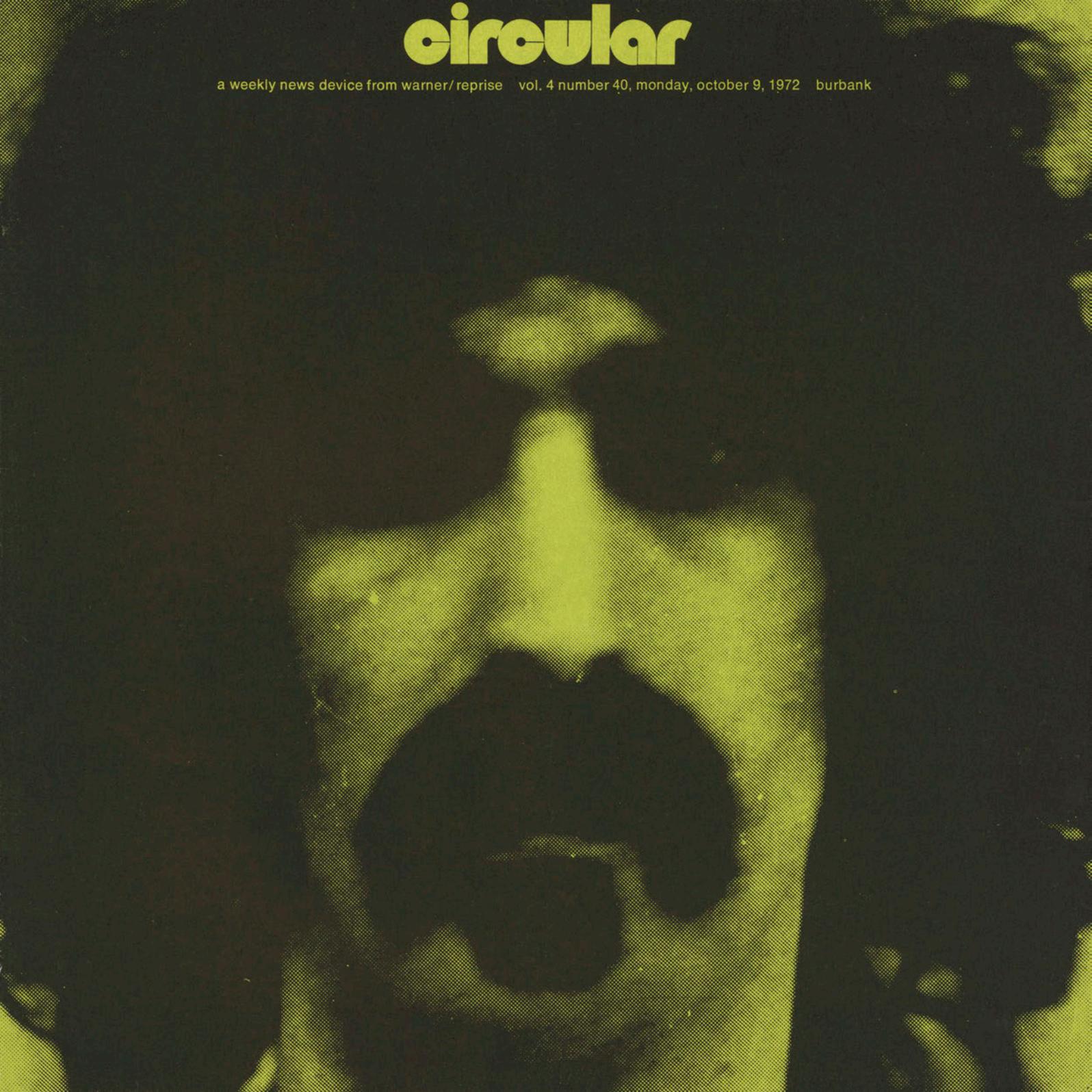


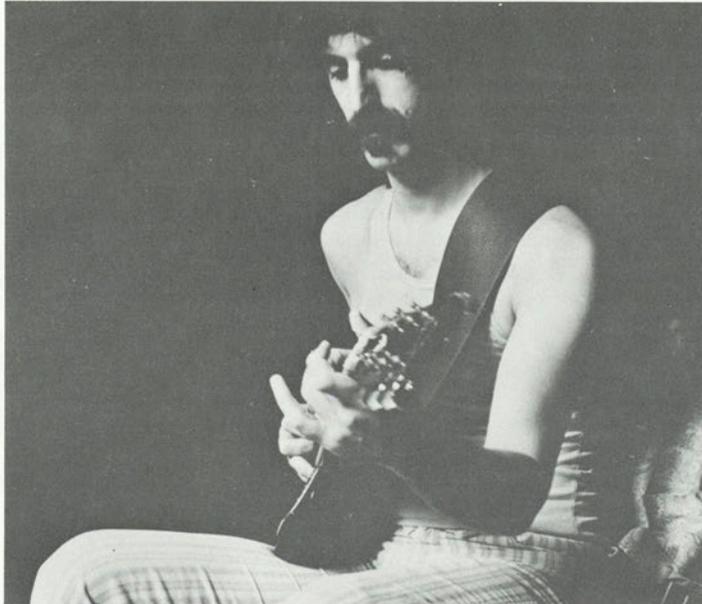
circular

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The Complete History of Last Week's Mothers of Invention/Hot Rats/Grand Wazoo

Photos by Emerson-Loew



Frank Zappa wrote this as a future piece of history some weeks back, but the mails being what they are, Circular did not receive the article until after the tour he was about to begin then was already over.

But everybody figured it'd be worth reprinting anyway, since it might shed light (and Lord knows that's what we need to do around here at Warner Bros.) on the Mother's next album, The Grand Wazoo, scheduled for Nov. 5 release.

Not so, said Frank when Circular called him.

The album called The Grand Wazoo was recorded around the time when Waka Jawaka was done and embodies a different line-up of musicians than the eventual touring Wazoo group. On top of that, the material in The Grand Wazoo album is different from the material performed by the touring Wazoo.

There is no record company hard goods justification for reprinting this prospectus at this time.

The never-say-die Circular staff is doing it anyway on the grounds that Frank Zappa is a too seldom published writer and that the following words have some bearing on the current and recent doings of Zappa and his Mothers.

As a pertinent aside, Zappa is readying a new set of Mothers for a tour extending from the end of October through mid-November during which he expects to be playing more guitar than in the previous tours.

This current Mothers' line-up is Jim Gordon, drums; Dave Parlato, bass; Tony Duran, slide guitar; Malcolm McNabb, tuba; Sal Marquez, trumpet; Bruce Fowler, trombone; Glenn Ferris, trombone; Tom Malone, trumpet; Earl Dummler, oboe, E Flat contrabass sarrusophone.

Dates currently set for the next Mothers' tour are as follows: 10/27, Montreal Forum; 10/28,

Syracuse War Memorial (N.Y.); 10/29, Binghamton, N.Y., Harper College; 10/31, Passaic, N.J., Capitol Theatre; 11/1, Waterbury, Conn., Palace Theatre; 11/3, Richmond, Va., Syria Mosque; 11/4, Charlotte, N.C., Park Center Arena; 11/10, Philadelphia, University of Penna., Irvine Aud.; 11/11, Washington, D.C., Constitution Hall; 11/12, Providence, R.I., Palace Theatre.

★★★★★

Since the earliest days of the M.O.I. (from about 1964, roughly), I have been interested in assembling some kind of electric orchestra, capable of performing intricate compositions at the same sound-intensity levels normally associated with other forms of pop music. The formation of the new **MOTHERS OF INVENTION/HOT RATS/GRAND WAZOO** represents the first large-scale attempt to mount such a monstrosity, and to actually move it across a couple of continents to do concerts.

The **WAZOO DEBUT** will occur at the Hollywood Bowl on Sunday, September 10, 1972. On the 13th of September, the Wazoo will depart for Berlin, London, The Hague, Copenhagen, New York City, and Boston, making a final return to Los Angeles on the 25th, having played a total of eight performances for its first concert season.

If this initial season proves itself to be anything less than a financial disaster (as the production and travel costs are extremely high for a group of this size), the Wazoo will reorganize for another concert tour next summer. In any event, the Wazoo will be ceremoniously disbanded after the Boston concert. Immediately upon return to LA, rehearsals will begin for still another kind of Mothers of Invention . . . a 10 piece group playing a completely different repertoire, with its own concert tour booked for the end of October in the U.S. and Canada. But, meanwhile, a few more specifics about the Wazoo . . .

Every "new" group (and, occasionally, a few of the older ones) will issue some kind of proclamation explaining the fantastic potential delights resultant from exposure to their impending *unique material, ingenious stagecraft, and/or their groovy vibes*. This is usually accompanied by descriptions of the *wonderful freedom* shown by the group in performance, and assorted stuff about how *everybody* in the group *loves* what they're doing, and what a nice wholesome bunch of lads they are . . . or maybe they're not wholesome . . . maybe they're *tough and degenerate* (but, of course, beneath it all, each fellow is exquisitely talented and in possession of a Golden Heart w/matching Soul, as indicated by the *pained, innocent, troubled, searching* facial expressions in the Group Photo). I make none of these claims on behalf of the Wazoo.

Such a hypothetical merchandising proclamation would probably include a paragraph or two about how *nobody* in the group *really cares about money*, followed closely by a carefully worded testimonial regarding the "new" group's Urgent Commitment to make the world a better place to live in, through their music (which is *Sensitive and unutterably Deep* . . . or maybe it's just for singing along with, or *grooving behind*, or designed to inflict upon the fortunate listener some incomprehensible amount of Energy . . . or whatever). For those interested, the **MOTHERS OF INVENTION/HOT RATS/GRAND WAZOO** is offering (for a limited time only) a musical alternative to the previously described manifestations of *Green Limousine Consciousness*.

To begin with, the Wazoo bears little resemblance to any previous form of rock and roll band. There are twenty musicians in it who mostly sit down and read music from an array of charming little fiber-board stands. Nobody sings. Nobody dances. They just play music.

By Frank Zappa

THE MOTHERS OF INVENTION/ HOT RATS/GRAND WAZOO

starting line-up

FRANK ZAPPA—guitar and white stick with cork handle

TONY DURAN—slide guitar

IAN UNDERWOOD—piano and synthesizer

DAVE PARLATO—bass

JERRY KESSLER—electric cello

JIM GORDON—electric drums

MIKE ALTSHUL—piccolo, bass clarinet and other winds

JAY MIGLIORI—flute, tenor sax and other winds

EARL DUMLER—oboe, contrabass sarrusophone and other winds

RAY REED—clarinet, tenor sax and



other winds

CHARLES OWENS—soprano sax, alto sax and other winds

JOANN McNABB—bassoon

MALCOLM McNABB—trumpet in D

SAL MARQUEZ—trumpet in Bb

TOM MALONE—trumpet in Bb, also tuba

GLEN FERRIS—trombone and euphonium

KENNY SHROYER—trombone and baritone horn

BRUCE FOWLER—trombone of the upper atmosphere

TOM RANEY—vibes and electric percussion

RUTH UNDERWOOD—marimba and electric percussion

We will play the same concert program for each of the eight events. The pieces include: "The New Brown Clouds," "Big Swifty," "Approximate," "For Calvin and His Next Two Hitch-Hikers,"

"Think It Over," "Low-Budget Dog Meat (a medley)," "The Adventures of Greggery Peccary," and, for an encore (because everybody prepares an encore whether they talk about it or not), "Penis Dimension" and the "Variant 1 Processional March." All of the compositions include space for solo improvisations except "Low-Budget Dog Meat" which presents an assortment of recognizable themes from "Music For Low-Budget Symphony Orchestra," "The Dog Breath Variations" and "Uncle Meat."

The concert presentation will be informal, reasonably straightforward, and non-theatrical, as very few of the Wazoo's members exhibit the normal pop musician's ability to function efficiently while garbed in fringes, feathers, or festoons. Since clothing for the stage is left to the individual performer's discretion, the public image of the Wazoo might be classified somewhere between *drab* and *non-existent*.

Those in the audience who make a fetish of close-range seats in order to scrutinize a group's *soul-squint/grinace* potential (to see if they're really *getting into it*) may be disappointed to discover the generalized Wazoo eyeball heavily oriented to the printed page and conductor's baton. Our one concession to overt showmanship is the placement of Earl Dumler in the front row of the woodwind section, making it possible for the first time to view a grown man with a mod hair cut, struggling against the forces of nature to extract accurate intonation from an amplified Eb Contrabass Sarrusophone.

In stark contrast to the legends which surround the formation of your average "super group" [*Heavy Friends Get It Together, Cosmically Relate and Thunder Forth to Share Corporate Mystical Magnificence with Unsuspecting Customers of the World*], the history of our humble Wazoo is

A Grown Man Battles Natural Forces to Get the Right Tones from an E-Flat Contrabass Sarrusophone.

almost boring. I wanted to find some horns to play in the band so I called a trombone player I worked with during the recording of the *Lump Gravy* album. His name was, and apparently continues to be, Kenny Shroyer.

Kenny became the Wazoo's *musical contractor*. With a rumpled copy of the *Local 47 Musicians Union Directory* in one hand and a telephone in the other, Shroyer managed to fill most of the empty chairs by crooning into the receiver such memorable lines as: "Are you interested?", "Can you read these charts?", "Do you have time to rehearse?", and, the perennial favorite "Are you free to travel?"

As a result of Shroyer's flawless diplomacy, the Wazoo may earn its niche in the *Rock and Roll Hall of Fame* simply for being the only "new" group in pop history that knows from in front they won't be as big as the Beatles, has a reasonable idea of what the complete span of their "career" will pay them, and is thoroughly aware of the precise time and place designated for the "breaking up of the group" (*right after the show in the dressing room of Boston's Music Hall, September 24, 1972*).

About the Music

1. "The New Brown Clouds"

This piece should actually be the last thing on the program, since it is the final movement of "The Adventures of Greggery Peccary." It is presented first for several reasons:

[a] It's not bad as an opener.

[b] You never heard "The Adventures of Greggery Peccary" before, so you wouldn't be bothered if this wasn't at the end of it (and I'm not fussy about it).

[c] There's a crumpled version of the theme from "Billy the Mountain" in the beginning which might provide some form of conceptual link to our last concert here (if you go for stuff like that).

[d] This is the first "tune" the Wazoo learned, so, from a nostal-

gic point of view, it might as well be the first thing you hear us play.

For further information, consult the program notes for "The Adventures of Greggery Peccary"

2. "Big Swifty"

This piece (which comprises all of Side One of the HOT RATS *Waka/Jawaka* album) presents a theme in rapidly alternating time signatures, a few solos, and an *out-chorus* done up in a sort of Prom Night orchestration which suspends the opening rhythmic structure over a straight 4/4 accompaniment.

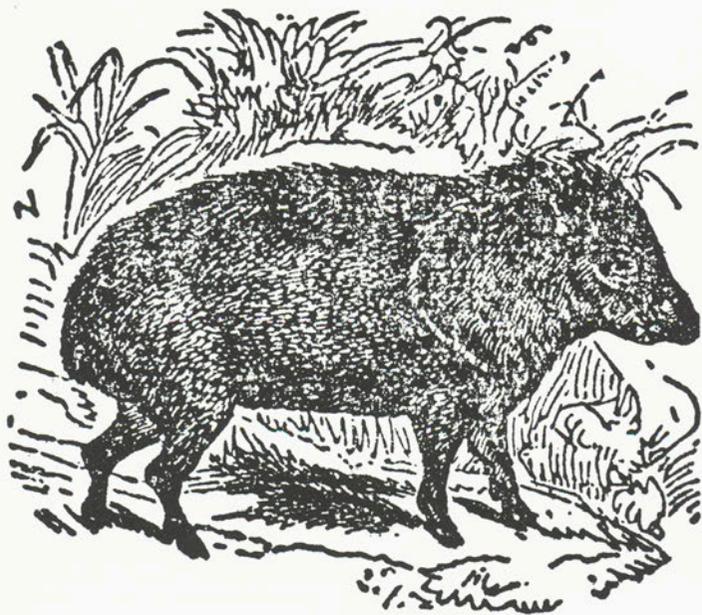
The restatement of the theme is actually derived from a guitar solo on the album which Sal Marquez took down on paper. After about an hour of wheeling the tape back and forth, Sal managed to transcribe this rhythmically deranged chorus (*I don't have the ability to do this kind of musical dictation, but, since Marquez had a full-bore education at North Texas University, he had it covered*). After he'd written it out, we proceeded to over-dub three trumpets on it, and, presto! An organized conclusion for "Big Swifty."

The arrangement played here presents that line in a harmonized setting, as well as a number of orchestration refinements of the opening material (such as the addition of woodwinds and percussion to segments which, on the recording, were played by guitars and trumpets). It's not "just like the record," but you'll get the idea.

3. "Approximate"

In this selection, the choice of the pitches played by each musician is left up to him (or her). There are only a few bars in the whole piece where a pitch is specified (and those bars are installed for contrast). The rest of the sheet music is filled with note stems and braces connected to little "X" marks, indicating by their position on the staff the approximate register of the instrument in which they are to occur. The players are requested to adhere to the rhyth-

Zappa Wazoo



mic schematic which organizes the time-space relationships between the bunches of "X's." This piece can be played by any number of musicians from four pieces upwards. The overall design presents a single duplicated part for all instruments in C or F (including percussion), which interlocks with another single duplicated part for all instruments in Bb or Eb. The electric bass and drum set each have separate parts which combine the rhythms of the other two parts.

4. "For Calvin and His Next Two Hitch-Hikers"

This is dedicated to Calvin Schenkel, a long-time friend who has been responsible to a large extent for anything graphic/visual associated with the M.O.I. (from album covers to billboards to the animated sequence in *200 Motels*).

There are lyrics to this piece (which has already been recorded

and is set for a fall release in the impending Grand Wazoo album), but we are performing an instrumental version for these concerts. The story depicted in the lyrics refers to a mysterious "Schenkel Mirage" which occurred while he was driving to work. The details are a bit deep, but perhaps you can use your imagination and extrapolate a situation from the text:

*Where did they go?
Where did they come from?
What has become of them now?
How much was the leakage
From the drain in the night
And who are those dudes
In the back seat of Calvin's car?
What did they do
When they got off the car?
Did they go get a sandwich
And eat in the dark?
What did they do
With the waxed-paper bundles
When the sandwiches vanished
And the crumbs fell all over?*

"If Something Gets in Your Way, Just Think It Over and It Will Fall Down."

*Where did they go?
Where did they come from?
Where d'ya think they're gonna
Re-appear tomorrow?*

5. "Think It Over"
(The Grand Wazoo)
About six weeks ago, I finished the book and lyrics for a science-fiction musical called *Hunchentoot* (which may never be staged), and, under the title "Think It Over," this piece is used as an aria, sung by a religious fanatic con-man of the future, as an instruction to his Alpha-meditating followers:

*If something gets in your way
Just think it over . . .
And . . . it will fall down, etc.*

But, as an instrumental item, it goes under the title-disguise of "The Gand Wazoo." It doesn't require too much in the way of scientific explanation. It's just a *shuffle*.

6. "Low-Budget Dog Meat"
This selection incorporates themes from three previously recorded pieces: "Music for Low-Budget Symphony Orchestra" (from the Jean-Luc Ponty album *King Kong*), "The Dog Breath Variations" and "Uncle Meat" (from the M.O.I. album *Uncle Meat*).

This arrangement contains many difficult instrumental passages (some of which are not always played perfectly, but what the heck), notably: the high trombone part in the opening section, the material for electric piano and marimba in the second section, and the intricate theme of the last section which presents a few problems for everybody. Barring any unforeseen problems in the sound mix, the high, quacking "D" trumpet of Malcolm McNabb should amaze you through the latter portions of this.

7. "The Adventures of Greggerly Peccary"
Along with the original plans for the *Uncle Meat* movie, the legendary multi-record history of the ancient M.O.I., and, most recently,

the *Hunchentoot* project, "The Adventures of Greggerly Peccary" must take its place over in the corner with the rest of the goodies that never quite escaped into the light of day.

This piece was originally designed as a ballet with narration and singing, based on the activities of a little pig belonging to an endangered species. Not much potential in that concept I guess.

This presentation contains no narration, no singing and no dancing. However, so you won't be too disoriented by what's left (the music), we provide herewith a simile of the original text design, complete up to the point where I quit working on it. We will, once again, leave it up to your very own imagination to hook it all up and make some sense out of it.

"The Adventures of Greggerly Peccary"

Scene One: GREGGERLY'S APARTMENT

Greggerly Peccary wakes up and climbs out of bed while the trendy posters on his wall sing to him . . .

Trendy Posters: (singing)
*Oh, here comes Greggerly!
Little Greggerly Peccary!
The nocturnal gregarious
Wild swine . . .*

The narrator, in stiff 1890s garb, walks into the scene, assumes a formal pose and proclaims . . .

Narrator:
*A peccary
Is a little pig
With a white collar
That usually hangs around
Between Texas and Paraguay
Sometimes ranging as far
west as Catalina*

Greggerly doesn't notice the narrator. He is busy adjusting his costume in front of a large mirror and daubing a seductive cologne on his neck.

Narrator:
*This particular peccary, however
Is a prime specimen*

Zappa Wazoo

How Greggery Peccary Came to Invent the Calendar.

Of that delightful endangered species
Which distinguishes itself
By markings which resemble a
WIDE TIE

Directly beneath the
White collar

Each morning
Greggery prepares himself
A carefully co-ordinated
ensemble . . .

Takes a discerning peep
At a famous
Rock and Roll Newspaper . . .
And fortifies himself
With a cup of hot Yoga Tea . . .



After which he dashes out to his
Fashionable red car
With the daisy stickers on it
And makes his way
Through the morning traffic
To his enviable position
In the Creative Department of
BIG SWIFTY AND ASSOCIATES
. . . Trend-Mongers

Music: GREGGERY THROUGH
THE MORNING TRAFFIC

Scene Two: THE STENO POOL
AT BIG SWIFTY'S

Greggery arrives at work and
strolls through the Steno Pool,
flaunting his snazzy wardrobe.
The girls all agree that he has
marvelous taste for being such a
compact little swine, so, of course,
they sing to him

Six Stenos: (singing)

Oh, here comes
Greggery Peccary

[random giggles]

Here comes
Little Greggery
Little Greggery
Little Greggery Peccary
Is going to have
A series
Of adventures . . .

Narrator:

Yes, from the moment they laid
eyes on him,
All the girls in the BIG SWIFTY
Steno Pool
KNEW . . .
Here was a
Nocturnal
Gregarious
Wild swine
ON HIS WAY UP!
A peccary of Destiny . . .
Adventure . . .
And
ROMANCE!

Six Stenos: (squealing)

GREGGERY PECCARY!

Greggery: (hoof raised in calming
gesture)

Tut-tut, girls!
There's enough for each and
every one of you!
BUT . . .

Before I might allow myself
To become emotionally
embroided

Near this water cooler
MAKE WAY!
MAKE WAY!

As I must plummet boldly
forward

To my ULTRA-AVANT

Laminated
Simulated
Replica-mahogany desk
With the strategically-placed
Imported, very hip water pipe
And the latest edition of the
WHOLE EARTH CATALOG
And activate my agile mind
Thereby unleashing a
spectacular

NEW TREND
To rejuvenate our limping
economy

And provide
For bored, miserable people
everywhere

Some great new
THING

To identify with!

Six Stenos: [grateful applause]

Narrator:

And, so saying
Greggery Peccary turned
And strode splendidly
Into his office
And proceeded
With a vigor and determination
Known only to piglets
Of a similarly diminutive
proportion
To single-handedly invent . . .
THE CALENDAR!

Scene Three: GREGGERY
INVENTS THE CALENDAR

With his eyes rolled heaven-ward,
and his shiny little hoofs on the
desk, Greggery ponders the
question of Eternity (and fractional
divisions thereof), as mysterious
angelic voices sing to him from a
great distance, providing the
essential framework for his thrill-
ing new Trend . . .

Angelic Voices: (singing)

Sunday
Saturday
Tuesday through
Monday, Monday

Narrator:

And thus the calendar
In all of its colorful disguises
Was presented to
The bored and miserable people
Everywhere . . .

Greggery issued a memo on it
Whereupon the entire contents
of the Steno Pool

Identified with it strenuously
And worshipped it
And took their little pills by it
And paid their rent by it
And went back and forth from
work by it
And before long, they were even
having
Birthday parties in the office
by it . . .

Because NOW, AT LAST
Little Greggery's exciting new
invention
Had made it possible
For everyone
To find out

HOW OLD THEY WERE!

[fanfare]

Unfortunately, however
There were some people
Who simply did not wish to
know . . .

And that's why
On his way home from the office
one night
Greggery was attacked
By a RAGE OF HUNCHMEN . . .
through the
Short Forest!

Scene Four: GREGGERY IS
ATTACKED

Making his way through the
evening traffic, Greggery notices
that the other vehicles, which
crowd and bump his little red car
are all inhabited by slowly-aging
Very Hip Young People. They cast
sinister glances in his direction
through their glinting acid burn-
out eyeballs. Then they give strong
evidence of hostile aggression by
trying to make him bump into
something!

To elude them, Greggery takes the
Short Forest exit off the express-
way. They zoom after him in an
ominous array of cars, trucks,
motorcycles, and garishly painted
buses.

Greggery turns off onto a bumpy
trail and roars crazily up the side
of a famous and conveniently
placed mountain, into a strange
cave on the edge of a cliff, not far
from a little twisted tree with
eyes on it.

Meanwhile, the enraged Hunchmen
(and Hunchwomen) rumble
through the Short Forest until,
realizing the little swine has
escaped, they decide to park their
steaming vehicles in circular
pseudo-wagon train encampment,
and have a Love-In.

They mechanically perform an
assortment of stereotyped Lewd
Acts, and, alternately, meditate
deeply and rip each other off for
small items of personal property,
after which they dance with
depraved abandon to a six foot

Zappa Wazoo

Billy the Mountain's Guffaws Frighten Greggery into Consulting the World's Greatest Philostopher.

pile of communally-tuned transistor radios.

Scene Five: THE NEW BROWN CLOUDS

Narrator:

*The Hunch-folk finally expire
from exhaustion
And Greggery
Who has viewed the proceedings
From a safe distance,
Breathes a sigh of relief . . .*

Greggery: (hoof to forehead in gesture of relief)

Geez! That was a close one!

Narrator:

*. . . Only to be terrified once
again
By a roar of immense laughter!*

Billy the Mountain: (heartily)

HO! HO! HO!

Narrator:

*It seems to be grumbling up
From the very depths of the cave
In which he has hidden his car!*

*Greggery doesn't realize
He has concealed himself
Inside the very mouth of
BILLY THE MOUNTAIN!*

*And, as you all must know by
now*

*Whenever BILLY laughs
Rocks and boulders tend to get
HOCKED-UP*

*And the air for miles around
Is filled with tons of dust
Forming a series of huge
BROWN CLOUDS!*

Billy the Mountain: (emphatically)

HO! HO!

Narrator:

*Greggery drives out of the
mysterious cave
Into the Short Forest night
Pondering the cosmic
significance
Of his dangerous experience
And the ominous dust storm . . .*

Greggery: (singing to himself)

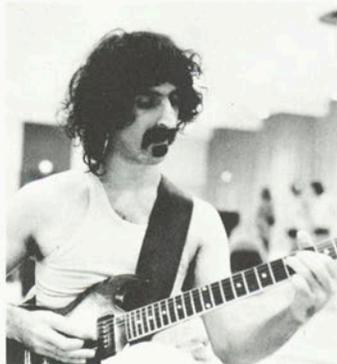
*Who is making
Those New Brown Clouds?
Who is making
Those clouds these days?
Who is making
Those New Brown Clouds?
Better ast a philostopher'n
see what he says!*

Narrator:

*Greggery stops at a gas station
And makes a mysterious phone
call . . .*

Greggery: (covering the receiver with handkerchief to muffle)

*This the old loft
With the paint peelin' off it
By the Chinese Police
Where the dogs roll by?
This where they keep
The philostophers now*



*With the rugs'n the dust
Where the books go to die?*

*How many yez got?
Say yez got quite a few?
Just sittin' around there
With nothin' to do?*

*Well, I just called yez up
'Cause I wanted t'see
A philostopher be of assistance
to me!*

Scene Six: THE PHILOSTOPHER SPEAKS

Narrator:

*Greggery receives information
that
The Greatest Philostopher
Known to Mankind
Is currently in possession of the
very information
Sought by the swine
And, moreover, this information
could be his
(For an astonishingly low
introductory fee)
If he were to attend one of the
special*

THERAPEUTIC GROUP
ASSEMBLIES

Now forming . . .

Two severe, middle-aged ladies enter. One is wearing a lorgnette.

Lady #1:

*And now . . . here he IS . . .
The GREATEST PHILOSTO-
PHER known to MANKIND . . .*

Lady #2:

QUENTIN ROBERT DE
NAMELAND!

The Greatest Philostopher Known to Mankind enters with a long blue robe on. He also has a tall pointed hat with Saturns, etc. on it.

Quentin:

*Well, folks
As you can see for yourself
The way this CLOCK over here
is BEHAVING
TIME IS OF AFFLICTION . . .
This may be cause for alarm
Among a portion of you, as
From a certain experience
I tend to proclaim . . .
THE EONS ARE CLOSING!*

[concerned mutterings from all in attendance]

Quentin:

*Now, what does this mean,
precisely
To the layman?
Simply this:
MOMENTARILY, THE NEED
FOR
THE CONSTRUCTION OF
NEW LIGHT
WILL NO LONGER EXIST!*

*Of course, some of you will say:
"Who is HE to tell me from this
LIGHT?"*

*But, in all seriousness, ladies
and gentlemen
A quick glance at the erratic
behavior*

*Of the large, precision-built
TIME-DELINEATING APPA-
RATUS beside me*

*Will show that it is perhaps
Only a few moments now!
Just look how funny it's
Going around there!*

*Personally,
I find mechanical behavior of
this nature*

To be
Highly SUSPICIOUS!

*When such a device
Doesn't go NORMAL
The implications of such a
behavior
BODES NOT WELL!*

*And, quite naturally, ladies and
gentlemen
When the mechanism in
question
Is entrusted with the task of
The delineation of
TIME ITSELF . . .*

*And
If such a mechanism goes
ON THE BUM . . .
OR THE FRITZ . . .
Well
It spells TROUBLE!*

Lady #1:

*Make your checks payable to
The GREATEST PHILOSTO-
'CHER known to MANKIND . . .*

Lady #2:

QUENTIN ROBERT DE
NAMELAND!

Both Ladies: (singing)

*Who is making
Those New Brown Clouds
Who is making
Those clouds these days?
Who is making
Those New Brown Clouds?
If you ask a philostopher
He'll see that you pays!*

Quentin:

*THANK YOU . . . AND CALL
AGAIN!*

Greggery takes leave of the Therapeutic Assembly, only to discover the mysterious dust storm is still in progress . . .

Greggery: (miffed)

That geek has ripped me off!

Narrator:

(confidentially to Greggery)
Perhaps it's a trend . . .

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"For Calvin and His Next Two Hitch-Hikers" and "The Adventures of Greggery Peccary"

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Fast Spins Top 40

Living in the Past

Jethro Tull
CHS 2006

Though its musical supremacy as well as its undeniable aptness of title makes "Living in the Past" a shoo-in for title-song honors on Tull's next album, there *is* something of a misnomer here, because this sprightly selection could easily pass for brand-new. Combining a jaunty, tenacious tune with just enough complexity to please the most ardent progressivist, "Living" could well be Tull's most commercial effort yet. For those who have starved for a Tull single while "Thick as a Brick" stacked up many bricks of RIAA gold, "Living" will indeed be manna from heaven. (That next Tull album will be available in a matter of days on the newly-distributed Chrysalis label. A two-record collection of live performance, single and EP material not previously obtainable on LP, it is already the hottest-selling import album since the invention of air freight.)

Save All My Brothers

Marjoe Sound Track
WB 7640

Jerry Keller, who has come a great long way since his 1959 hit of "Here Comes Summer," here sings the closing theme from the soundtrack of that famous film about Marjoe, who has come a great long way, period. Written by Joseph Brooks together with Sarah Kernochan (who co-produced the movie), "Save All My Brothers" is a succinct summary of the philosophy of the boy-wonder preacher turned secularist, whose farewell tour of America's tents and tabernacles is the subject of this much-seen, much-discussed movie. The flip side of this single, "We've Come Too Far to Turn Around," contains some exultant gospel singing actually recorded at one of Marjoe's services in Detroit. Both sides hail from the soon-available *Marjoe* soundtrack album. ■

Recently it has been brought to *Circular's* attention that much of America passed through an event called August. While most Frenchmen were in St. Tropez going topless, Warner/Reprise's sales reps were hard at work in such keep-your-shirt-on-buddy spots as Birmingham and Duluth.

The result of their industry is listed below, as *Circular* once again bares its own sales statistics:

1. T. Rex/*The Slider* (New this month)
2. Alice Cooper/*School's Out* (1)
3. Jethro Tull/*Thick as a Brick* (2)
4. Tower of Power/*Bump City* (7)
5. Alice Cooper/*Killer* (4)
6. Jethro Tull/*Aqualung* (6)
7. The Allman Bros. Band/*Eat a Peach* (5)
8. Deep Purple/*Machine Head* (8)
9. Neil Young/*Harvest* (3)
10. *Captain Beyond*



Bubbling Under

11. *Foghat* (18)
12. Arlo Guthrie/*Hobo's Lullaby* (13)
13. Frank Zappa/*Waka Jawaka-Hot Rats*
14. Van Morrison/*Saint Dominic's Preview*
15. Black Sabbath/*Paranoid* (16)
16. Neil Young/*Everybody Knows This Is Nowhere* (17)
17. Alice Cooper/*Love It to Death* (12)
18. Seals & Crofts/*Summer Breeze*
19. Randy Newman/*Sail Away* (15)
20. *America* (10)

Not to Be Sneezed At

21. Jethro Tull/*Stand Up*
22. Jethro Tull/*Benefit* (21)
23. Sound Track/*A Clockwork Orange* (20)
24. Neil Young/*After the Gold Rush* (14)
25. The Beach Boys/*Pet Sounds/So Tough* (17)
26. Bob Weir/*Ace* (9)
27. Alice Cooper/*Easy Action* (26)
28. The Grateful Dead/*American Beauty*
29. *The Best of Peter, Paul & Mary* (29)
30. The Grateful Dead/*The Workingman's Dead* (32)

Pleasingly Plump

31. Jethro Tull/*This Was*
32. Neil Young (33)
33. Joni Mitchell/*Ladies of the Canyon*
34. Alice Cooper/*Pretties for You* (36)
35. *Black Sabbath* (39)
36. Jimi Hendrix/*Smash Hits* (23)
37. Gordon Lightfoot/*Don Quixote* (11)
38. James Taylor/*Sweet Baby James*
39. Van Morrison/*Moondance* (38)
40. *Frank Sinatra's Greatest Hits* (27) ■

Dr. Demento

Since serious rock criticism didn't exist in those innocent days of 1958-59, and *Circular* was only a gleam in the eye of brash two-year-old WB Records, the recording artists of that time had to supply their own adjectives along with their music, and a few of them did it right on the record labels! With touching modesty, two of that era's premier rock stars credited their

world-famous soul singers whose first records were made under the following circumstances:

- (a) as lead singer of The Soul Stirrers, on a series of a cappella sides recorded March 1, 1951
- (b) during church services conducted by her father, whose sermons have appeared on nearly 100 LPs



instruments rather than themselves with their uniqueness, but the ballyhoo struck home anyway to the many fans of Jerry Lee Lewis and his Pumping Piano and Duane Eddy and his Twangy Guitar. A little less concrete but equally effective was the artist credit for the million-selling "Quiet Village" —The Exotic Sounds of Martin Denny.

Question for Next Week

Soul music, over the past few years, has been noted for increasingly complex instrumental arrangements. Singing, however, is still the heart of the music, and soul vocal style is derived to a great extent from gospel music. Nearly every biography of a soul singer makes reference to his or her having begun her or his singing activities in church. Relatively few of them, unfortunately, had their early gospel efforts released on records, but there are three brilliant exceptions. For the WB or Reprise single catalog album of your choice, be first to name the

- (c) as a member of The Chosen Gospel Singers, and then The Pilgrim Travelers.

The winner of Dr. Demento's three-weeks-ago contest (Q: First widely-distributed stereo recording; A: The sound track of Disney's *Fantasia*) is Don Hofmann of Stockton, Calif., who requested *Astral Weeks* by Van Morrison.

Honorable mention, but no album, to Rod Weller of Tampa, Florida.

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. ■

Inspirational Verse

**Now when the lights go out
She loses all of her culture
She starts to rollin' and tumblin'
'bout
She's wild as a desert vulture**

— L. C. McKinley
"She's Five Feet Three"

Artist Itineraries

Arizona

Stoneground
10/20, Tucson

California

Gordon Lightfoot
10/19, Norwalk
10/20, Community Concourse, San Diego
10/21, Civic Center, San Jose
10/22, Community Center, Berkeley

Doobie Brothers
10/20, Fresno

Tower of Power
10/20, Fresno
10/22, Civic Auditorium, Bakersfield

Florida

Foghat
10/20, Hollywood Sportatorium, Miami

Illinois

Mason Proffit
10/18, Milliken Univ., Decatur
10/20, Aragon Ballroom, Chicago

Kentucky

John Hartford
10/16, Cumberland College, Williamsburg
10/20, Center College, Danville
10/21, Univ. of Kentucky, Lexington

Massachusetts

Swallow
10/18, Aquarius Theatre, Boston
10/21, Endicott College, Beverly

Wet Willie
10/22, Aquarius Theatre, Boston

New Jersey

John Sebastian
10/17, Lowe's Theatre, Jersey City

Randy Newman
10/21, Princeton Univ., Princeton

New Mexico

Cold Blood
10/21, New Mexico State Univ.,
Las Cruces

Stoneground

10/21, New Mexico State Univ.,
Las Cruces

New York

Martin Mull
10/11-16, Max's Kansas City,
New York City

Foghat
10/16, My Father's Place, Roslyn,
Long Island

Thirty Days Out
10/17-19, My Father's Place, Roslyn,
Long Island

Bonnie Raitt
10/18-22, Max's Kansas City,
New York City

Kindred
10/20, Academy of Music, New York City

Randy Newman
10/20, Philharmonic Hall, New York City

Malo
10/21, Academy of Music, New York City

Wet Willie
10/21, Academy of Music, New York City

Ohio

Dionne Warwick
10/19, Wittenburg Univ., Springfield

Captain Beefheart
10/21, Kent State Univ., Canton

Pennsylvania

Malo
10/20, Bloomsburg College, Bloomsburg

John Sebastian
10/20, Tower Theatre, Upper Darby
10/22, Widner College, Chester

Washington, D.C.

Captain Beefheart
10/22, Constitution Hall

West Virginia

Kindred
10/19, Concord College, Athens

Wisconsin

Mason Proffit
10/19, Wisconsin State Univ., Platteville ■

Top Ten

1. Alice Cooper/*School's Out*
(BS/M5/M8 2623)
2. Jethro Tull/*Thick as a Brick*
(MS/M5/M8 2072)
3. Black Sabbath/*Vol. 4*
(BS/M5/M8 2602)
4. Arlo Guthrie/*Hobo's Lullaby*
(MS/M5/M8 2060)
5. Doobie Bros./*Toulouse Street*
(BS/M5/M8 2634)
6. Seals & Crofts/*Summer Breeze*
(BS/M5/M8 2629)
7. T. Rex/*The Slider*
(MS/M5/M8 2095)
8. Van Morrison/*St. Dominic's Preview*
(BS/M5/M8 2633)
9. Bonnie Raitt/*Give It Up*
(BS/M5/M8 2643)
10. Mickey Hart/*Rolling Thunder*
(BS/M5/M8 2635)