 23, 1968. The original song was written for the movie *Swing Time* in 1936.

## We Three Kings

(John Henry Hopkins, Jr.)

FZ quoted this song in *Bamboozled By Love* at Queen Elizabeth Theater, Vancouver, December 18, 1984 (late show). The song was written by John Henry Hopkins Jr. in 1857 as *Three King Of Orient*. This Christmas carol has been known also with the titles *We Three Kings Of Orien Are* and *The Quest Of The Magi*.

## We Wish You A Merry Christmas

(Traditional song)

The Mothers quoted this carol in *El Porko The Magnificent* at The Coliseum, London, November 29, 1970 (early show). The origin of the song is unclear, but most likely it is from Western England (West Country). The popularity of it is connected to Arthur Warrell, who made a four-part arrangement in 1935 and performed it in a Christmas concert in Bristol.

## Wedding Dress Song

(Traditional Appalachian folk song)

Albums *Mystery Disc 2* (1992/1998) – *Joe's Corsage* (2004)

The first recording, on *Joe's Corsage*, was done c. 1965 from a concert performance at Broadside, Pomona together with *Handsome Cabin Boy*. Then it was recorded at Apostolic Studios, NYC, January-February 1968, and this version with Art Tripp's vibes and marimba 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 *Well!* 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!"

## Well, You Needn't

(Thelonious Monk)

FZ quoted this composition in *A Pound For A Brown* at Wembley Arena, London, June 17, 1980. Monk composed it in 1944.

## What'd I Say

(Ray Charles)

FZ quoted this composition in *The White Boy Troubles*, which was recorded at UMRK, c. 1982-1984. The original version by Ray Charles was released in 1959.

## 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, lyrics by Chauncey Olcott & George Graff Jr.)

Album *The Best Band You Never Heard In Your Life* (1991)

FZ'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 entitled composition by James Milton Black with lyrics by Katharine Purvis in 1896. Louis Armstrong made the tune familiar to listeners and jazz bands in 1938, but the first known recording of it was made already in 1923 by the Paramount Jubilee Singers. Most likely the tune comes from the 19<sup>th</sup> century.

## Whip It

(Mark Mothersbaugh & Gerald V. Casale)

FZ quoted this song twice in *Tinsel Town Rebellion* in concerts in August and December 1984. The original version by Devo was released in 1980.

## Whipping Post

(Greg Allman)

Album *Them Or Us* (1984) – *Zappa '88* (2021)

The first released version was recorded at Civic Auditorium in Santa Monica, December 11, 1981 and Fox Theater, San Diego, December 12, 1981, the second one at Nassau Coliseum, Uniondale, March 25, 1988. The reason for adapting this song by The Allman Brothers Band (originally released 1969) was the frantic request by Finnish fans, when FZ 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.

## White Christmas

(Irving Berlin)

The Mothers Of Invention quoted this song in *Uncle Bernie's Farm*, which was recorded at T.T.G., Los Angeles, November 1966. Then it was quoted in *A Christmas Story* at Concertgebouw, Amsterdam, December 6, 1970 (early show), and in the "AAAFNRRA Medley" at Civic Center, Des Moines, November 30, 1980. The song was originally written for the movie *Holiday Inn* in 1942. The version released by Bing Crosby has sold over 100 million copies since 1942.

## Who Knows

(Jimi Hendrix)

FZ's bands quoted this song in *Cosmik Debris* since May, 1973 until April 1988 several times. It was also quoted once in *A Pound For A Brown* at Rhein-Main-Halle, Wiesbaden, March 27, 1979 (late show). The original version was released in 1970.

## Whole Lotta Love

(Jimmy Page, Robert Plant, John Paul Jones & John Bonham)

FZ's bands quoted this song in *A Typical Sound Check* (1970), in *A Pound For A Brown* (1971), in *Duck Duck Goose* (1977), and in *Easy Meat* at Palais de la Beaujoire, Nantes, June 14, 1980. The original version by Led Zeppelin was released in 1969.

## Why Don't You Write Me?

(Laura Hollins)

FZ's bands quoted this song in *Memories Of El Monte* at Whisky Á Go Go, Los Angeles, July 23, 1968 and in the soundcheck at Ekebergshallen, Oslo, March 2, 1979. The original version by The Feathers was released in 1955.

## Wiegenlied, op. 49, nro 4

(Johannes Brahms)

FZ's bands played their version of this popular tune at Fillmore East, NYC, April 20, 1968 (early show), at Community Theater, Berkeley, December 5, 1980 (late show), at Arlington Theater, Santa Barbara, December 8, 1980, at Civic Auditorium, Santa Monica, December 11, 1980 (early show), at Assembly Hall, University Of Illinois, Champaign, November 21, 1981, and at Northrop Auditorium, Minneapolis, November 28, 1981. 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.

## Wild Life

(Don Van Vliet)

Single *Pachuco Cadaver / Wild Life* (Straight 2C 006-90.200M, 1970)

FZ produced both sides of this Captain Beefheart single, which was released in France only.

## The Wild Man Fischer Story

(Lawrence Fischer)

Album *Our Man In Nirvana* (1992)

In a concert in Fullerton, November 8, 1968, Zappa let Lawrence 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 more information.

## Wild Thing

(Chip Taylor)

FZ quoted this song in *Flower Punk*, which was recorded at Mayfair and/or Apostolic Studios, NYC, July-October 1967. The first release was by The Wild Ones in 1965, the more popular one by The Troggs in 1966.

## 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 Wollman Rink, Central Park, NYC, August 3, 1968 (early show), at Ford Auditorium, Detroit, May 17, 1969, and at Town Hall, Birmingham, May 30, 1969. It was also quoted in *Joe's Garage* (1979, 1980, 1981, and 1984), in *Chunga's Revenge* (1975), in *The Torture Never Stops* (1976), in *You Didn't Try To Call Me* (1976), and in an audience participation and in *Dong Work For Yuda* (1978). The original version was recorded at Pal Recording Studio, and released by The Surfaris (DFS 11/2, 1962).

## Within You Without You

(George Harrison)

FZ's band played this song by George Harrison in soundcheck at Royal Oak Music Theatre, Royal Oak, February 27, 1988. The original Beatles version was released in 1967.

## Wives And Lovers

(Burt Bacharach)

The Mothers played this song as background music in *The Mudshark Interview*, recorded in Seattle, c. 1970. The original song by Jack Jones was released in September 1963.

## Won't You Be My Neighbor?

(Fred M. Rogers)

FZ's band played this theme song for the television series *Mister Roger's Neighborhood* (1967) at UMRK, August 5 & 12, 1981.

## Woody Woodpecker

(George Tibbles & Ramey Idriss)

FZ's band quoted this song in *For The Young Sophisticated* (1973 & 1979), in *Stink-Foot* (1976), in *Another Cheap Aroma* (1979), and in *Tinsel Town Rebellion* (1984). The original song was released by Kay Kyser And His Orchestra in 1948.

## Wooly Bully

(Domingo Samudio)

FZ did not cover this popular song, but during the 1979 tour he quoted it in *Peaches III*, *Gee, I Like Your Pants*, *Tryin' To Grow A Chin*, and *Wet T-Shirt Nite*. Later it was quoted in *The White Boy Troubles* (1982-1984), and in *Peaches (Vienna 88)* (1988). During the 1988 tour in North America this song was quoted regularly in *Peaches En Regalia*. The original version was released as a single by Sam The Sham And The Pharaohs (MGM K13322, March 1965).

## The World Is A Ghetto

(Howard Scott, B. B. Dickerson, Lonnie Jordan, Harold Brown, Papa Dee Allen, Charles Miller & Lee Oskar)

FZ quoted this song in *Pygmy Twylite* at Kulttuuritalo, Helsinki, September 23, 1974. The original song was released by War in 1972.

## Work With Me, Annie

(Hank Ballard)

Album *Funky Nothingness* (2023)

This 1954 song was recorded together with *Annie Had A Baby* at Record Plant March 9, 1970.

## WPLJ

(Ray Dobard & Luther McDaniels)

Albums *Burnt Weeny Sandwich* (1970) – *Does Humor Belong In Music* (1986)

First line White Port and Lemon Juice

The first released version was recorded at T.T.G. Studios, July 24, 1969, with "Gabby Furggy" (pseudonym of Lowell George) as the guest singer. During the 1984 tour FZ 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. The ASCAP/BMI database credits WPLJ incorrectly to Frank Zappa only.

## Yankee Doodle Boy

(George Michael Cohan)

This song (obviously not the older *Yankee Doodle*) was quoted in *The Big Surfer*, which was recorded in May, 1963 at Pal Recording Studio. It was also quoted in *The Black Page*, *When The Lie's So Big*, *King Kong*, and in *Stairway To Heaven* at Bushnell Memorial Hall, Hartford, February 16, 1988. *Yankee Doodle Boy* was written for the Broadway musical *Little Johnny Jones* in 1904.

x

## The Yellow Rose Of Texas

(Traditional folk song)

FZ quoted this song in *Penguin In Bondage* at Sam Houston Coliseum, Houston, December 12, 1984. The original song dates back at least the 1850s. The lyrics connect it to the tradition of minstrel songs, not to that of cowboy songs: "There's a yellow girl in Texas, that I'm going down to see. No other darkies know her, no darkey, only me."

## Yesterday

(John Lennon & Paul McCartney)

FZ quoted this song in the audience participation part at Uptown Theater, Chicago, November 28, 1980 (early show). The original song was written just by Paul McCartney, and it was released by The Beatles in 1965.

## You Cheated (You Lied)

(Don Burch)

FZ quoted this song in *Memories Of El Monte* (1963, 1968), and in *Dickie's Such An Asshole* during the Fall 1973 tour. The original version was released by The Slades and The Shields in 1958.

## You Got A Reputation

(Tim Hardin)

Single *Friday Night City / Reputation* (Verve Forecast KF 5064, 1967, promotional copy)

While Tommy Flanders recorded this song at T.T.G. Studios, April 1, 1966, FZ was playing guitar, though he did not get credit for it. (Russo 2017, p. 58) Tim Hardin wrote the song probably in 1964, when it was released.

## You Must Have Been A Beautiful Baby

(Harry Warren)

FZ's band quoted this song in *Managua/Police Car/Drum Solo* and *The Demise Of The Imported Rubber Goods Mask* in Halloween concerts in 1977. The original song was released by Dick Powell in 1938.

## You Oughta Be In Pictures (My Star Of Stars)

(Dana Suesse)

The Mothers quoted this song in *Toads Of The Short Forest* at Thee Image, Miami Beach, February 7-9, 1969. The original song was written for the show *Ziegfeld Follies Of 1934* (1934) and recorded by Little Jack Little.

## You Really Got Me

(Ray Davies)

FZ's band quoted this hit song in *Easy Meat* at Eilenriedehalle, Hannover, March 26, 1979. The original song was released by The Kinks 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 FZ playing guitar. The other is *Better You Than Me*.

## Young At Heart

(Johnny Richards)

This song was quoted in *A Pound For A Brown* at Civic Auditorium, Santa Monica, December 11, 1981 (early show). The song was originally released by Frank Sinatra in 1953.

## You're So Fine

(Lance Finney, Willie Schofield & Bob West)

The song was performed at County Coliseum, El Paso, May 23, 1975, when FZ 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*. FZ also incited his audience to sing the famous "Baby Baby Baby!" refrain.

## Zeets

(Vinnie Colaiuta)

Album *Halloween* (2003)

FZ appreciated Vinnie Colaiuta's drumming skills a lot. Releasing of this solo performance recorded at The Palladium, October 31, 1978 in *Little House I Used To Live In* is a good proof of that. "Zeets" was a nickname for Colaiuta.

## 4'33

(John Cage)

Album *A Chance Operation* (1993)

Who could be a more relevant performer of this classic composition than FZ, 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)

FZ's band quoted the song in *Eddie, Are You Kidding?* at Pauley Pavilion, Los Angeles, August 7, 1971. It was originally released by The Crest in 1958.

## 51 Minitudes for Piano. #51, Orion

(Nicolas Slonimsky)

FZ 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).

## 96 Tears

(Rudy Martinez)

First line Too many teardrops for one heart to be cryin'

If Zappa's *Tiny Sick Tears* is an arrangement of Martinez's song or just a rude parody, depends on the listener's interpretation. Martinez wrote the song in 1962, though it was not released until 1965 by ? And The Mysterians. According to some reports the title was first "69 Tears" or "Too Many Teardrops", but Martinez has denied this. FZ quoted the original in his *Tiny Sick Tears* performance in New York, February 13, 1969, and also at State Farm Show Arena, Harrisburg, June 3, 1971.

409

(Brian Wilson, Mike Love & Gary Usher)

The Mothers Of Invention quoted this Beach Boys song in *The Mudshark* at Concertgebouw, Amsterdam (early show), June 12, 1970. Originally the song was released as side B of *Surfin' Safari* in 1962.

## 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 FZ and Dave Aerni. It is possible that FZ 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 orchestral composition at Moby Gym, Colorado State University, Fort Collins, December 2, 1980 and later in *Big Swifty* with some other classical hits (*Lohengrin* by Richard Wagner and *Habanera* by Georges Bizet) at Warner Theatre, Washington, February 10, 1988, and at Rudi-Sedlmayer-Halle, München, May 9, 1988. The original overture was composed in 1880.

## 1976

(Mark Farner)

Single *Can You Do It / 1976* (MCA Records MCA-40590, July 26, 1976)

FZ produced both sides of this single, which were taken from the album *Good Singin', Good Playin'* (August 9, 1976).



# One night at Alte Oper

I have pondered the personality of Frank Zappa for a long time. For my 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 some-time later), but I want you as the reader 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, 17<sup>th</sup> 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 FZ’s music just the way he wanted it to be performed.

Tragically, just a year later Frank Zappa died before his 53<sup>th</sup> 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 one proof of the existence of that desire.





# No index of names?

There was an index of name in the paperback version of this catalog, but not anymore. I happen to love indexes, but since a PDF file allows you to search any word or sequence of characters, I found it unnecessary to repeat the indexing work.



*“N-Lite – The Compositions by Frank Zappa is the first and only try to compile a catalog of every musical work that Frank Zappa created. N-Lite is a catalog and handbook, but also informative and sometimes funny reading for anyone interested in Frank Zappa The Composer. The author HEIKKI POROILA is a retired music librarian, who has listened to and been interested in Zappa’s music since 1967. The unique Zappa art was created by MARKO NAKARI, another true Finnish Zappa enthusiast.”*

*N-Lite – The Compositions by Frank Zappa*

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