

ZAPPA EXEGESIS

by BOB DOBBS

"Everything in the universe is ... is ... is made of one element, which is a note, a single note. Atoms are really vibrations, you know, which are extensions of THE BIG NOTE ... Everything's one note. Everything, even the ponies. The note, however, is the ultimate power, but see, the pigs don't know that, the ponies don't know that ..."

[Spider in Very Distraughtening ~ Lumpy Gravy](#)

Spider: We are ... actually the same note, but ...

John: But different octave.

Spider: Right. We are 4,928 octaves below the big note.

Monica: Are ya ... are you trying to tell me that ... that this whole universe revolves around one note?

Spider: No, it doesn't revolve around it; that's what it is. It's one note.

Spider: Everybody knows that lights are notes. Light, light, is just a vibration of the note, too. Everything is.

Monica: That one note makes everything else so insignificant.

[A Different Octave ~ Civilization Phaze III](#)

1. Frank Zappa interview - November 13, 1967

<https://www.youtube.com/watch?v=FAhM3RQhwls>

(start at 6:06 and listen up to 9:49)

2. Frank Zappa explains the influence of Pauline Oliveros on his thinking in an August 8-14, 1969, interview with Paul Eberle of the LOS ANGELES FREE PRESS:

https://www.afka.net/Articles/1969-00_La_Star.htm

PAUL: They think the two have to be done separately – like Spike Jones made some funny records, and others that were just chiffon music...

ZAPPA: What we do and have from the very beginning is concept art. You know? Like, the real artistic merit of what we do does not necessarily exist on the disc itself. It's like difference tones. I tried to explain this concept in a lecture I gave to a group of radio broadcasters. Do you know Pauline Oliveros' piece on the Argosy label... She's made a piece of music on which the sounds are generated this way. Two sounds, one below the audible range of hearing and one above the audible range of hearing and from them are produced "difference tones."

PAUL: Are they audible?

ZAPPA: Yeah. They're quite audible. But they happen in between the two real things. So if you vary those two tones slightly, all this mass in between shifts. And so she's created a piece where the tones are varied slightly and the whole thing is fed into a system of tape plays, and so, when played back on top of one another, it makes a certain thickness, a bandwidth of non-existent madness...

And some of the things that we do function on a related principle. Some of the ideas are below the level of human consciousness, and some of them are above the level of

human consciousness. And in the middle is this peculiar by-product, which is the manifestation of what those ideas are. Does that sound a little bit too abstruse for you?

PAUL: No! No. I was just laughing because I wondered how many of your listeners pick up on that.

ZAPPA: Well, none of them do. And this peculiar monstrosity has been manufactured and distributed by an industrial mechanism, which gives it this other weird dimension. You know? And some of the albums we've put out, the content of the album is completely irrelevant to the concept of the album. Do you follow me?

PAUL: Yes. Did the radio executives you lectured to understand that?

ZAPPA: About three out of one hundred.

3. Screenplay: CAPTAIN BEEFHEART VS. THE GRUNT PEOPLE by Frank Zappa, September 13, 1969

<http://www.afka.net/Books/grunt.htm>

4. Frank Zappa to Barry Miles:

<https://www.afka.net/images/Magazines/1994/1994-03-xx%20Mojo%20n4%2088.jpg>

“Record industry executives need to find out what it is they’re selling because, see, they don’t know how important pop music is today. All they know is that that’s what’s making money this month. They don’t really know what a revolution it is in terms of musical history because there are a lot of people working in pop music today who are doing things that are artistic, and actually mean ‘em that way! There are also people who pretend to be artistic who are doing just complete bullshit, but this is today’s serious music. I think it’s living serious music!” - **Frank Zappa, conversation in 1969 with**

Barry Miles, Editor of INTERNATIONAL TIMES. Printed in MOJO, "Dr. Zircon's Secret Lab" by Miles, March, 1994, #4, p.88

5. "Hey Hey Hey, Mister Snazzy Exec!" by Frank Zappa - CIRCULAR, September 20, 1971

http://www.afka.net/Articles/1971-09_Circular.htm

Hey Hey Hey, Mister Snazzy Exec!
by Frank Zappa

What's So Special About This Group?

Perhaps the most unique aspect of The Mothers' work is the *conceptual continuity* of the group's *output macrostructure*. There is, and always has been, a conscious control of thematic and structural elements flowing through each album, live performance, and interview.

What?

This is a silly analogy, however . . . *Imagine the head of a pin*. On the head of this pin is an amazingly detailed illustration of some sort. It might be a little thought or a feeling or, perhaps, an obscure symbol. It might just be a picture of a sky or something with birds in it . . . but it's on the head of this pin, remember, and it's infinitely detailed. Now, imagine this pin is not a pin . . . it's a musical note with a corresponding physical action, like the secret raising of an eyebrow to add special emphasis. Even in a recording studio where nobody can see you.

Now, imagine enough of these abstracted pins (with the needle part chopped off to save space) to fill an area as large as the North American Continent and most of Central Europe, piled to a depth of 80 feet. Now, imagine this area is not geometric space. Imagine a collection of decades (the exact number to be disclosed eventually). Pause.

Do you know about Earth Works? Imagine the decades and the pile of stuff on them subjected to *extensive long-range conceptual landscape modification*. Houses, Offices. People live there and work there. They even make movies there. Imagine that *you* could be living there and working there and not even know about it. Whether you can imagine it or not, that's what the deal is.

Listen. Nobody Puts Together a Pop Group, Simultaneously Planning Years of Absurdly Complicated Events, Lives out Those Events, Then Writes About It in a Press Kit and Expects Somebody to Believe It. You're Nuts.

The basic blueprints were executed in 1962-63. Preliminary experimentation in early and mid-1964. Construction of the *project/object* began in late 1964. Work is still in progress.

No Wonder You Guys Never Had a Hit Single.

I'm sure you realize that total control is neither possible, nor desirable (it takes the fun out of it). The *project/object* contains *plans* and *non-plans* also precisely calculated *event-structures* designed to accommodate the mechanics of fate and all bonus statistical improbabilities attendant thereto.

Yeah, Sure . . . I'm Supposed to Sell Records for You Guys, and I'm a Little Pressed for Time, So Why Don't You Just Tell Me Normal Stuff . . . Like What Your Group Sounds Like, Maybe . . .

What we sound like is more than what we sound like. We are part of the *project/object*. The *project/object* (maybe you like *event/organism* better) incorporates any available visual medium, consciousness of all participants (including audience), all perceptual deficiencies, God (as energy), The Big Note (as universal basic building material), and other things. We make a special art in an environment hostile to dreamers....

I Still Don't Get It . . . Art? What Art? *Rolling Stone* And All Other Groovy Important Publications Have Convinced Me That You Guys Are Nothing More Than a Bunch of Tone-Deaf Perverts, Faking It on the Fringe of the Real Rock &

Roll World. All You Guys Do Is Play Comedy Music. So I Should Believe This Crap About a Conceptual Program Spanning Decades?

Yes.

You Been Doing This Stuff For 7 Years . . .

Almost 10 years if you include pre-planning....

What is it? Like a Plot or Something?

Not exactly. What I'm trying to describe is the type of attention given to each lyric, melody, arrangement, improvisation, the sequence of these elements in an album, the cover art which is an extension of the musical material, the choice of what is recorded, released, and/or performed during a concert, the continuity or contrasts of material album to album, etc., etc., etc. . . . all of these detail aspects are part of the Big Structure or The Main Body of Work. The smaller details comprise not only the contents of The Main Body of Work, but, because of the chronology of execution, give it a "shape" in an abstract sense.

So You Say You're Aware of the "Overall Shape" of the Group's Output So Far . . .

I say we're not only aware of it, we control it. It is an intentional design.

You Think This Makes The Mothers Better Than Some Other Group?

It makes The Mothers different, certainly. We do not claim that control of conceptual continuity automatically insures superiority on any level. The reason for explaining this process is to simply let you know it exists, and to give you, as an executive, some criteria by which to rationally judge what we do. It is not fair to our group to review detail aspects of our work without considering the *placement* of a detail in the larger structure.

Why Don't You Guys Just Play Rock & Roll Like Everybody Else and Forget All This Other Crap?

Sometimes we do play Rock & Roll like everybody else (sort of). Our basic stylistic determination is Rock, only sometimes it gets extrapolated into curious realms.

You Probably Get Into That "Classical Rock" . . . Real Intellectual With Ugly Chords and the Beat's No Good . . .

Any association we might have with "serious music" has to be considered from a Rock viewpoint because most of us are strictly Rock musicians. There is also the element of humor to consider.

You Guys Could Never Really Play Any Good Rock & Roll. You're Not Serious Enough. You Couldn't Even Play Any Good Serious Music 'Cause You're Not Serious Enough. Have You Even Considered Employment in Another Field?

I would like to bring to your attention at this time one of the basic tenets of our group philosophy: ***IT IS, IN SPITE OF ALL EVIDENCE TO THE CONTRARY, THEORETICALLY POSSIBLE TO BE "HEAVY" AND STILL HAVE A SENSE OF HUMOR.*** (We direct this specifically toward people who suffer feelings of ambivalence when given an opportunity to laugh at themselves).

And another precept which guides our work: ***SOMEBODY IN THAT AUDIENCE OUT THERE KNOWS WHAT WE'RE DOING, AND THAT PERSON IS GETTING OFF ON IT BEYOND HIS/HER WILDEST COMPREHENSIONS.***

6. An important explanation by Frank Zappa of the BIG NOTE in the February, 1972, AFTER DARK Magazine interview with Norma McLain Stoop, pp.42-44:

https://www.afka.net/Articles/1972-02_After_Dark.htm

"I think," he [Frank Zappa - Ed.] says, "that the two components of the universe are actually ONE – wave and time. The time determines the shape of – the length of – the

WAVE. If a wave equals a wave, all time equals all other time, so you ain't goin' nowhere, 'cause you already BEEN there. And if you could view this whole mechanism from a distance, it would just be a solid object. Sooner or later, everyone's going to have to DUMP the idea of atoms and all the rest of that shit and get down to BUSINESS. I'm interested in the synthesis of solid objects that are unknowable. Solid objects as FOREIGN to your senses as the output of a synthesizer the first time you heard a new wave shape. What you hear through your ears is a manifestation of waves pulsing between 20 cycles per second and 20,000 cycles per second. What your eyes receive is light at a frequency response far higher – vibrating at a different range. These are all SMALL waves, but conceive of waves that might take 20 billion years to execute ONE pulse. The shape of the waves in terms of sound determines the COLOR of the sound, and I have the feeling that BELOW what you can hear and ABOVE what you can see is where it's really happening. A synthesizer spews out sound that you and I have never heard before – an unknown wave shape emerges. If you subject the frequencies in the range of light to the same alterations that sonic material is subjected to on a synthesizer, it's conceivable you could produce colors never seen before. Consider the possibility of extending that into the RADIATION frequency range – you might be able to produce other things that are unknown, unimagined. If you take a tape with sound vibrations on it and slow it down a great deal, it becomes a completely different sound object. You can convert a piccolo into a tuba if you slow it down enough. So if we could take YOU and slow you down enough, your wave shape, whatever represents your solidity, could be disengaged to a certain extent."

Though this theory of Frank Zappa's MIGHT be a joke he delights in playing on his listeners, the times he's putting people on, in my opinion, are when he says, with a shrug, when faced with a question he doesn't feel like answering, "Remember, I'm just a rock and roll guy." Listening to him, one becomes convinced that it is highly unlikely that anything will succeed in slowing down that wave named Frank Zappa.

"It seems inevitable," he says, "that I'll extend my ideas into other fields, but I'd like to say, it's all MUSIC. To me, it's all waves. So when you talk about putting it into another field - there ISN'T another field."

7. Screenplay: HUNCHENTOOT by Frank Zappa, Summer, 1972

<http://www.afka.net/Books/hunchentoot.htm>

8. Here is an example of Zappa satirizing “humanity” with “screenplay” (“This movie for your ears” - cover sleeve of HOT RATS, October, 1969) themes, on TINSELTOWN REBELLION, May, 1981.

THE BLUE LIGHT

Your ethos

Your pathos

Your porthos

Your aramis

Your brut cologne

You're writing home

You are hopeless

Your hopelessness

Is rising around you, rising around you

You like it

It gives you something to do

In the day time

Hey buddy, you need a hobby

You are tired of moving forward

You think of the future

And secretly you piddle your pants

The puddle of piddle

Which used to be little

Is rising around you, rising around you

You like it

It gives you something to do

In the night time

Oh well, you travel to bars
You also go to winchell's doughnuts
And hang out with the highway patrol
Sometimes you'll go to a pizza place
You go to shakey's to get that
American kind of pizza
That has the ugly, waxey, fake yellow
Kind of cheese on the top...
Maybe you'll go to straw hat pizza,
To get all those artificial ingredients
That never belonged on a pizza in the first place
(but the white people really like it...)
Oh well, you'll go anyplace, you'll do anything
Oh you'll give me your underpants
I hope these aren't yours, buddy...
They're very nice, though
You go to santa monica boulevard,
You go to the blue parrot
No problem, you'll go anyplace
You'll do anything
Just so you can hang out with the others
The others just like you
Afraid of the future
(death valley days straight ahead)
The future is scary
(yes it sure is)
Well, the puddle is rising
It smells like the ocean
A body of water to isolate england
And also reseda
The oil in patches
All over atlantis, atlantis

You remember atlantis
Donovan, the guy with the brocade coat
Used to sing to you about atlantis
You loved it, you were so involved then
That's back in the days when you used to
Smoke a banana
You would scrape the stuff off the middle
You would bake it
You would smoke it
You even thought you was getting ripped from it
No problem
Woop! atlantis, they could really get down there
The plankton, the krill
The giant underwater pyramid, the squid decor
Excuse me, todd
The big ol' giant underwater door
The dome, the bubbles, the blue light
Light, light, light, light
Light, light, light, light
Blue light blue light
The seepage, the sewage, the rubbers, the napkins
Your ethos, your porthos,
Your flag pole, your port hole
Your language
You're frightened
The future
Your lang...
You can't even speak your own fucking language
You can't read it anymore
You can't write it anymore
Your language
The future of your language

Your meat loaf
Don't let your meat loaf
Heh, heh, heh
Your micro-nanette
Heh
Your brut
Cologne

9. Screenplay: THEM OR US by Frank Zappa, 1984

This is the second of 2 Frank Zappa interviews which were transcribed from a CD called "The Frank Zappa Interview Picture Disk". According to closest estimation based on the interview's context, it must have been conducted sometime in early to mid 1984.

(Excerpt)

Frank Zappa: It's due off the press in 2 weeks in the United States, and it's Three hundred and sixty-something pages and I'm publishing it myself...The first printing is 5000 copies. ...It's a book for people who hate to read, and it's written in the style of a screenplay so that each situation is described in terms of what a camera would see, what the physical action is, what the people say and what they do. And so it takes you very quickly through some complicated situations.... And it's a fiction book and it's very funny. ...the way it works is: the book ... in physics they have this thing that they've been looking for – it's the Unified Field Theory that explains the interrelationship between how gravity works and atomic energy and all this stuff – they're looking for one equation that explains it all and makes it work because right now there's contradictions. And ... let's just say that the book is like a Unified Field Theory that will hold together "Billy The Mountain", "Greggery Peccary", "Joe's Garage" "Them Or Us", "Thing-Fish" ... all these different stories, it shows you how they work together to make one long, really complicated story. And the "Them Or Us" album is only one part of this major release that is coming out this year. There are three other albums that are released at approximately the same time. The Boulez album, the Francesco album, and the

"Thing-Fish" album – and the book relates ... The Boulez album is not related to it but all the rest of the stuff is related. And so if you read the book and listen to those three, plus knowing from the past "Joe's Garage", "Billy The Mountain", "Greggery Peccary" then it would make an awful lot of sense to you. But other than that it's very hard to describe.People, especially in Europe, when they want to know more about what the lyrics mean, if they can read English the book would help them. And if they can't it'll confuse them very much.

(Full text)

INTERVIEWER: The Bio says that you've got a book as well ... "Them Or Us" – I haven't seen it. Can you tell me something about it?

ZAPPA: It's due off the press in 2 weeks in the United States, and it's Three hundred and sixty-something pages and I'm publishing it myself.

Oh.

The first printing is 5000 copies.

Can you tell me something about ... what is it about? I mean, you cannot judge by the album obviously. The story has to be more ... cohesive if I may say.

The book is written ... It's a book for people who hate to read, and it's written in the style of a screenplay so that each situation is described in terms of what a camera would see, what the physical action is, what the people say and what they do. And so it takes you very quickly through some complicated situations where, if you had written it as a normal book it would be ... like that [probably makes finger-width gesture].

Uh-huh.

And it's a fiction book and it's very funny.

Has it got anything to do with the album? I mean, can the album be used as a soundtrack to it?

Well, the way it works is: the book ... you know what the [Unified Field Theory](#) is?

I'm afraid not.

Well ... in physics they have this thing that they've been looking for – it's the Unified Field Theory that explains the interrelationship between how gravity works and atomic energy and all this stuff – they're looking for one equation that explains it all and makes it work because right now there's contradictions. And ... let's just say that the book is like a Unified Field Theory that will hold together "[Billy The Mountain](#)", "[Greggery Peccary](#)", "[Joe's Garage](#)" "[Them Or Us](#)", "[Thing-Fish](#)" ... all these different stories, it shows you how they work together to make one long, really complicated story. And the "Them Or Us" album is only one part of this major release that is coming out this year. There are three other albums that are released at approximately the same time. The [Boulez](#) album, the [Francesco](#) album, and the "Thing-Fish" album – and the book relates ... The Boulez album is not related to it but all the rest of the stuff is related. And so if you read the book and listen to those three, plus knowing from the past "Joe's Garage", "Billy The Mountain", "Greggery Peccary" then it would make an awful lot of sense to you. But other than that it's very hard to describe.

The way you describe it, it comes as a summation or culmination of what you've been working for the past twenty years, let's say?

Well, no it doesn't really work like that. People, especially in Europe, when they want to know more about what the lyrics mean, if they can read English the book would help them.

Uh-huh.

And if they can't it'll ... confuse them very much.

Any possibility for the book being issued in this country?

Since I'm paying to have it printed myself, I'll have to just see whether or not I can sell enough of them in the United States. I haven't even spoken to any publishers in [unintelligible]. I took it to publishers in the United States and they were afraid of it, so I said "Forget it. I'll just print it myself" and sell it mail-order.

But it's obvious that what's published nowadays that anything serious ... you know ... doesn't really there's plenty of dross being printed nowadays as far as I can gather.

When we talked to a US publisher, they were more concerned that it LOOK like a book, and this doesn't look like a book – it looks like a screenplay. And so they have taken a position that people won't read it because it doesn't say, "The leaves fell off the tree", and "It's five o'clock" and it's all in paragraphs. I personally don't like to read, and I've said in other interviews that, for me, reading is about as much fun as standing in line at the passport window in the French airport.

[laughs] – That's very exciting.

Yeah. That exciting. So, it's designed basically for people who would enjoy the albums rather than for a literary audience.

The book, which is in a book form obviously is written like a screenplay, and the music that you've been making for the past twenty years ... you've obviously had a certain disregard for what is considered a proper album, you know what I mean – one style, each song nicely defined. I mean, let's take "Them Or Us". It's, uh, there are different pieces which, by today's industry standard, is very odd.

Uh-huh. So?

So. My question is: How have you managed to survive all these years in such a bitchy industry?

It's not even a matter of surviving in it because I refuse to be stopped. You know, just because somebody ... There's a big audience that wants albums that have all the same songs on 'em, and there's a number of other artists who do that so they're never going to run out of material – they'll always have what they like, but the people who like what I do like variety. They enjoy that experience of having the contrasts between a song in one style with one kind of a sound followed by something completely different. To them that's a refreshing experience.

That's the way I like to hear music, I like things next to each other that at first seem incongruous, but then when you step back into the whole thing you see it fits together properly.

So in this contest of the free discussion, what does a success mean to you?

Success to me is if I have a musical or let's say any kind of an artistic concept and I start out to execute it, if it is executed to 100% of the specifications of what I imagined when the idea first came up – that's success. That's the only thing that really matters to me because if I don't enjoy listening to it myself when it's all done, then why did I bother to do it? because there are other things I can do to make more money than this. This is a high overhead business. I happen to like what I'm doing so, to me success is if you get close to 100%

Another thing the bio states is that your interest lies more within the serious music.

No. Let me explain to you about serious music. What most people regard as serious music is not really that serious at all. See, there's been a lot of propaganda about classical music since it was first invented. Let's examine the history of classical music briefly, and then you'll see what I'm talking about.

All the music that people regard as great masterpieces today were written for the amusement of kings, churches or dictators – that's who was paying the rent. If the man who wrote the music happened to be working in a style that was appealing to the person who was paying for it at the time, he had a hit, he had a job, and he stayed alive. If he didn't, he could lose his fingers, he could lose his head, he could be exiled or he'd starve to death. There was very little in between.

All you have to do is look at a book called "Groves Dictionary of Music and Musicians" and you can see that throughout the ages there have been guys who had hits and guys who didn't have hits, and it's not necessarily connected to the quality of what they wrote, it's connected to how well they pleased the patron that was paying the freight - and it's the same thing today.

So, all the norms, the acceptable norms of classical music, are really the taste norms of the church, the king, or the dictator that has been been paying for it down through the ages. It was not the taste of the people. People never got to decide. So, when you say I have more of an interest in serious music, I take my work seriously but I perceive it as entertainment and it's entertainment for those people who like that sort of entertainment. I don't write for a king, I don't write for a church, and I don't write for a government – I write for my friends and that's the way the material should be perceived – it's entertainment for them. Even if it's written for an orchestra or it's written for a rock and roll band, it makes no difference, it's the same people who would listen to the music. I have several orchestral albums, okay? Those are not purchased by people who go out and buy the **Dvorak** New World Symphony, they're bought by rock and roll consumers. A special type of rock and roll consumer.

So in other words, the bio is wrong because whatever music you make is serious in approach regardless to being regarded as rock and roll or put in a shops rack - rock and roll and the other one is serious music.

Correct.

Hmm, I see. Well, um, future – you recently had two plays.

No, I've written them but they haven't been produced yet.

I see ... no, um, you see the bio is not right so ... (laughs)

Not correct.

That's the only thing I had to, uh ... Well, I see that you are extending into all these areas. I mean, movies being an old love of yours since you were 16 or something? Is there a way to stop you?

I don't understand the [unintelligible] of these because you can't ... It's hard to expand into movies because it costs so much more money to make a movie than it does to make a record and I'm self-financed.

But you were one of the first to have an independent label.

That's true.

When did you realize that you can be self-employed in the industry that does not, until that time did not allow self-employment?

I realized it at the point where ... that first independent label deal was as a result of a lawsuit that was brought against MGM. They were happy to give me an independent deal because we had caught them doing something with the books that was not ... right. So they figured you know, this stuff will never sell, he'll be out of business in 15 minutes – let him do it. But my arrangement is unique, not only in the fact that I'm self-employed, but that I own my all my masters. I own the rights to everything that I do. Most people who make records do not. And I fought for that and I think that it was worth fighting for.

Can you remember what was the first, and when did you get your first guitar?

First guitar I played on was my father's guitar.

So what was actually the first guitar that you owned? Was it after that movie – "Run Home Slow"?

No, the first one that, well actually that I *owned*, yes, because prior to that time I rented the guitar. I rented a Telecaster from a music store in Ontario, California – but

the first one I was able to buy was the one on "Run Home Slow". It was a PS5 Gibson SwitchMaster.

What is the one that you use now?

It's a customized Stratocaster. The only thing on this guitar that is Fender is the body. Everything else on it is custom. It has a custom neck, it has customized electronics, custom pickups, Floyd Rose tremolo.

Do you use it in the studio as well as on the stage?

I just starting using this particular guitar in July, and usually when I go on tour I take a number of guitars and I change them during the show. The ones I brought on the 82 tour I changed a lot. On this tour I just play this one guitar.

And the other part of the same article is going to be your thoughts on some of your contemporaries and your people, if you don't mind. People like [Chuck Berry](#)?

Chuck Berry? Well, I used to like Chuck Berry when I was in High School. Songs like "Havana Mill" and "Wee Wee Hours" which were the flip sides of the hits that he had – the more bluesy things. His main innovation besides that duck walk choreography was the multiple string guitar solos – the lines were harmonizing because he was playing on two strings at once. There was another guitar player who used to do that named [Jimmy Nolen](#) who I had a lot of respect for.

[B.B King](#)?

I don't like B.B. I saw him on television before I went on this tour and he was still blue.

Oh yeah, I've seen him recently and I thought he was amazing. [Keith Richards](#)?

I don't know anything about Keith Richards.

[Jimi Hendrix](#)?

I knew Jimi and I think that the best thing you could say about Jimi was: there was a person who shouldn't use drugs.

John McLaughlin?

I met John. I think he's a great guitar player and I think that he's probably done a lot to educate American audiences to some aspects of Eastern music that they wouldn't have come into contact with before. We did a tour with McLaughlin and old Mahavishnu, we did 11 concerts with them.

Lowell George?

There's another guy who shouldn't use drugs.

Eric Clapton?

I know Eric, I haven't seen him in years and years. There's another guy who shouldn't use drugs.

Jeff Beck?

One of my favorite guitar players on the planet. From a melodic standpoint and just in terms of the conception of what he plays, he's fabulous. I like Jeff.

Rory Gallagher?

We worked 2 jobs with Rory Gallagher on this tour and, uh, ... [long pause] ... he's still playing the blues.

Jimmy Page?

I don't know anything about Jimmy Page.

Peter Green?

I don't know him either.

Jerry Garcia?

We did one concert with Garcia on this tour but we were the opening act and I didn't see any of his set.

Pete Townshend?

I've met Pete but I don't know what I can say about his guitar playing.

Robert Fripp?

I've never heard of Robert Fripp.

Ritchie Blackmore?

I have met Ritchie too, and ... I'm not really familiar with the work of these people because you have to understand I'm not a pop consumer and I don't listen to a lot of these.

[What do you listen to?]

Well, what I do is I take cassettes with me on the road because sometimes you're sitting in the hotel room and you just want to listen to something, but what I take is not rock and roll. I like [Chopin](#), I have [Purcell](#), I have [Webern](#), I have [Varèse](#), I have Bulgarian music. I don't listen to Rock and roll.

Yes, um, [Carlos Santana](#)?

We worked with Carlos Santana on Cologne in 1980 or 81 and it was a similar situation. We did two shows at the sport palace in Cologne. They opened the first show, we closed it. Then we opened the second show and they closed it so I never heard him play.

As you said you don't listen to popular music so I don't expect you know [Eddie Van Halen](#).

I do know Eddie. He comes over to the house because he hangs out with my son.

I see. But do you know him as a guitar player?

Oh yeah. He and my son play together and he's fabulous, but there's another guy who shouldn't use drugs.

I presume you don't know [The Edge](#) – from U2?

The Edge?

Yeah.

No.

[unintelligible] from Big Country?

No.

What would be your thoughts on the original guitar playing of the Mothers, i.e. yourself?

Well, there's one other guy whose work I know who should be included in that list who I respect and that's [Allan Holdsworth](#).

I was going to ask you who was your favorite guitar player.

Well, my original favorite guitar player was [Johnny "Guitar" Watson](#), not from a technical standpoint but from listening to what his notes meant in the context in which they were played; and also [Guitar Slim](#) who was the first guitar player that I ever heard that had distortion – even during the 50s. In a strange way I think I probably derive more of my style from his approach to the guitar from the solos that I heard then.

You still haven't told me your thoughts on yourself as a guitar player.

Well, I do something very different on the guitar. I don't so much play the guitar as make up stuff ... the notes that I play during the solo, I conceive it as a composition that's happening instantly at the time that it's ... You know, you have 2 minutes to fill up or you have 9 minutes to fill up or whatever it is – a piece of time which is anywhere from 2 to 9 minutes long and you're gonna decorate it with notes – you're gonna make a composition in there.

The quality of that composition is determined by what you're physically capable of playing at that time, what the rhythm section will allow you to play and whether or not the keyboard player who's supplying the harmonic climate is going to mess up what you're playing by sticking in his favorite Jazz Chord right there. These are all the dangers a person faces when improvising a guitar solo.

There are some guitar players who will practice their guitar solos and they will always be perfect and they will be the same every night – I don't do that. When it's time to play, I don't know what I'm going to play until I start doing it; and then an idea will pop up and I'll just develop it in the same way I'd develop an idea on a piece paper except that I don't have to wait to hear it – I get to hear it as it's coming out.

And the last question on this section is: What would be the future of guitar – or rather, how do you see the future of guitar in the increasingly synth and keyboard orientation to music?

There will always be a market for people who want to hear guitars squealing and oinking and bending and twanging and making sounds like guitars are supposed to make. There is a market of people who are interested in fashion and they will begin

hating all those other old guitar sounds in favor of guitar sounds which are not like guitar sounds but are played in guitar position but sound like synthesizers – there's a market for that, there are people who want to hear it – but I don't think that will be the ultimate future of the guitar.

I would like to ask you 2 questions: one is ... on "[Some Time In New York City](#)", the John Lennon and Yoko Ono?

What about it?

What was it? How did it come about and all that?

The day before the show, a journalist in New York City woke me up – knocked on the door and is standing there with a tape recorder and goes: "Frank, I'd like to introduce you to John Lennon," you know, waiting for me to gasp and fall on the floor and I said "Well, ok. Come on in." And we sat around and talked, and I think the first thing he said to me was "You're not as ugly as I thought you would be." So anyway, I thought he had a pretty good sense of humor so I invited him to come down and jam with us at the [Fillmore East](#).

We had already booked in a recording truck because we were making the "[Live at the Fillmore](#)" album at the time. After they had sat in with us, an arrangement was made that we would both have access to the tapes. He wanted to release it with his mix and I had the right to release it with my mix – so that's how that one section came about.

The bad part is, there's a song that I wrote called "[King Kong](#)" which we played that night, and I don't know whether it was Yoko's idea or John's idea but they changed the name of the song to "Jam Rag", gave themselves writing and publishing credit on it, stuck it on an album and never paid me. It was obviously not a jam session song – its got a melody, its got a bass line, it's obviously an organized song – little bit disappointing. I've never released my version of the mixes of that night.

Do you ever intend to?

One day yeah – but it would be drastically different because there were things that were edited out of their version and certain words that were being sung that were

removed because of the editorial slant that they wanted to apply to the material and I have a slightly different viewpoint on it.

And the last question is: You've been promising a 10-volume set of The Soots.

Never of [The Soots](#), no. The Soots don't have 10 volumes worth of material but what will come out is, now that I own all the masters for my stuff – the first box that has the first seven ... all the early Mothers stuff plus the Mystery Disc which has some Soots material on it. That is now ready for release in the United States. The 10-record set that you referred to was live recordings of the early Mothers Of Invention. I can release that but I'm not going to until after I've re-released the whole catalog of the basic albums that I just got back from this lawsuit and that's coming out. Seven records per year with one box about every five years.

I'd like to listen to them. Thank you very much.

Okay.

As with the first transcription, the Interviewer is not credited on the disc and so he remains anonymous. Due to the context and the accent of the interviewer, that this was possibly conducted somewhere in Germany. While in the first interview it was obvious that the interviewer was a fan, in this one it seems equally clear that this interviewer knows very little of Frank and his work. He keeps referring to an incorrect bio for information on asking some of his questions.

This Interview was fairly hard to transcribe in places because of the poor quality of the original recording. I have tried to present it as accurately as possible.

The CD that this material comes from contains positively NO copyright information of any sort. This text was transcribed by Robert Moore on Saturday, December 11 at 1:40 AM EDT – a mere week since FZ died at the much-too-early age of 52.

10. Frank Zappa to Barbara Zuck:

http://www.afka.net/Articles/1984-04_Capitol_2.htm

Varèse's harmonic concept doesn't resemble anybody else's. He creates substances rather than chords. He uses chemical concepts. The type of tension his harmonies create are like isotopic combinations. Some stable. Some unstable – highly volatile and about to explode. It gets into the field of psychoacoustics, really.

Take the interval of the third, for instance. When you hear it, it carries a message to your brain and produces uncontrollable emotional responses, some of which are predictable and some of which aren't understood yet. Varèse had the audacity to put these things down. The real thwarting and tweezing (of natural harmonic progressions) have only been done by Varèse and Webern.

11."Holiday In Berlin" – Frank Zappa interviewed by Steve Lyons and Batya Friedman, OPTION Magazine, March/April, 1987:

http://www.afka.net/Articles/1987-03_Option.htm

STEVE LYONS: Speaking of Germany, how did the title of the song, "Holiday In Berlin", originate?

ZAPPA: "Holiday in Berlin" refers to a riot we had at the Sport Palast in Berlin in 1968.

A riot caused by your concert?

No, it was caused by the SDS. What happened was during the sound check in the afternoon a bunch of student rebels came and said they wanted to talk to me. I listened to them, and they said, [in fraudulent German accent] "You know there will be 8000 people here tonight and they have never demonstrated before, and we want you to tell them to come with us." I said, "Really, where are you going?" And they said, [in mysterious voice] "It's a cold night." And I said, "Oh, you're going to make it warm eh?" Like, "We are going to start a fire." I said, "Well, where?" "Around the corner," was the answer. You know what was around the corner? NATO Command Headquarters! They

wanted me to tell the audience to go with them to start a fire. So I told the guy, "You have bad mental health." And he didn't like it....

... So that night they came back, 200 of them, and they had jars of paint, cherry bombs, banners, they made a mess out of the fucking show. And there were 20 to 30 German policemen who refused to even show themselves during this thing, and we had to play for two hours: two one-hour segments with an intermission. So during the show these guys were doing their best to make a mess out of things. So we take our intermission, we go backstage, and they figure they've run us off. They went onto the stage. They had wire cutters, they cut the wires to a bunch of the equipment. It was really pretty obnoxious, so we surprised them. We came back and played the second half of the show. They were so stunned that they shut up. Our roadies glued things back together and we kept playing. Toward the end of the show they figured this is their last chance to get the audience to go with them, so the student leader leaps onto the stage and grabs the microphone and starts babbling away in German. So in order to keep him from doing what he was going to do, I gave Don Preston instructions to put our electronic organ through a fuzz tone and put both arms on the keyboard. You know what that sounds like—that's an ugly fucking sound.

And meanwhile our road crew, such as it was, was carrying instruments off of the stage one at a time. I made my guitar feed back, and it's just me and Preston making ugly noises and this guy going like that [pantomimes screaming]. And at the end we both unplugged our stuff and walked off and just left him there babbling. That was "Holiday in Berlin."

12. Frank Zappa to Kurt Loder:

https://wiki.killuglyradio.com/wiki/Rolling_Stone_Interview,_1988

KURT LODER: Did you see any sort of dichotomy between the Varese and the R&B records?

ZAPPA: No, not at all. I saw it as a totally [unified field theory](#). What appealed to me in the Varese album was that the writing was so direct. It was like here's a guy who's writing dissonant music and he's not fucking around. And here's a group called the Robins, and they didn't seem like they were fucking around, either. They were havin' a good time. Certainly Hank Ballard and the Midnighters sounded like they were having a good time. And although harmonically, rhythmically and in many other superficial ways it was very different, the basic soul of the music seemed to me to be coming from the same universal source. You know: a guy who had the nerve to stand up and say, "This is my song, like it or lump it." - **Frank Zappa, ROLLING STONE Magazine, by Kurt Loder, 1988**

13. Here's the best transcript of the Bob Marshall - Frank Zappa interview with the correct footnotes:

<https://ionandbob.blogspot.com/2015/11/bob-marshall-frank-zappa-interview.html>

My colleague, Bob Marshall, asked the questions because he had the radio show in the Fall of 1988 on CKLN-FM, Toronto, Ontario, Canada.

I gave him 40 questions to ask Frank.

The interview took place at Frank's home:

BOB MARSHALL: ... Earlier, just before you were talking about the Tree of Knowledge, you were speaking about having some chemical means of making people smarter. I think of the...

ZAPPA: Maybe it's an apple.

Yeah, the Apple computer. The text of the booklet in **UNCLE MEAT**, back in '69, was about taking Ruben and the Jets and the "vocal drone mechanism", and

using sounds that made vegetables grow better, and animals. Were you getting metaphorically at what you were just talking about – your vision of seeing that we could be optimistic because someday they're going to make people better, maybe with sound?

Why not with sound? Because the largest organ in the human body, correct me if I'm wrong, is your skin, and your eardrum is only part of your skin, folks. So, that may be the most sensitive part of the skin. But I believe the whole skin responds to sound, and different parts of the skin over different parts of the body have different resonant frequencies. In other words, frequencies that strike them better. Because of the size of the eardrum, it has a centre frequency susceptibility at around 2K. That's why telephones sound like telephones. Your ear is most sensitive around 2 kilohertz. It can hear other things, but that's the real sensitive range. So, maybe other larger patches of skin resonate with other different frequencies. There's been research done that showed that certain frequencies of certain amplitudes produce physical effects. Ten cycles of a certain amplitude stops your heart. You can die from sound. You wouldn't even "hear" the ten cycles, in the traditional sense of the word, because your ear doesn't go down that low, but a couple of good boops and you're dead. And there are frequencies that will make you piss, and frequencies that will make you shit, and frequencies that will make you do all kinds of things. I don't think they've discerned the entire range of them, but there is a connection between human organism and the way moving air molecules affect that organism. So, we shouldn't be so short-sighted as to rule out the possibility that therapies for different kinds of conditions, as well as the ability to kill people, could all be induced by sound. And the clue to that might be the soothing effect that certain types of music have on certain individuals. And the trick is, what passes for nice music in one culture, is radically different than nice music in another culture. I doubt seriously that most Americans would find it soothing to listen to six hours of Chinese music, but I don't think that the Chinese would find it too soothing to listen to six hours of Barry Manilow, either. So, each culture has a different ideal of what constitutes good music. But the thing that is existing in music, that transcends the style, the orchestration, or the timbre of the music, is the pitches of the notes. So that may be the determining factor.

Yeah, that's interesting. There is an idea that Marshall McLuhan tossed around – that music was speech slowed down. And he said that the reason cultures have different musical tastes is intimately connected to language. So, obviously the

rhythms of Chinese music are connected to the way they speak, and that determines a large part of...

It's not the rhythm. The thing that sets the Chinese music apart, the rhythms of Chinese music are similar to the rhythms of the other musics, is the timbre of it. It's the texture of the thing.

Oh, this is what you mean by "pitch".

No, timbre is the texture of a sound quality. In other words, is it being played by a snare drum? Is it being played by an oboe? Is it being played by a tuba? That's the timbre. The pitch is the vibrational frequency of the note being played no matter what instrument is playing it. That's pitch. Rhythm is the rate, the period, the distance between one note and another. That constitutes the rhythm. And the harmony is – there's an implied or explicit harmonic domain in which all the action takes place. It's like the canvas on which everything happens. The same melody line, with a major chord supporting it, is a different story when a minor chord is supporting it. The message that comes through is different. So, that's how the things interact. Harmony tells you how to perceive the melody. That's the compass that shows you which way North is. The rhythm determines how fast the piece is going. So, you can determine whether or not the piece is above your factory rate. Or the rhythm determines the distance, the periodicity between one start time and another of each of the pitches in the melody line. That's how it's interacting. And the timbre is going to send your message about certain other qualities of the line. For example, the dumbest example of all time is: "Purple Haze" played on an accordion is a different story than "Purple Haze" on a fuzztone guitar. You play exactly the same notes, but there's two different messages. So, one of the main differences, culturally, from place to place, in the music, is in the timbre of the instruments which are playing the music. Chinese music, to use an extreme example, has certain types of flutes, certain types of little, stringed instruments, and little, bowed instruments that have a certain nasal quality to them which would not be an admired texture in a Western society. But to the Chinese that is their music and it's perfect, and it's wonderful, and they think that's the way things ought to be. Whereas we in America think that Bruce Springsteen is the next best thing to Michael Jackson.

When I said rhythm before I would include all those factors, but did you say earlier that pitch may be the key for making people intelligent through sound?

No, I'm not saying "making people intelligent". I'm saying if we allow ourselves to consider the possibility of audio being used as a tool for therapy, really what you are doing is using certain frequencies aimed at certain parts of the body in order to set up a resonance. In other words, you can knock down a bridge with the right resonance because you'll find a resonant frequency of the concrete that's holding it up, and it's going to crack. And the same thing could be true of a crystalline situation in the human body. If you want to crack it, you've got to find the resonant frequency of that crystal, and then it's gone. Like the right note could be a cure for gout where you have uric acid crystals located in the joint someplace. How are you going to get in there? The guy can't move his joint anymore because the crystals have kept his joint from moving. So, you find the right frequency, aim it at it, turn up the volume, and they're gone.

I'm sure some people have explored this. Do you know, Carolyn?

CAROLYN DEAN: Yeah, that's Radionics.

Yeah?

CAROLYN DEAN: Yeah, there are different things. Medically, there are gallstone-shattering devices with ultrasound.

Oh yeah.

CAROLYN DEAN: But there are Radionics machines that measure the frequencies of all the organs. If the frequency is not normal, you can plug in the normal frequency and "kick" it. So that's being done.

Well, see?

I remember, according to Miles, that you used to have on your basement studio door the words "Dr. Zurkon", back in 1970.

It's possible, yeah.

Because there I see you incorporating several roles. Your talking about healing that was brought out on the UNCLE MEAT album. You touched on it, and it doesn't show up too much in other records. But this relates to something you said at the end of the Rolling Stone interview in 1968. I think they asked you, "Anything more to say?", and you brought up this: If one is being tried, you should be tried by your peer group. In other words, you addressed the legal world then, and you're addressing the medical world here. Do you see that you're using music in many roles other than just as a specialist of music?

Well, I think you're blowing it out of proportion. The fact is that I'm a guy who has an operating brain. I'm in the process constantly of bringing in data, and sorting it, and drawing conclusions. You do an interview with me, I deliver to you today's conclusions. If you happen to ask the right question about something that I've thought about, I'll give you what my up-to-the-minute take is on any given conclusion on any given topic at that point. To me, it's fun. It's not like I have a mission to go out and help the medical profession or the legal profession. I think about different things. And the reason why I would be triggered to think about the thing would be that I might see a news story, or somebody might say something, and it doesn't just go by me. I think about it. I think about my environment. So, I don't have any choice, that's just the way I am. I can't turn it off. So, if I come up with a conclusion, and somebody asks me a question about certain topics, then I'm going to give you my conclusion rather than text book knowledge. I didn't learn my shit from reading a book. I would have gone to college, I couldn't have done any better....

... What are the most complex things?

The most complex thing is trying to get people to understand that everything is happening all the time, and make them believe it. That's a rough one.

Yeah, now that's interesting. Are you including the survival of death. I don't think your church believes that one survives death. In the church tenets, isn't it spelled out there? "We do not believe we survive death".

I don't think that that's actually said in there.

Alright. When we talk about time...

I'm not talking about afterlife. This is not mystical, metaphysical stuff. I'm talking about, you know ...

All time exists now.

Yeah. There it is.

And we can experience it all now in this lifetime.

Yeah.

Therefore, one lifetime is many lives?

Look, you've got a brain that is part of an organism which will decay. It runs down. Until they find a way to keep the oxidation process from continuing to the point where you rust yourself to death, you're going to fall apart and you're going to die. There you go, O.K.? Now, you've got X number of moments of your undead state to deal with whatever you're going to deal with. And I think that the best way to do it is to deal with as much as you can deal with while you're alive, not as little. Just deal with it.

So, another way of trying to get people to believe that all time exists now is trying to get them to have an open mind, open senses, to not filter data that's coming in. It's the same thing.

You've just got to listen to all the stuff that's coming in, good, bad, and indifferent. And hope that you have the educational preparation to be able to sort it. That's one of the problems why people would find what I do difficult for them to adapt to because I got out of the U.S. schoolsystem at a point where you could still learn to read and write, and I don't think that you can do that anymore. I think that the basic education that people

receive in this country is so pitiful that they can't. They're not even equipped to sort data. And I don't think it's an accident. I think that the school system has been purposely damaged to keep people from being able to sort data because only a person who can't data will vote for a guy like Reagan. You have to be numb.

You have to be numb and at the same time, while they're making the school system impoverished, they are increasing the information flood on people with cable, the multi-channels, and fiberoptics. This is the...

More dread.

Yeah. So, maybe someone could overcome the stupidity that's been trained into them?

I think it's possible, but it's just too expensive. And there's a lot of people who would say, "I don't want to know. I just don't want to know". And perhaps more than fifty percent in the U.S. prefer not to know. They have a suspicion that if they knew, they would be unhappy because they knew, and they will go to any extreme to keep themselves from knowing. In fact, they will even attempt to harm people who will help to let them know.

And that's our problem.

That's one of them, yeah.

How many problems do we have?

A lot. But it all boils down to a problem of mental health. One of the most excruciating forms of mental health is greed. Bad mental health is a greed problem. If you look at all the ways in which greed, as a negative mental health state, has translated into physical problems for people all over the world, you can trace a lot back to that.

So, who are the brain police?

It could be anybody that decides to opt for employment in that organization. A lot of people police their own brains. They're like citizen soldiers, so to speak. I've seen people who will willingly arrest, try and punish their own brains. Now that's really sad. That's vigilante brain policing. It's not even official, it's like self-imposed.

You once said that nobody ever figured out who the brain police are.

I've been working on it.

Still working on it?

Yeah.

Some candidates?

It's hard to pin it down to one central agency when you realize that so many people are willing to do it to themselves. I mean, the people who want to become amateur brain police, their numbers grow every day – people who say to themselves, "I couldn't possibly consider that", and then spank themselves for even getting that far. So, you don't even need to blame it on a central brain police agency. You've got plenty of people who willingly subject themselves to this self-mutilation.

And you knew that for a long time?

Well, no...

But to say you're working on it implies some other...

There's more, there's more. Look, I'm sitting here right now and I'm telling you I'm still thinking about stuff, and I tell you what I've got fully-developed conclusions on and what I don't. And even the ones that are the fully-developed, if I get new data tomorrow that changes it, the next interview is going to have something different.

What are some of the conclusions so far?

Whatever you've got on the tape. I don't sit around and consciously think of a catalogue, but if somebody asks me a question, I'll just give you my best read at the time.

Because when you said that nobody had figured out who the brain police are, you yourself hadn't figured it out yet.

I know they exist, but who they are is another question.

O.K., they exist. It's not only stupidity.

It's multiple, multiple.

Multiple answer, multiple levels, but there is our own self-policing going on. How would you characterize some of the new techniques that they're using? Well we've spelled that out in the interview.

Yeah, you've already got that.

Yeah, so this interview has been an attempt to figure out who are the brain police.

Well, you could say that, but I'm not sure that's really true. I think that the interview is what it is, and to just be able to sum it up to say we're trying to figure out who are the brain police, I think this diminishes what's been said here.

14. The Real Frank Zappa Book

http://www.afka.net/Books/The_Real_Frank_Zappa_Book.htm

"What do you do for a living dad?". If one of my friends were to ask me this question, I would surely answer: "What I really do is compose." I use that material called notes for my compositions. Composition is an organizational process, like architecture. If you concept the organizational process well, you can be a composer IN EVERY CREATIVE FIELD: video composer, choreographic composer, social engineering composer, you name it. Give me something, anything, and I'll set it up - that's what I do for a living." - **Frank Zappa in his Autobiography, THE REAL FRANK ZAPPA BOOK, 1989**

15. Frank Zappa to Henning Lohner

<https://www.youtube.com/watch?v=JkMd7ApQ1Ns&t=276s>

ZAPPA: That's what music should be. You should be able to organize any kind of a sound and put it into your music so I wound up with a style of music that has snarks, burps, dissonant chords, and nice tunes and triads and straight rhythms and complicated rhythms, and just about anything in any order. And the easiest way to sum up the aesthetic would be: anything, anytime, any place, for no reason at all. And I think with an aesthetic like that you can have pretty good latitude for being creative.

There's two things you ought to consider here: one is the possibility that the whole body of my work is one composition, and only separated into individual tracks so to speak, because I'm releasing it on records; and it takes me years to put it together. But if I was all done, and you stuck it all together, it's one composition, basically. And a theme that started off on the first record could just as easily occur later on with no reason other than since the whole mass of work is one composition. Why can't you recapitulate a theme that started off years ago?

One of the reasons why my music wound up sounding the way that it does is for the whole idea of what melody is. There are many people who can listen to Varèse and say, well, there's no tune there. But I hear melody in Varèse and I hear the intervals that he uses. I hear his melodic intervals. That all seemed real normal to my ear. I know that by ordinary standards, that's very dissonant music. But I liked it. And his concept of

music being organized sound was an idea that I could understand on a molecular level that was obvious to me.

First of all, a European audience is probably not familiar with what the US term, "monster movie", really means. Or the reason why a person could enjoy looking at monster movies. Monster movies in the 50s were black and white, cheap, really stupid things that were supposedly done to be serious and scary. But to the trained eye were absolutely hilarious. And I used to look at these things not because I thought that monsters were something fascinating or terrifying, but because the production values of these films were so cheap, and the idea that somebody would actually spend \$4 or \$5 million to make an object like this and present it to the public as entertainment. The nerve that they would show you a giant spider where you can see the nylon strings making the legs go up and down and expect you to be scared by that. I thought it was hilarious.

So I used to enjoy seeing those things and at the same time - and that's something that I would do for recreation - at the same time I was just learning about music and my particular taste in music was in the direction of contemporary classical music and also rhythm and blues. I mean, I was at the same time I would buy the Varèse album, I was buying R&B records by Black singing groups, quintets doing harmony vocals with very simple chord progressions. And I liked that just as much as I liked what Varèse was doing.

Because from being in Rock 'n' Roll for 25 years and having to deal with something that most composers don't - which is multitrack mixing - you learn the behavioral differences between electrical instruments that go through a wire direct into the board, or instruments which are heard by a microphone, and you develop certain ideas or an aesthetic about what is a good sound.

And one of the things about writing for the Synclavier is each of the sounds, the individual samples that are in there - to the extent that you can control the manufacture of the sample itself - you can idealize that sound. So, if I have a clarinet part, for example - this would be a hypothetical example: let's suppose I had done a sampling session and had the absolutely most perfectly recorded clarinet and each note in each register on the clarinet was perfectly played. I then build something called a "patch",

which tells the keyboard of the Synclavier which of these notes lives under which key. And I then write a clarinet concerto.

Well, in the real world, you are never going to get a completely perfectly recorded performance of every note of what you wrote, with a perfectly played sample on every note. That will never happen in the real world. But with this machine, you can do it.

HENNING LOHNER: But is it really that desirable?

Why not? Nobody's ever heard it. Let's listen to it. That's the goal.

I mean, if you just want to do what everybody thinks music ought to be, get another career. I want to find out what happens if you get these idealized sounds, a whole library of idealized sounds. And then have an imaginary idealized orchestra not only play with good tone on every note, the right amplitude on every note, plus at the point where you mix it, you can create a separate environment for every instrument with the digital echo.

For example, if you imagine a composition where you had a full orchestra, having a strong chord with all different orchestral timbres, balancing perfectly with a classical guitar, you will never get that in the real world. But you can imagine it, write it, execute it, and hear it, using this medium.

So, this opens up possibilities for any composer who wanted to allow an audience to hear something he could hear in his brain, but the physics of acoustics would not let you do. That's one of the things that's great about writing in this medium.

So, in other words, you're very aware of the fact that the advantages that come out of, let's say, the problems that acoustical instruments have, are at the moment at this point in your career in composing, not your primary concern?

No, I want to surpass, I want to get beyond the problems of normal acoustical instruments. I like acoustical instruments. Basically what my machine reproduces is the sound of acoustical instruments.

It depends on how you write for the machine - to the extent that I can afford the samples.

And you have to be crazy enough to invest your cash to teach somebody how to do something that nobody wanted to hear in the first place.

If I were to tell you - out of the pieces that you listen to, where the material was derived from - you might, even you, might be shocked to see how the stuff was arrived at, because of the way that you can process data with that computer. It is unbelievable. This takes it, like a step beyond serial organization into - it would be a very technical description to show you what happens - but let's just say that the value of an aesthetic concept like "the economy of means" - which people often speak of in Stravinsky - where you have these little cells of melodies that get moved around. The Synclavier allows you to take that to a ridiculous extreme where you can literally make compositions out of dust - like numerical dust.

If you try and do anything that nobody has done before, basically, you don't know what, how to call it. You don't know what to say about it. So you've got to invent a vocabulary for it and invent your own processes, and invent your own rules.

And the rules should be based on whatever it was that sounded good to you when you did that particular experiment.

Let's go back to what is a melody. A melody is like - in one way, it's like a word. You know, the whole melody is a word.

The whole melody is also a complex waveform. Because if you look at the melody in terms of where the notes go up, and where they go down, you could look at that as if the whole thing was a waveform. And, maybe it's an absurd concept, but maybe, the human mind - which decodes all other waveforms which are basically wiggles and shapes like that (sinewaves his finger - Ed.) - in some way can perceive a melody as a waveform over a longer period of time.

So, if you take the melody and you see it going by like this (sinewaves his finger again - Ed.) - if you took it that way (makes the sinewave perpendicular - Ed.) and looked at it end to end, you're looking through a "climate".

Flip it back this way, you see it going this way (sinewaves his finger again - Ed.) - as it decays in time - as the reverbs decay, you're making harmonic statements throughout the melody that don't necessarily have to relate to the chord changes.

Then you'd step back from that, and you could say: "Well, if the melody (sinewaves his finger again - Ed.) can be seen this way (makes the sinewave perpendicular again - Ed.), then in a much larger scale, the entire composition is a big word - a big complex waveform, a big climate."

Now, all of those things have an effect on the human brain and on the people's - it affects people physiologically. What happens to you if you listen to Beethoven's Fifth as a big climate - it's a word, right?

But then there's more.

Look at the whole thing. You get to live in that climate for the duration of the piece, if you choose to do it. What does that do to you?

Or, what happens to you if you attend Lulu and sit through all of that - that did something to you, you know... or for those lucky people who can stand to sit through the entire "Ring" (Richard Wagner's composition - Ed.), you're physiologically modified by experiencing this world.

And we've seen what the results of that can be!

It's the make-it-talk syndrome.

People-do-not-talk-like-this (Frank mimes an example of mechanical talking - Ed.) unless they are very sick. And that's the way normal music notation is, you see, people

talk with rhythms that go all over the place, so why not have melodies that have the same rhythms that resemble human speech.

There's a place in France where they have the Ice Show and it's got a 200-cycle hump in the room and there's a lot of curtains. And so, instead of getting a slap back, you get a thud back from the wall.

And I'll just keep hitting the percussion so you could test that (Frank gives instructions to his assistant engineer - Ed.).

I like the idea of brass instruments where all the overtones come to life in a place where the room is feeding something back into the sound. What a microphone does is it's a substitute for a human ear. Could be a good ear or a bad ear depending on the quality of the microphone.

You put the microphone in an ambient environment and you excite the air molecules in that environment. And if it's an interesting environment, it makes the instrument which is playing in that environment, more interesting, more valuable, and it's a more memorable sample. So, a lot of the samples that we have done here at this studio were done back in that room.

Are you saying that the space in composition is a basic factor?

Always has been, for me anyway. In mixing that's called the back-to-front of the mix. In other words, not only do you want to have stereo like that (Frank spreads out his hands horizontally - Ed), you want to be able to see individual instrumental placement in the stereo spectrum. But there's the depth of the mix. Certain instruments are drier than others in the mix and they sit on the front of this imaginary stereo screen. Other instruments are more ambient or you have added a longer echo, a reverberation, delayed to it, and they tend to appear to recede in the stereo picture. So, when I think of a composition, I also think of where are these instruments located - not only in terms of an imaginary seating position - but what world are they living in. And when you have a multiplicity of echo devices at your disposal, then you can create individual environments for these instruments to live in.

You get to compose in a way that goes beyond the notes. It goes beyond the overtone series, and goes beyond other normal compositional things. You're building a world - you're building your composition - it can now be its own, personalized musical universe.

Let's take Webern for example - big space in between the notes. It's a dramatic element, and I love to listen to that kind of music. It's great because you concentrate on what did that instrument sound like. But an idealized performance of Webern has yet to happen because a lot of the places where the Webern has been recorded were not interesting sound spaces. And so, when you have that exposed flute, or one tiny little thing over here - that one tiny little tenor sax note - you hear it and it's in a boring room.

If I were producing the complete works of Webern, I would certainly take a different approach to it. I would have - you want to hear the tone-color melody? - well, let's color it up.

Don't you feel that would be something for you to do, actually...

What... to type it in?

Well, no... but to produce a recording of Webern with this idea behind it?

Who would pay for it? Who wants to hear my version of Webern? Only me.

Imagine: I'd go to Deutsche Grammophon: "Hey, listen, guys, why don't you pay me to do yet another version of the complete works of Anton Webern, or even the complete works of Varèse?"

They'll go: "A guy from Rock 'n' Roll producing this for our esteemed German record company. Henning, you must be out of your mind."

I think that probably that desire lurks in the back of every composer's mind - you know, that the more control they have over their idea, the better chance the audience has to hear what they really had in mind at the point where they came up with the idea.

And I hope that one day, you know, in a utopian world, that all composers will be able to do that. But that would be the most fanciful thing that I will say during this interview.

If you cared, but there are people who like it just because they like it and they have absolutely no musical training. If you started talking to them about structures, they would be turned off. They like it on a gut level and that's that, or they hate it on a gut level and that's that. Either way, you can't persuade them by talking about the structure or the mechanics in it. The only people who would be interested are maybe musicians, maybe composers, maybe statisticians, certainly not critics because, you know, that would spoil all their fun. Suffice it to say that the music is structured - no matter what you think it sounds like - there's a reason for everything to be in its place. It's planned that way, and - especially when it's played by the computer - it's being played correctly. Like it or lump it. There it is. That was my idea.

I don't think that it's really worthwhile to dwell on the idea of structural analysis of it. But I will mention that on three occasions, I have been sent treatises - like graduate masters, treatises. So, I know there are some people who care about structure, but let's say they're really weird.

What is evolution? If you don't concede the possibility to find these things that are, let's say, beyond the gut feeling?

Well, I'm glad you brought that up, because I always was under the impression that, you know, people think that love is something really wonderful to aspire to. It always occurred to me, that love, that should be the basis of everything. And the good stuff happens when you get beyond love, because love is a mere thing as far as I'm concerned. It's mere. And all the good stuff is out there. It's beyond love.

You have a whole generation of people that have never listened to a piece of music without a picture attached to it. They don't know that music originally didn't have some kind of picture there, you know. "A record - what's that? Let's go see a video." You know, and if it's more than three minutes, they've already lost interest in it. - **Frank Zappa's comments throughout the documentary, PEEFEEYATKO, produced by Henning Lohner, 1991**

16. Bob Dobbs talks to “Frank Zappa” through the Evergreens, who were channeled by Michael Blake Read:

<https://ionandbob.blogspot.com/2018/06/the-evergreens-posthumous-frank-zappa.html>

On August 7, 1995, [Bob Dobbs met with Nigey Lennon](#) for a freewheeling, seven-hour discussion/interview about Frank Zappa. Lennon is a musician and author whose personal and professional relationship with the late Zappa is described in her book *Being Frank: My Time With Frank Zappa* (California Classics Books). At the end of the discussion, Dobbs thought it might be interesting to play a tape of the 1994 sessions with the medium, Michael Blake Read, who had "channeled" Zappa (via 6500 entities known as the Evergreens) and was supposedly passing along the composer's messages from the afterlife.

After listening to the recording, Lennon, who professes to be a rationalist, expressed some skepticism, but she did note that the medium somehow seemed to be aware of a couple of Zappa eccentricities - namely, his tendency to call Stravinsky's *The Rite of Spring*, "The Rites of Spring", and also his intense obsession with audio gear. She also noticed that at another point in the tape the medium mentioned something that sounded like the "secret word" routine that was featured on Zappa tours. All in all, Nigey felt it was a fitting coda to a very "pataphysical" afternoon!

Here is an excerpt from another session that Dobbs had with “Zappa” through the Evergreens, who were channeled by Michael Blake Read:

PART THREE

October 15, 1994

BOB DOBBS: Now, I came up with the conceptual continuity of a particular motif that really struck me this past year, and I feel that I've cracked the code because on the first album **FREAK OUT**, side four has the **Ritual Dance of the Child Killer**. Then I noticed the dwarf motif and the **Rumplestiltskin** motif running through his work to the point he described his own home as "**Rumplestiltskin decor**". Did I hit on the meaning of the electric doll in the **CAPTAIN BEEFHEART VS. THE GRUNT PEOPLE** movie?

EVERGREENS: It's a midget.

BOB DOBBS: It's a midget? Now the Ritual Dance of the Child Killer - that's what Rumpelstiltskin did. Was he thinking of Rumpelstiltskin as a midget in reference to that?

EVERGREENS: Yes.

BOB DOBBS: So I did hit on the motherlode of his main motif?

EVERGREENS: On that aspect, yes. "There's still more to learn" he says.

BOB DOBBS: Now why is the midget a useful motif, what is the meaning in relation to the Sixties?

EVERGREENS: Now what is a midget? A dwarf, a small person. What small people are there?

BOB DOBBS: Children.

EVERGREENS: How much power do they have?

BOB DOBBS: None.

EVERGREENS: You see? Power and small.

BOB DOBBS: And Frank felt that was him as a fringe musician in relation to the monster mega-media machine?

EVERGREENS: Yes.

BOB DOBBS: So it was an image referring to himself?

EVERGREENS: Yes.

BOB DOBBS: Which is what I thought it meant. Then that can be translated into musical concepts.

EVERGREENS: Yes. Then again, as he says, "I dwarfed them."

BOB DOBBS: And he was aware he'd do that from the beginning?

EVERGREENS: Yes.

BOB DOBBS: So that was part of the metaphor/joke.

EVERGREENS: Yes.

BOB DOBBS: Would the Evergreens agree that's pretty ingenious and insightful for a young man to come up with those ideas?

EVERGREENS: Let us speak for ourselves and not for Zappa for a moment. Remarkably intelligent and perceptive, yes. That he chose music was his choice because it was his form of expression. There are other forms of expression that he was moving towards. He was beginning to realize, and this is what worried him, that would he be as smart older as he was smart younger? We see intelligence but we see philosophy, too. Some people do not realize there is a very powerful philosophy in Zappa's work....

... BOB DOBBS: Another "dwarf idea" is the mu-mesons which Frank mentioned a lot, his physics concepts like mesons and mu-mesons. Is that a material version of midgets?

EVERGREENS: Not exactly.

BOB DOBBS: Other concepts?

EVERGREENS: Other concepts.

BOB DOBBS: I should pursue that for other links.

EVERGREENS: Yes.

BOB DOBBS: The other aspect that I discovered about Zappa's work in listening to an interview with David Walley that he did in 1971 preparing for his book on Zappa. Zappa talked about the making of the film, the training film about bizarre behavior, for the Cucamonga police department in 1964. This turned out to be a setup for his arrest, but the fact that he was making a film, which Frank was happy to do to put his studio to work, in order to educate the police department about bizarre behavior in the population so they could have better public relations with these deviants, struck me that that was a basic concept that he expanded for the concept behind his first album FREAK OUT in which he wanted to educate the American public about people who do different things and bizarre behavior, but he did this through the music industry. And to me it seemed an expanded notion of his original task of educating the police department, so it is an interesting motif of his conceptual continuity that his educating the American populace through the music industry about bizarre behavior was a replay of what he did with the original police department of Cucamonga, which led to a setup. So that complex situation made Frank very ironic and self-conscious about his albums because he knew he was educating the public, but he also knew he could get in trouble for it. Was that Frank's thinking at the time of making FREAK OUT?

“FRANK ZAPPA”: You're almost exactly on.

BOB DOBBS: So is there anything to add to what I said?

“FRANK ZAPPA”: You can educate but sometimes they don't listen.

BOB DOBBS: You can also get into trouble with those people who don't want to be educated.

“FRANK ZAPPA”: Yes indeed.

BOB DOBBS: You learned a lot from your police bust about American society, the corrupt side, and that was always a reference point in later ideas in scripts and plays?

“FRANK ZAPPA”: Yes.

BOB DOBBS: So that is part of the conceptual continuity?

“FRANK ZAPPA”: Yes.

BOB DOBBS: Including up to CIVILIZATION PHAZE THREE, your last work?

“FRANK ZAPPA”: CIVILIZATION was more of what would it be after they learned.

BOB DOBBS: And, of course, the other conceptual continuity motif we discussed was the dwarf. So, we have two parallel major themes in all your work here: the dwarf theme, and the original porno bust and educating from that. I'm correct on that?

“FRANK ZAPPA”: Yes, you are.

17. Frank Zappa's unrealized DIO FA, 1990

https://wiki.killuglyradio.com/wiki/Dio_Fa

"... Nevertheless the wide-open use of puns in headlines is one of the effects of the new ascendancy of the right hemisphere. Open FINNEGANS WAKE at random and sample the 'all-night's newsery-reel'. Joyce was doing futuristic journalism in every line. Notice that the puns promote a kind of sneaky editorializing by way of interlacing of themes. Further, this points to a whimsical and fanciful treatment of news, indicating a switch of the real world into science fiction." - **Marshall McLuhan, LETTERS OF MARSHALL McLUHAN, 1987, p.541 (Jan.8, 1979, to B. Ann Vannatta, a graduate student in journalism at the University of Tennessee)**

18. BACKGROUND to Bob Dobbs' thinking about Frank Zappa since 1987:

<https://ionandbob.blogspot.com/2007/04/bob-dobbs-interviewed-by-joan-darc.html>

JOAN: In your website materials you talk about our Five Bodies. What are those Bodies and how did they arise?

BOB: Our communication environments from the printing press on were layered over and through our older linguistic environments. Humans were inevitably servomechanisms of those massive landscapes. The satellite technology, both an interior and external landscape, was the last of that kind. As digital communication environments developed, they gradually shrunk those massive techno-environments and inaugurated a new kind of autonomy for our Chemical Body in relation to the previous scapes. Now, radio-, TV-, newspaper-, booksapes are inside your personal mobile - tiny and invisible. These older media become after-images (or memes) as well as huge bureaucracies to preserve the wealth they'd created. They don't go away - just as ye olde speech never disappeared. They are as real and insistent as our own bodies. They must be fed and housed. However, what once were large corporate vestments now are small enough to be considered as organs, like lungs, that are new additions to our archetypal Chemical Body and Astral Body.

The Chemical Body is what most people consider to be their "physical body." The dominant model for this is the product of Western science since the telegraph. The

Astral Body is what pervades all cultures - the belief there is more to our makeup than the Chemical Body. It is a huge storehouse of religious and spiritual energy. The third organ is the TV Body - the repository of historical one-way broadcasting. The fourth is the Chip Body - the mutating warehouse of digital omni-directional media. The fifth is the Mystery Body - what we're still excavating and whose lineaments we cannot fully assess yet, if ever. We now know it's made up of the previous four bodies but we don't know what more we will discover about its constituents, affects, and effects.

The Android Meme is the resultant of the interplay, violent and ecstatic, of the first four bodies. I claim this five-body paradigm is a lot more useful or comprehensive when applied to our post-9/11 scene than Samuel Huntington's "clash of civilizations" probe.

JOAN: So we operate within these media landscapes to the point where we no longer have "first nature" bodies?

BOB: In the past 20 years the "media landscapes" have transformed into additional miniaturized bodies attached to our original body, like barnacles. The original body was made by "first nature." Our descriptions of that "first nature" constitute our human-made "second nature." Some claim to be getting past our "second-nature" descriptions of "first nature" and are subsequently witnessing "first nature." Others accept the organisms created by our "second-nature" descriptions and consider them to be improvements on our "first nature." I say we don't yet completely know what "first nature" is, so I wouldn't say we no longer have "first-nature" bodies. But our Chemical Body (the dominant "second-nature" description of our "first-nature" body) is presently subsumed by the TV and Chip Bodies - our invisible barnacles.

...Maybe I should backtrack, retrace, say, from about the time of the invention of the telegraph - 1840. From then until around 1918 the electric telegraph served as the hidden "ground" for the "figure" of such activities as the proliferation globally of the newspaper and steel worlds and the lockdown of National Governments. By "lockdown" I mean a guaranteed environment or fetish for manipulation by politically powerful elites who, at that time, were the content of the newspaper, steam and steel worlds which media, as figures, distract perception from the telegraph as ground. This lockdown process always operates under the cover of a war fought over the obsolete spoils of the bureaucratic positions of the previously powerful elites. Again, between 1840 and 1918 these obsolete elites were the principalities of the Royal Houses. As these Houses fought to preserve what was instinctively perceived as an increasingly threatened "world-view", they were helpless to stop the effects of the imploding environment of the telegraph - namely, the collective need to "preserve" and develop the most recent industrial technologies. This development mandated the political necessity for centralized national bureaucracies. But don't forget - this is all happening as a visible figure inside the actual physical Present of the telegraph environment. Moving along historically, following this model of process pattern-recognition, the next period would be from 1918 to 1945 with the hidden ground being radio, of course, for the visible motorcar, airplane, and movie worlds. Politically, this would effect the lockdown of World Government under the cover of warring national bureaucracies. Makes sense, doesn't it? It gets even better! From 1945 to 1960, in the visible worlds of nuclear bombs, advertising, public relations and icon-making, politically you have warring world bureaucracies (i.e., "superpowers" and "multinationals") parallel with the lockdown of the Solar Government - thanks to the hidden Present of television; from 1960 to 1977, conflicting solar bureaucracies while locking down the Universal Government (inner and outer space) via the hidden operations of the computer with the visible worlds of laser beams, genetic engineering, and endless tribal retrievals; from 1977 to 1990, the hologram world is the visible figure amidst clashing universal bureaucracies complemented by Mythic Government lockdown compliments of the satellite surround. "Myth" is a whole culture (or mixed corporate-media) in action as I explained at the beginning of this memo. However, the satellite is an extension and etherealization of a whole culture. Therefore, from 1990 to 2020 we will witness Orphic (Orpheus tuned the whole world) battles of mythic stages (tribal and techno solipsism) to run "cover" for the lockdown of BOBRULE in response to the discontinuous hidden grounds of tiny, diluted

"holeopathic" retrievals, "holeopathic" meaning a combination of homeopathy and hologram.

As technological environments interplay within electronic implosion, the watershed is considerable. Since World War Two, urban/suburban sprawl is the result of the road attempting to become the city and the city wanting to be the road. The movie's content can take on cartoonish nuance, the book's editorial point of view, the television's intimate dialogue, the radio's blare or the newspaper's epic scope. I'm emphasizing the slant of the genre here. The movie in formal effect is still a movie - the extension of eye, ear and foot. The same various stylings of content will be done by the newspaper, the book, radio, and the cartoon, etc. When a technological form first appears on the scene, it prefers a certain content styling for maximum effect. But when it is displaced by newer technological forms, it is more tolerant of media matings - perhaps, even more desperate. It will latch on to any and every style of clothing as it stands more naked. Of course, the genteel aesthetes of any medium will find these stylistic gyrations quite repugnant. The Underground Press of the Sixties is an example. And surely this would explain why some consider Rap a form of "music". The users of such contemporary mixed corporate-media multiplicity would find these confusions quite comforting.

What is architecture today? As we seek shelter from the mythic storm of hallucinating media archetypes, any form can offer the warmth of the hearth. City and town planners fail to consider the new architecture of the highway and the kinetic security it offers to the auto enthusiast harassed incessantly by the tactile overkill of the electric maelstrom, as one example. The modern artist today has to at least feign a strategy of mixed corporate-media programming. The elite managers of our Global Theater consider this all in a day's work. And the floating, discarnate citizens of this theater must respond 24 hours a day to the massage of this complex sensory programming. The comprehensive artist must be prepared to mime this situation from all points of view - either satirically, joyously, mournfully, or preferably all three. Two examples are Frank Zappa and Lyndon LaRouche, Jr. (Frank was recently overheard discussing changes to downtown Los Angeles with Cheech, and LaRouche is forever running for President of the United States.) The mixed corporate-media artist would mime the sensory/technological massage symbolically. For example, Frank Zappa kinetizes visual and acoustic effects; Lyndon LaRouche acoustizes visual and kinetic effects; but Marshall McLuhan tactilizes visual, acoustic and kinetic effects....

... And, the final Orphic Con-doctor to play the music to accompany the Ritual Dance of the Child-Killer (decad-dancer seed) is, of course, Frank Zappa. And Frank Zappa, too, because he truly anticipated the Promethean creation of the new Matter with his ecstatic menippean musical "inventions", and because he mimed the lonely flight of Rhyee to the max - to the point of pooting cancer right up his own yinyang! What a blinding mirror! What an ear-splitting echo!! Frank understood how advertising advertises advertising and he used this principle to point to the new Substance of Bob and Connie. Using the Quarktune ("mumesons get me hot!") as a guiding motif, he sang the body swallowing. He sculpted Bob Dobb's Formula: How the Media Archetypes Fit the Battle of Jericho with such precision that even his own most astute fans are still stunned into a blurred perception of his Project/Object. For example, see the book *The Negative Dialectics of Poodle Play* composed by a collective under the name of Ben Watson. However, this book is essentially very useful if "negative dialectics" is understood as a menippean interpretation of Zappa's menippean action, disguised as a pragmatic socialist exegesis. The theorem "dada in action", unfortunately, refers only to historical activities that are too tiny to encompass the actions of the Corporate Dadaists (Madison Avenue/Pentagon) whose tetradic skills I helped Frank glimpse. As Zappa evokes my body from the landscape like a fractal in search of a strange attractor, he translates into a virtual xenochronous conceptual/sound environment the desperately longed-for feelings and sensations of quadrophrenia the contents of which have already been described above and are anthropomorphised by 10 homeopathic code-signals: (Brussell, Krishnamurti, Beter, ..., etc.) As an explanatory aside, it might be useful for you to know that Frank had to stop touring in 1988 and emphasize his suggestions to dismantle the Berlin Wall for the next few years in order to illustrate the social-engineering ("tetrad-manager") aspects of his solar theater. Time was running out since the collapse of 1987 even though he would be the last to blow the bagpipes. In the accompanying chart and tetrads in this issue of FLIPSIDE you will notice that Zappa obsolesces Finnegans Wake. This is because Frank presents entertainment for the pentad-manager (the tetrad-manager squared) in his menippean satire of that pre-Pons and Fleischmann (1989) "penguin in bondage" - the tetrad- manager (Is this why some critics say Zappa favors the pentatonic scale?). This explains why the Clintons, junior tetrad-managers if there ever were, have provided such entertaining "abuse value" as the homeopathic baroque spiral of the Orphic Mythic Government. As Lockdown BobRule (the new matter) begins and discontinuous homeopathic retrievals run "protective cover" for this fact, the old

friction-based DNA can only reappear as a recombinant mutant virus, as shown by the hilariously ridiculous fate of Dr. Robert Gallo ("the Grand Wazoo") and his silly efforts to explain and treat the effects of the HIV virus, menippean tactility run amok! All through his career Frank has remained consistent in his exploitation of the nomenclature of postmodern scientific modeling as an actor/puppet for his solar theater orchestra. Since he conducted from the vantage-point of the pentad- manager, he intuited the anthropomorphical-physical rise of me and Connie (see, for example, the map of Nova Scotia on the inside sleeve of Uncle Meat). And since "The Word Makes the Market" from 1953 to 1993, a speech-based musical composition is the most fitting metaphor for this 40-year period, and Frank, soon to be a National Treasure, will be duly honored because he blew it up "real good"....

... And since 1967, the tetrad-manager has used pattern-recognition as an artform leaving the pentad-manager to square that process via xenochrony in which we mime Co-evolutionary Anticipatory Mimesis (effects preceding causes) by imitation as the sincerest form of battery ("causes" merging with effects). In light of William Burroughs' life-long rear-guard action of documenting the orgasm the Universe had one hundred years ago, it might prove instructive to look at the crop circles being made around this planet by our (soon-to-be) friends from the Bootes constellation in order to understand the geometry/choreography of my anticipatory decad-dancing implied in the chart in this issue of FLIPSIDE. I think serious meditation on the crop-circle shapes will lead to a glimpse that these patterns are an attempt to imitate that xenochrony which occurred in response to the path traveled on the way to the Era of Lockdown BobRule. In short, Connie and I are a holeopathic retrieval of that old notion of the "strange attractor", and more. And, of course, the effort to name us was best conceived and performed by Frank Zappa with the consistent self-reflexive motif of the "ritual dance of the child-killer" (see Freak Out!) through all of his work. And who was that phrase referring to? Why, that well-known and special dwarf, Rumpelstiltskin! The one who was free to wreak havoc by demanding the sacrifice of the first-born, until he was caught when his real name was overheard. This midget is mentioned in numerous songs by Frank and is even featured in the movie 200 Motels where Ringo Starr plays a Zappa look-alike named Larry the Dwarf (see also Uncle Bernie's Farm, the cover photo of Lumpy Gravy, Dwarf Nebula Processional March & Dwarf Nebula, Robert de Nameland in The Adventures of Greggery Peccary, Camarillo Brillo, Pygmy Twylyte, The Torture Never Stops, and the fact that Zappa described his own home as done in the style of "Rumpelstiltskin decor"). It was very satisfying for Frank to counter the Alice-in-Wonderland themes coming out of the rival hippie scene of Club 23 in San

Francisco, compliments of the Jefferson Airplane and the Grateful Dead et al., with his menacing Rumpelstiltskin theme. Ever since Frank and Don Vliet met us in 1958, they always figured Bob and Connie Dobbs were the tallest midgets in the world because they luckily guessed that the image of the midget/dwarf was the appropriate symbol for the holeopathic cliché- probe. Consequently, Zappa's hologram of xenochronous imitative-battery around me remained consistently powerful.

From the three quotations above, I created the following patterns when applied to Frank Zappa's "conceptual continuity" (especially as presented in Zappa's three screenplays, noted above):

a. RADIO LANDSCAPE: First 14 albums (from FREAK OUT! to THE GRAND WAZOO: 1966 to 1972) plus 200 MOTELS.

Edgard Varese: "Ameriques" (1918-21) and "Octandre" (1923)

RADIO = WORLD GOVERNMENT ("Radio is new life." - Frank Zappa) = 1966 to 1972 (see the three BACKGROUND quotations from me, above, and read the chapter on radio in UNDERSTANDING MEDIA by Marshall McLuhan, 1964, and THE ESSENTIAL MAE BRUSSELL by Mae Brussell [author] and Alex Constantine [editor], 2014).

<https://www.amazon.com/Essential-Mae-Brussell-Investigations-Fascism/dp/1936239981>

Watts riot (August, 1965)

Hungry Freaks, Daddy

Trouble Every Day

You're Probably Wondering Why I'm Here

Return of the Son of Monster Magnet

Help, I'm A Rock

Sunset Strip riots (1966)

Who Are the Brain Police?

It Can't Happen Here

In the middle of the Apollo Space missions (1966)

Race Riots in American cities (1967 and 1968)

Plastic People

What's the Ugliest Part of Your Body?

Uncle Bernie's Farm

Ritual Dance of the Young Pumpkin

Soft-Sell Conclusion

Who Needs the Peace Corps?

United Mutations

Intercontinental Absurdities

America Drinks and Goes Home

Concentration Moon

The Chrome Plated Megaphone of Destiny

Assassination of Martin Luther King, Jr., and Robert Kennedy (1968)

Mom & Dad

Duodenum

Almost Chinese

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

Stuff Up The Cracks

Later That Night ("there's no room to breathe in here"... "you can come out of the closet now")

Bombing of Cambodia (1969)

Nine Types of Industrial Pollution

Zolar Czaki

Dog Breath

In the Year of the Plague

Electric Aunt Jemima

God Bless America

We Can Shoot You

Project X

Peaches en Regalia

Son of Mr. Green Genes

It Must Be a Camel

Students killed at Kent State ("police riot") (1970)

Igor's Boogie, Phase One

Oh No

Holiday in Berlin

Prelude to the Afternoon of a Sexually Aroused Gas Mask

Toads of the Short Forest

Dwarf Nebula Processional March and Dwarf Nebula

Transylvania Boogie

Twenty Small Cigars

Rudy Wants to Buy Yez a Drink

What Kind of Girl Do You Think We Are

Bwana Dik

Latex Solar Beef

Lonesome Electric Turkey

This Town Is a Sealed Tuna Sandwich

Centerville

Penis Dimension

Watergate scandal begins (1972)

Billy the Mountain

Magdalena

Big Swifty

Your Mouth

The Grand Wazoo

Eat That Question

Cletus Awreetus-Awrightus

b. TELEVISION LANDSCAPE: Next 18 albums (from OVER-NITE SENSATION to THING-FISH: 1973 to 1984) plus A TOKEN OF HIS EXTREME for the Playboy Channel and BABY SNAKES and numerous TV Talk Show Appearances.

Edgard Varese: "Ionisation" (1929-31) and "Density 21.5" (1936)

TELEVISION = SOLAR GOVERNMENT ("Star Wars won't work, the gas still gets through." - Frank Zappa) = 1973 to 1984 (see the three BACKGROUND quotations from me, above, and read the chapter on television in Marshall McLuhan's UNDERSTANDING MEDIA, 1964, and the PLAYBOY interview with Marshall McLuhan, March, 1969).

This is the immediately relevant section from the PLAYBOY interview:

PLAYBOY: You said a few minutes ago that all of contemporary man's traditional values, attitudes and institutions are going to be destroyed and replaced in and by the new electric age. That's a pretty sweeping generalization. Apart from the complex psychosocial metamorphoses you've mentioned, would you explain in more detail some of the specific changes you foresee?

McLUHAN: The transformations are taking place everywhere around us. As the old value systems crumble, so do all the institutional clothing and garb-age they fashioned. The cities, corporate extensions of our physical organs, are withering and being translated along with all other such extensions into information systems, as television and the jet – by compressing time and space – make all the world one village and destroy the old city-country dichotomy. New York, Chicago, Los Angeles – all will disappear like the dinosaur. The automobile, too, will soon be as obsolete as the cities it is currently strangling, replaced by new antigravitational technology. The marketing systems and the stock market as we know them today will soon be dead as the dodo, and automation will end the traditional concept of the job, replacing it with a role, and giving men the breath of leisure. The electric media will create a world of dropouts from the old fragmented society, with its neatly compartmentalized analytic functions, and cause people to drop in to the new integrated global-village community.

All these convulsive changes, as I've already noted, carry with them attendant pain, violence and war – the normal stigmata of the identity quest – but the new society is springing so quickly from the ashes of the old that I believe it will be possible to avoid the transitional anarchy many predict. Automation and cybernation can play an essential role in smoothing the transition to the new society.

PLAYBOY: How?

McLUHAN: The computer can be used to direct a network of global thermostats to pattern life in ways that will optimize human awareness. Already, it's technologically feasible to employ the computer to program societies in beneficial ways.

PLAYBOY: How do you program an entire society – beneficially or otherwise?

McLUHAN: There's nothing at all difficult about putting computers in the position where they will be able to conduct carefully orchestrated programing of the sensory life of whole populations. I know it sounds rather science-fictional, but if you understood cybernetics you'd realize we could do it today. The computer could program the media to determine the given messages a people should hear in terms of their over-all needs, creating a total media experience absorbed and patterned by all the senses. We could program five hours less of TV in Italy to promote the reading of newspapers during an election, or lay on an additional 25 hours of TV in Venezuela to cool down the tribal temperature raised by radio the preceding month. By such orchestrated interplay of all media, whole cultures could now be programed in order to improve and stabilize their emotional climate, just as we are beginning to learn how to maintain equilibrium among the world's competing economies.

PLAYBOY: How does such environmental programing, however enlightened in intent, differ from Pavlovian brainwashing?

McLUHAN: Your question reflects the usual panic of people confronted with unexplored technologies. I'm not saying such panic isn't justified, or that such environmental programing couldn't be brainwashing, or far worse – merely that such reactions are useless and distracting. Though I think the programing of societies could actually be conducted quite constructively and humanistically, I don't want to be in the position of a

Hiroshima physicist extolling the potential of nuclear energy in the first days of August 1945. But an understanding of media's effects constitutes a civil defense against media fallout.

The alarm of so many people, however, at the prospect of corporate programming's creation of a complete service environment on this planet is rather like fearing that a municipal lighting system will deprive the individual of the right to adjust each light to his own favorite level of intensity. Computer technology can – and doubtless will – program entire environments to fulfill the social needs and sensory preferences of communities and nations. The content of that programming, however, depends on the nature of future societies – but that is in our own hands.

PLAYBOY: Is it really in our hands – or, by seeming to advocate the use of computers to manipulate the future of entire cultures, aren't you actually encouraging man to abdicate control over his destiny?

McLUHAN: First of all – and I'm sorry to have to repeat this disclaimer – I'm not advocating anything; I'm merely probing and predicting trends. Even if I opposed them or thought them disastrous, I couldn't stop them, so why waste my time lamenting? As Carlyle said of author Margaret Fuller after she remarked, "I accept the Universe": "She'd better." I see no possibility of a worldwide Luddite rebellion that will smash all machinery to bits, so we might as well sit back and see what is happening and what will happen to us in a cybernetic world. Resenting a new technology will not halt its progress.

<https://nextnature.org/story/2009/the-playboy-interview-marshall-mcluhan>

Oil crisis and war in the Middle East (1973)

I'm the Slime

Zomby Woof

Cosmic Debris

President Nixon resigns (1974)

Excentrifugal Forz

Uncle Remus

Father Oblivion

Penguin in Bondage

Village of the Sun

Echidna's Arf

Pygmy Twylyte

Dummy Up

Cheepnis

Capitalist South Vietnam falls to Communist North Vietnam (1975)

New York City declares bankruptcy (1975)

Portuguese Lunar Landing

Punk music scene rises beside Studio 54 disco craze (1976)

Son of Sam murders in New York City (1977)

Iranian hostage crisis (1979)

Broken Hearts Are For Assholes

Packard Goose

The Central Scrutinizer

Outside Now

Desert Storm raid fails (1980)

Ronald Reagan wins White House (1980)

Pres. Reagan survives assassination attempt (1981)

The Meek Shall Inherit Nothing

Heavenly Bank Account

Dumb All Over

Depression levels reached in the U. S. economy (1982)

Italian P-2 Masonic Lodge is exposed while Vatican banker (Banco Ambrosiano) is found hung on a London Bridge (1981)

Pope John Paul the First survives assassination attempt (1982)

Pres. Reagan announces "Star Wars" agenda (1983)

The Radio Is Broken

Olympics held in Los Angeles (1984)

HIV plague finally gets media attention (1984)

The Torture Never Stops

c. COMPUTER LANDSCAPE: 10 Digital Epics and Excerpts from the BIG NOTE (from PORN WARS to CIVILIZATION PHAZE 3: 1985 to 1993).

Edgard Varese: "Deserts" (1950-54) and "Nocturnal" (1961-68)

COMPUTER = UNIVERSAL GOVERNMENT ("Did a vehicle come from somewhere out there just to land in the Andes? Was it round? And did it have a motor? Or was it something different?") = 1985 to 1993 (see the three BACKGROUND quotations from me, above, and read William Irwin Thompson's IMAGINARY LANDSCAPE, 1989, and THE AMERICAN REPLACEMENT OF NATURE, 1991, PLUS Dr. Peter Beter's Audio Letter series at <http://www.peterdavidbeter.com>).

CDs made with Zappa's Synclavier are released (1985)

Zappa testifies to Senate Panel on Rock Lyric Censorship (1985)

Porn Wars

Inca Roads

Jazz From Hell

Guitar series

Zappa begins re-releasing old albums and making new retrospective CDs (1986)

Zappa appears on many TV shows defending his liberal view of rock lyric censorship - his debating skills become more well-known than his musical gifts. (1986-87)

Space Shuttle, "Challenger", blows up in mid-flight (1986)

G-Spot Tornado

Iran-Contra scandal is investigated by the U. S. Congress (1986)

Soviet Union President Gorbachov allows freedom of speech ("Glasnost") and ends central economic planning ("Perestroika") (1986)

The Old Masters Series

You Can't Do That on Stage Anymore series - begins

While in Berlin, Zappa publicly demands President Gorbachov "tear down the Berlin Wall" (1988)

Broadway the Hard Way

When The Lie's So Big

Star Wars Won't Work

Berlin Wall falls (November, 1989)

Zappa becomes "cultural liaison" to the U. S. on behalf of the Czechoslovakian Government (1990)

B.C.C.I. global scandal is exposed (1991)

The Best Band You Never Heard in Your Life

Make A Jazz Noise Here

Civilization Phaze Three

Zappa family announces Frank has prostate cancer (November, 1991)

Zappa is given many tributes at “serious” music events (1992)

Zappa’s “serious music” CD, The Yellow Shark, is released (November, 1993)

Frank Zappa dies (December, 1993)

d. SATELLITE//ANDROID MEME LANDSCAPE - contains Zappa’s RADIO, TV, and CHIP BODIES: (from many Frank Zappa Documentaries and Ongoing Performances of Zappa’s “Serious Music” and Zappa Family Estate releases to A VERY SPECIAL and STUNNING BOOTLEG series by [‘br1tag’](#)).

SATELLITE//ANDROID MEME = MYTHIC GOVERNMENT (“The media is all there is.” - Frank Zappa) = 1995 to 2009 (see the three BACKGROUND quotations from me, above, and read Arthur Kroker’s SPASM, 1993).

Zappa’s “masterpiece” CD, Civilization Phaze Three, is released (October, 1994)

Gail Zappa sells the Frank Zappa catalogue for \$20 million (1994)

Internet is “born” for the general public (1995)

Zappa Family Trust created (1994 or 2002)

Auto-Tune (1998)

Napster (1999)

Myspace is launched (2003)

Facebook shows up (2004)

YouTube arrives (2005)

Twitter invades (2006)

Dweezil Zappa's band replays his father's music (2006)

Instagram "sets sail" (2010)

19. "Frank Zappa: mother to a movie" - THE GLOBE AND MAIL by Ritchie Yorke, Toronto, Feb.22 (?), 1969

The Mothers of Invention are making a movie that will probably be the wildest thing since The Monster That Swallowed Cleveland.

After a stage career of squirting foam into front row seats, pounding a pick into a store display dummy, shouting obscenities at all and sundry and creating mayhem in the pop scene, the Mothers are producing a movie called Uncle Meat, and Frank Zappa, the main Mother, says "It's awful weird," which, coming from him, has frightening connotations.

In Los Angeles this week, 28-year-old Zappa - a little less outspoken and a trifle more delicate than in the past - discussed Uncle Meat:

"It's a surrealistic documentary about what the Mothers do. Some footage has already been shot - such as some of the freakier things on our European tour, like the full-scale riot in Berlin - but we haven't got to special effects, animation and opticals as yet. We need more bread before getting into that."

The Mothers are still looking for \$300,000 to finish the film. In hopes of raising even some of it, they've decided to release the Uncle Meat soundtrack LP - a two-record set - on their own Bizarre label within a month.

Zappa has been an aspiring movie-maker for quite some time, "Frankly, man, I was struggling around trying to shoot a film five years ago. Then we formed the Mothers and I had to put it aside for a while. But now I'm back into it, and it's taking up almost all of my time."

Uncle Meat will contain a mixture of comedy and satire. "It'll represent us in the most illogical sense. Sometimes it will deal with the godawfullest things people expect of us - their worst possible thoughts. But what they think we'll do, and what we do do, are two very different things. Sometimes."

But all this is a sideline to the plot, which is about science fiction.

"This guy works for the government. And one day he commits an atrocity on behalf of his bosses. Then he has to go home and face his family, who have no idea what he's up to because it's all top secret.

"So, he sits down in front of the TV with his wife and two teen-age kids, and this pop show, starring the Mothers of Invention, comes on. The old man thinks 'what is this?' but it's the only rock show on TV and the kids want to see it.

"So the old guy goes to bed, and as soon as he hits the sheets, he has these horrible nightmares. The dreams are intercut with our TV special, and the guy sees us sitting

outside his bedroom window next to a bird bath, playing cards and watching him dream.

"After this builds up to an unbelievable frenzy, the film cuts to a garage where an evil scientist, Uncle Meat, is scheming revenge because he was fired from a missile base.

"The scientist goes downtown and kidnaps a band, and by giving them weird drugs he forces their brains to expand. So much so, that they grow huge noses which are full of brains, and they become a group called Ruben and the Jets.

"Ruben and the boys have a vocal drone mechanism which sends people crazy into a fantasy world.

"The scientist, meanwhile, has taken over a hydro electric station in the Grand Canyon, which he converts into a huge amplifier.

"Uncle Meat sets up a truck exhaust to sound like a rocket engine, which has an extraordinary effect on plants growing around Grand Canyon. Suddenly the plants are lifted up into space like Jack and his Beanstalk, and huge pods start falling off.

"Finally, there's a connection between the plants and the other guy's atrocity."

So far, the Mothers have shot 40,000 feet of film, most of it footage of two European tours, and a five-month stay in New York.

Zappa filmed some of it himself. He's not sure if the usual movie houses will want to handle it, but he's readied a presentation which he's taking into Warner Bros.-Seven Arts executives. Zappa is bringing sections of the film to Toronto to show during the Mothers' Rock Pile appearance on Sunday, Feb. 23.

In addition to the film, Zappa and his fellow Mothers are deeply involved in Bizarre, their own record company. Apart from their own album, they have two LPs - by new artists scheduled.

“We’ve cut an album with a guy called Wild Man Fisher,” Zappa said, “and it’s very weird. Fisher’s mother had him committed to a mental institution twice because he used to sing without accompaniment at school. By the time he got out the second time, he really was nuts, and the album is all about his mother.”

The other LP is by Alice Cooper, an all-male group, which Zappa says is also “very strange.”

Zappa has some interesting comments on the Beatles’ album, the Rolling Stones’ LP, and Diana Ross and the Supremes.

“I don’t like the Beatles album because it’s inferior product. Only one song, Happiness is a Warm Gun, is entertaining. It’s more expensive than, but at the same creative level as the Magical Mystery Tour album.

“The Stones album is a more successful attempt than the Beatles. But it’s not as good as Between the Buttons. That’s the best Stones LP.

“Diana Ross and the Supremes? Yeah, well Diana Ross has to have one of the most artificial smiles I’ve ever seen in my life.

“It’s really an art - obviously the results of years of work training the muscles in her face.”

20. THE PUNCH LINE:

http://www.afka.net/Articles/1969-10_Time.htm

... Moon Unit. A self-taught composer whose idols are Stravinsky and Varèse, Zappa thinks that he would have been taken a lot more seriously if he had chosen a classical life. His current success, however, is the best proof possible of the cross-pollinating of

movies, television and recordings now occurring in Hollywood. These days even the freakiest musicians can go independent, be their own managers, producers and A & R men – and make money. Working in the basement of his Laurel Canyon home, which he shares with his wife Gail, their daughter Moon Unit, and a baby son whom they call Dweezil. Zappa is editing his first film *Burnt Weenie Sandwich*, a documentary about the Mothers. His second, *Captain Beefheart vs. The Grunt People*, is ready for the camera. Neither one of them could possibly compare to the \$4,800,000 flick he hopes to do next. Zappa is ready, willing, able and graphic in talking about that one if someone listens.

"It opens in a concentration camp in the bottom of the Grand Canyon, where the Establishment has rounded up all the hippies, the Mothers included, to re-educate them in the American verities, with lectures on things like the American hamburger. Whenever anyone falls asleep in class, he is killed by a huge torture machine which carves the name of his crime in his back. In the end, the Mothers and the other hippies are saved by Mothra, the giant moth of movie fame, and Godzilla, and Gorgo, and King Kong, and all the old monsters, and in the Armageddon it is discovered that the camp had been run by Colonel Sanders, who turned out to be nothing more than an electric doll in the glove compartment of a Volkswagen bus which was being used as a Chicken Delight truck."

21. XENOCHRONOUS BOB'S TINY NOTE = THE GRAND WAZOO'S DECAD-DANCE

http://fivebodied.com/archives/audio/catalog/Bob_Documents/tinynote/Tiny_Note_Chart.pdf