

# circular



# A Monstrous Midget Is Martin Mull

*Reproduction of the following article represents the culmination in a series of jokes which have been unfeelingly foisted on the minions of Circular by the vile bodies who make up Capricorn Records.*

*It began last year when Frank Fenter, a so-called Capricorn exec, spun into this publication's office with a tape of someone singing about midgets, nudity and other odd subjects. "His name is Martin Mull," said Fenter, "and he'll finish this album one of these days."*

*Fenter also created the impression (though he later denied it) that Martin Mull was himself a midget, that he played a miniature saxophone and that he fronted an entire band of midgets, none of which turned out to be true.*

*Disillusionment always comes hard, but the Circ staff managed to swallow its pride sufficiently to admit that the just-released Martin Mull album is a zesty blend of humor and music, easy on the ear and thankful to the thyroid, even if Mull is a midget in spirit only.*

*So well did Circ swallow its pride that it even asked the full-sized wise guy who perpetrated Martin Mull to write about himself and the album, which accounting Circular swore to publish.*

*Here is the result of that oath, the fulfillment of which hopefully marks an end to this rag's gullibility.*

## Introduction

"I've always known that *Circular* was 'around,' yet never, ever, in my wildest, craziest, devil-may-care, hell-for-leather moments did I ever dream, much less think that someday I, little old me, just plain old me, just . . ."

## All My Friends

This is the way I talk and I guess it accounts for "all my friends."

## Central Underlying Core

I knew in a flash why *Circular* asked me to write this. I've always been able to see trends and themes, to eke out the central underlying core, and after looking through many earlier *Circulars* it hit me immediately. All of these pieces are about records. "It must be because I made a record," I said to myself.

## Heartbreaks, Thrills

Well, if I'm right, then I'm also happy. Happy because this a great opportunity to go "behind the scenes" of the kooky world of records. Of course people will buy it and play it. Some will love it. Some may keep it around just for parties. Still others may "kinda wonder," but who amongst them will know the true stories behind the recording, the heartbreaks, the thrills, the ins and the outs, the ups and the downs? (Actually I should clear this up right now: There were no ups or downs. The recording studio is no place to "tamper with one's chemical balances." As I've always said: "For every intake there are a thousand outtakes.")

## Spam

True to form, it all started in poverty in the Midwest—Ohio. My first guitar was from Battle Creek, Michigan (a homemade jobby—Post Toasties box, rubber bands and yardstick). Years went by, cases of Spam and beer consumed, and now, thanks to Capricorn and Warner Bros., what was once an irresponsible dream is a reality.

## Seemingly Stunning

And what a reality it is! Quickly scanning the seemingly stunning list of titles, one is immediately taken by their scope: ventriloquism eggs, Miami, Dr. Pepper, alcohol-

ism, nude carryings-on, amputation, re-incarnation, midgets, hors d'oeuvres and a blues janitor.

## Dancing a Building

Reading a record, however, is like dancing a building, as I see it. So one is immediately given to "spinning it." It is at this time that you realize how well these admittedly "tricky" subjects have been handled: SAMBA! RHUMBA! STOMP! FRENCH!

## One "Heavy"

Unlike so many young recording artists who, when asked if they like their new record, answer with a nasally hesitant "You know . . . man . . ." I, on the other hand, really like mine. This is due, in great part, to some outstanding musicians who perform therein. As a great man once said, "A whole is only as good as some of its parts." I personally find it super high-grade from the drumming (The Band's own Levon Helm—the only name heavy) right down to my wife's sensitive interpretation of the Sunbeam Electric Fry Pan chart on *Eggs*. Hats off.

## Hats Off, Again

I should also like to take this chance to publicly thank the Warner Bros. art department for their unflinching and courageous support of my cover "art," their boundless humility when faced with recurrent misspellings and general good guyness. Hats off, again.

## Do-er's Profile

Having originally submitted a doggerel Hank Williams' effort, to wit: "Son of a gun, I've had big fun, on my bio," I was told to present a more accurate biography. O.K.

Age 29, blond "hippie-length" hair, blue peepers

Born: Chicago, Ill., Leo the Lion

Raised: North Ridgeville, Ohio

Education: B.F.A., M.F.A., Rhode Island School of Design

Previous Hits: Jane Morgan's "A Girl Named Johnny Cash" on RCA

Hobbies: midget lore

Philosophy: "If God had meant for us to play acoustically, He never would have given us amps."

Scotch: Dewar's

## Benediction

*What a lovely day it's been  
It's too bad it has to end  
Won't you give me a little kiss  
As I sleep I'll dream of this  
And the chance we'll meet again  
Sends a tingle through each nerve  
It's so hard to say, "Au revoir"  
So let's just say, "Hors d'oeuvre"*

From "Hors d'oeuvre" by Martin Mull  
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## Everything You Always Wanted to Know about St. Giles Cripplegate, with a Catch

On the off chance that Constant Reader "don't know much about his-to-ree," that whiz kid *Circular* is right here to fill in the gaps. There is a catch. Read on.

Once upon a time there were Romans. (Some folks argue that there still are, but never mind.) These old-time Romans got out and did a lot, even though most of them were only five-foot-two. Some of the little devils got as far as England and quickly built a wall of such snazzy construction that you can still see chunks of it, unsmashed since 306 A.D.

Quite a while later in France, say early 700s, the King of the Goths was out hunting with his loud hounds and merry guys. The hind (a deer girl) they were chasing ran into this cave where St. Giles lived, when, oops, the saint got struck by an arrow meant for the creature. The King said, "Look, I'm terribly sorry about this," and Giles said, "It's OK, really. Just build me a monastery." (The arrow gave him bargaining power without actually killing him, you see.) So he got to be Patron Saint of Cripples, blacksmiths and beggars.

In 1090 a rather plain little Norman church was built outside the once-Roman wall that girdled that was now the City of London. The church was just a wayside place for people who were going out to the Moor and might be scared, or coming in from the Moor all wasted. It stood not far from the main northern entrance to the walled City, which was a covered way or 'crepelgate' (to those of you studying Conversational Anglo-Saxon). Because the

local cripples hung out around this crepelgate, it got to be called Crip-plegate. So when it was time to name the church, they came up with St. Giles Cripplegate. Giles was clearly the man (or saint) for the job.

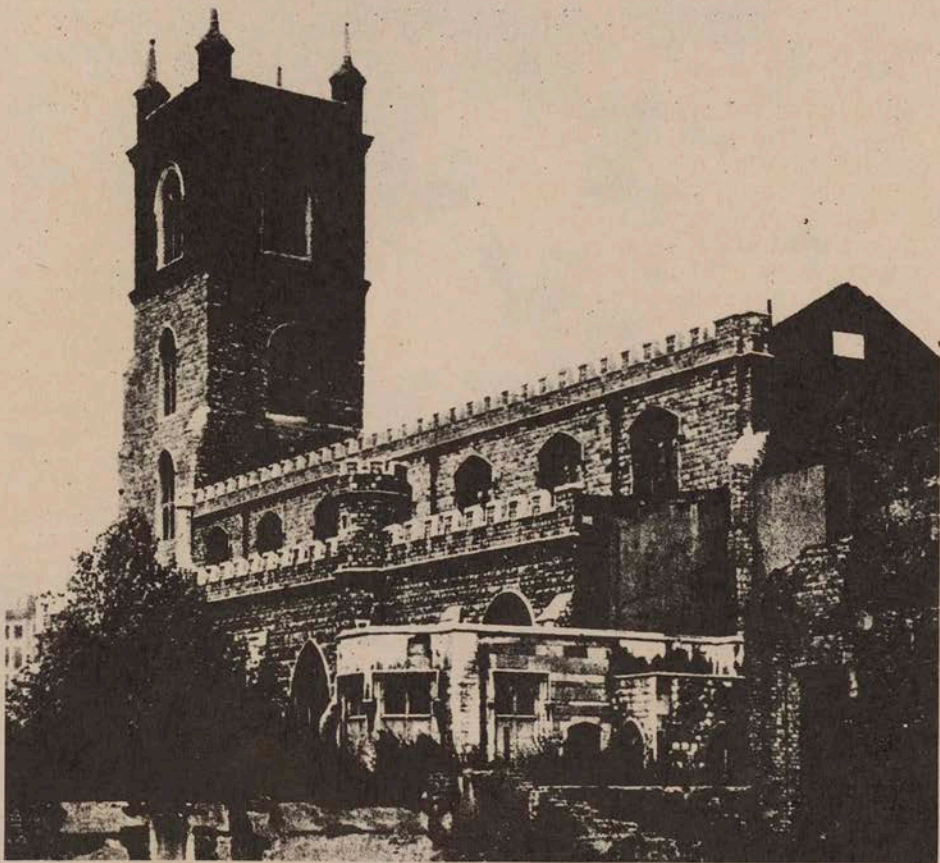
Time told that St. Giles Cripplegate was not just any old church. Old, maybe, but not just any. All kinds of historical Biggies used it. John Milton, who with any luck found Paradise, is buried there. Oliver Cromwell got hitched there. And Sir Thomas More found the place suitable for all seasons.

Of course life was not all visiting dignitaries and fresh flowers. Although the church escaped the Great Fire of 1666, it fell prey to big blazes in 1545 and 1897. And it got socked but good during World War II when it was bombed six times,

with incendiaries being the worst offenders, along with subsequent vandalism and desecration.

They kept fixing it up, though, and today it's rated the slickest of medieval churches surviving in the City of London. The oldest bit still standing is the Nave left over from some improvements in 1390. The post-War rebuilding has been very simple, in keeping with the original tone of the place.

Speaking of tone, the place has amazing acoustics (the catch is in sight). First of all, there is virtually no traffic noise because St. Giles is the lone oldster in the very modernest part of London—a mall-like development called the Barbican. Modern because it was the most smashed to bits during the War. St. Giles' funny old square tower



with 12 bells in it sticks up amid acres of curved concrete and glaring glass (redeemed, in all fairness, by a jillion finely tended window boxes). Its only spiritual companion is the stout Bastion of the old Roman Wall.

On top of super acoustics, the place has one of the all-time organs. For those of you studying Organ History 105-106 (by permission of the instructor), it was built in 1733 by Jordan and Bridge, who did not mess around when it came to building organs. The organ was rebuilt and improved from time to time and was moved to St. Giles when its original home became "dangerous." It incorporates a swell organ, great organ, choir organ and pedal organ which between them have things called clarion tremulant, larigot, furniture, nazard, spitz flute, tierce, cremona and gemshorn. *Circular* does not claim to know what ANY of those things are, but bear them in mind for Scrabble.

Enough of nazards; on to the punch. People who like the organ and the acoustics record in this place. The Rector's wife says BBC don't pay very well, and she can afford to be picky because business is better and better, due primarily to the good word spread by engineers who've used it. They beg her not to get fancy and put carpets on the floor because they don't want those wiggling sound waves altered one iota.

Among the sound waves that have wiggled there are those of John Cale's recent *The Academy in Peril* album and those produced by the London Symphony Orchestra to doll up Neil Young's golden *Harvest*, arranged and conducted by that old Crazy Horse, Jack Nitzsche.

Nitzsche must have liked it, because that is where he also recorded his new album, *St. Giles Cripplegate*. That is how the record got its name. That was, in fact, the catch. Thank you and goodnight.

## Fast Spins

### Loving You

Roger Saunders  
WB 7628

Already well-known in England (as guitarist-singer-writer of a group called Freedom, in addition to his soloistic role), Roger Saunders has come up with a ballad of suitably universal appeal to dent the Atlantic's Westside. "Loving You" is from the *Roger Saunders Rush Album*, but despite that (and the fact that the single has been edited to 3:17) there is no hurry here. Instead one has the feeling of lingering with Roger's moody voice through the strains of this melancholy reflection on life and love, a feeling made doubly pleasant by the soft and sensitive orchestration of Bill Shepherd (famed for similar work with the Bee Gees). No relation to the similarly-titled Elvis Presley favorite, "Loving You" was written by Roger himself, nicely.

### You Gotta Know Whatcha Doin'

Charles Wright  
WB 7630

Charles Wright, whose didactic reputation was established for all time with "Express Yourself," adds a note of caution with his latest release: "You gotta know whatcha doin' . . . when you do what you doin' . . . whatever you doin'." Caution or no caution, Wright's enthusiasm on this record knows no bounds, as he embroiders his unique combination talk/sing/preach/shout onto his customary soul-struttin' accompaniment. Being the very latest word from Wright, "You Gotta Know" is the first blossom from his as-yet-untitled forthcoming album. (Wright's current-and-choice *Rhythm and Poetry* may be sampled, meanwhile, via the flipside of this single, that being the right honorable "Here Comes the Sun.")

### Put a Little Joy

It's Got To Be  
REP 1115

It's Got To Be is the name of a large assemblage of happy people who, in the company of horns, strings, handclaps and a multitude of uplifted voices, have recorded this lively and likable pop-Gospel tune. With Ursula Walker's voice shining through at the bridge, IGTB perform with zeal and precision too. A powerful late-summer tonic this is, with a clean finish. Things being as they are today, it just might prove to be highly commercial as well.

### Mystery Train

Seanor & Koss  
REP 1114

From the debut album by these two hard-rocking ex-Savage Gracers comes this Ron Koss original. It's a songful of saga about being from Detroit and growing up to the clarion call of a train whistle (eloquently represented here on harmonica by no less an ace than John Sebastian). No relation to the similarly-titled Elvis Presley favorite, the Seanor & Koss "Mystery Train" takes an autobiographical approach to the roots-versus-rambling conflict. Included in the tale are some



of the best lines a mother ever spoke to a son:

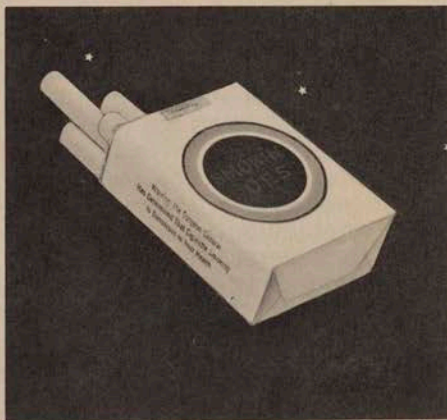
*Everybody hears the whistle  
But I hope you see the light*

For 45 rpm purposes, Seanor & Koss have trimmed 34 seconds off the Mystery Train's timetable, which is now a fast-spinning 3:58.

### Turn on Your Love Light / Who Do You Love

Bob Seger  
REP 1117

Bob Seger, that lion of Detroit rock, scores a tasty touchdown with these already-much-radioed plays from his Palladium/Reprise album *Smokin' O.P.'s*. That album title, according to *Circular's* tobacco-addicted pals, means "Smokin' Other People's," and refers to the



fact that writer-supreme Seger ("Ramblin' Gamblin' Man," "Heavy Music") has chosen to stoke his furnace with other folks' songs this time out. (And now back to the ball game.) Seger's triumph here is made with a play-action pass first made famous by Bobby Bland in 1961, and a Bo Diddley scramble from 1956. Both are still positively devastating when executed with the skill and power Bob Seger has gained through his many years in the Hard Knocks League, Midwest Division. With a sharp eye for the clock, Seger has even managed to trim these two album cuts down to 2:29 and 2:13 respectively.

## Items

### Rex Rolling

★ Marc Bolan has added two guitarists and lady singers to T. Rex in preparation for a major September tour of these United States, an invasion deliberately coincident with



the hysteria and delight mounting around *The Slider*, newest slow-spinner from the British monument. Meanwhile . . . any day now should see the materialization of the Ringo Starr (he produced and directed) film of Marc Bolan.

### Roxy Rocket

★ Big in England nowadays are Roxy Music, whom fate has linked with Reprise Records for United States vinyl representation (you only have to hold your breath until Oct. 5). The group's first British album, which will be adapted for American consumption, is weirdly winning, a scoop of rock and roll in a delicate sauce of technique, topped by a spoonful of pickle chips.

### Rambling Rapp

★ Currently on the road are Tom Rapp and/or Pearls Before Swine, take your choice, appearing in places like Detroit, Nova Scotia, Ottawa and Chicago. Spinning in tandem with this meandering path is Tom Rapp's newest album effort, *Tom Rapp*, which is sort of a *Pearls Before Swine's Greatest Hits Revisited*.

## Gold Rush

★ Captured agents of the sinister RIAA recently confessed that Gold Record award certifications during the first half of 1972 were up more than 23 % over the corresponding period in 1971. The six-month mark of 72 saw 54 albums and 31 singles ridden with gilt, among them a slug of Warner/Reprise pancakes, as *Circ* has duly reported all along.

## Studio Stalwarts

★ Waxing forth in assorted recording studios scattered throughout this great country these days are America, the Full Tilt Boogie Band, Ry Cooder, Barbara Keith and Captain Beefheart. Can the future be far behind?

## English Inroads

★ Fanny are gearing up for their second invasion of England and



assorted other countries this year, a jaunt amid which they plan to do some more recording with an unnamable producer. It kicks off Oct. 4.

## Inspirational Verse

Some they call me Mo  
Some they call me Joe  
But just remember Speedoo  
He don't ever take it slow

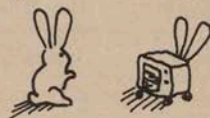
— Cadillacs "Speedoo"

## Strong Music

★ Alexis Korner is scheduled to perform at the Olympic Games in Munich Sept. 3, 9 and 10, along with his band, which includes Peter Thorup and three former Kings Crimson, Mel Collins, Boz Burrell and Ian Wallace. Korner's next album, titled *Accidentally Borne in New Orleans*, is slated for Oct. 5 release by Warner Bros.

## Video Beckons

★ Martin Mull will be a regular performer on Laugh In this coming season, according to uninformed *Circular* sources, who also claimed that MM has been or is being or was or will be nominated for an Emmy for his musical contribution to a New York City teevee show, *The 51st State*.



## Birthday Biotics

★ This week's celebrations include the following musical notables: Arthur Godfrey (August 31), Alan Jay Lerner (August 31) and Van Morrison (August 31).

## Etched in Dust

★ Nine years ago this month WB made its bid for the popular market with the following LPs: *The Marketts Take to Wheels* by the Marketts, *Hoot Tonight!* by Hootennany, *And the Morning Stars Sing* by Morning Star Gospel Singers, *Wow!* by the Kirby Stone Four and *Modern Folk Quartet*.

## Not So Little

★ A Hollywood trade paper brings the news that Little Richard Inc. has been formed by the singer and his attorney, with plans for film projects, publishing and foreign entertainment.

# Top 10

1. Alice Cooper/*School's Out* (BS/M5/M8 2623)
2. Jethro Tull/*Thick as a Brick* (MS/M5/M8 2072)
3. Tower of Power/*Bump City* (BS/M5/M8 2616)
4. Allman Bros. Band/*Eat a Peach* (2CP/J5/J8 0102)
5. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
6. *Captain Beyond* (CP/M5/M8 0105)
7. *Foghat* (BR/M5/M8 2077)
8. Deep Purple/*Machine Head* (BS/M5/M8 2607)
9. Seals and Crofts/*Summer Breeze* (BS/M5/M8 2629)
10. Frank Zappa/*Waka/Jawaka-Hot Rats* (MS/M5/M8 2094)

## Dots and Dashes

Two music biz conventions congealed this past week: *Billboard's* in Los Angeles and one in Philadelphia called NATRA, which stands for National Association of Television and Recording Artists. At the *Billboard* suite Dave Urso, Don McGregor, Roy Chiovari and Dan Kelley outdid themselves, winning blue ribbons and honorable mentions for outstanding work in record promotion. At NATRA Les Anderson was among those nominated for honors and "Money Runner" by Quincy Jones came in second in the race for Instrumental of the Year . . .

*Circular's* rectangular In Box sported a new piece of geometric mail this week. It's triangular, called *The Blue Sky Report* and it's coming from an alleged radio station, WWEA. You can get tasty Midwest-style news of Warner/Elektra/Atlantic by writing to WWEA, 5001 West 78th, #1049, Minneapolis, Minnesota 55437 . . .

**The Doobie Brothers** are throwing up hats this week because their singable, danceable single, "Listen to the Music," has been added to the playlists on KHJ (Los Angeles) and KFRC (San Francisco) . . .

A gentle single, "Summer Breeze" by Seals and Crofts, is currently a top Priority project in the promotion department. It's #1 at WBGN (Bowling Green), #10 at WNAP (Indianapolis), an LP cut on KLIF (Dallas), a Best Request at WRNO (New Orleans), getting heavy aerexposure at KRLA (Los Angeles) and KRIZ (Phoenix). As a matter of fact, program consultant Buzz Bennett reports that the mother LP, also titled *Summer Breeze*, is the second best-selling album in Phoenix and San Diego. Whew . . .

**Foghat** (that's the Bearsville group with the Savoy Brown renegades) have just completed a successful stint at Hollywood's Whisky

a Go Go in spite of unforeseen events like a bellicose bass string which broke (that *never* happens) and an amp that blew (it was the amp that *never* blows, according to Bearsville beau brummel Paul Fishkin). Their new single, "I Just Want to Make Love to You," was just added at WKBW in Buffalo . . .

**Allen Toussaint's** new single, "Soul Sister," is burning up FM airwaves in Philadelphia and it's being heard on R&B stations from Buffalo to Miami to Cincinnati to Columbus to Washington, D.C. Supporting the single on a hardware level is a "Soul Sister" tee-shirt.

"Yes, I'll Say It," Swallow's newest single, is gurgling and gargling very nicely in the Northeast, particularly the band's own stomping grounds, Boston. WIBG (Philadelphia) added it last week and it's #27 at WPRO (Providence) . . .

## Dr. Demento

Last week's contest dealt with some of rock's all-time great name changes. The High Numbers, tiring perhaps of having people ask "the who?" whenever their name was mentioned, turned that question into an answer several years before recording *Tommy*. A beer commercial is said to have been what inspired The Golliwogs to change their name to Creedence Clearwater Revival; their next record promptly became their first hit, which goes to show what's in a name. Caesar & Cleo traded ancient grandeur for modern familiarity and became Sonny & Cher; The Four Lovers, several years earlier, had gone the other way and became The Four Seasons. (Which season is Frankie Valli? Spring? Fall?)

### Question for Next Week

An easy one this time, concerning one of Reprise Records' most productive producers (independent variety), Erik Jacobsen. For some time now, it has been Reprise's delight to pass on to the listening world such Jacobsen-produced delights as Norman Greenbaum's "Spirit in the Sky," William Truck-away's "Bluegreens" and "Breakaway," plus the soon-to-be-released album by Miss Abrams and her Strawberry Point Fourth Grade Class, and the soon-to-be-recorded album by Sopwith Camel. Jacobsen's first claim to fame, however, was the long series of hits he produced with a Reprise artist whom



The winner of Dr. Demento's two-weeks-ago contest (Q: Who were the three artists who recorded completely different songs with the same title, and what was the title? A: Jive Bombers, Robin Luke, Larry Williams—"Bad Boy") is Mike Lenaburg of Phoenix, Arizona, who requested *Rhythm and Poetry* by Charles Wright.

Each week the good doctor poses a music lore question whose answer is the focus of his subsequent column. The earliest reply to his question (mailed to Dr. Demento, c/o *Circular*, Warner Bros. Records, 4000 Warner Blvd., Burbank, Calif. 91505) wins any single Warner/Reprise catalog album (please specify choice). Answers will be geographically pro-rated on the basis of two days per time zone, ties will be judged on the basis of penmanship, wit and lucidity.

he is not currently producing; these hits were made for another label when said Reprise artist was part of

a well-known group. For the Reprise or Warner Bros. catalog album of your choice, who is that artist?

## Artist Itineraries

### Alabama

**Black Sabbath**  
9/9, Municipal Auditorium, Mobile

### Arkansas

**John Hartford**  
9/9, Arkansas State Univ., Jonesboro

### California

**John Fahey**  
9/5-9, Boarding House, San Francisco  
**Herbie Hancock**  
9/5-10, The Both/And Club, San Francisco  
**Cold Blood**  
9/7, State Theatre, Monterey  
9/8, Cal Poly College, San Luis Obispo  
9/9-10, Keystone Berkeley, Berkeley  
**Fanny**  
9/8, Town & Country Lodge, Ben Lomond  
**Malo**  
9/8, Swing Auditorium, San Bernardino  
**Tower of Power**  
9/8, Swing Auditorium, San Bernardino  
9/9, Santa Monica College Amphitheatre, Santa Monica

**Grateful Dead**  
9/9-10, Palladium, Hollywood  
**Black Sabbath**  
9/10, San Diego Sports Arena, San Diego  
**Tim Buckley**  
9/10, Hollywood Bowl, Hollywood  
**Frank Zappa**  
9/10, Hollywood Bowl, Hollywood

### Colorado

**Jesse Colin Young**  
9/6-10, Tulagi's, Boulder

### Connecticut

**Nazareth**  
9/5, Fuessenich Park, Torrington

### Indiana

**Doobie Brothers**  
9/4, Chandler Indiana Raceway, Chandler  
**Faces**  
9/4, Chandler Indiana Raceway, Chandler  
**Fleetwood Mac**  
9/4, Chandler Indiana Raceway, Chandler  
9/9, Raceway Park, Claremont  
**Phlorescent Leech & Eddie (Mark Volman-Howard Kaylan)**  
9/4, Festival, Evansville  
**Seals & Crofts**  
9/9, Univ. of Indiana, Bloomington

### Louisiana

**Black Sabbath**  
9/8, Municipal Auditorium, New Orleans

### Maryland

**Nazareth**  
9/9, Merriweather Post Pavillion, Columbia

### Massachusetts

**Labelle**  
9/8-10, Stonehenge Club, Ipswich

### Michigan

**Beach Boys**  
9/4, Pine Knob Theatre, Independence  
**Bonnie Raitt**  
9/10, Ann Arbor Blues & Jazz Festival, Ann Arbor

### Mississippi

**Black Sabbath**  
9/7, State Fair Coliseum, Jackson

### Missouri

**Captain Beyond**  
9/6, Univ. of Missouri, Columbia

### New York

**Fleetwood Mac**  
9/6, Stonybrook College, Stonybrook, Long Island  
**Doobie Brothers**  
9/10, War Memorial, Syracuse  
**T. Rex**  
9/10, War Memorial, Syracuse

### Ohio

**Fleetwood Mac**  
9/8, Alien Theatre, Cleveland

### Pennsylvania

**Nazareth**  
9/8, Spectrum, Philadelphia  
**Captain Beyond**  
9/9, Kutztown College, Kutztown

### Tennessee

**White Witch**  
9/9, Memorial Auditorium, Chattanooga

### Texas

**John Hartford**  
9/6, West Texas Univ., Canyon  
9/7, East Texas Univ., Commerce  
9/8, Texas Tech., Lubbock  
**Malo**  
9/7, El Paso Coliseum, El Paso  
**Seals & Crofts**  
9/5, North Texas State Univ., Denton  
9/6, McFarland Auditorium, Dallas

### Virginia

**John Hartford**  
9/10, Blue Grass Festival, Cullpepper

### Canada

**Phlorescent Leech & Eddie (Howard Kaylan-Mark Volman)**  
9/6, Halifax, Nova Scotia  
9/7-8, St. Johns, Newfoundland  
**Doobie Brothers**  
9/8, Pierre Fondes Arena, Montreal, Quebec  
9/9, Massey Hall, Toronto, Ontario  
**T. Rex**  
9/8, Pierre Fondes Arena, Montreal, Quebec  
9/9, Massey Hall, Toronto, Ontario