



Jim & Jean “**Changes**” / “**People World**” Collectors Choice Music

Considering that the pair of Jim & Jean albums which appear on this collection hail from the mid to late sixties, it's almost inevitable that comparisons are drawn with the recordings of Ian & Sylvia, and for that matter Richard & Mimi [Baez] Farina - that era's other boy'n'girl folk acts. While the Farina's principally cut Richard's songs, the other duos cut albums that merged songs by contemporary folk writers with original material [*]. Sadly, on the liner of this reissue there's no definition as to which songs Jim and Jean penned individually – or for that matter, co-wrote. “One Sure Thing,” a “**Changes**” track, is given a bluesy treatment, and the song was covered a couple of years later by Fairport Convention, during their early career, American influenced folk years. The Fairport's credit the song to Harvey Brooks/Jim Glover, while the Jim & Jean liner track list only indicates Glover. Richie Unterberger's sleeve note merely adds confusion to this issue with “*Of the two originals [+], the better known is the spooky “One Sure Thing,” which Jean wrote with Harvey Books quickly late one night.*” According to the eight-page Jim & Jean liner booklet, which also includes reproductions of the original “**Changes**” and “**People World**” artwork, Brooks contributed to the sessions on the former album....so, make of the foregoing what you will.

The music on “**Changes**,” the duo's second recording, is firmly and almost exclusively delivered with a folk-rock beat, albeit with a pop nuance [something Ian & Sylvia never indulged in], and it also leans heavily on the use of cover songs, while “**People World**” finds the Glover name appear as writer on nine of the twelve tracks. The latter collection also features the prominent use of strings and brass on around half the cuts, and there's even a psychedelic feel present on some tracks.

“**Changes**” opens with Glover's up-tempo tune “Loneliness” a paean to being apart from the love of his life, and the pace slows significantly for the next cut, the self-explanatory “Tonight I Need Your Lovin’,” an early Eric Andersen tune that the Pittsburgh song poet never got around to recording. The second of three Glover originals, the mid-tempo love ballad “It's Really Real” sees the duo's voices soar and swoop through this almost three minute pop styled long cut. One of a trio of David Blue songs on “**Changes**,” the bass sound of a cello sets the sombre mood of “Grand Hotel.” There's even a hint of Nick Drake melancholy about the latter lyric. Over seven minutes in length, Ochs' “Crucifixion” according to Jim Glover is an allegorical depiction of John F. Kennedy's assassination. A pair of Ochs originals follow - the sweeping melodic majesty of “Changes” sees their voices, at turns, entwine and then soar free and liberated, and is followed by the gentle grace of “Flower Lady.” Book-ending the trio of Ochs' tunes – Jim and Phil had been college buddies in Ohio - is a pair by Blue. “About My Love” possesses a rock'n'rollish tempo, while “Strangers In A Strange Land” is actually a song that Blue never recorded. The album closes with a gentle strummed reading of the Bobster's “Lay Down Your Weary Tune.”

“**People World**” opens with the orchestrated Jean Glover original “Topanga Road,” which according to the liner notes concerns a bogus drug bust that the band Buffalo Springfield had to endure. The second cut “Success” finds a, at times, wayward Jean Glover vocal sound, clash with Jim's smooth delivery. Set to a martial beat, the almost seven-minute long Ochs original, “Rhythms Of Revolution” [aka “Ringing Of Revolution”], a call to arms, is enhanced by snippets of “Hang On Sloopy/Like A Rolling Stone/Guantanamera,” although Jean's vocal interjection with *noises* seem pointless on occasions. The pair hum their way through the instrumental “Hanoi Hoe-Down.” As for “The Planet June,” the instrumental coda hints at the music of Blood, Sweat & Tears, while vocally Jim and Jean sound like a cross between The Mamas & Papas and Fifth Dimension. “Playground” is lyrically light-hearted with the vocal leaning toward “**Pet Sounds**” era Beach Boys, while, at the outset, “Time Goes Backwards” is

probably the closest they come on “**People World**” to the folk-rock sound of “**Changes**,” that is, until the cut takes a sharp left turn into psychedelia. Ochs “Cross My Heart” was the opening cut on his 1967 album “**Pleasures Of The Harbour**,” and here Jim & Jean give the song a pop treatment, while the up-tempo [almost Abba-ish sounding] duo penned album title track, “People World” closes this collection.

In comparison, there are far more memorable musical moments on “**Changes**,” than on “**People World**,” nonetheless this is a value for money package with the playing time running out at over seventy-six minutes. It’s good to have a Jim and Jean recording available in the public domain once again.

Note.

[*] – Early in their career, circa 1963/64, the Tyson’s had a penchant for recording traditional songs.

[+] – The track list credits three *original* songs to Glover!

Folkwax Rating 7 out of 10

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