



**ZAPPA/erie**

**CD 1: EDINBORO, PA 5-08-1974:** 1. "SOMEONE HAS JUST ASKED ME..." 5:39  
2. **COSMIK DEBRIS** 12:50 3. **PYGMY TWYLYTE** 7:04 4. **THE IDIOT BASTARD SON** 2:17 5. **CHEEPNIS** 5:15 6. **INCA ROADS** 14:34  
7. **MONTANA** 7:51 8. **DUPREE'S PARADISE (INTRO)** 14:05 TT: 69:34

**CD 2:** 1. **DUPREE'S PARADISE** 22:25 2. **IT CAN'T HAPPEN HERE** 1:52  
3. **HUNGRY FREAKS, DADDY** 2:41 4. **YOU'RE PROBABLY WONDERING WHY I'M HERE** 2:37 5. **HOW COULD I BE SUCH A FOOL** 3:35 6. **I AIN'T GOT NO HEART** 2:30 7. **I'M NOT SATISFIED** 2:17 8. **WOWIE ZOWIE** 2:54  
9. **LET'S MAKE THE WATER TURN BLACK** 2:01 10. **HARRY, YOU'RE A BEAST** 1:04 11. **THE ORANGE COUNTY LUMBER TRUCK** 0:59  
12. **OH NO** 1:23 13. **SON OF ORANGE COUNTY** 11:05 14. **MORE TROUBLE EVERY DAY** 9:16 15. **CAMARILLO BRILLO** 5:22 TT: 72:00

**CD 3: BONUS TRACKS: SOUTH BEND, IN 5-12-1974:** 1. **MONTANA** 6:11  
2. **GET DOWN** 6:40 **ERIE, PA 11-12-1974:** 3. **TUSH TUSH TUSH (A TOKEN OF MY EXTREME)** 4:50 4. **STINK-FOOT** 7:39 5. **RDNZL** 10:04 6. **VILLAGE OF THE SUN** 4:39 7. **ECHIDNA'S ARF (OF YOU)** 3:21 8. **DON'T YOU EVER WASH THAT THING?** 6:38 9. **PENGUIN IN BONDAGE** 7:57 10. **T'MERSHI DUWEEN** 3:19 11. **THE DOG BREATH VARIATIONS** 1:38 12. **UNCLE MEAT** 2:20 13. **BUILDING A GIRL** 2:50 14. **DINAH-MOE HUMM** 7:37 TT: 75:44

**CD 4:** 1. **I'M NOT SATISFIED** 3:42 2. **MONTANA** 10:14 3. **DUPREE'S PARADISE (INTRO)** 7:54 4. **DUPREE'S PARADISE** 17:46 5. **DON'T EAT THE YELLOW SNOW** 13:25 6. **TUSH TUSH TUSH (END VAMP)** 2:04 7. **OH NO** 1:29 8. **SON OF ORANGE COUNTY** 4:42 9. **MORE TROUBLE EVERY DAY** 6:37 TT: 67:54

**CD 5: ERIE, PA 11-12-1976:** 1. **THE PURPLE LAGOON** 3:53 2. **STINK-FOOT** 6:13 3. **THE POODLE LECTURE** 3:26 4. **DIRTY LOVE** 3:25 5. **WIND UP WORKIN' IN A GAS STATION** 2:38 6. **TRYIN' TO GROW A CHIN** 3:56 7. **THE TORTURE NEVER STOPS** 12:45 **TOLEDO, OH 11-13-1976:** 8. **CITY OF TINY LITES** 7:55 **ERIE, PA 11-12-1976:** 9. **POUND FOR A BROWN** 6:18 10. **YOU DIDN'T TRY TO CALL ME** 6:20 11. **RUDY WANTS TO BUY YEZ A DRINK** 2:13 12. **WOULD YOU GO ALL THE WAY?** 2:06 TT: 61:07

**CD 6:** 1. **BLACK NAPKINS** 18:56 2. **TERRY'S ERIE '76 SOLO** 2:57  
3. **PATRICK'S ERIE '76 SOLO** 2:43 3. **WONDERFUL WINO (ZAPPA/SIMMONS)** 4:53 4. **THE PURPLE LAGOON (OUTRO)** 0:58 5. **STRANDED IN THE JUNGLE (JOHNSON/SMITH)** 3:49 6. **DINAH-MOE HUMM** 6:29 7. **THE PURPLE LAGOON (OUTRO)** 0:54 8. **CAMARILLO BRILLO** 3:43 9. **MUFFIN MAN** 4:17 10. **THE PURPLE LAGOON (OUTRO)** 0:48 **BONUS TRACKS:**  
**MONTREAL, QC 11-10-1976:** 11. **YOU DIDN'T TRY TO CALL ME** 6:05  
**TOLEDO, OH 11-13-1976:** 12. **BLACK NAPKINS** 13:44 13. **THE PURPLE LAGOON (OUTRO)** 0:42 TT: 70:57



Edinboro, PA  
Edinboro State College  
May 8, 1974 (10th Anniversary Tour)  
4-Track Master  
Engineer: Bill Hennigh

## **CD 1**

PLAYERS:

**FZ:** Lead Guitar, Vocals

**GEORGE DUKE:** Keyboards, Synthesizer, Vocals

**TOM FOWLER:** Bass

**JEFF SIMMONS:** Guitar, Vocals

**DON PRESTON:** Synthesizer

**BRUCE FOWLER:** Trombone, Vocals

**WALT FOWLER:** Trumpet

**NAPOLEON MURPHY BROCK:** Tenor Sax, Flute, Lead Vocals

**RALPH HUMPHREY:** Drums, Percussion

**CHESTER THOMPSON:** Drums, Percussion

1. **"SOMEONE HAS JUST ASKED ME..."** 5:39 ©2022
2. **COSMIK DEBRIS** 12:50 ©1974
3. **PYGMY TWYLYTE** 7:04 ©1974
4. **THE IDIOT BASTARD SON** 2:17 ©1968
5. **CHEEPNIS** 5:15 ©1974
6. **INCA ROADS** 14:34 ©1973
7. **MONTANA** 7:51 ©1973
8. **DUPREE'S PARADISE (INTRO)** 14:05 ©1988

TT: 69:34

BUILDING A GIRL IOI



RAISIN'  
MY  
LONELY



Edinboro, PA  
Edinboro State College  
May 8, 1974  
(continued)

**CD2**

1. **DUPREE'S PARADISE** 22:25 ©1988
2. **IT CAN'T HAPPEN HERE** 1:52 ©1966
3. **HUNGRY FREAKS, DADDY** 2:41 ©1966
4. **YOU'RE PROBABLY WONDERING WHY I'M HERE** 2:37 ©1966
5. **HOW COULD I BE SUCH A FOOL** 3:35 ©1966
6. **I AIN'T GOT NO HEART** 2:30 ©1966
7. **I'M NOT SATISFIED** 2:17 ©1966
8. **WOWIE ZOWIE** 2:54 ©1966
9. **LET'S MAKE THE WATER TURN BLACK** 2:01 ©1968
10. **HARRY, YOU'RE A BEAST** 1:04 ©1968
11. **THE ORANGE COUNTY LUMBER TRUCK** 0:59 ©1970
12. **OH NO** 1:23 ©1970
13. **SON OF ORANGE COUNTY** 11:05 ©1974
14. **MORE TROUBLE EVERY DAY** 9:16 ©1974
15. **CAMARILLO BRILLO** 5:22 ©1973

TT: 72:00



HOLLAND

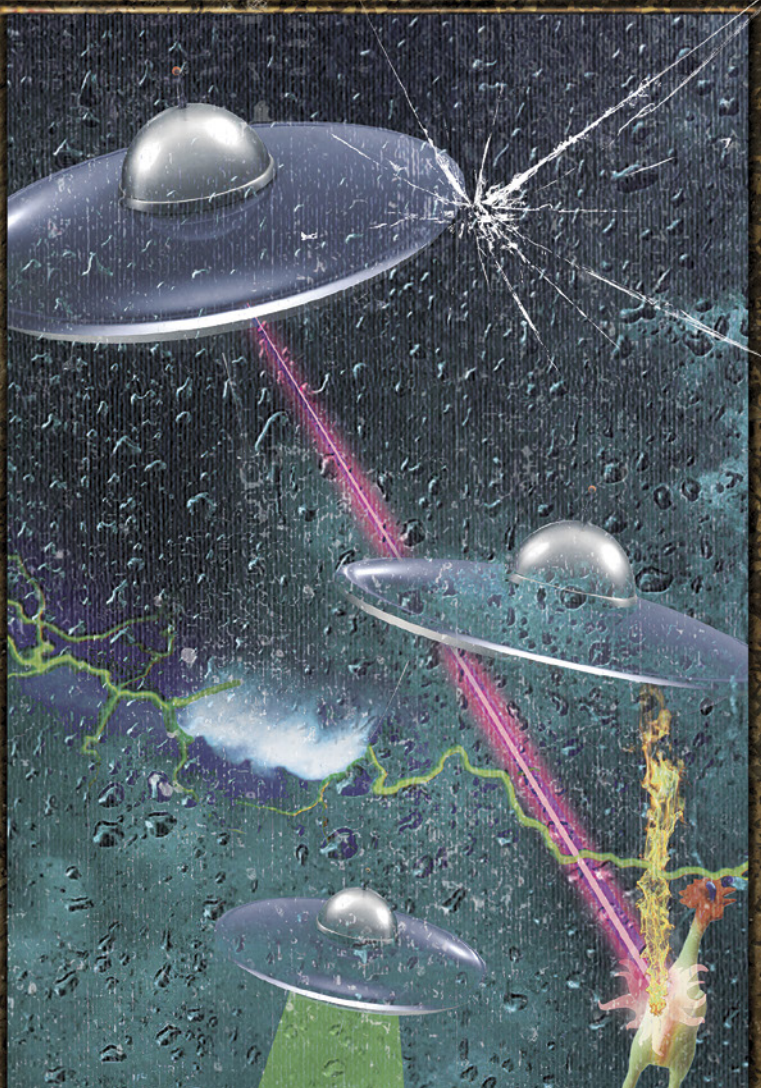
BRENDAN



AHMET  
SHANA  
HALO  
ARROW

DAVID  
LINDA

DWEEZIL  
ZOLA  
CEYLON



South Bend, IN  
Notre Dame University  
May 12, 1974 (10th Anniversary Tour)  
2-Track Stereo Mix by Frank Zappa  
with Kerry McNabb  
Paramount Studios, 1975  
Original recording medium: 4-Track Master  
Engineer: Bill Hennigh

Erie, PA  
Gannon Auditorium  
November 12, 1974  
4-Track Master  
Engineer: Brian Krokus

## **CD3**

### **BONUS TRACKS:**

- 1. MONTANA** 6:11 ©1973
- 2. GET DOWN** 6:40 ©2022

PLAYERS:

**FZ:** Lead Guitar, Vocals

**GEORGE DUKE:** Keyboards, Synthesizer, Vocals

**TOM FOWLER:** Bass

**RUTH UNDERWOOD:** Percussion

**NAPOLEON MURPHY BROCK:** Tenor Sax, Flute, Lead Vocals

**CHESTER THOMPSON:** Drums, Percussion

- 3. TUSH TUSH TUSH (A TOKEN OF MY EXTREME)** 4:50 ©1988
- 4. STINK-FOOT** 7:39 ©1974
- 5. RDNZL** 10:04 ©1978
- 6. VILLAGE OF THE SUN** 4:39 ©1974
- 7. ECHIDNA'S ARF (OF YOU)** 3:21 ©1974
- 8. DON'T YOU EVER WASH THAT THING?** 6:38 ©1974
- 9. PENGUIN IN BONDAGE** 7:57 ©1974
- 10. T'MERSHI DUWEEN** 3:19 ©1988
- 11. THE DOG BREATH VARIATIONS** 1:38 ©1988
- 12. UNCLE MEAT** 2:20 ©1988
- 13. BUILDING A GIRL** 2:50 ©1988
- 14. DINAH-MOE HUMM** 7:37 ©1973

TT: 75:44

HUNGRY  
FREAKS  
DADDY  
DINER

BOBO  
PATRICK  
DEANNA

WOWIE  
ZOWIE  
PILLS

UNCLE'S  
MEAT

SEARS



Erie, PA  
Gannon Auditorium  
November 12, 1974  
(continued)

**CD4**

- 1. I'M NOT SATISFIED** 3:42 ©1966
- 2. MONTANA** 10:14 ©1973
- 3. DUPREE'S PARADISE (INTRO)** 7:54 ©1988
- 4. DUPREE'S PARADISE** 17:46 ©1988
- 5. DON'T EAT THE YELLOW SNOW** 13:25 ©1974
- 6. TUSH TUSH TUSH (END VAMP)** 2:04 ©1988
- 7. OH NO** 1:29 ©1970
- 8. SON OF ORANGE COUNTY** 4:42 ©1974
- 9. MORE TROUBLE EVERY DAY** 6:37 ©1974

TT: 67:54

SUNNY VALLEY



Don't You Ever Wash That Thing?



MELANIE DEWEY LOLO



DIRTY LOVE



WORLD

Erie, PA  
Erie County Fieldhouse  
November 12, 1976  
4-Track Master  
Engineers: Davey Moire, Claus Weideman

Toledo, OH  
Sports Arena,  
November 13, 1976  
4-Track Master  
Engineers: Davey Moire, Claus Weideman

Erie, PA  
Erie County Fieldhouse  
November 12, 1976  
(continued)

## **CD5**

PLAYERS:

**FZ:** Lead Guitar, Vocals

**LADY BIANCA:** Keyboards, Vocals

**RAY WHITE:** Guitar, Vocals

**EDDIE JOBSON:** Keyboards, Violin

**PATRICK O'HEARN:** Bass, Vocals

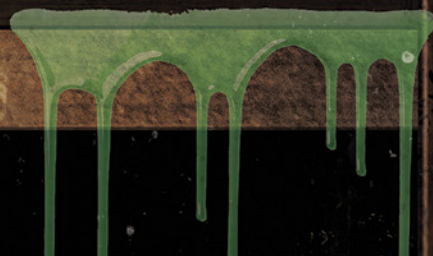
**TERRY BOZZIO:** Drums, Vocals

- 1. THE PURPLE LAGOON** 3:53 ©1977
- 2. STINK-FOOT** 6:13 ©1974
- 3. THE POODLE LECTURE** 3:26 ©1992
- 4. DIRTY LOVE** 3:25 ©1973
- 5. WIND UP WORKIN' IN A GAS STATION** 2:38 ©1976
- 6. TRYIN' TO GROW A CHIN** 3:56 ©1979
- 7. THE TORTURE NEVER STOPS** 12:45 ©1976
- 8. CITY OF TINY LITES** 7:55 ©1979
- 9. POUND FOR A BROWN** 6:18 ©1968
- 10. YOU DIDN'T TRY TO CALL ME** 6:20 ©1966
- 11. RUDY WANTS TO BUY YEZ A DRINK** 2:13 ©1970
- 12. WOULD YOU GO ALL THE WAY?** 2:06 ©1970

TT: 61:07



T'Mershi Duween



Erie, PA  
Erie County Fieldhouse  
November 12, 1976  
(continued)

Montreal, QC  
The Forum,  
November 10, 1976  
4-Track Master  
Engineers: Davey Moire, Claus Weideman

Toledo, OH  
Sports Arena,  
November 13, 1976  
4-Track Master  
Engineers: Davey Moire, Claus Weideman

## CD6

1. **BLACK NAPKINS** 18:56 ©1976
2. **TERRY'S ERIE '76 SOLO** 2:57 ©2022
3. **PATRICK'S ERIE '76 SOLO** 2:43 ©2022
3. **WONDERFUL WINO** (ZAPPA/SIMMONS) 4:53 ©1976
4. **THE PURPLE LAGOON (OUTRO)** 0:58 ©1977
5. **STRANDED IN THE JUNGLE** (JOHNSON/SMITH) 3:49  
PUBLISHED BY APRS (BMI) AND SHAG PUBLICATIONS (BMI)
6. **DINAH-MOE HUMM** 6:29 ©1973
7. **THE PURPLE LAGOON (OUTRO)** 0:54 ©1977
8. **CAMARILLO BRILLO** 3:43 ©1973
9. **MUFFIN MAN** 4:17 ©1975
10. **THE PURPLE LAGOON (OUTRO)** 0:48 ©1977

### BONUS TRACKS:

11. **YOU DIDN'T TRY TO CALL ME** 6:05 ©1966
12. **BLACK NAPKINS** 13:44 ©1976
13. **THE PURPLE LAGOON (OUTRO)** 0:42 ©1977

TT: 70:57



FREAK  
OUT!



MARIE



ANTONIO



MOTHERS  
OF ERIE  
INVENTIONS

MONSTER OF ERIE

IT CAN'T  
HAPPEN  
HERE?



~~MOTHERS/EDWARDS~~ MOTHERS/EDWARDS  
127mm x 760m  
84-9800-9800-2  
REEL # 5  
5-8-74

MOTHERS/EDWARDS  
127mm x 760m  
84-9800-9800-2  
REEL # 2  
5-8-74

MOTHERS/EDWARDS  
127mm x 760m  
84-9800-9800-2  
REEL # 1  
5-8-74

~~MOTHERS/EDWARDS~~ MOTHERS/EDWARDS  
127mm x 760m  
84-9800-9800-2  
REEL # 1  
5-8-74

~~MOTHERS/EDWARDS~~ MOTHERS/EDWARDS  
127mm x 760m  
84-9800-9800-2  
REEL # 1  
5-8-74

~~MOTHERS/EDWARDS~~ MOTHERS/EDWARDS  
127mm x 760m  
84-9800-9800-2  
REEL # 1  
5-8-74

250-1/2-2500 R167  
(12.7mm x 760m)  
84-9800-9800-2  
Erie M/1/2 7x Tape ⑦ 30 ips

250-1/2-2500 R167  
(12.7mm x 760m)  
84-9800-9800-2  
Erie M/1/2 7x Tape ⑥ 30 ips

250-1/2-2500 R167  
(12.7mm x 760m)  
84-9800-9800-2  
Erie M/1/2 7x Tape ⑤ 30 ips

250-1/2-2500 R167  
(12.7mm x 760m)  
84-9800-9800-2  
Erie M/1/2 7x Tape ④ 30 ips

250-1/2-2500 R167  
(12.7mm x 760m)  
84-9800-9800-2  
Erie M/1/2 7x Tape ② 30 ips

250-1/2-2500 R167  
(12.7mm x 760m)  
84-9800-9800-2  
Erie M/1/2 7x Tape ③

250-1/2-2500 R167  
(12.7mm x 760m)  
84-9800-9800-2  
Erie M/1/2 7x Tape ① 30 ips

STAW-STRET-  
STINK-FOOT  
THE POUND  
DIET

XFIELD 9-17-2020  
ST  
NEVER PLAYED!

Scotch®

34-7003-4806-2

3M  
COMPANY

**WHEN THE COVID-19 PANDEMIC HIT IN 2020, I FOUND MYSELF, LIKE SO MANY OTHERS, WITH A LOT OF EXTRA TIME ON MY HANDS. BECAUSE OF THIS, I THREW MYSELF EVEN MORE DEEPLY INTO ARCHIVING THE FABULOUS VAULT OF MR. FRANK ZAPPA.**

During this time, it dawned on me that in all my years of being the Vaultmeister for the Zappa Trust, I had never prioritized documenting the concerts FZ played in my hometown of Erie, PA. I knew there were tapes in the Vault because I had run across them many times in the past, but I had never taken the time to transfer them. I investigated and discovered Zappa played Erie twice; once in 1974 at Gannon University, and a second time in 1976 at the Erie County Fieldhouse. Both concerts were recorded on half-inch 4-track analog tape on Frank's Scully tape recorder. Apparently, Frank had saved these tapes, considering other shows from the same tours were not kept intact. Tapes would often be repurposed to record future tours, or be used as tape stock for other projects. Although there are a very large number of master tapes in the Vault spanning a huge amount of touring, only certain shows have survived.

While listening to the Erie show masters, I discovered that Frank had been sick with the Flu during the Gannon show in November '74. Being a musician who has toured for many years myself, I can tell you firsthand that it's a super bummer to be sick on the road. But Frank persevered, being a total professional, and delivered a great show with a great band. Unfortunately, the Gannon audience had their issues. It seems the audience in the back of the venue had a hard time enjoying the concert due to people standing in front of the stage. Zappa, who was known to stop a show for any number of reasons, tried many times to get them to sit down, but they did not comply. Aside from these interruptions, the show has some significant historical segments. Highlights include the 1974 live arrangement of "Dinah-Moe Humm," with Frank singing that extra line that normally didn't get sung. Also, "Inca Roads," a track that seemed to be in a constant state of flux.

In Edinboro, we get a performance of an arrangement that features a strong cowbell motif throughout. This version predates the one that eventually ended up on *One Size Fits All*. FZ's guitar improvisation during "Dupree's Paradise" gives us glimpses of compositions to come, mainly "Zoot Allures" and "Any Downers!" Sadly we seem to be missing Chester Thompson's kick drum microphone at times during this tune, but it gets corrected by the time we get to "Don't Eat The Yellow Snow," which is also the first time for the 1974 live arrangement to be issued officially. FZ shows signs of fatigue by this point of the show, but it makes sense considering we've reached the 2 hour mark of the concert. For the encore, Frank mentions the Edinboro show, mistakingly claiming it was "...recorded last year." Don't let that throw ya, he wasn't feeling well.

The town of Edinboro, and its popular college, are located about 20 minutes or so from Erie, PA. The show, from earlier in '74, has grown in stature thanks to a board cassette that leaked from FZ's inner circle, available in the bootleg/tape trading circuit for many years. Also, Frank himself prioritized segments of the concert ("Son Of Orange County"/"More Trouble Every Day") as part of the amazing Roxy & Elsewhere album. And now finally, after all this time, we get the full concert mixed directly from the master tape. Highlights include the wonderful unedited guitar solo from "Son Of Orange County." We also get the first official release of the *Freak Out!* Medley and beyond, most likely constructed for the 10th Anniversary Tour which this particular band was promoting for about a month of shows. The addition of Walt Fowler on trumpet and Don Preston on keys really helped to expand the instrumentation of the band. Another major factor, by this time, Frank had purchased two Ludwig Octa-Plus drum sets. This large drum set configuration was becoming extremely popular and it provided Chester Thompson and Ralph Humphrey a new wide range of tom-tom sizes to play on. The new sounds were cleverly integrated into Zappa's compositions. Sadly, the 10th Anniversary Tour was the final tour Ralph would participate in before leaving the band, abandoning the crafty two-drummer arrangements and leaving Chester to fend for himself. As the band went back out on the road for the rest of 1974, Ruth Underwood would re-join the group, adding her ever-essential percussion layers back to the Zappa fold.

By 1976, Frank Zappa had achieved a higher level of success. He had been working for years, and his audience had naturally grown, as had album sales and the budget for touring. The Erie County Fieldhouse was the place for major touring acts to play in town during the 70's, if we were lucky enough to attract them. Erie was never considered an "A" market. Zappa came through with a strong line-up featuring Lady Bianca. Within a week, she would leave the band after touring with Zappa for about a month. Ironically, Frank never forgot that unruly '74 audience at Gannon and mentions it immediately, taking charge of the situation early. Thankfully, the Fieldhouse was more of a proper venue for a rock concert and the show reflects it. Still, the evening wasn't without drama. Due to the snowy weather conditions, the lighting and sound equipment didn't make the show in time. Rented systems were acquired by the venue at the last minute, which somehow left certain attendees complaining to the box office that they, "Didn't get their money's worth." Aside from this, and as the tapes prove, Zappa delivers, showcasing a band with the amazing rhythm section of Terry Bozzio on drums and Patrick O'Hearn on bass. Songs like "The Torture Never Stops" and "Black Napkins" give us a guitar workout from Zappa, on two then brand new compositions, from the album *Zoot Allures*, just released by Warner Bros. Records. Due to the amount of lyric mistakes throughout "City Of Tiny Lites," we have substituted that track with a better performance from Toledo, Ohio 11-13-76.

Technically speaking, the 4-track tapes in the Vault are hit or miss as they are always dependent on the engineer working for Frank at the time, the sound of the place they are playing, and whether or not there are any major malfunctions. The tapes in this box set are not without their own issues. Inherit crackles, distortions and flaws occur throughout, but thanks to the team of Craig Parker Adams and John Polito, we are able to present these historical concerts as cleaned up and spiffed up as sonically possible. The mixing possibilities are very limited as the bulk of the instruments are already sub-mixed by the original live recording engineers. Sometimes there is an isolated bass track, or guitar track, or vocal track. As the years go by, it would always change. The phrase, "It Is What It Is," definitely applies here. Thankfully, all of the concerts selected for this project are of good quality.

## BONUS TRACKS

**1974:** Sadly, there are not many of the 10th Anniversary shows found in the Vault. It's actually surprising how little of that run was kept over the years. One set of shows that did survive were the Mother's Day concerts from Chicago (5-11-74) and Notre Dame University, South Bend, IN (5-12-74). Frank mixed a 13-minute chunk of music from the Notre Dame 4-track masters with Kerry McNabb at Paramount Studios, most likely in early 1975 while off the road. In the future, we could have a full release of both nights for a Mother's Day release. But for now, enjoy this hand picked item by FZ.

**1976:** It's been reported that Bianca's last show with Frank Zappa was at London Gardens in London, Ontario, Canada. Unfortunately, that show is not in the Vault. In fact, the last captured performance of her singing "You Didn't Try To Call Me" (outside of the Erie show) is from Montreal at The Forum on November 10th. The tune was not performed in Toledo, Ohio on November 13th, but the show (being the last one with Bianca found in the Vault) historically deserves a mention. Therefore "Black Napkins" is included, as the whole performance was captured without a reel change interruption.

All in all, I was too young to experience Frank Zappa in my own hometown. I was only 8 years old when he showed up in '76. I had already attended my first rock concert at 5 years old (Black Oak Arkansas in 1974, thanks to my dad!), but that was a rare occurrence. In fact, I didn't discover Frank Zappa until I was 10 years old. It seems that Frank didn't prioritize coming back to Erie, PA after those two ill-fated concerts, instead playing nearby cities like Buffalo, NY, Pittsburgh, PA and Cleveland, OH throughout the rest of his touring years. Thankfully, I was able to catch the Cleveland show during his last tour of 1988. I'm eternally grateful I had the opportunity to see the Maestro in concert once in my lifetime. It was a gift, and so is this box set. We are so lucky these shows still exist in the Vault, and that we actually have the opportunity to hear them some 47 years later. Enjoy!

Joe Travers  
Vaultmeister  
2021



*My Mother's favorite thing to do is go to estate sales and garage sales. She has a very keen eye for antiques, with jewelry being her forte. Over the years, she's had her own business and acquired quite the collection. One day in the early '90s, she came home with a big smile on her face. She said, "I have a very special gift for you, something I ran across today." I could tell it was going to be something special by the look on her face. She proceeded to hand me a polaroid. But not just any polaroid. It was a one-of-a-kind live shot of Frank Zappa. In it, FZ was wearing his long trench coat, with his hair tied back in a ponytail while seemingly making a gesture to the audience as if to say "move back..." Of course, I loved it immediately. Then Mom said, "Turn it around." On the back of the picture was Frank's actual signature. Wow. Whoever shot this got it signed at some point. Amazing. Incredible that my mom was able to find such a thing in her travels. She knew I'd be excited to receive such an artifact as I had been a fan of Zappa for so long. I've had it tucked away in my bedroom ever since. Looking at it now, and considering Mom acquired this in Erie, I'm assuming it was most likely taken at the Erie County Fieldhouse in 1976. Who would have thought that it would be included as an art element in a release with the same show! Thanks, Mom. -JT*

EDINBORO CONCERT PRODUCTIONS

PRESENTS

# FRANK ZAPPA & THE MOTHERS

A Tribute to Mother's Day

**WED., MAY 8th**

**At 8:00 P.M.**

**In the E.S.C Fieldhouse  
Public Invited for \$5.00**

Tickets are on sale at

Edinboro State College Union Bldg., Jeans Unlimited, Edinboro;  
both Erie Record Bars, and Attuned Records  
No cameras or taping devices allowed.

WMDI & Dicesare-Engler Prod.

Proudly Presents

# FRANK ZAPPA *and the* MOTHERS



PLUS SPECIAL GUEST

## "CRACK THE SKY"

This Friday Nov. 12 - 8:00 p.m.

\$5.50 adv. \$6.50 day of show

**ERIE COUNTY FIELDHOUSE**

Gannon Concert Committee & Dicesare  
Engler Prod. presents



## PHOEBE SNOW

THURS., NOV. 18 - 8:00 p.m.

Gannon College Auditorium

\$5.00 adv. \$6.00 day of show

Tickets for both shows available at Fieldhouse  
Box Office, Both Record Theatres, Galaxy in  
Edinboro & Sunshine Shop in Meadville

## Gannon

## Concert

## Nov. 12

The Gannon College Student Senate will present Frank Zappa And The Mothers Nov. 12 in the Gannon College Auditorium. The show will begin at 8:30 p.m.

Tickets are \$4.50 for Gannon students, \$5.50 for the public, and \$6.50 for everyone on the day of the show.

WMDI & DICESARE-ENGLER PRODUCTIONS  
PROUDLY PRESENT...

# FRANK ZAPPA

and his outrageous band

plus special guest CRACK THE SKY



**THIS FRIDAY, NOVEMBER 12, 8:00**

**ERIE COUNTY FIELDHOUSE**

**IT WAS THE GOLDEN AGE FOR ZAPPA FANS LIVING IN AND AROUND ERIE, PA, WHICH AT THE TIME, WAS THE THIRD-LARGEST CITY IN PENNSYLVANIA. BETWEEN MAY 1974 AND NOVEMBER 1976, FRANK PLAYED THREE CONCERTS THERE; ONCE AT NEARBY EDINBORO STATE COLLEGE, ONCE AT GANNON COLLEGE IN DOWNTOWN ERIE, AND FINALLY A SINGLE SHOW AT THE ERIE COUNTY FIELDHOUSE, A TWO-YEAR-OLD WAREHOUSE-LOOKING FACILITY BUILT FOR THE CITY'S HOCKEY TEAM THAT ALSO HOSTED CONCERTS BY SOME OF THE GREATEST ROCK ACTS OF THE ERA.**

What fans didn't realize at the time is that these would be the only Erie-area shows he would ever play. After that, they would have to make the two-hour trip to either Pittsburgh, Buffalo, or Cleveland to see him.

Not only did this run of shows occur at the beginning of a high point in Frank's career with the success of the months' old *Apostrophe (')* and 1973's *Over-Nite Sensation*, it coincided with a period that saw him playing more universities than in previous years (likely an effort to tap into the college crowd). On May 8, 1974, he brought the much beloved 10-year-anniversary version of the Mothers — sans Ruth Underwood — to Edinboro's McComb Fieldhouse. The liberal arts college, located in a bucolic setting about 20 miles outside of Erie, had just hosted appearances by the Beach Boys and George Carlin the month prior and, coincidentally, a visit by then-Senator Joe Biden two days before the Zappa concert.

The student body was likely primed for some less tame and more progressive type of entertainment, and as most Zappa fans know, Frank and the Mothers delivered. The performance has circulated amongst tape collectors for years but is only now seeing an official release. Frank was so pleased with sections of the song "Son of Orange County" and the entire version of "More Trouble Every

Day" that he included them as parts of the "elsewhere" for the *Roxy & Elsewhere* album.

In a review of the concert in the Erie Times News, the writer was critical of Frank for taking too long to tune his guitar after he first appeared on stage. The reviewer also claimed that "The Mothers seemed to overuse solos to the point where the audience's snoring became a problem." A follow-up letter to the editor by two Zappa fans criticized the "rock critic's" review but acknowledged that the basketball arena's poor acoustics didn't help when trying to enjoy the nuances of the show.

Six months later, Frank would find himself again with a gig in a gymnasium, this time on the concrete campus of Gannon, a small, private, catholic university. But Zappa wasn't Gannon's first choice. The school's student Senate had found out in mid-October that the band America, which was originally scheduled for a concert on November 14, 1974, could not appear due to changes in their tour. Although the promoter had offered an earlier date of October 22, the Senate declined because Santana and Golden Earring were performing that night at the Erie County Fieldhouse; the students felt that ticket sales would suffer with two competing concerts. Shifting to a different promoter, the Senate was offered Frank and a contract that would guarantee the student organization \$1,000 if they handled promotion, staging, and ushering. The promoter would cover all other costs. The Senate took the deal, and the show was scheduled for November 12, 1974.

That day, temperatures had dropped, and snow began to fall on Erie. Frank, draped in a heavy sweater and a long black scarf, arrived with a case of the flu. As noted in a subsequent review of the concert in the Erie newspaper, "When Frank Zappa strode onto stage Tuesday night at the Gannon Auditorium and promptly began blowing his nose to the accompanying music, it confirmed what many people had been thinking all along — this would not be an ordinary concert." But out of the ordinary is exactly what fans expected, and for those who had seen him in Edinboro earlier in the year, the most noticeable difference was the composition of the band.

# 'Mothers' Give Rousing Concert But Not Without Disappointments

Edinboro State's McComb Fieldhouse was invaded last night by musical mayhem in the form of Frank Zappa and The Mothers of Invention. Their lengthy concert performance was filled with numerous high points, but also had a few glaring disappointments.

Probably the most exasperating facet of Zappa's show was the ten minutes he spent tuning his guitar after he had made his stage entrance.

There is absolutely no excuse in the world why a performer should be tuning his instrument once he has led his audience to believe the show was about to begin. Certainly Zappa could have been considerate enough to do his tuning before the concert started.

As for the music itself, two main problems presented themselves. The sound in McComb was rather poor (ESC's fieldhouse would serve better as an airplane hangar than a music hall), and both the instrumentation and the vocals were somewhat distorted.

Secondly, the Mothers seemed to overuse solos to the point where the audience's snoring became a problem. When are rock groups going to wake up to the fact that bass solos are second only to Dr. Joyce Brothers for inducing yawns? Besides, Frank, those hard bleachers can make anybody restless, even if your guitar is walking by itself to keep us entertained.

Frank Zappa is the master of on-stage sarcasm and parody. After opening with "Cosmic Debris" and three shorter

numbers, Zappa plunged into "Montana," filled with such deep, meaningful lyrics, "Going to Montana soon, gonna be a dental floss tycoon."

At this point, Zappa satirized nightclubs by having his band play a little after-dinner music. About his smooth guitarist the Mothers leader said, "His guitar is so laid back, it's almost invisible," and of his trombonist, "Here's a little ditty which you'll probably forget anyhow."

Zappa exhorted the crowd to "drink." A few yelled back. A few laughed. Most everyone else just sat in his seat looking bewildered and not knowing what to make of the stage antics.

The Mothers stage performance is truly unique. They combine music and movement in a manner which no other rock act can duplicate. Most of the theatrics used by rock musicians today consist mainly of wild clothes and smoke bombs. The Mothers dress like they're going to mow the lawn. Oh sure, they brought along a menagerie of gadgets (smoke bombs included), but the charisma which surrounds them, and most especially Frank Zappa, is usually enough to carry them through a performance.

After devoting the first half of their show to recent material, the Mothers unleashed some of their oldies on the audience, including "It Can't Happen Here," "Wowie Zowie," "I Ain't Got No Heart," and "Let's Make The Water Turn Black," all of which were superbly done.

The Edinboro concert ended with "Camarillo Brillo," which

got everyone to his feet and left the crowd feeling a little tied, but happy nonetheless after viewing one of the premier rock acts of the day. By Gary Schonthaler

## Rock Critic

Dear Mr. Schonthaler: This letter refers to your review of Frank Zappa and The Mothers of Invention at Edinboro College. To review Frank Zappa properly, one must first understand the meaning of the word sarcasm. Mr. Zappa tries to give us a representation of every day absurdities. Lyrics don't necessarily have to make or break the song; it's how well the band plays that makes the difference.

If Erie would build a public hall that had good sound acoustics and a large seating capacity; musicians coming to Erie would not be subjected to play under these conditions. Therefore, we wouldn't have had the difficulties that prevailed at McComb Fieldhouse. In general if one had ever studied music, one would know that said music has to be brought off with the utmost

precision and concentration. Therefore, again, your comment on overused solos was to be expected.

The so called cocktail music was played because the audience bored Frank Zappa beyond relief. Mr. Zappa is extremely sarcastic in his musical statements and without a doubt his sarcasm you missed. But then it's expected when one goes to see him just because his name is Zappa and does not care if he is good or bad. So its no wonder that Frank Zappa would even care if he sounded bad. In the future when you do a concert review please try to refrain from promoting yourself as a rock critic, because a rock critic you are not.

Steve Harris &  
Bob Long

Stripped down to group of six with only Chester Thompson playing drums, the near-capacity crowd of almost 4,000 people did get to see Ruth in addition to George Duke, Napoleon Murphy Brock, and Tom Fowler on bass.

Beyond the band, there were some other unique moments to this performance. For example, at one point, a girl up front in the audience handed Frank a t-shirt she had made. He used it to blow his nose, and then returned it to the fan. In a few instances, Frank had to stop the show after a fight broke out near the stage and later when some girls would not sit down in front who were blocking the view of other audience members. After the show, some audience members also damaged assorted windows throughout the school, leaving the student Senate wondering if they had made the wrong deal with the promoter.

Two years later, Frank and company would return to Erie in a truly déjà vu-like manner. Not only was the Erie County Fieldhouse show slated for the same month and day as the Gannon gig — November 12 — it was snowing when they arrived. This time, though, it was worse. A blizzard had started two days prior, making traveling difficult. Although Frank and his band had arrived on schedule, their lighting equipment was still enroute as of show time. The opening band, Crack The Sky (CTS), also was delayed by the weather. So, with only the four spotlights that were standard at the arena, Frank decided to have his band play a short set until CTS arrived. After CTS finally finished, Zappa and his band played again for the enthusiastic crowd of about 3,000, culminating their set with two encores and a standing ovation that lasted almost 30 minutes.

He was at the height of his game, and in Erie, the Fieldhouse was the most popular stage to play. Since it opened in 1974, the facility had hosted over 50 concerts, including acts such as ZZ Top, the Doobie Brothers, KISS, Aerosmith, Fleetwood Mac, Kansas, and more.

A young reporter for Gannon's newspaper was granted a 10-minute interview with Frank backstage while CTS was playing. During this quick conversation, the two discussed topics such as religion and the musical abilities of his bandmates. With two minutes left, a large security guard stepped in and told them to wrap it up. The reporter decided that his last question needed to be a doozy, one that likely rested on the minds of all Zappa fans in attendance that night: Was the show going to be recorded? "Only if the tapes come out," Frank slyly replied.

Knowing what we know now of Frank, of course that show was being recorded. And now, it's time for those tapes — and those of the other shows in this box set — to be heard for the first time in almost 50 years. Enjoy!

Dan Schell  
2021



UMe  
ZR20039

A Universal Music Enterprises release.  
©2022 UMG Recordings, Inc. All rights reserved.

# ZAPPA/erie

Original recordings produced by **FRANK ZAPPA**

Produced for release by **AHMET ZAPPA & JOE TRAVERS**

96K24B Digital transfers: **JOE TRAVERS**, Zappa Records 2021

Re-mix and audio restoration: **CRAIG PARKER ADAMS**, Winslow Ct. Studios 2021

Mastering and audio restoration: **JOHN POLITO**, Audio Mechanics 2021

Liner notes: **DAN SCHELL** and **JOE TRAVERS**

Cover Photography: **DAVID ROUNTREE SMITH**

Art Direction: **AHMET ZAPPA**

Original Art by **FANTOONS** Animation Studio

Package Design: **MICHAEL MESKER**

President, Production, Zappa Records: **MELANIE STARKS**

President, Munchkin Music: **HOLLAND GRECO**