

Smokie - Pass It Around (1975)

Wpisany przez bluelover

Czwartek, 27 Maj 2010 18:56 - Zmieniony Sobota, 05 Sierpień 2017 18:15

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01. *Pass It Around* (N.Chinn/M.Chapman) - 3:06
02. *Daydreamin'* (C.Norman/P.Spencer/T.Uttley) - 2:14
03. *Oh Well, Oh Well* (C.Norman/P.Spencer) - 3:15
04. *My Woman* (C.Norman/P.Spencer) - 3:19
05. *It Makes Me Money* (C.Norman/P.Spencer) - 2:55
06. *Headspin* (C.Norman/P.Spencer) - 3:28
07. *Goin' Tomorrow* (C.Norman/A.Silson/P.Spencer/T.Uttley) - 3:41
08. *I Do Declare* (N.Chinn/M.Chapman) - 3:43
09. *Don't Turn Out Your Light* (C.Norman/P.Spencer) - 3:58
10. *Will You Love Me* (C.Norman/A.Silson/P.Spencer/T.Uttley) - 3:42
11. *A Day At The Mother-In-Law's* (A.Silson) - 2:49
12. *The Coldest Night* (A.Silson) - 4:13
13. *Shy Guy* (A.Silson) - 3:23

Personnel:

- Chris Norman - lead vocals, rhythm guitar
- Alan Silson - lead guitar
- Terry Uttley - bass
- Pete Spencer – drums

This was the debut album for Smokie, an English quartet who were a pet project for legendary English pop producers Nicky Chinn and Mike Chapman. Although their unique blend of country-rock and pop would soon make Smokie a big success in Europe, their style comes off as tentative and unfocused on *Pass It Around*. The group's instrumental performance is tight and their Beach Boys-meet-Sweet vocal harmonies are quite pleasing to the ear but their songwriting abilities are not up to snuff. Too many of the songs are weighed down with lightweight lyrics: "It Makes Me Money" is a petulant jab at rock critics, and "A Day at the Mother-in-Law's" is a gimmicky novelty tune that wears out its welcome after the first listen. The

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worst offender in this respect is "Headspin," a song that wastes its catchy central country-rock riff on a silly lyric about getting drunk. Other songs feel more like loose collections of riffs than fully realized compositions: "Goin' Tomorrow" rides its galloping guitar riff into the ground through endless repetition, and "I Do Declare" runs into the same problem despite a catchy chorus. Despite this problem, echoes of the group that Smokie would eventually become shine through here and there: "Daydreamin'" works an infectious harmony-driven chorus into a likable guitar-fueled melody and the surprisingly complex arrangement of "Don't Turn Out Your Light" weaves serpentine guitar lines and a chorus built on escalating harmonies into a beguiling little pop tune. In the end, though, the inconsistent moments outweigh the solid tunes. Thus, Pass It Around can only be recommended to the Smokie completist. ---Donald A. Guarisco, AllMusic Review

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