

Zappa '66 Vol. 1: **Live at TTG Studios**

((stereo))



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1. **"Hello There"** 0:36
2. **Freak Chouflee'** 14:07
3. **Move On** 3:45
4. **FZ & The United Mutations** 2:06
5. **"Tommy, Come Back!"** 3:23
6. **FZ Directs The Freaks** 1:38
7. **Pomp And Circumstance Sequence** 1:31
8. **Legalize Abortion** 3:17
9. **Twistin' Again** 1:33
10. **The Electric Banana** 5:59
11. **I Could Be A Slave/Story Untold** 7:20
12. **"We Keep Changing Personnel Though"** 4:16
13. **A2 Jam** 4:13
14. **Khaki Sack – Prototype** 9:29
15. **Duke Of Prunes (Edited)** 3:27
16. **Victory Through Vegetables** 10:19
17. **"We're Havin' A Freak Out!"** 1:33

TT: 78:33

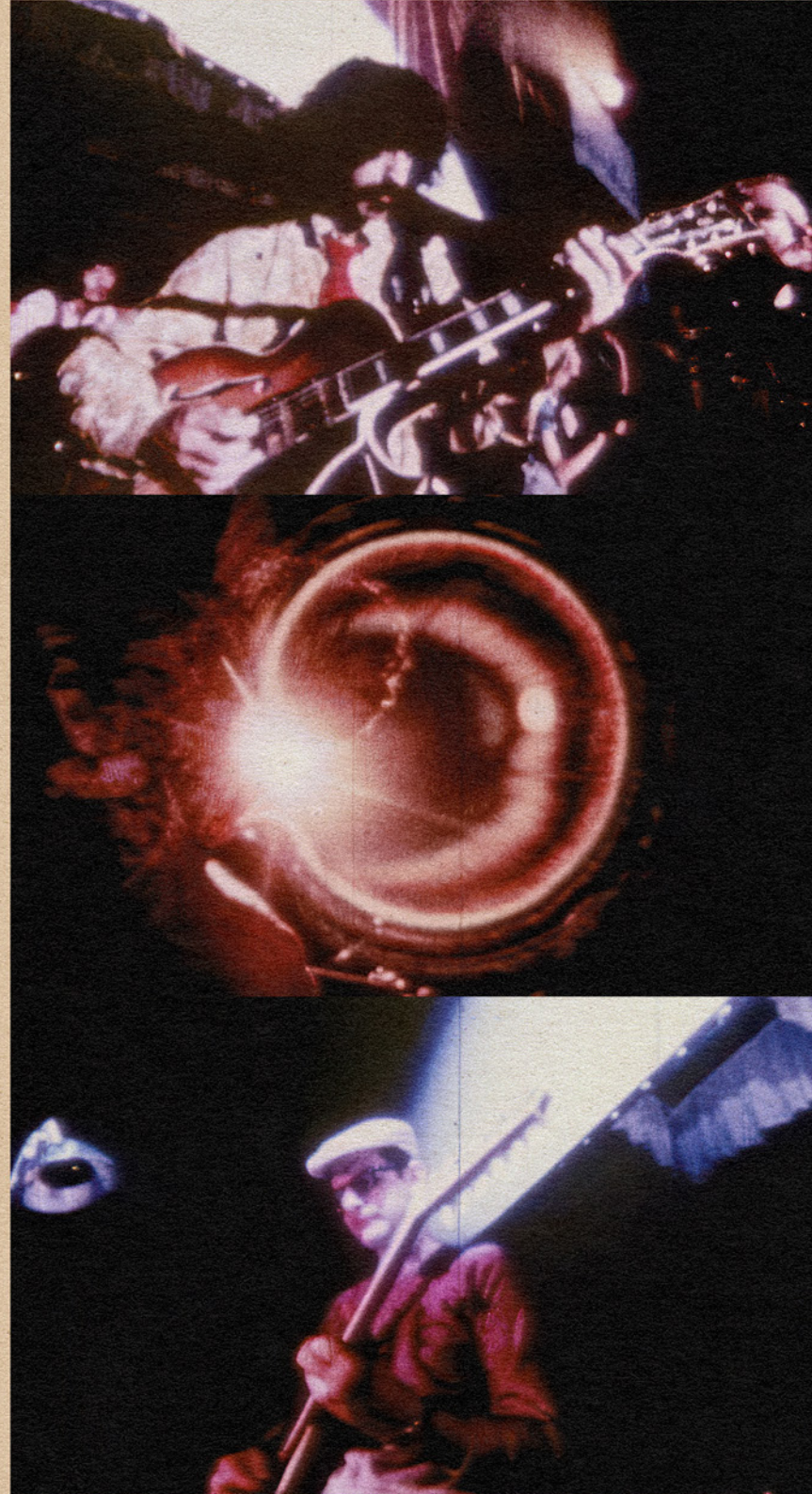
Original Recordings Produced by Frank Zappa
Produced for release by Joe Travers



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Players:

Frank Zappa — Guitar, Vocals

Ray Collins — Vocals, Tambourine

Del Casher — Guitar

Don Preston — Keyboards, Percussion

Roy Estrada — Bass

Jimmy Carl Black — Drums, Percussion

Billy Mundi — Drums, Percussion

Special Guests: **The United Mutations**

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Produced for release by Joe Travers

Digital transfers, Sequence and Editing by Joe Travers

Recorded Live to 2-Track Stereo on FZ's Reel-to-Reel

Tape Machine, early October 1966

Source: 7 1/2 ips 1/4" analog tape

Mastered by John Polito, Audio Mechanics 2026

Interview segments taken from "Santa Barbara Interview Put-On"

Recorded for Santa Barbara radio, station unknown,

circa September 1966

Interviewer: Mike Cole

Source: 1/4" Analog Tape

Courtesy of The Vault

Package Design: Michael Mesker

Photography: Earl Leaf / Michael Ochs Archive via Getty Images

Film stills shot by Barry Feinstein at Shrine Exposition Hall, 1966

Additional photography and ephemera courtesy of The Vault

A&R: Holland Greco

Production Manager: Maria McKenna

Product Manager: Ashley Slater

UMe PR: Tim Plumley

Special thanks to: Ahmet Zappa, Jeff Fura, Andrew Daw,
Gwen Palacios, Ben Reed, Sonya Gluckstein, Megan Coane,
Scott Parker, Knut Skogstad

All songs written by Frank Zappa except "Story Untold" written by Leroy
Griffin. Publisher: Three Wise Boys Music LLC

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By the time The Mothers of Invention's first album was released in early summer 1966, Los Angeles was already in the middle of a full-scale Freak Out. Once the album came out, the rest of the world got the memo. Before the Time-Life Woodstock Generation hippie movement, there was the freak scene of Southern CA. Historically speaking, it may not have had the commercial success or lasting impact, but at the time it was new, innovative and a direct contrast to the conservative America. The culture, tied in with the music, was turning heads.

Throughout 1966, Los Angeles and the surrounding areas hosted multiple events that were capitalizing on the scene, most of which were headlined by Zappa & The Mothers. Zappa's connection with The LA Free Press meant advertising opportunities that kept up constant awareness. So much so that there was even a section of the newspaper devoted to "The Official News Of The Mothers of Invention." Concerts like "The Great Underground Arts Masked Ball and Orgy" (GUAMBO), along with Freak Out engagements at the Santa Monica Civic Auditorium and The Shrine Exposition Hall were all major

happenings that promised "Light Show Nirvana" and "Freaks running amok!" Behind the scenes, Frank was a master architect. He was not only fronting the main group of the scene musically, but also designing the ads for the events, and writing the text and articles that would be featured in the press.

By late September, The Mothers line-up had expanded. With the departure of Elliot Ingber on guitar, another percussionist was added (Billy Mundi) along with studio musician Del Casher on guitar and Van Dyke Parks on keyboards. Van Dyke did not last long, but right behind him was the first time legendary Mother, Don Preston, entered the fold.

Meanwhile, "Freaking" was making such an impact that a documentary crew for TV wanted to devise a special on the state of the youth culture of the times, specifically focusing on sexuality and interpersonal relationships. The term "sexual revolution" had been used widely for many years, but this particular project was to be called, "Sex In The '60s." Once the aforementioned film was completed, it was given the title "Sex In Today's World."





To provide an example of the current happening trends of the day, The Mothers were hired to stage a full-fledged "Freak Out" for the cameras, with a complete live performance featuring the freak scene of LA. Present would be the king of the freaks, Vito Paulekas, and his sidekick and fellow Mothers Auxilliary member Carl Franzoni (aka Captain Fuck). With them was a healthy assortment of the typical freaks you would see dancing their expressive styles at the "Freak Outs" of the era. The taping took place during an evening at TTG Studios, the same studio where The Mothers recorded the **Freak Out!** album seven months prior. Lights, smoke machines and a large freak contingent filled the room for the film shoot. FZ wasted no time in taking advantage of the opportunity. Throughout the event, Frank would oversee the entire proceedings. The United Mutations, as they were labelled by FZ, gathered under a large microphone and were recorded making pre-arranged noises, just like for the **Freak Out!** album sessions. Then, from the stage, FZ would direct the audience into various states of frenzy, shouting orders over the microphone and manipulating them with the power of the music The Mothers were creating in real time.

The performance, captured on FZ's reel-to-reel tape machine, contains extremely historic recordings. Firstly, it's the only recording with Del Casher in the group. Also, it's the first audio document of Billy Mundi as a Mother - plus Don Preston who was literally weeks old in the line-up. Outside of the single chord excursions The Mothers were known for at the time, there are also some composed pieces (some, like "Move On," only appearing here). Meanwhile "The Electric Banana" main melody morphed into "Absolutely Free" from **We're Only In It For The Money** (1968). "I Could Be A Slave" was a part of the Mothers material throughout their early years, even through 1967 (as heard on the Stockholm, Sweden recordings). Here, it's connected to a cover of The Nutmegs' "Story Untold," another example of FZ's love for old R&B. Somehow, we have a small set of lyrics for "Khaki Sack," which later ended up being an instrumental shuffle and eventually recorded in 1970 during the Record Plant sessions (See **Funky Nothingness** - 2023). The "Raga Rock" tendencies that The Mothers implemented into their music are apparent in these performances. This was a new sound, especially for groups in the



Los Angeles scene specifically. The **Freak Out!** album may not have given us many examples of this style, but the live shows were filled with it. Essentially, it was the soundtrack to the Freak Scene and a perfect match for the dancing and energy people like Carl & Vito were projecting. It was infectious.

The tape masters were recorded at 7½ ips stereo on FZ's reel-to-reel machine. They are all cut up, in typical Zappa style. I started doing tape identification in the Vault in 1995, and even now in 2025, 30 years later, I still have not found all the source material for this date. The good news is that scattered all around the Vault on multiple tapes, 90 minutes of audio have been discovered and digitized. There are missing gaps, and songs like "Duke Of Prunes" are still incomplete. It pains me, but because of the historic relevance of these recordings, and because it's unknown how long it will take to find anything else pertaining to these tapes, I decided to take advantage of the 60th Anniversary and compile the best edit I could to represent what happened that day in early October when The Mothers were hired to supposedly show the world what they were

responsible for. The Mothers were unlike any other, and Frank Zappa, 25 years old and still within his first year of being a signed artist, was in the middle of making a large impact. Looking back, it seemed to all be very calculated and expertly planned as it went along. Zappa was a great businessman and understood what it took to present a well thought out package and concept. It was the first of its kind. When these recordings took place, certain people in the music industry were very aware of Zappa's talent. Nobody knew how iconic and successful Frank Zappa was to become.

Joe Travers
Vaultmeister 2025



