

1967

Peter Bown: "We used to have to put quite a few sessions out...we just couldn't cope with the volume of work at Abbey Road. Certain sessions went to certain studios...Chappel Studios we used a lot, but we didn't put Pink Floyd in there because they wouldn't know what to do. De Lane Lea, they'd have had more idea..."

A tape of 'Vegetable Man' recently emerged onto the collector circuit in which the band can all be heard laughing together at the end.

Peter Jenner: "It wasn't all grim, but it was just a little bit confusing."

Andrew King: "There was a lot of energy! There was a frenzied energy...Yeah! A funny little studio, it was quite a good studio...erm...just such frenzied energy."

It was reported in the music press that Pink Floyd visited the BBC Radiophonic Workshop on this day.

Peter Jenner: "I saw a mention in your notes about the Radiophonic Workshop. There was an awareness of people like Delia Derbyshire and we went to see the BBC Radiophonic Workshop - this would have been in...late 1967 probably. We went and visited them. Nothing happened, but it was...we were aware that that was what we were doing, we were aware that that was part of...certainly my plans...that they were a progressive avant-garde pop band. So how would you be avant-garde? That's how you would be avant-garde...you did free-form improvisation."

Delia Derbyshire: "Yes, I remember Pink Floyd visiting the BBC Radiophonic Workshop in 1967 - I showed them round - but in those pre-synthesiser days there wasn't much to see that would impress them. 'Redundant Stores' was the main source of our equipment. We had some valve oscillators, filters and ring modulators, and we only had mono tape recorders - the same equipment I had when I did the original Dr Who title music 4 years earlier. It was our ingenuity, inventiveness and imagination, rather than the equipment we had, that went to make the wondrous sounds of the Radiophonic Workshop in those early days."

Peter Jenner: "Well the Radiophonic Workshop were right out on the front line of electronic music at that time. They were doing your sort of...Stockhausen, Cage and all that stuff. They were out there with Stockhausen, and they were doing a lot of 'sound treatment' and we were very interested in that - because in a way that's what Syd did with the Echorecs. We were doing a lot of 'sound treatment' and phasing and all that stuff - which was what The Beatles were doing. So we thought: 'OK if you want sound treatment, let's go to these guys who really know about sound treatment.' It never really came to anything, but we did certainly go and visit."

Delia Derbyshire: "So yes, Peter Jenner was right - nothing happened. Realising they might be a bit disappointed I said: 'Come with me and I'll take

you to a place where there's the most advanced thinking going on behind the electronic music equipment.' I piled them all into a black cab and took them from Maida Vale to Putney, to the private studio of Peter Zinovieff where I'd worked in previous years. In the cab we talked all the way and I realised they'd done some serious listening to whatever electronic music was available on record. In particular they mentioned 'Praxis' by Ianni Christou (though they put it the wrong way round) - I'd just been working with him in London on a feature film. At Putney Peter Zinovieff was already conceiving the first British voltage controlled synthesiser, later to be famous as the VCS3 - used and credited by Pink Floyd on 'Dark Side of the Moon'. 1967 was a great year for electronic music - I started work on the first (and best) White Noise album 'Electric Storm in Hell' - still selling well around the world."

Date: Tuesday 10th October 1967

Time: 7:00pm - 12:00pm??

Site: De Lane Lea Music Ltd, Music Recording Studios, 129 Kingsway, London WC2

Producer: Norman Smith??

Engineers: Michael Weighell??

Recording: Remember a Day (takes unknown) E68413

Jugband Blues (takes unknown) E68413

Vegetable Man (takes unknown) E68413

The above date is mentioned on an invoice from De Lane Lea still in the EMI archive. I have guessed that the recording was a continuation of the work begun the previous day.

Date: Wednesday 11th October 1967

Time: 7:00pm - 12:00pm?

Site: De Lane Lea Music Ltd, Music Recording Studios, 129 Kingsway, London WC2

Producer: Norman Smith??

Engineers: Michael Weighell??

Recording: Remember a Day (takes unknown) E68413

Jugband Blues (takes unknown) E68413

Vegetable Man (takes unknown) E68413

The above date is mentioned on an invoice from De Lane Lea still in the EMI archive. The same comment applies as to the previous entry.

Andrew King: "‘Vegetable Man’ ...was his...Syd really was trying to do something...he really...(sighs) he really did want to keep it together, he really wanted to help the Floyd and...(sighs) well...there comes a point where you don't actually know whether he was losing it or we were losing it (chuckles). I mean...I'm not an expert on psychoanalytic theory or anything, but...madness happens within a context...and there comes a point, if you're part of it, which we