

Chris Kimsey:

When I got the call about remixing the album I was so happy as Alvin and I were incredibly close friends. I'd met my wife at Hook End, where Alvin was living at the time, and had worked with them before on their previous albums. It was like family working with them.

The discovery of finding the masters was quite a journey. Jasmine (Alvin's daughter) had been in touch about remixing "I'd Love To Change The World" but the correct files were never found at that time. "I then recalled that back in 1974, Columbia had said that they wanted a quadrophonic mix of the album, so I'd flown to the US with multitrack safety copies." These have since been held at their archive in New York, as the originals couldn't be found, so a stroke of luck there.

My drive in mixing the album was that I wanted to respect it and how we created it, not making it sound vastly different.

You can't improve it. What did come out was more clarity and definition in the sound. Some of the vocal levels on the original were pushed up as I always felt they were a bit low.

When I started to work on it I was blown away by what we had done back then with pretty much an Echo Plate, a couple of compressors, a tape delay, and a Leslie. It took me a good two weeks to recreate the mixes to a point where they were in balance with the originals in order to take them further.

It made me realise how much effort I'd put into the mixes. Listening back, there were instruments that would come in six beats later with me thinking it may have been a guitar I'd missed on a multitrack, but then suddenly realising that we'd put it through two tape machines to delay it to come back in time with the music, so that was a real eye opener!

I was transported back to the original mixes and remembering how we had done certain things. On "I'd Love To Change The World", I'm really grateful that I'd recorded the vocal effect on the Leslie. If that hadn't been on tape then it wouldn't have been the same on anything else. I also loved having the 'before and after' of every take of the song with Alvin larking about and telling jokes.

For "Uncle Jam" we originally mixed down the sections we liked and then put the stereo versions back on the multitracks, then crossfaded to arrange them. When I started the new mix, I had to work out which section went where. It was a bit of detective work but thankfully it all came back to me.

It was all about getting the tone right and the EQ; it was a bigger challenge than I had thought. I had to figure out what the best digital plug-ins to use for the new mix. There was a tonality on the mixes that came from the original Olympic console that the album was recorded on, but there was only one plug-in that refers to that sound. I used Eddie Kramer's HLS EQ, which is a faithful copy of that console in Olympic Studio 2. Any other EQ wasn't anywhere near as comparable to the original. Olympic used Pye Limiter compressors, which Eddie also had a plug-in for, so, all thanks to Eddie, they were pretty much the only plug-ins I used.

That album, for the band, was almost like a 'Sgt. Pepper' for them in terms of the sonic landscape. Alvin was excited at having Del Newman, who'd worked with Cat Stevens, on the string arrangements. Alvin gave me free rein to experiment with sound. This was great fun but also a huge challenge to recreate now. If it had been mixed by anyone else now I would have felt sorry for them! Everything was recorded well but it was the bigger picture afterwards that was exciting.



LEO LYONS: Bass
CHICK CHURCHILL: Organ, Piano
RIC LEE: Drums
ALVIN LEE: Vocals, Guitars

Leo Lyons:

"This was our first record after Clive Davis signed us to Columbia in the States, straight after Woodstock. Chrysalis had us for the rest of the world. I came from a mining area and all of a sudden, we were making a lot of money. So, what do you do? You take a year off and buy a country house. Then we came back with a record that sounds mellow because we were all living in the country, we'd all got money. If we'd all been starving and living in New York it would have sounded different! But some good songs came out of the sessions including one of the best Alvin ever wrote 'I'd Love To Change The World.' Clive Davis said 'This song will be a hit' to all the pluggers. It became the most successful TYA song, certainly in America, and has been in many movies and covered at least eleven times. 'One Of These Days' is almost like a Negro spiritual and Joe Bonamassa has done a version. "Baby Won't You Let Me Rock 'N' Roll You" was going back to our roots."

Ric Lee:

"'I'd Love To Change The World' was a cracking song and it's amazing how the lyrics still make sense today. It became a Top 20 hit in America and was also big in Europe. 'Over The Hill' was the first time we used strings which was Alvin's idea. Del Newman was the arranger and he'd done 'Tea For The Tillerman' with Cat Stevens. 'Hard Monkeys' is about heroin addiction, about a 'monkey on my back', although I was never aware of anybody in the band being into heroin. 'Uncle Jam' is a swing thing and we took the best bits from three different jams. It was a very successful album and sold 400,000 in America. It represented Alvin's best writing period and the songs were much stronger and more commercial than anything we'd done before. But Alvin would never play 'I'd Love To Change The World' live. He said 'Well it's got an acoustic guitar in it and then it goes electric. And I can't sing it anyway, because it's too high'. I said, 'Well, change the key!'"

Jasmin Lee:

"'A Space In Time' was a fantastic album and my all-time favourite. It's got some great tunes like 'Hard Monkeys', a wonderful song and so timeless. I can listen to it today and it still sounds relevant. 'I'd Love To Change The World' is still going strong and a singer called Jetta did a brilliant cover version. On the back of that we've had quite a few requests to use the original version of the song in films."

01. ONE OF THESE DAYS
(Alvin Lee)
02. HERE THEY COME
(Alvin Lee)
03. I'D LOVE TO CHANGE THE WORLD
(Alvin Lee)
04. OVER THE HILL
(Alvin Lee)
05. BABY WON'T YOU LET ME ROCK 'N ROLL YOU
(Alvin Lee)
06. ONCE THERE WAS A TIME
(Alvin Lee)
07. LET THE SKY FALL
(Alvin Lee)
08. HARD MONKEYS
(Alvin Lee)
09. I'VE BEEN THERE TOO
(Alvin Lee)
10. UNCLE JAM
(Alvin Lee, Leo Lyons, Ric Lee, Chick Churchill)

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Chrys-A-Lee Music Ltd./Chrysalis Music.
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Produced by Ten Years After,
Executive Producer: Chris Wright,
Engineer: Chris Kimsey.
String Arrangement on Track 4: Del Newman.

2023 Stereo Mix by Chris Kimsey, London
2023 Mastering by Miles Showell at Abbey Road Studios

Special thanks to Chris Kimsey, Ric Lee, Chick Churchill,
Leo Lyons, Jasmin Lee, Evi Lee and Susanne Lee-Barnes

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Back Cover Photograph: Alvin Lee.
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DEDICATED TO ALVIN LEE