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Little known and even less coveted are the annual awards dished out by the National Association of Rock Critics and Other Offbeat Offerings, and while the announcement this week of the 1972 recipients by NARCOS President Mike Pargaric resulted in nary a "hurray" from the rock music industry, a brief perusal of the NARCOS selections should bring back fond, if not totally nauseating, memories of the past year's rock & roll collection.

The perennial Rolling Stone limped off last two years on this precisior, receiving the A Ripoff At Any Price Award for their atrocious Jamming Brunch Ed Wood, and the Stinker Winter Trophy for the most prematurely an- nounced of the year, Exit On Main Street.

The Sounds Like... Paul McCartney Award was carried away by Steve Martin, former lead singer with the Lefw Bankers, for his "I'm Coming Home," Summertime single

by his new band Stories.
The Magic Mushrooms Plaque for Most Psychodelic And Out- of-Kilter Rock Art was presented hands and pants down to the Blue Oyster Cult (now there's a band that we could use another LP from) and the Gutted Intergalactic Transmuted Zodiac Zepplin Crashbash, for "7000 Miles to Humble Pie for Smokin'. I confess that I don't know what its awarded for, but the Pie deserve if anyone does. They deserve something.

The National Association of Rock Critics silver Peabody Cups for unfairly ignored and forgotten albums of 1972, to: Nile Lofgren for 1st, DAVE EDMUND For Rockpile, NRBQ for Scraps, Free for Free At Last, and EO Gunze for the album named after them.

Finally, a special Backwards into the Future Apothecary was awarded to Australian crazed Daddy Coel, as the only UK band that could make it into the Boys School able to blend 50's influences with the technological and thematic sensibilities of '72.

While I wholeheartedly agree with most of NARCOS' curious kudos, I cannot resist the urge to kick the old year now that its down, Herewith, then, is a list of a few with whom, if I were in the mood, I wouldn't put up with...Single of 1972 - Without a doubt, my favorite was "Life and Breath" by Climax, and a kiss on the lips to that lovely lead singer, in the high-fluttering Sonny Geraci. This was the Year of the -Elton John's "I think I'm gonna kill Myself," which should have been a shoo-in for his sister "She Loves the Way Counters Crocodile C" or whatever.

Ray Davies - backsliding?

Best Album of 1972 - A tie. Seeming prototypical machinations of ELP and Y & T sketches, at one time, when it came to straight up rock & roll, no-one could touch comic connoisseur Dave Bowie, or his testyfella buddy Alice Cooper. School's Out and Ziggy Stardust were the first of a whole parade of the People's Machine Head, Mott the Hoople's All the Young Dudes, and Lennon's Transformer.

Worst Album of the Year - Either or The Undertones. I suspect the depths of Dado Valentic's musical self-immolation have yet to be plumbed.

Brightest New Star In the Rock Firmament - A toss-up, as a lot of talented new people, groups, and rearrangements appeared. But probably no one as talented as the two Linn:0s, Loggins and Messina.

Disappointments of 1972 - No new Who album. All we got was a decent Enthetrite effort, Baby-bah-bahings from Tonto and Edda, so absolutely awful new version of Tommy, and a collection of out-take 4's.

Surprise of the Year - The Wacken. Waka Song In Ages - Gilbert O'Sullivan's "Alone Again Naturally," but I think it came too soon, so I can name 70 others, but I don't. I want to pick all over his brother's typewriter.

Worst Backsliding of 1972 - Two of the biggest offenders were Kinks and Grateful Dead, followed closely by Jefferson Airplane, Dooq, Prinzen Theresa, The Isley Brothers, John Lennon, Leon Russell, Partidge Family, ELO, Siouxsie and the Banshees, and, yes, the Rolling Stones.

Last-Minute Spark of Life - Paul McCartney & Wings' December single "Hi, Hi, Hi," bananas, bodgymus, BBC banjo. And to think the press was never quite so tingly.

Best TV Theme Music (Returning Show) - Manix.

Best TV Theme Music (New Show) - UFO. This show, put together by an outfit out of England called Century 21, is a near-carpet-cop of a popup show they did, called Captain Scarlet, this time done with real people, and expanded to a full hour. Sort of a cross between Star Trek and The Man From U.N.C.L.E. The theme is not great, barely living up to the overall shrewdness of the show itself.

Avant Garde Group of 1972 - It's between Britain's astray Roxy Music and Ashcliff's Sometimes a Booze Works, it's Hallynchof, who, I'm told, are no longer nice guys.

Greatest Cut of 1972 - Uh, er, I can't remember who does it, it's along, along, along dum-de-dum-de-dum-de-dum, sh, sh, forget it.

Greatest Live - They dropped their holder, the Rolling Stones, for a time, as a this thin rock band, they're not so mislaid: Les Harvey, guitarist with Stone the Crows, electrocuted on stage; Billy Murray, drummer with spy-and-combing Big Apple transmuted band doing a fine job, playing bassman with the Allman Brothers; Duane Allman, guitar; Crazy Horse; Max Fleischer, originator of Betty Boop and Popeye animated cartoons, as well as the bouncing "singing' longha" half, Ms. Christie, former with Frank Zappa's GTO's.

(Circle, continued from page 7)

The Tennessee album consistently re- tains the high calibre of the B'way show for the 'longhairs' of the Band to get together with established "straight" vocalists and instrumentalists to form a new circle... The Rolling Stone line talks about the evolution of the group and goes: "I got to go to Nashville - "all roads lead to Nashville" - that's where they record their albums. And you can actually sit down and listen to six straight albes of pure Nashville folk in the whole thing. The country music, this is definitely the fin- er pickin' album for you.

Raspberries, continued from page 7) happen on Frank, but fortunately, most the others are just as good, so we're trying to figure out where; all the bits and tomes from the original, so artlessly, they were woven into finished songs.

I'm not sure if you listen to the Raspberries are this album has nowhere near the staying power of the real deal. Rubber Soul, in the final analysis, is a hundred times better. The temptation to employ an obvious pun is strong, and I will yield to it: Free is good the best first album by a band that never had a hit, and the Sopranos go. The Raspberries have shown they can work reasonably well in college; I'd like to see what they can do with oils.

Steve Miller Band - the best?

by mark astolfi

Anthology - Steve Miller Band (Capitol)

"Anthology is what I always wanted to call this," says Steve Miller, "It's called that and that is exactly what it is. This is the first consistently good album I've ever made.

Steve Miller Band - the best of...

"For the most part the Band is still another fast-paced number in the style of "Machine Head," and "Orange Blossom Special" has been done justice eight or both of Quicksilver's two efforts. Other than that, however, the album is good the first time through, but after theenumerous times around, but eventually it goes stale. The Raspberries have shown they can work reasonably well in college; I'd like to see what they can do with oils.

By Dona Foster

The Wackers.

Steve Miller is a paradox. Long a favorite among surfers and "bentfrin" fans and "bentfrin" friends, a lot of the stuff is a monumental, the best, but Miller isn't always the best. For instance, the band that never had a hit single. And a great record, but Bob S opram says, "The third-minute single defines the shape of rock 'n' roll. It's the song that the jam or the concert, that sets the context." Along with the Beatles, Stevie Wonder, Jimi Hendrix, and the Rascals, Miller is one of the most consistent, most successful country musicians, saying that the music is not going to get back into anybody's favor. This is the first consistently good album I've ever made.

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