



Why Are We Sleeping

# Joy Of A Toy

## The Recording Sessions

**WAWS is indebted to DAVID PARKER for a detailed and previously unpublished insight into the 1969 Abbey Road recording sessions that culminated in the now familiar masterpiece.**

**This was originally planned as a 'Why Are We Sleeping' Special issue but the right moment and the required energy were running on parallel lines destined never to meet.....**

*Until now*

*Stop that train*

**To celebrate the imminent reissue of the Harvest classic, these details are intended to make your enjoyment complete.**

**MW April 2003**



## The 'Joy of a Toy' Recording Sessions

It was all a bit of a mistake on my part really. I had started the long-winded process of chronicling the recording sessions of my hero Syd Barrett, for an article or two in 'Chapter 24'; a dull, forbidding read of a fanzine put out by myself and John Kelly. At some, now long forgotten, point I was introduced to the wonderful world of WAWS; a fanzine, which resembles what 'Chapter 24' would probably be like if our hero still did gigs, played an occasional radio session, wrote songs and released new recordings. In one of those rare and dangerous moments of bonhomie that come back to haunt one later in life, I suggested to Martin that I might be able to find the time to knock up a short piece about Mr Ayer's recording sessions at Abbey Road. Little did I know what I was letting myself in for! Still, here is the first chunk, and I hope you find it interesting.

**David Parker March 1998**

### Prologue

Martin insisted that I put in a bit of er... sort of 'background' or 'colour' or something to enliven "what could otherwise be a rather dull looking list". I prefer the term "scholarly dissertation" myself, but then one can't have everything. OK, here goes....

Finding Abbey Road Studios is pretty straight-forward. You drive straight down Abbey Road itself until you reach a zebra crossing full of Japanese tourists taking photographs of each other. You then turn off the road, and pass through the crowd of Italian tourists photographing each other standing in front of the 'We Love The Beatles' graffiti on the walls outside (they repaint the walls white every once in a while to give someone else a chance to draw). Having then discovered that there are only three parking spaces, and they've all been booked by famous people or highly influential folk within the EMI organisation, you head back out and spend an hour or so looking for a parking meter with a free space attached to it. One then makes the long trek back to the entrance and, elbowing your way through the American tourists taking photographs of each other standing in the door way, you finally find yourself within the hallowed portals themselves. OK so I exaggerate a little bit, it's not that bad really, but every one of the times I visited there was someone hovering about the entrance having their photograph taken and/or another couple adding to the prodigious quantity of graffiti on the outside walls. The price of fame I suppose.

It is difficult to convey the feeling of walking into the place, there is such an amazing vibe about it. Walking up the steps into the entrance one can't help thinking about the all the other folk who have tramped up and down them. Names writ large in the history of recorded music such as Sir Edward Elgar, Kevin Ayers, Sir Thomas Beecham, Syd Barrett, The jolly old Pink Floyd and Des O'Connor, all names that reverberate down through the pages of musical history, encrusted with all that is good and worthy and noble and stuff. And The Beatles too of course.

The files themselves (or at least the ones of interest to us) are kept in a splendid selection of grey 1960's filing cabinets. Wading through them to find the relevant bits you find yourself thumbing past details of Pete Brown and Piblokto, The Pretty Things, Cliff Richard, Kevin Ayers (whoops, hang on I need that one!), Roger Whittaker...they're all in there except the Beatles

(anything relating to them is kept in a separate special archive) and the 'Dark Side of The Moon' file (which someone appears to have pinched!).

I cannot claim to be a regular visitor to recording studios, hob-nobbing with the stars and all that sort of stuff. But as a humble fanzine editor I get the feeling that, however fab or amazing from a technical point of view rival studios may be, there will always be something rather special about the understated looking place standing at No. 3 Abbey Road.

Is that er...ok, Martin?

### **Recording Session Details**

All of these recordings took place at what used to be known as plain old 'EMI Studios'. However, following the decision by a group to name one of their records after the address, the studios are nowadays known as 'Abbey Road Studios'.

All of the session details are taken from 'Recording Sheets' still contained in the Abbey Road archive. These were used by Recording Engineers at sessions to list the details of any recordings made. I have listed the information as follows:-

**Date:** Day/Month/Year  
**Time:** The actual time a session lasted  
**Site:** Whereabouts the session took place within the studio complex.  
**Producer:** See note below  
**Engineers:** Balance Engineer/Tape Operator

**Recording:** Song Title (Number of Takes or Mixes) EMI Tape Reel Number

SI = 'Superimposition' which means an overdub.

RS = 'Remix Stereo'. Mixes were numbered in the same manner as Takes i.e. RS1, RS2 etc.

Most of the 'Joy of a Toy' sessions were recorded on 8-Track tape, but a few were done on 4-Track. I have added the (occasionally officially used) suffix '4T' to the reel numbers in such cases. 2-Track stereo tapes are listed (as per Abbey Road practice) with the suffix 'Z', I suppose it made sense to someone!

The session producer is noted on each Recording Sheet as "Art. Dept. Rep." (Artist Department Representative). I have listed the names as they are given on the Recording Sheets. So don't get cross at me!

All song titles are given as they were noted on the Recording Sheets by the Recording Engineers at the time. This means that a few of them change back and forth a bit (and the spelling is a rather odd in places!), but it is usually pretty obvious which song, whatever the eventual title, is being referred to. All the same, one can't help feeling that the Engineers would have had an easier life if names like 'Clarietta' and 'Eleanor' had been avoided!

For the build-up and background to these sessions, you need look no further than the splendid issue 6 of WAWS.

Hugh Hopper: "I remember that he'd done a home demo of it (the LP). Kevin had a flat in Pimlico at the time, and he'd got himself this home recorder that he could bounce sounds around on."

STUDIO INSTRUMENTS USED - PIANO, ORGAN, ELECT HARPICORD

**RECORDING SHEET**

EMIS/EMI RECORDS  
 Sheet: 1 of 1 Class: Pop  
 Overall Title: LP: The It Song, Recording And Substitutionary  
 Date of Session: 17th June 1969 Job No: 57047

ARTISTIC INFORMATION				COSTING INFORMATION				
INSTRUMENT AND/OR CAST	CONDUCTOR	ORCHESTRA	RECORDING ACCOMPLISHMENT	MATERIALS USED	SESSION BOOKED TIME	SESSION ACTUAL	SESSION NUMBER	
							NO.	
TITLE AND NUMBER	AUTHOR/COMPOSER/PUBLISHER	SEEL NUMBER	TAKES TAKEN	TAPE DETAILS	TO	FROM	REMARKS	
The It Song		E92596	1	COMPLETE				
			2					
			3					
			4, 5, 6, 7					
			8					
Circus			1					

**Date:** Tuesday 17th June 1969  
**Time:** 10:00am - 12:00pm  
**Site:** Studio 3  
**Producer:** Peter Jenner  
**Engineers:** Peter Mew/Neil Richmond

**Recording:** The It Song (Takes 1-8) E92596-4T  
 The It Song (SI onto Take 8) E92596-4T  
 Circus (Take 1) E92596-4T  
 Circus (SI onto Take 1) E92596-4T

The sessions for EMI Job No. 57047 start with eight attempts at what was then titled 'The It Song'. Peter Mew, acting as Balance Engineer on the day, still works at Abbey Road, although sessions from nearly thirty years ago are a bit of a distant memory!

Peter Mew: "I hadn't been engineering very long by then, about 18 months or so, and the work was still all very new and exciting. You didn't know what to expect at a first session in those days, at that time I was also working with The Third Ear Band, Edgar Broughton and Roy Harper. It was the kind of era where anything could happen. I had been working on 'Umma Gumma' earlier in the year with Pink Floyd, and that sort of prepared me for anything really..."

Accompanying Kevin Ayers were those famous pop stars he'd once played bass for, The Soft Machine.

Peter Mew: "I can remember them coming in, but that's about all. It was rather a long time ago!"

Hugh Hopper: "We were all still mates...It wasn't an explosive break-up when Kevin left (Soft Machine), there were no bad feelings, he just wanted to go off and do his own thing ...in fact he was still living at Robert's mother's house after he left the band.

Not a group noted for doing a lot of sessions, they were probably still recovering from the experience of working with Syd Barrett earlier in May...

Hugh Hopper: "As far as doing the session was concerned, with Kevin it was more of a case that we were 'on hand' than had been the case with Syd. Kevin was very laid back about it all...sort of 'this is how it goes' and not seeming too worried about how it went, yet he was a perfectionist when doing stuff himself!"

Takes 1,3,7 and 8 were complete at 4:05, 4:22, 3:57 and 4:00 respectively. Take 8 was labelled 'Best' and was then overdubbed with Piano.

Hugh Hopper: "We must have all heard the demo in order to be able to play along, Kevin wouldn't have written anything down for us."

Peter Mew: "One thing I do remember clearly is that he always felt he wanted the sound of his songs to be 'dark' or 'duller' in sound, sort of 'warm' or 'round' rather than 'bright'. The problem was that for a whole LP that could make it a bit hard to listen to. It was always difficult to get things to sound as he wanted; from an Engineers point of view you're trying to get a bright commercial sound, and he's wanting to go the other way. Things like that tend to end up as a bit of a compromise."

Hugh Hopper: "His demo was really good, in that way that demo's can be, because it had a sort of 'warm squashy' sound to it. I think it lost something in the clarity of the final album."

The next title 'Circus' (which ended up as 'Joy of a Toy Continued') required only one Take (at 2:50 long) which was declared 'Best'. This was then overdubbed with Bass.

Hugh Hopper: "I think we did a couple of things with him, though to be honest it's difficult to remember! I only played on the album as part of the band, I didn't go in and do any individual bass playing or overdubs."

The Recording Sheet states that the studio Piano, Organ and Electric Harpsichord were used during this session.

It may be worth pointing out that legend has it that Tape Operator Neil Richmond left Abbey Road following a dispute that centred on his not wearing shoes and socks during a session, and possibly also "walking over a desk". Hmm....

Peter Mew: "That may well be true...The Engineering staff at Abbey Road never wore white coats, that's a bit of a myth, only the Technical Engineers (responsible for moving equipment around and setting it up:DP) did that. But we did get a new manager in at one point, which may have been around this era. He insisted that we all wore ties, which didn't go down too well..."

**Date:** Monday 23rd June 1969

**Time:** 10:00am - 1:30pm

**Site:** Studio 3  
**Producer:** Peter Jenner  
**Engineers:** Anthony Clarke/John Kurlander

**Recording:** The It Song (SI onto Take 8) E92596-4T  
Circus (remake) (Take 2-7) E92610-4T

The session commenced with the addition of Organ onto Take 8 of 'The It Song'.

The previous day's recording of 'Circus' obviously proved unsatisfactory as another six Takes were attempted today. Takes 4-7 were complete (at 2:54, 2:54, 2:59 and 2:53). Take 7 was tentatively labelled 'Best?'.

The studio Piano and 'Jangle' Piano were used during this session.

**Date:** Sunday 6th July 1969  
**Time:** 2:30pm - 10:50pm  
**Site:** Studio 3  
**Producer:** Peter Jenner  
**Engineers:** DH/Neil Richmond

**Recording:** Circus (SI onto Take 7) E92610-4T  
Town Feeling (Takes 1-3) E92610-4T  
Town Feeling (SI onto Take 3) E92610-4T  
Miss Clariatta(sic) (Takes 1-4) E92773-4T  
Miss Clariatta(sic) (SI onto Take 4) E92773-4T

More work on 'Circus' with overdubs of Tambourine, Organ and Vocals onto Take 7. The Recording Sheet quite definitely gives DH as the initials of the Balance Engineer for this session. However, Peter Mew is adamant that there was never a Balance Engineer working at Abbey Road with those initials. There was a Technical Engineer called Dave Harris, but he would not have been involved in any recording. A mystery to ponder...

Three attempts followed at 'Town Feeling' of which Takes 2 and 3 were complete at 5:27 and 5:20 each. Take 3 was labelled 'Best' and then overdubbed with Bass.

Of the four Takes of 'Miss Clariatta' only 3 and 4 were complete at 4:05 and 3:52. Take 4 was labelled 'Best' and then overdubbed with Bass.

The studio Piano and Organ were used during this session.

**Date:** Tuesday 8th July 1969  
**Time:** 7:00pm - 12:00am  
**Site:** Studio 3  
**Producer:** Peter Jenner  
**Engineers:** Peter Mew/Alan Parsons

**Recording:** Train Song (Take 1) E92789Z (Tape Loop)

Ostentato(sic) (Take 1) E92789Z (Tape Loop)  
Train Song (Take 2, Stereo Loop to 4T transfer) E92790-4T  
Ostentato(sic) (Take 2, Stereo Loop to 4T transfer) E92790-4T  
Eleanor's Cake (Take 1) E92790-4T

The first task of the session was the preparation of the tape loops for 'Train Song' and 'Ostentato'. These were both labelled as Take 1. They were then both transferred to 4-Track tape to create backing tracks of 8:35 for 'Train Song' and 5:31 for 'Ostentato'. Both of these transfers were then numbered as Take 2 and labelled 'Best'.

'Eleanor's Cake' only required one Take (at 3:25) which was then labelled 'Best'.

Two 7½ips copies were made of 'Train Song' which were taken away by Peter Jenner.

The studio 'Jangle' Piano and Piano were used during this session.

**Date:** Tuesday 15th July 1969

**Time:** 2:30pm - 6:00pm

**Site:** Studio 2

**Producer:** Peter Jenner

**Engineers:** Peter Mew/Tony Mone

**Recording:** Train Song (Take 3, transfer from 4T E92970 to 8T) E94134  
Ostenato (Take 3, transfer from 4T E92970 to 8T) E94134  
The It Song (Take 9, transfer from 4T E92596 to 8T) E94134  
Circus (Take 8, transfer from 4T E92610 to 8T) E94134  
Town Feeling (Take 4, transfer from 4T E92610 to 8T) E94134  
Miss Clariatta(sic) (Take 5, transfer from 4T E92773 to 8T) E94134  
Eleanors Cake(sic) (remake) (Takes 1-3) E94135

To date all of the recordings have been made on 4-Track tape. The first task of this session was the transferring all of the 'Best' recordings on to 8-Track tape. Each Take number increased by one as a consequence.

The remainder of the session was devoted to a remake of 'Eleanors Cake'. Ignoring the previous Take 1, three complete Takes were recorded, of which Take 3 (at 3:26) was labelled 'Best'.

**Date:** Wednesday 16th July 1969

**Time:** 2:30pm - 6:15pm

**Site:** Studio 2

**Producer:** Peter Jenner

**Engineers:** Peter Mew/Tony Mone

**Recording:** Miss Clariatta(sic) (SI onto Take 5) E94134  
Town Feeling (SI onto Take 4) E94134  
Lady Racquel (Takes 1-2) E94135

This session began with the addition of some unidentified overdubs onto 'Miss Clariatta' and 'Town Feeling'.

Next came two attempts at 'Lady Racquel', of these Take 2 was deemed 'Best' (at 5:15 duration).

**Date:** Tuesday 29th July 1969

**Time:** 2:30pm - 6:00pm

**Site:** Studio 2

**Producer:** Peter Jenner

**Engineers:** Peter Mew/Alan Parsons

**Recording:** Lady Rachel (Take 1) E94135  
Girl on a Swing (Takes 1-4) E94135

The two Takes of 'Lady Racquel' recorded on 16th July were wiped during this session. A new recording was made, now titled 'Lady Rachel'. Only one Take was required and that was labelled 'Best' at 5:08 long.

The four attempts at 'Girl on a Swing' which followed were presumably not satisfactory as they were marked 'Not Required' on the Recording Sheet.

The studio Celeste was used during this session.

**Date:** Thursday 31st July 1969

**Time:** 7:00pm - 1:00am

**Site:** Studio 3

**Producer:** Peter Jenner

**Engineers:** Peter Mew/Alan Parsons

**Recording:** Girl on a Swing (Takes 1-2) E94135  
Ostenato (SI on to Take 3) E94134

Ignoring the four attempts from the previous session, and starting again from Take 1, two new Takes of 'Girl on a Swing' were recorded. Both were complete (at 2:45 and 2:48 respectively) and Take 2 was labelled 'Best'.

Take 3 of 'Ostenato' was then overdubbed with Guitar, Piano, Electric Harpsichord, Hammond Organ (the last three instruments belonging to the studio) and a Vocal.

Rough mixes of both titles were made onto 7½ips tape and taken away by Peter Jenner.

**Date:** Saturday 2nd-Sunday 3rd August 1969

**Time:** 12:00pm - 6:45am

**Site:** Studio 2

**Producer:** Peter Jenner



**Engineers:** Peter Bown/Alan Parsons

**Recording:** Ostenato (SI onto Take 3) E94134  
Town Feeling (SI onto Take 4) E94134  
Circus (SI onto Take 8) E94134  
Miss Clariatta(sic) (SI onto Take 5) E94134  
Train Song (SI onto Take 3) E94134  
The It Song (SI onto Take 9) E94134

A night of overdubbing! All of the above titles had new Vocal overdubs. In addition Take 3 of 'Ostenato' was overdubbed with Guitar and Take 8 of 'Circus' was overdubbed with Melodica.

**Date:** Tuesday 5th August 1969

**Time:** 2:30pm - 6:15pm

**Site:** Studio 2

**Producer:** Peter Jenner

**Engineers:** Peter Mew/Alan Parsons

**Recording:** Train Song (SI onto Take 3) E94134  
The It Song (SI onto Take 9) E94134  
Lady Clariatta(sic) (SI onto Take 5) E94134  
Girl on a Swing (SI onto Take 2) E94135

Yet more overdubs. Organ and Piano onto 'Train Song', Organ onto 'The It Song', and Guitar onto 'Lady Clariatta' and 'Girl on a Swing'.

The studio Piano and Hammond Organ were used during this session.

**Date:** Thursday 7th August 1969

**Time:** 7:00pm - 2:00am

**Site:** Studio 2

**Producer:** Peter Jenner

**Engineers:** Peter Mew/Michael Sheady

**Recording:** Ostenato (SI onto Take 3) E94134  
Town Feeling (SI onto Take 4) E94134  
Eleinors Cake(sic) (SI onto Take 3) E94134

Even more overdubbing! Bass and Oboe were added to all three titles. The Guitars on 'Town Feeling' were 'bumped' to another Track of the 8-Track tape. Guitar was added to 'Eleinors Cake' (yes, that's how they've spelt it!) and they 'Bumped tracked Vocals'.

**Date:** Thursday 14th August 1969

**Time:** 7:00pm - 12:30am

**Site:** Studio 3

**Producer:** Peter Jenner

**Engineers:** Peter Mew

**Recording:** Circus (SI onto Take 8) E94134  
Miss Clariatta(sic) (SI onto Take 5) E94134  
Town Feeling (SI onto Take 4) E94134  
Elenors Cake(sic) (SI onto Take 3) E94135

Another session's worth of overdubbing. Trombone onto 'Circus' and 'Miss Clariatta', Guitar onto 'Miss Clariatta' and Cello onto 'Town Feeling' and 'Elenors Cake'.

**Date:** Sunday 24th August 1969

**Time:** 2:30pm - 1:00am

**Site:** Studio 2

**Producer:** Peter Jenner

**Engineers:** Jeff Jarrett/Andrew Stevens

**Recording:** Eleanors Cake(sic) (SI onto Take 3) E94135  
Circus (SI onto Take 8) E94134  
The It Song (SI onto Take 9) E94134  
Miss Clarietta (SI onto Take 5) E94134  
Town Feeling (SI onto Take 4) E94134  
Girl on a Swing (SI onto Take 2) E94135

This day was divided into 'Afternoon' and 'Evening' sessions. The afternoon was spent overdubbing Flute onto 'Eleanors Cake', then adding Piccolo onto 'Circus' (double-tracked) and 'The It Song'. The evening was spent adding Vocals to 'Miss Clarietta' and 'Town Feeling'. The latter title was also overdubbed with Piano and Guitar, although all of the overdubs on 'Town Feeling' were noted as "Later wiped - To be recorded at a later date". The overdubs added to 'Girl on a Swing' were not specified on the Recording Sheet, but used 4 of the 8 Tracks on the tape.

Balance Engineer Jeff Jarrett is nowadays a much respected producer in his own right. Like the Soft Machine, he was still recovering from working on the sessions for Syd Barrett's 'The Madcap Laughs' LP earlier in the year.

Jeff Jarrett: "To be honest I can't remember a lot about the 'Joy of a Toy' sessions. I remember Kevin as a lovely guy, but there were so many sessions going on at the time, that it's all a bit of a blur. My only clear memory of working with him was during some sessions with The Whole World. There was a group called The Greatest Show on Earth recording at the same time, one of us was in Studio 2, the other in Studio 3. Anyway, we all ended up playing a football match in Studio 1! I've still got the scars to prove it where I fell over a mike stand!"

Tape Operator Andrew Stevens has since progressed a bit as well, and gone on to act as manager for George Michael.

**Date:** Tuesday 26th August 1969

**Time:** 2:30pm - 9:45pm

**Site:** Studio 2

**Producer:** Peter Jenner  
**Engineers:** Phil MacDonald/Chris Blair

**Recording:** Eleinors Cake(sic) (SI onto Take 3) E94135  
 Lady Rachel (SI onto Take 1) E94135  
 The It Song (SI onto Take 9) E94134  
 All This Crazy Gift of Time (Takes 1-2) E94135

Overdubs of Guitar and Double-Bass onto 'Eleinors Cake'. Overdubbing Vocals, Vocal Harmonies and Guitar onto 'Lady Rachel'. Vocal overdub onto 'The It Song'.

STUDIO		ARTISTIC DETAILS				DATES - TIMES		ENGINEER							
NO 2		KEVIN AYRES overdub.				26/8/69. 2:30 - 5:30		PAC							
JOB NO. 57047.						STUDIO LAYOUT		MONO STEREO 4T 8T							
PURPOSE	MIC.	ROOM STAND	LINE					T A P E							
1 BARS	C 128	AKG Boom						MONO				STEREO			
2								4T				8T			
3 Piano	V670	AKG Boom						✓							
4 ORG, AN	4038	stand													
5 ORG, AN	4038														
6 MELLORSON	V670														
7 DIT MELL															
8 GUITAR	V670	AKG Boom													
9															
10															
11															
12															
13															
14 Vocals	V67	AKG Boom													
15															
16															
17															
18															
19															
20															
21															
22															
23 ECHO												ECHO			
24 ECHO								Send 1 2 3 4							

Chris Blair: "Around that time I had also been working with Peter Jenner on some Roy Harper recordings. I can remember that I really enjoyed working on the 'Joy of a Toy' LP...all sorts of odd things would be happening in the evenings! David Bedford was around a lot of the time working on arrangements and things."

Two attempts were made at 'All This Crazy Gift of Time', both were complete. Take 2 (4:15 long) was declared 'Best'.

The studio Piano was used during this session.

**Date:** Wednesday 27th August 1969  
**Time:** 2:30pm - 3:15am  
**Site:** Studio 2  
**Producer:** Peter Jenner  
**Engineers:** Peter Mew/Chris Blair

**Recording:** All This Crazy Gift of Time (SI onto Take 2) E94135  
Town Feeling (4T to 8T transfer) E93705  
Miss Clarietta (SI onto Take 5) E94134  
Town Feeling (8T to 8T transfer and SI) E93705  
The Train Song (8T to 8T transfer) E93705  
Elenors Cake(sic) (8T to 8T transfer and SI) E94135

The first task of this session was the relatively straight-forward one of overdubbing Mouth Organ onto 'All This Crazy Gift of Time'. Things then got a bit more complicated!

Firstly a fresh 4 Track to 8 Track transfer of 'Town Feeling' was made. This would have been a new copy of the basic backing track from 6th July, presumably necessitated by the problems with instrument tuning that Peter Jenner referred to in the Zigzag article (see WAWS issue 6).

Overdubs of Mellotron and a Vocal were then added onto 'Miss Clarietta'.

'Town Feeling' was then returned to and completed by making an 8 Track to 8 Track transfer and simultaneously overdubbing Cello, Oboe and Double-Bass. There is no record of a new Vocal overdub, so I presume either the overdub of 24th August was somehow retained or (more likely) a fresh Vocal was added but not noted.

The 8 track recording of 'The Train Song' was then copied onto another 8 Track tape. No reason is given on the Recording Sheet, but I would presume that this was to allow for the 'Flying Scotsman' style starting and speeding up effects featured to such good effect on the LP track. No note was made of any change to the Take number as a consequence, so I've ignored it too!

A lengthy session was then finished off with a simultaneous 8 Track to 8 Track transfer and overdub of a Vocal onto 'Elenors Cake'. Phew!

Peter Mew: "I remember that session principally because of adding the Cello, Oboe and Double-Bass. David Bedford was around working as an arranger, and he was responsible for that."

The Recording Sheet notes that both the studio Mellatron and Piano were used during this session.

**Date:** Friday 29th August 1969

**Time:** 2:30pm - 10:00pm

**Site:** Studio 2

**Producer:** Peter Jenner

**Engineers:** Phil MacDonald/Tony Mone/Andrew Stevens

**Recording:** Ostenato (RS1-4) E93706Z (RS4 'Best')  
Circus (RS1-2) E93706Z  
Circus (RS3-7) E93707Z (RS7 'Provisionally Best')  
Train Song (RS1-2) E93707Z (RS2 'Provisionally Best')  
Miss Clarieta(sic) (RS1) E93707Z ('Best')  
Lady Rachel (RS1-6) E93078Z (RS6 'Best')

Mixing for stereo. A 7½ips stereo copy was made of all the 'Bests' and taken away by Peter Jenner. The time given above is that which was booked for this session, the actual time used was not logged on the Recording Sheet (tut, tut!).

**Date:** Wednesday 3rd September 1969

**Time:** 7:00pm - 2:40am

**Site:** Control Room 4 & Studio 2

**Producer:** Peter Jenner

**Engineers:** Phil McDonald/Chris Blair

**Recording:** The Train Song (RS3-5) E93686Z (RS5 'Best')  
Circus (RS8-13) E93686Z (RS13 'Best')  
Girl on a Swing (RS1-2) E93686Z (RS1 'Provisional Best')

More mixing. This session started in Control Room 4, but moved into Studio 2 from 11:15pm onward.

**Date:** Thursday 4th September 1969

**Time:** 7:00pm - 4:00am

**Site:** Control Room 4

**Producer:** Peter Jenner

**Engineers:** Phil McDonald/Chris Blair

**Recording:** Girl on a Swing (RS4) E93689Z ('Best')  
Town Feeling (RS1-6) E93689Z (RS6 'Best')  
Elenors Cake(sic) (RS1-4) E93689Z (RS4 'Best')  
The It Song (RS1-3) E93743Z (RS3 'Best')  
Lady Racheal(sic) (SI onto Take 7) E94135  
Lady Racheal(sic) (RS8) E93743Z

Stereo mixing. Having listened to the earlier 'Best' mix from 29th August, Kevin Ayers was presumably not happy with something on 'Lady Racheal'. A vocal overdub was added and then another attempt was made at mixing it. It still didn't make a 'Best' though.

**Date:** Friday 5th September 1969

**Time:** 3:15pm - 4:30pm

**Site:** Control Room 4

**Producer:** Peter Jenner?

**Engineers:** Phil McDonald/Chris Blair

**Recording:** The It Song  
Elenors Care(sic)  
Miss Clarieta(sic)

The above titles were copied onto a 7" reel of ¼" tape. As they were 7½ips copies they were presumably made for Mr Ayers or Mr Jenner. The recording sheet gives no details as to Take numbers etc.

**Date:** Tuesday 9th September 1969  
**Time:** 2:30pm - 5:30pm  
**Site:** Control Room 4  
**Producer:** Peter Jenner  
**Engineers:** Phil McDonald/Neil Richmond

**Recording:** Lady Rachel (RS9) E93690Z 'Best'

A stereo mix at 5:18 long.

**Date:** Wednesday 10th September 1969  
**Time:** 2:30pm - 5:30pm  
**Site:** Control Room 4  
**Producer:** Peter Jenner  
**Engineers:** Phil McDonald/Neil Richmond

**Recording:** Train Song (RS6) E93670Z 'Best'

A stereo mix 6:05 long.

**Date:** Thursday 11th September 1969  
**Time:** 2:30pm - 5:30pm  
**Site:** Control Room 4 & Room 53  
**Producer:** Peter Jenner  
**Engineers:** Phil McDonald/Neil Richmond

**Recording:** Song for Insane Times (SI onto Take 9) E94134  
Song for Insane Times (RS4-11) E93691Z (RS11 'Best')

'The It Song' made it's title change today. A final overdub of vocals was followed by stereo mixing.

**Date:** Thursday 18th September 1969  
**Time:** 7:00pm - 12:00am  
**Site:** Studio 2  
**Producer:** Peter Jenner  
**Engineers:** Peter Mew/Neil Richmond

**Recording:** Soon Soon Soon (Takes 1-15) E93977-4T  
Soon Soon Soon (SI onto Take 8) E93977-4T  
Soon Soon Soon (4T to 8T transfer, Take 9) E93977

Of the fifteen stabs at 'Soon Soon Soon' Takes 1,2,3,8 and 15 were complete at 3:25, 3:22, 3:26, 3:35 and 3:31 respectively. Take 8 was labelled 'Best' and overdubs of Bass and Piano were then added (using the studio's Piano) to the 4-track tape.

The finished 4-Track recording was then transferred to 8-Track tape and somewhat confusingly labelled Take 9 (duplicating a number already used for a false start). Even more confusingly they appear to have retained the 4-Track reel number for the 8-Track tape!

This number was intended for release as a single rather than a possible album track, and as such had a separate EMI Job Number of 56233.

**Date:** Friday 19th September 1969

**Time:** 7:30pm - 1:00am

**Site:** Studio 2

**Producer:** Peter Jenner

**Engineers:** Peter Mew/Neil Richmond

**Recording:** Soon Soon Soon (SI onto Take 9) E93977

Soon Soon Soon (8T to 8T transfer, Takes 10-11) E93677

Soon Soon Soon (SI onto Take 11) E93677

This session began with the overdubbing of Celli (note the plural) onto Take 9. Two attempts were then made at transferring the resulting recording to another 8-Track tape, these were numbered as Takes 10 and 11. Take 11 was labelled 'Best' and then overdubbed with "Girls" and Vocals!

A 7½ips copy (presumably of Take 11, although it is not stated on the Recording Sheet) was taken away by "The Artiste", although it was Peter Jenner who signed for it!

NOTE: The subtle change in the tape number from E93977 to E93677 is as marked on the Recording Sheet. This ties in with the transfer of the recording to another reel, but it seems a bit suspicious! I leave you to make your own minds up!

<u>MR. COMPTON,</u> <u>ABBOT ROAD,</u>	<u>DATE: 24th September, 1969</u>	<u>ORDER NO:</u>
COULD YOU PLEASE SUPPLY LAQUERED AS UNDER:-		
<u>ARTIST:</u>	KEVIN AYERS	
<u>TITLE/S:</u>	LADY RACHEL ✓	
	HELEEN'S CAR WHICH ATE HER ✓	
<u>QUANTITY:</u>	1	<u>JOB NO:</u> 57047
<u>45/33:</u>		<u>TIME:</u>
<u>M/S:</u>	STEREO	<u>TAKE NO:</u>
<u>TAPE NO:</u>		<u>CHARGE A/C CODE:</u> 27200
<u>REQUIREMENT:</u>	THURSDAY AFTERNOON 25/9/69	<u>DELIVER TO:</u> MALCOLM JONES
PLEASE COULD YOU ARRANGE FOR THE TWO TITLES TO GO ON ONE 10" STEREO ACETATE		
	<u>ORDERED BY:</u>	MALCOLM JONES
	<u>AUTHORIZED BY:</u>	M. Jones.

**Date:** Thursday 25th September 1969  
**Time:** 8:30pm - 11:30pm  
**Site:** Studio 2  
**Producer:** Peter Jenner  
**Engineers:** Peter Mew/Andrew Stevens  
**Recording:** Soon Soon Soon (SI onto Take 11?) E93677

“Revocalizing certain tracks” is the only note on the Recording Sheet for this session.

**Date:** Friday 26th September 1969  
**Time:** 10:00am - 1:30pm  
**Site:** Control Room 2  
**Producer:** Peter Jenner  
**Engineers:** Peter Mew/John Kurlander  
**Recording:** Soon Soon Soon (RS1-10) E93442Z  
 Soon Soon Soon (RS11-12) E93645Z

Stereo mixing. All were taken from Take 11 but the finished mix timings vary from 3:15 up to 3:26. RS12 was labelled ‘Best’ and a mono 7½ips copy was taken away by Kevin Ayers (on a 5” spool if that is of interest). He signed for it this time too! A mysteriously unreleased single. Sadly, nothing more would be done with this recording until it was dusted off for the ‘Odd Ditties’ compilation some seven years later. This fate was also set to befall a couple of other singles planned to coincide with the next album or three....

MONO/STEREO		RECORDING SHEET									
Sheet: 1 of 1		Class: POP		Overall Title: STEREO MIX				Date of Session: 26 9 69		Job No: 56237	
ARTISTIC INFORMATION						COSTING INFORMATION					
ARTIST/ENGINEER/CAST		CONDUCTOR		MATERIALS USED		SESSION BOOKED TIME		SESSION ACTUAL		STUDIO/CONTROL ROOM	
KEVIN AYRES		P. JENNER		1 1/2 Plastic Spool		2 (8:30-11)		10:00 - 1:30		HARVEST	
TITLE and PARTIAL TIME		AUTHOR/COMPOSER/PUBLISHER		REEL NUMBER		TAKE NUMBER		TAKE DETAILS		REMARKS	
Soon Soon Soon				E93442Z		R1		COMPLETE		3:25	
				(R)		R2		---		---	
						R3		---		---	
						R4		---		---	
						R5		---		---	
						R6		---		---	
						R7		---		---	
						R8		---		---	
						R9		---		---	
						R10		---		---	
				E93645Z		R11		---		---	
				(R)		R12		---		3:22 BEST	
<p>A mono 7 1/2 ips copy of R12 was made and taken away on 1 1/2" Plastic Spool by Kevin Ayres</p>											



**Date:** Wednesday 1st October 1969 (noted on Recording Sheet as "31st September 1969")

**Time:** 11:00am - 5:00pm (Break 1:00pm - 2:30pm)

**Site:** Control Room 4

**Producer:** Peter Jenner & Kevin Ayers

**Engineers:** Peter Mew/Neil Richmond

**Recording:** Elenor's Cake(sic) (RS5-6) E93455Z (RS6 'Best')

Town Feeling (RS7-8) E93455Z (RS8 'Best')

Joy of a Toy Continued (RS15-17) E93455Z (RS17 'Best')

Mixing for stereo. 'Circus' made the name change to 'Joy of a Toy Continued' today.

**Date:** Friday 3rd October 1969

**Time:** 2:30pm - 5:30pm

**Site:** Studio 3

**Producer:** Peter Jenner & Kevin Ayers

**Engineers:** Jeff Jarrett/Neil Richmond

**Recording:** All This Crazy Gift of Time (Takes 1-5) E93997-4T

All This Crazy Gift of Time (SI onto Take 5) E93997-4T

Presumably unhappy with the version recorded on 26th August, Kevin Ayers had another bash at 'All This Crazy Gift of Time'. In contrast to the complexity of the recordings on the rest of the LP, this was to be a simple Guitar and Vocal recording, which only required the use of the 4-Track facilities in Studio 3. Takes 1 and 3 were false starts. Takes 2,4 and 5 ran for 3:57, 4:06 and 4:04 respectively. Take 5 was deemed 'Best' and then overdubbed with Harmonica and Vocal. All concerned then made a bee-line down the corridor for....

**Date:** Friday 3rd October 1969

**Time:** 5:30pm - 7:00pm

**Site:** Control Room 4

**Producer:** Peter Jenner & Kevin Ayers

**Engineers:** Jeff Jarrett/Neil Richmond

**Recording:** All This Crazy Gift of Time (RS 10-15) E93385Z (RS15 'Best')

Stereo mixing. Presumably to avoid confusion with earlier versions Messrs Jenner and Ayers chose to start numbering the mixes from RS10. Only RS10 and RS15 were complete (at 4:02 and 3:50 each). RS11 was not listed, presumably an error. This recording having been completed left the way clear for....

**Date:** Friday 3rd October 1969

**Time:** ?

**Site:** Studio 3

**Producer:** Peter Jenner

**Engineers:** Jeff Jarrett/Neil Richmond

**Recording:** Banding the LP masters TL20322A & B

Assembling the master tapes (one each for side 1 and 2) for the LP from the finished mixes.

**Date:** Wednesday 8th October 1969

**Time:** ?

**Site:** Machine Room 8

**Producer:** Peter Jenner & Kevin Ayers

**Engineers:** Harry Moss

**Recording:** Cutting the LP

An EMI memo was sent "...to confirm that Peter Jenner has now listened to the playback lacquers of the above LP and has said that it is all right to go ahead and cut the masters. When cutting the masters, could you please arrange for both sides to be cut a little softer."

You will probably be interested to know that the original cutting order documents list the LP running order and song titles as follows:-

Side 1

Joy of a Toy Continued

The Clarietta Rag

Girl on a Swing

Town Feeling

Song for Insane Times

Side 2

Stop This Train Again Doing It

Eleanor's Cake (Which She Ate)

Lady Rachel (Lullabye for Children)

Ostenato for Splinters

Wisdom of the Heart?

This listing was revised before any cutting took place. I should think an article or two could be written pontificating upon the reasons for the mysterious title changes on side 2. As a point of interest the playback lacquers referred to above were 14" discs rather than 12".

**Date:** Friday 31st October 1969

**Record Release:** LP - 'Joy of a Toy' (Harvest SHVL 763 - stereo only)

The release date is that given on the Transfer Order (which gave the cutting instructions), along with a note that the LP would be included in the 'November Supplement' of releases.

**Kevin Ayers 'Joy of a Toy' - Tapes Still Remaining at EMI**

<b>Date</b>	<b>Studio</b>	<b>Tape Number</b>		<b>Type</b>	<b>Title(s)</b>
17/06/69	3	E092596	4T		The It Song Circus
15/07/69	2	E094134	8T		Stop This Train Oleh Oleh Bandu Bandong Song for Insane Times Joy of a Toy Town Feeling Miss Clarietta
15/07/69	2	E094135	8T		Eleanors Cake Lady Rachel

				Girl on a Swing All This Crazy Gift of Time
18/09/69	2	E093977	8T	Soon Soon Soon
26/09/69	2	E093442	¼"s	Soon Soon Soon
03/10/69	3	E093997	4T	All This Crazy Gift of Time
03/10/69	3	TL20322A	¼"s	Stereo LP Master S1
03/10/69	3	TL20322B	¼"s	Stereo LP Master S2

### **Key**

4T = 4 Track master tape

s = Stereo tape

3 = Studio 3 EMI Studios

8T = 8 Track master tape

2 = Studio 2 EMI Studios

### **Notes**

1. These are the only tapes from the 'Joy of a Toy' sessions remaining in the Abbey Road archives. It was standard practice in the 1960's and 1970's to wipe any multi-track recordings for re-use, once an approved mono or stereo master had been made.
2. The above details are taken from the Abbey Road Tape Library computer files, rather than from the tape boxes themselves (sorry, but I didn't have time to organise that!). Hence a lot of the titles have been corrected to those actually used on the LP. You should be able to determine the Takes etc. on each reel, by cross-checking the tape reel reference numbers with those given on the recording sheets. Have fun!
3. I feel that I should point out that where 'complete' unissued Takes remain (such as are likely to be found on E092596, the 'Soft Machine' reel), they are likely to be instrumental backing tracks only. So don't get too excited.
4. Yes I know the stereo master for 'Soon, Soon, Soon' is missing ( RS12 on E093645Z), it will probably have been edited into the master for Side 1 of the 'Odd Ditties' LP.
5. There is no trace anywhere in the EMI or Abbey Road Studio archives of the legendary 'home demo' tapes mentioned by Hugh Hopper and Martin's WAWS article.

### **Track by Track 'Joy of a Toy' Recording Chronology**

#### **Side 1 (TT 17:50)**

1. Joy of a Toy Continued (Take 8, RS17)

Basic track recorded 23rd June 1969 (as 'Circus')

Tambourine, Organ and Vocals overdubbed 6th July 1969

Transferred to 8-Track 15th July 1969

Vocals and Melodica overdubbed 2nd/3rd August 1969 (overnight session)

Trombone overdubbed 14th August 1969

Piccolo (double tracked) overdubbed 24th August 1969

Stereo mixing 31st September 1969

2. Town Feeling (Take 4, RS8)
  - Basic track recorded 6th July 1969
  - Bass overdubbed 6th July
  - Transferred to 8-Track 15th July 1969
  - Unspecified overdubs 16th July 1969
  - Vocal overdubbed 2nd/3rd August 1969 (overnight session)
  - Oboes and Bass overdubbed 7th August 1969
  - Celli overdubbed 14th August 1969
  - Piano, Guitar and Vocal overdubbed 24th August 1969

(All of the above work was abandoned due to "tuning problems")

Fresh copy of 4-Track backing transferred to 8-Track 27th August 1969  
Cello, Oboe and Bass overdubbed 27th August 1969  
Stereo mixing 1st October 1969 (noted as "31st September 1969")

3. The Clarietta Rag (Take 5, RS1)
  - Basic track recorded 6th July 1969 (as 'Miss Clariatta')
  - Bass overdubbed 6th July 1969
  - Transferred to 8-Track 15th July 1969
  - Unspecified overdubs 16th July 1969
  - Vocal overdubbed 2nd/3rd August 1969 (overnight session)
  - Guitar overdubbed 5th August 1969
  - Guitar and Trombone overdubbed 14th August 1969
  - Vocals overdubbed 24th August 1969
  - Mellatron and Vocal overdubbed 27th August 1969
  - Stereo mixing 29th August 1969

4. Girl on a Swing (Take 2, RS4)
  - Basic track recorded 31st July 1969
  - Guitar overdubbed 5th August 1969
  - Unspecified overdubs 24th August 1969
  - Stereo mixing 4th September 1969

5. Song for Insane Times (Take 9, RS11)
  - Basic track recorded 17th June 1969 (as 'The It Song')
  - Piano overdubbed 17th June 1969
  - Organ overdubbed 23rd June 1969
  - Transferred to 8-Track 15th July 1969
  - Vocal overdubbed 2nd/3rd August 1969 (overnight session)
  - Organ overdubbed 5th August 1969
  - Piccolo overdubbed 24th August 1969
  - Vocal overdubbed 26th August 1969
  - Vocal overdubbed 11th September 1969
  - Stereo mixing 11th September 1969

#### Side 2 (TT 23:38)

1. Stop This Train (Again Doing It) (Take 3, RS6)
  - Basic track recorded 8th July 1969 (as 'Train Song')
  - Transferred to 8-Track 15th July 1969
  - Vocal overdubbed 2nd/3rd August 1969 (overnight session)

Organ and Piano overdubbed 5th August 1969  
8-Track to 8-Track transfer 27th August 1969  
Stereo mixing 10th September 1969

2. Eleanor's Cake (Which Ate Her) (Take 3, RS6)  
Basic track recorded 15th July 1969 (as 'Eleanors Cake')  
Oboe, Guitar and Bass overdubbed 7th August 1969  
Cello overdubbed 14th August 1969  
Flute overdubbed 24th August 1969  
Guitar and Bass (double) overdubbed 26th August 1969  
Vocal overdubbed 27th August 1969  
Stereo mixing 1st October 1969 (noted as "31st September 1969")
3. Lady Rachel (Take 1, RS9)  
Basic track recorded 29th July 1969  
Vocal, Vocal harmonies and Guitar overdubbed 26th August 1969  
Vocal overdubbed 4th September 1969  
Stereo mixing 9th September 1969
4. Oleh Oleh Bandu Bandung (Take 3, RS4)  
Basic track recorded 8th July 1969 (as 'Ostentato')  
Transferred to 8-Track 15th July 1969  
Piano, Guitar, Electric Harpsichord, Hammond Organ and Vocal overdubbed 31st July 1969  
Guitar and Vocals overdubbed 2nd/3rd August 1969 (overnight session)  
Oboe and Bass overdubbed 7th August 1969  
Stereo mixing 29th August 1969
5. All This Crazy Gift of Time (Take 5, RS15 )  
Basic track recorded 3rd October 1969  
Harmonica and Vocal overdubbed 3rd October 1969  
Stereo mixing 3rd October 1969

#### Note

- a) The above lists all of the overdubs performed on each particular recording. Some of the repeat overdubs will have been made to replace earlier performances deemed unsatisfactory.
- b) The Recording Sheets give no indication of the identities of the musicians involved on a specific session. Therefore it is not possible to confirm who is playing what on a particular recording.

#### **Acknowledgements**

All studio documentation is ©EMI Ltd and used by permission.

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And lots of love to my wife Anita, who has to cope with a husband and his lists.....

**David Parker**