

DWEEZIL ZAPPA
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good or interesting music. It was really him talking about how hard it was for him, because he did everything independently. The amount of times people said, "No, that's impossible!" and he did it anyway took a lot of perseverance and strength of character to stick with it. Most people after being beaten down will just say, "Fuck this!"

Since Frank Zappa wasn't hit-driven, how did he react when "Valley Girl" became an outright smash?

The thing about it is that a lot of people's perceptions about Frank come from a weird mistaken success with comedy songs like "Valley Girl," "Yellow Snow" and "Bobby Brown." People thought of him somewhat in the same vein as "Weird Al" Yankovic. The thing is, people have a hard time taking something seriously if there is a sense of humor attached to it.

They are not aware of all the other records that are not filed under comedy songs. He had a bit of humor in every record. Even musically without a vocal, there's humor within his intentions as a composer. Part of what we are trying to do now is make an argument for the legitimacy of his work as a profoundly gifted musician and arranger.

Everyone always says that Frank Zappa was ahead of his time. What does that mean to you?

It means his music is on multiple levels. If you listen to his album *Freak Out!*, particularly now that it is 40 years old, you think of what was going on at that time. The stuff



still sounds out of control now. So back then he must have seemed like he was from outer space.

Not only was he ahead of his time in what he was trying to accomplish musically, but he was also into the science of sound. He really was well-versed in the technology of the studio. He was constantly pushing the limit of what technology could do in the musical world. In his book *The Real Frank Zappa*, there's a thing about him trying, back in the early 1980s, to capture a patent on something that we now know as iTunes. But the technology wasn't there to deliver music at the highest rate in terms of audio quality. Frank was always about the audio quality.

How would you describe your dad's relationship with Larry Flynt?

I think he really respected Larry because Larry wasn't afraid to put himself on the line for what he believed in. He also looked at it from the perspective of being an American—and what it's like to have the rights of an American and to test the boundaries of what that really means. Frank and Larry saw eye to eye on elements of the Constitution and the act of protecting against censorship.

Since your dad was so political, what would he have thought about the Bush Administration and what it has orchestrated?

He predicted a lot about that in his book. There are lots of things that have come true. As many people are in America, he would have been embarrassed to be dealing with this from a global perspective. It makes America look bad.

Ultimately, what is Frank Zappa's legacy?

I would hope that it would be, nonjudgmentally, his music. Just listen to it, and it speaks for itself. He was very outspoken when dealing with political things, and that clouds people's perceptions of who he is. Certainly that is a big part of his personality. It's in his music. He stood up for himself at every turn. But in the most simplistic form, I just say listen to the music: It speaks for himself. There's nobody like him, and I really don't think there will be. It's just a guy that learned about music from going to the library. ■

MORE DIRTY DOZEN DISCS**CIRCUS DIABLO****Circus Diablo**

First, take one guitar god (the Cult's Billy Duffy) add Billy Morrison (the Camp Freddy vocalist) and Fuel's bass player, tossing in Slint's drummer for good measure. Stir, then crank it up, and you've got Circus Diablo. Is this outfit merely another part-time supergroup that will disappear after one album? Maybe. But that would be a shame, because Circus Diablo has a ton of potential. At the very least it rocks and will hold you over until the new Cult CD comes out.

**MARILLION****Somewhere Else**

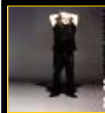
For more than two decades now, critics have tried to categorize Marillion. Some call their well-crafted brand of rock 'n' roll—with its exceptional musicianship and heart-wrenching vocals—"art rock," while others call it "prog rock." Whatever label you choose, Marillion's latest disc indicates they're stronger than ever.

**THE START****Ciao, Baby**

Not only is the START's lead singer hot, she's also holding a gun and wearing a tight red trench coat on the cover of this CD. That alone could be sufficient reason to buy *Ciao, Baby*. Add the fact that they sound a little bit like an electro Carabage at their best on this, the band's third and best release to date. Plus, there is the girl in the trench coat.

**FRANK BLACK:**
93-03

Pixies frontman Frank Black's somewhat uneven solo career gets the best of treatments. When you boil down the highlights of his nine solo cds, you get one really solid disc.

**ASIA****Fantasia: Live in Tokyo 2007**

One of the original supergroups, Asia reunited its lineup for a series of shows in 2006 and 2007. One of those evenings showcased here features the fearsome foursome ripping through its own classics and tunes from the members' former bands—Yes, the Buggles, ELP and King Crimson. Hard to believe that a bunch of guys now in their 50s and 60s, who have lived the life for so long, can still rock this hard. But they do.

**DROWNING POOL****Full Circle**

The untimely death of a lead singer usually signals the end of a band. Such is not the case for Drowning Pool. With new vocalist Ryan McCombs, the rockers' latest offering not only picks up where they left off, but also exceeds all expectations. Drowning Pool has been reborn louder, tighter and better than ever. *Full Circle* also features a collaboration with Mötley Crüe's Nikki Sixx. 🎸

**A Beginner's Guide to FRANK ZAPPA**

New to the music of Frank Zappa? Check out his son Dweezil's top five picks for first-timers.

- #1: *Freak Out!*
- #2: *Apostrophe*
- #3: *Over-Nite Sensation*
- #4: *Joe's Garage*
- #5: *Sheik Yerbouti*